

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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NOTES OF WELCOME

Bruno Cagli

President and Artistic Superintendent, Accademia Nazionale di Santa Cecilia (Italy)

Finora la città di Roma non aveva mai accolto un Congresso della Società Internazionale di Musicologia pur avendo già ospitato in passato alcuni importanti incontri internazionali della disciplina. Fu proprio l'Accademia di Santa Cecilia a promuovere uno dei primi incontri in Italia di tale portata, in occasione dell'Esposizione universale del 1911. Con maggiore e rinnovato entusiasmo, quindi, abbiamo accettato di collaborare con le tre Università pubbliche romane e la Fondazione Musica per Roma per ospitare presso l'Auditorium Parco della Musica la XIX edizione del più importante appuntamento internazionale per tutti gli studiosi delle discipline musicali.

Solo pochi anni fa sarebbe stato difficile ospitare un congresso di tale importanza non avendo l'Accademia né Roma una sede appropriata, che fosse attrezzata per corrispondere appieno alle necessità dettate da un incontro che prevede sessioni di studio, di approfondimento e discussione, ma anche esecuzioni e performance musicali quotidiane e per organici e repertori tanto diversi, ma questo Auditorium, che dal 2002 è la nostra nuova "casa", è certo il luogo ideale, capace di riunire in sé tutte queste diverse anime, come dimostra anche il ricco e variegato calendario di attività dell'Accademia e di Musica per Roma, Fondazione che divide con noi gli spazi del Parco della Musica e che collabora nell'accogliere questo importante appuntamento. L'unione con le tre Università della Sapienza, Tor Vergata e Roma Tre e la loro lunga tradizione di studi musicologici ci ha poi permesso di fondere le diverse scuole di ricerca, quanto mai auspicabile considerato il tema — attualissimo — del convegno.

La collaborazione delle diverse istituzioni musicali cittadine, in particolare quelle più vicine a noi come il Conservatorio, ma anche il Teatro dell'Opera e la Filarmonica romana, ci consente infine di mostrare molte delle diverse anime musicali della città. Spero che riusciate ad approfittarne il più possibile, durante questa settimana tanto intensa e densa di appuntamenti, per cogliere ogni aspetto della grande varietà che caratterizza l'offerta culturale di Roma.

The City of Rome has never hosted a Congress of the International Musicological Society until now, although it has welcomed several important international meetings of this discipline in the past. It was the Accademia di Santa Cecilia that promoted one of the first gatherings on this scale in Italy, during the Universal Exhibition of 1911. Thus it was with even greater, renewed enthusiasm that we agreed to collaborate with the three public universities in Rome

and the Musica per Roma Fondazione to hold the 19th edition of the most important international event for all music scholars here, at the Auditorium Parco della Musica.

Only a few years ago it would have been difficult to host a congress of this magnitude, as neither the Accademia nor even the City of Rome had an appropriate site, fully equipped to meet the needs of a conference that includes sessions for study, analysis and discussion, as well as daily performances by many different ensembles of very wide-ranging repertoires. However, this Auditorium, which has been our new “home” since 2002, is clearly the ideal place, able to bring together all these different entities under its own roof, as evidenced by the rich and varied calendar of activities scheduled by both the Accademia and the Musica per Roma Fondazione, which shares the spaces at Parco della Musica with us and collaborates in welcoming this important event. Joining with the three Universities La Sapienza, Tor Vergata and Roma Tre, each with its longstanding tradition of musicological studies, has allowed us to bring together different schools of research, which is especially desirable given the theme — relevant as it is — of this conference.

The additional cooperation of several of this city’s musical institutions, especially those as close to us as the Conservatory, as well as the Teatro dell’Opera di Roma and the Filarmonica Romana, allows us to showcase the variegated musical spirit of the Italian capital. I hope you will take advantage as much as possible of the wealth of events programmed throughout this very intense week, to take in every aspect of the great cultural variety Rome offers.

Annalisa Bini

Chair of the Organizing Committee

Director of the Cultural Department, Multimedia Library and Museum of the Accademia Nazionale di Santa Cecilia (Italy)

L’Accademia Nazionale di Santa Cecilia è la più antica istituzione musicale della città e una delle più antiche del mondo e unisce ancora oggi alla attività concertistica affidata alle proprie compagini artistiche — un coro e un’orchestra dedicati esclusivamente al repertorio sinfonico — un’intensa attività a favore della cultura e del patrimonio musicale, che è esplicitamente indicata fra i principali obiettivi del suo Statuto. Per tradizione i massimi studiosi fanno parte del corpo accademico e l’Accademia promuove la ricerca e il dialogo scientifico attraverso le sue pubblicazioni, la valorizzazione del patrimonio storico e documentario, la partecipazione ai progetti europei.

L’organizzazione del congresso della Società Internazionale di Musicologia, quindi, combacia perfettamente con gli intenti della nostra istituzione. Certo tre anni fa, quando presentammo

la candidatura e Roma venne scelta come sede del Congresso 2012, non immaginavamo di essere alla vigilia di una delle più gravi crisi economiche internazionali dell'era moderna; eravamo però in qualche modo consapevoli di alcuni dei motivi che hanno portato a questa crisi e che sono alla base di tanti fermenti sociali, politici e dunque economici che stanno cambiando il nostro mondo, dal momento che la scelta per l'argomento del convegno è caduta proprio sull'identità, il riconoscimento e il dialogo delle pluralità culturali. In altri termini, come la attuale contingenza economica sta portando gli economisti a spostare sempre più il proprio interesse dal mondo occidentale verso i grandi paesi emergenti, così i sempre maggiori contatti interculturali stanno aprendo nuovi orizzonti per gli studiosi delle discipline musicali, fino a poco fa concentrati principalmente sulla così detta musica d'arte di stampo occidentale. Siamo quindi ben lieti di ospitare un congresso dai risultati potenzialmente tanto originali quanto promettenti, e ci auguriamo che Roma e il Parco della musica possano stimolare il dibattito e portare i migliori risultati. Speriamo quindi che i colleghi ci perdonino alcune "austerità" e si lascino sedurre non solo dal fascino tradizionale della città eterna ma anche dal quartiere dove sorge l'Auditorium, un quartiere sorto per ospitare le Olimpiadi del 1960, e che si avvia a diventare uno dei nuovi poli culturali della città, grazie alla vicinanza con il MAXXI, e altre realtà che vi sorgeranno in futuro.

The Accademia Nazionale di Santa Cecilia, one of the oldest musical institutions in this city and one of the oldest in the world, continues to integrate the concert seasons performed by its artistic ensembles — a chorus and orchestra dedicated exclusively to the symphonic repertoire — with an intensive program of activities in support of culture and of our musical heritage, objectives which are explicitly cited amongst the primary goals of its statutes. By long tradition, major scholars form part of the body of Santa Cecilia Academicians, and the Accademia itself promotes research and scientific dialogue through its publications, the enhancement of its historical and documentary heritage and participation in European projects. Hence, the Congress of the International Musicological Society dovetails perfectly with the purpose of our institution. Of course, when we presented the application three years ago and Rome was chosen as the site of the 2012 Congress, we could not have imagined being on the brink of one of the gravest international economic crises in modern times. We were, however, quite aware of some of the reasons that led to this crisis, which are at the root of much of the social, political and therefore, economic instability which is changing our world, since the topic chosen for the conference was identity – recognizing and dialoguing with cultural pluralities. In other words, as the present economic climate is leading economists to shift their attention more and more from the Western World to large emerging nations, the increasing cross-

cultural contacts are opening new horizons to music scholars, who until relatively recently were concentrating mainly on what is commonly known as Western-style art music.

We are thus very proud to host a congress that offers such potentially original and promising results, and we hope that Rome and Parco della Musica will stimulate debate and lead to the best possible outcome. Therefore, we hope that our colleagues will forgive us a bit of “austerity” and let themselves be seduced not only by the age-old charm of the Eternal City, but also by the lively neighbourhood where the Auditorium is located, which was built to host the 1960 Olympic Games. It has begun to be one of the newest cultural hubs in town, thanks to its proximity to MAXXI, and to other arts centres slated to take shape in the future.

Tilman Seebass

President of the International Musicological Society

em. O. Univ.-Professor at the Universität Innsbruck (Austria)

Per la seconda volta i membri della nostra Società hanno scelto l'Italia come cornice di uno dei propri incontri internazionali. Nel 1987 fu l'Università degli Studi di Bologna a ospitare il congresso. Questa volta l'arduo compito è sostenuto da un gruppo di istituzioni romane, guidate dall'Accademia Nazionale di Santa Cecilia, con la partecipazione delle facoltà e dei dipartimenti musicologici delle Università della Sapienza, Tor Vergata e Roma Tre.

Fin dal 1980 la musicologia italiana ha volutamente operato un'apertura verso il mondo accademico internazionale. Oggi l'Accademia mette a disposizione dei nostri incontri il Parco della Musica, quasi un moderno Foro romano, il luogo migliore per permetterci di conoscere e apprezzare la pienezza dei risultati raggiunti dall'Italia nel nostro campo e il palcoscenico ideale per uno scambio amichevole e proficuo sia sul piano scientifico, sia su quello personale. Oserei dire che questo congresso non sarà meno internazionale, ricco e vivace rispetto alla commistione di culture dell'antico Foro romano e spero sinceramente che i suoi effetti sulle generazioni future siano altrettanto energici e fruttuosi. Mi auguro con tutto il cuore che questo congresso soddisfi le aspettative di tutti voi convenuti qui dalle più diverse parti del mondo e in particolare quelle di coloro tra voi per i quali questo viaggio ha richiesto un notevole sacrificio finanziario. A giudicare dagli interventi in programma non vi è alcun motivo di dubitarne. Spero che l'evidente ricchezza e solidità scientifica, uniti al calore e alla convivialità dei nostri ospiti italiani ci permettano, almeno per una sfolgorante e memorabile settimana, di dimenticare le difficoltà economiche che assillano quasi tutti e le preoccupazioni personali e di trarne, ancora una volta, ispirazione.

Una società internazionale come la nostra potrà sopravvivere solo se lotta continuamente affinché i concetti di unità della comunità scientifica e di tolleranza per le opinioni altrui non rimangano teorie astratte. È necessaria un'azione concreta e risoluta per aiutare i singoli membri che vivono e lavorano in luoghi tanto lontani e diversi culturalmente, come il Cile, la Corea, l'Australia o anche la Sicilia a rompere un isolamento spesso estenuante. Per questo scopo abbiamo incoraggiato la creazione di gruppi di studio e di associazioni regionali. Purtroppo non possiamo organizzare un congresso mondiale ogni anno, ma vi esorto tutti a sfruttare questo incontro soprattutto come un'opportunità per creare contatti e amicizie e a fare del vostro meglio per rendere stabili e durature tali relazioni, sostenendo ed entrando a far parte di gruppi già esistenti o anche formandone di nuovi. Questo sarebbe davvero il frutto più prezioso del nostro congresso romano sul lungo termine, in grado di ripagare i nostri ospiti che hanno accettato di farsi carico dell'immensa fatica della sua organizzazione.

Zum zweiten Mal haben die Mitglieder unserer Gesellschaft Italien als Kongreßland gewählt. Nachdem 1987 die Universität Bologna der Veranstalter war, ist es diesmal eine Gruppe von Institutionen in Rom, angeführt von der Accademia di Santa Cecilia und unter der Beteiligung der musikwissenschaftlichen Institute an den drei Universitäten Sapienza, Tor Vergata und Roma Tre. Seit 1980 hat die italienische Musikwissenschaft zielstrebig eine Öffnung nach außen betrieben. Mit dem Parco della Musica stellt die Accademia quasi ein modernes Forum Romanum zur Verfügung, ein idealer Schauplatz für uns, um die Fülle dessen, was Italien auf unserem Gebiet zu bieten hat, kennen zu lernen und um des wissenschaftlichen und persönlichen Austausches untereinander zu pflegen. Es wird hier nicht weniger international und hoffentlich nicht weniger lebendig zugehen wie damals auf dem antiken Forum Romanum, auf dem sich die Welt traf. Ich hoffe, daß sich bei Ihnen allen, und insbesondere bei denjenigen, die dafür große finanzielle Opfer bringen mußten, die Erwartungen erfüllen, mit denen Sie von allen Kontinenten angereist sind. Wenn Die Tagung hält, was das Programm-buch verspricht, müssen wir uns keine Sorgen machen. Die sich offenbarende Substanz wird uns zusammen mit der südeuropäische Wärme und Geselligkeit unserer Gastgeber hoffentlich bereichern und für eine Woche vergessen lassen, daß es fast allorts um die ökonomischen Bedingungen schlecht bestellt ist und daß es Alltagssorgen zuhause gibt.

Eine weltumspannende wissenschaftliche Gesellschaft wie die unsrige muß sich immer wieder neu darum bemühen, daß die Idee der wissenschaftlichen Gemeinschaft und der Toleranz für die Meinung des Anderen nicht abstrakt Theorien bleiben und darum, daß der Einzelne in Chile, Korea, Australien oder Sizilien aus seiner Isolation herausfindet. Wir können leider nicht alle Jahre einen Weltkongreß organisieren. Aber durch die Schaffung von

Studiengruppen und Regionalen Assoziationen versuchen wir, der Entfremdung des Individuums entgegenzuwirken. Ich ermutige sie alle, den Kongress dazu zu benützen, Kontakte aufzubauen und diese in den überschaubareren Gruppierungen zu vertiefen und haltbarer zu machen. Dann hat unser Römerkongress jene Wirkung gebracht, um deretwillen unsere Gastgeber die immense Mühe der Vorbereitung auf sich genommen haben.

Already for the second time in its history, the members of our Society have chosen Italy as the scene of an international meeting. In 1987 it was the University of Bologna who acted as our host. This time around, a group of Roman institutions shouldered the task with the Accademia di Santa Cecilia taking the lead and the musicological faculties of the Universities of Sapienza, Tor Vergata, and Roma Tre cooperating.

Ever since the year 1980, Italian musicologists have pursued a course of opening themselves to the scholarly world outside their country. Today the Accademia is able to offer us the Parco della Musica as a place for encounters which can safely be termed a modern Forum Romanum, ideal for us to get acquainted with the plethora of musicological achievements which Italy has to offer and the ideal stage for friendly and profitable exchange both on the scholarly and personal level. I daresay that this congress will not be less internationally colorful than the mingling of cultures on the ancient Forum Romanum and I sincerely hope that it will be equally as lively and fruitful in its consequences for future generations. For all of you gathered here from the different parts of the world and quite especially for those among you for whom this trip required a substantial financial sacrifice, I wish with all my heart that your expectations for this congress will be fulfilled. Judging from the abstracts presented in our brochure there is no reason for doubts in this respect. May the evident wealth of substance and solidity in scholarship together with the Southern warmth and hospitality of our Italian hosts allow us, for one bright memorable week, to forget economic difficulties and personal worries and to become, once more, inspired.

An international society like ours will only survive, if it strives continuously that the ideas of unity in scholarly pursuit and of tolerance for variety do not remain mere theory. Concrete and resolute action is needed to help the single members in places as far apart and culturally as different as Chile, Korea, Australia, or Sicily to break through their often exhausting isolation. Unfortunately, we cannot organize a world congress every year. For this reason we have encouraged the founding of study groups and regional associations. I urge you all to use this congress above all as an opportunity to make contacts, make friends, and to do your utmost to stabilize and anchor such connections by entering and supporting existing groups or even forming new ones. Then, indeed, our Roman Congress will have borne the precious fruit of durability, for which our hosts agreed to take upon themselves the immense trouble of its organization.

Fabrizio Della Seta

Chair of the Programme Committee

Professor at the Università degli Studi di Pavia/Cremona (Italy)

In un'epoca che si autodefinisce "multiculturale", col sorgere o rinnovarsi di conflitti etnici e religiosi, i problemi della costruzione dell'identità si sono posti al centro dell'attenzione mondiale. Non solo: l'identità opera a diversi livelli dell'esperienza umana, non solo etnico e religioso, ma anche politico, sessuale, generazionale e altro.

Per la maggior parte della sua storia la musicologia si è fondata sull'assunto — a sua volta più o meno coscientemente basato su considerazioni identitarie — che il suo oggetto di studio privilegiato fosse la tradizione della musica d'arte occidentale, che serviva anche da termine di confronto e di valutazione per le altre tradizioni. Solo in anni relativamente recenti la disciplina ha affrontato sistematicamente questioni di identità, riconoscendo che la musica è uno dei mezzi grazie ai quali le differenti identità culturali si danno forma ed entrano in relazione tra di loro. Questa tendenza ha senza dubbio aperto nuove prospettive alla ricerca musicologica, ma ha anche posto nuovi problemi; tra questi vi è la ridefinizione della cosiddetta musica d'arte, che, sebbene non possa più pretendere al ruolo di tradizione centrale o principale, deve però ancora essere studiata e valutata come una tradizione tra le altre, dotata di una propria identità.

Si pone inoltre il problema, se il riconoscimento della pluralità delle culture porti necessariamente ad accettare l'esistenza di molte diverse identità, separate e poco comunicanti tra loro o se non possa invece suggerire una prospettiva più ampia che, senza privilegiare una cultura rispetto alle altre, renda possibile riconoscere somiglianze e intersezioni.

Il Comitato scientifico, che ho l'onore di presiedere su invito della Società Internazionale di Musicologia, ha deciso di sottoporre queste problematiche ai musicologi delle più varie specialità disciplinari e delle più differenti tendenze, invitandoli a confrontarsi tra di loro e a discutere insieme le seguenti domande:

1. In che modo la musica ha agito, o continua ad agire, come mezzo di costruzione di diverse forme di identità culturale?
2. Può la musica essere di aiuto nella costruzione di identità più ampie e più inclusive, promuovendo la comprensione e il dialogo tra le culture?

La comunità degli studiosi ha risposto in maniera ampia ed entusiastica, come mostra il programma del congresso. Spero vivamente, anzi ne sono sicuro, che alla fine di questa settimana i partecipanti potranno dire che il risultato è stato pari alle aspettative.

In an age that calls itself “multicultural,” and with the rise or renewal of ethnic and religious conflicts, the problems of identity construction have gained the centre of world attention. Moreover, identity operates at multiple levels of the human experience, not only ethnic and religious, but political, sexual, generational, and so on.

Throughout most of its history, musicology has relied on the assumption — itself a more or less consciously identity-related one — that its object of study was the Western art music tradition, to which other traditions were to be compared. It is only in relatively recent years that musicology has systematically addressed questions of identity, recognizing that music is one of the means through which different identities are shaped and enter into relational networks. This trend has undoubtedly opened up new perspectives in musicological research, while posing new problems. Among others, there is the redefinition of the identity of so-called art music: although it can no longer be taken as the central or main tradition, art music nevertheless still needs to be studied and evaluated as one of many identity associated traditions. Another open question is whether the recognition of cultural multiplicity must necessarily lead to accepting the existence of many identities, separate and poorly communicating with each other, or might rather lead to a broader perspective that, without privileging one culture over others, would make it possible to recognize similarities and intersections. The Programme Committee, which I have the honour to chair at the invitation of the International Musicological Society, decided to bring these issues to musicologists from varied specialities and of different persuasions in order to confront and discuss together the following questions:

1. How did music act, or continues to act, as a tool for the construction of different forms of cultural identity?
2. Can music help build broader and more inclusive identities, promoting understanding and dialogue between cultures?

The scholarly community’s response was large and enthusiastic, as the Congress programme shows. I really hope, indeed I am sure, that by the end of our week the participants will say that the result matched their expectations.



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

IMS INFORMATION DESK

The IMS desk is located close to the other Information desks foyer of Santa Cecilia hall.

Opening hours

Sunday, 1 July, 1.00 pm - 5.00 pm

Monday, 2 July, 1.00 pm - 3.00 pm

Tuesday, 3 July, 1.00 pm - 3.00 pm

Wednesday, 4 July, closed

Thursday, 5 July, 1.00 pm - 5.00 pm

Additional opening hours may be announced at the desk, if necessary.

Directorium 2007-2012

President: Tilman Seebass (Austria)

Vice-Presidents: Malena Kuss (USA), Catherine Massip (France)

General Secretary: Dorothea Baumann (Switzerland)

Treasurer: Madeleine Regli (Switzerland)

Last President: David Fallows (UK)

Directors-at-large

Manuel Carlos De Brito (Portugal)

Dinko Fabris (Italy)

Philip Gossett (USA)

Barbara Hagg-Huglo (USA)

Ryuichi Higuchi (Japan)

Ulrich Konrad (Germany)

Malena Kuss (Latin America)

Rudolf Rasch (The Netherlands)

Julian Rushton (UK)

Herbert Schneider (Germany)

Álvaro Torrente (Spain)
Henri Vanhulst (Belgium)
Michael Walter (Austria)
Chris Walton (South Africa)
Joseph Willimann (Switzerland)
Editors of "Acta Musicologica": Federico Celestini (Innsbruck, Austria), Philip V. Bohlman (Chicago IL, USA)

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

ORGANIZING INSTITUTIONS

ACCADEMIA NAZIONALE DI SANTA CECILIA

The Accademia Nazionale di Santa Cecilia is one of the oldest musical institutions in the world. Officially founded in 1585, it has evolved over the centuries from an association of largely “local” musicians to a modern academy and symphonic concert organization of international repute.

Uniting an academic body of one hundred of the most eminent personages from the spheres of culture and music with a symphonic orchestra and chorus that are renowned worldwide, the Accademia also offers professional music training and conserves an extremely rich historical patrimony that reflects its own long history.

The Accademia is the only example of the Italian academies originating in the Renaissance which has evolved to become a productive modern organization. Between 1990 and 2000, it went from about 100 to 250 concerts and events per year; nowadays, it presents approximately 400 events annually.

The Accademia Orchestra was the first one in Italy to devote itself exclusively to the symphonic repertoire, promoting the premieres of numerous 20th century masterworks. Founded in 1908, the Orchestra has been conducted by many of the foremost figures in music: from Mahler, Strauss, Stravinsky, Toscanini and Furtwängler to the most distinguished artists of our own times. Under Sir Antonio Pappano, Musical Director since 2005, the Orchestra’s stature has increased even more. It has built an international reputation for itself, appearing in major music festivals and performing in many of the world’s best-known venues. It is the only Italian orchestra to appear on the “10 Best Orchestras in the World” list published in “Classic FM” magazine. Nevertheless, the very origins of the centuries-old Accademia are closely linked to the practice of choral singing and beginning at the end of the 19th century the Chorus began to assume a definitive role. Today the Chorus, conducted by Maestro Ciro Visco, performs during both the winter and summer seasons, joining the Orchestra for the execution of great classical and modern symphonic-choral works.

As for its didactic and training activities, the Accademia has always aimed to be a centre for outstanding musical education. Many courses, taught mostly by musicians from the Orchestra and Chorus, have been added to the roster of traditional, intensive high-level courses instituted by law in 1939. These are flanked, as always, by specialisation courses and master classes that include Opera Studio, a laboratory conducted by Renata Scotto.

The Accademia’s historical heritage, completely reorganized and catalogued according to the most modern technologies, is preserved in the Multimedia Library, Archives and Museum of



Musical Instruments; it is also utilised in many European Projects promoting music education and developing technological devices for cultural uses.

The library and archives reflect the long, productive history of the Accademia, as well as its enduring tradition of supporting research in music, musicology and ethnomusicology. This has led to the Accademia's producing and promoting many publications, including the *Studi Musicali* series; in 2007 it was finally able to begin publishing its own books, as well.



MUSICA PER ROMA FOUNDATION

The Musica per Roma Foundation was created on 19 July 2004 out of what was originally a joint-stock company at its founding in 1999, to run the complex of the Auditorium Parco della Musica, which was inaugurated officially on 21st December 2002. The Auditorium Parco della Musica is the largest multifunctional complex in Europe, and amongst the biggest in the world. After the destruction of the Augusteo, a magnificent hall for concerts, that was also the location of the concerts by the Accademia, Rome had to wait sixty years for its new Auditorium designed by Renzo Piano, who won the international competition held by the City of Rome.

Ever since it was inaugurated the Auditorium Parco della Musica has become a consolidated reality on the cultural scene of both the city of Rome, capable of requalifying also this area of the city. Every year over one million people, including audience and participants in the various events, have visited the complex. The facility's concerts of symphonic and chamber music by the Accademia Nazionale di Santa Cecilia, who has finally made the Auditorium its "home", are intertwined with the most varied and versatile concert programming by Musica per Roma, from jazz to pop, to rock, world music and beyond; as well as film premieres, stage plays, art exhibits and literary performances. The festivals and other events have fast become "musts" on the cultural calendar, while our halls host more and more fashion shows, conferences, conventions and meetings at an institutional level.

Renzo Piano's definition of the Auditorium as a "cultural factory" is becoming ever more apt as time goes by.



UNIVERSITÀ DEGLI STUDI DI ROMA LA SAPIENZA

The University of Rome La Sapienza is the oldest University in Rome, dating from 1303. It is also the largest, with 21 faculties, over 100 departments, approximately 145,000 students and about 4,500 professors. Courses in Musicology and Ethnomusicology are offered at both

undergraduate and masters levels. La Sapienza also hosts a doctoral programme in “History and Analysis of Musical Cultures”, which involves faculty members from several other universities located in central and southern Italy, such as Cagliari, Cassino, L’Aquila, Napoli Federico II, Napoli L’Orientale, Palermo and Rome Tor Vergata.

The arrival of formal music courses at the University dates from the appointment of Ferdinando Liuzzi in 1926. He was followed by such distinguished professors as Luigi Ronga, Nino Pirrotta, Diego Carpitella, Fedele D’Amico, Pierluigi Petrobelli and Philip Gossett. Current permanent faculty members include Francesco Giannattasio, Giovanni Giuriati, Franco Piperno, Antonio Rostagno and Emanuele Senici, plus a few contract staff.

Students have the opportunity to participate in several performing organizations, including the Coro Diego Carpitella, directed by Giorgio Monari, and a workshop for Instrumental Music, conducted by Antonio Rostagno.

Faculty and students also cooperate with a number of Roman institutions, such as the Istituzione Universitaria dei Concerti (which presents a year-long concert season at the *Aula Magna* of the University), the Accademia Nazionale di Santa Cecilia, the Teatro dell’Opera, and the Indonesian Embassy at the Holy See.

The University recently started the MuSa (Musica Sapienza) project, aimed at fostering musical activities within the university community: there are now two orchestras, a “classic” symphony orchestra and a “jazz&pop” light orchestra, in which students, professors, and employees are involved. MuSa has a regular chamber music season and the orchestras are regularly featured in official university occasions and rituals.

UNIVERSITÀ DEGLI STUDI DI ROMA TOR VERGATA

The University of Rome Tor Vergata is located on the site of the 12th century Turrus Virgata, one of two watchtowers (together with the SS. Quattro tower) which sought to control the territory outside the Roman walls between Via Tuscolana and Via Labicana. Over the years, a group of houses and a broad stretch of cultivated land arose around the tower.

In the Faculty of Letters and Philosophy the courses dedicated to Musicology were founded several years ago by Professor Agostino Ziino. The first, a three-year programme, is now part of the course called Beni Culturali (Culturale Heritage); while the second, which is among the more specialized two-year programmes, is called Corso di Laurea in Musica e Spettacolo (Degree Course in Music and Performing Arts). There is also a three-year Ph.D. programme dedicated to musicology. Currently teaching at Tor Vergata are: Giorgio Adamo, Claudia Colombati, Giovanni Costantini, Serena Facci, Teresa M. Gialdroni and Giorgio Sanguinetti.



Along with regular courses there are a series of practical “laboratories”, among which are those devoted to ethnomusicology, music cataloguing, analysis, Baroque music, and music interpretation. Masters courses are dedicated to the “Music of the Ars Nova in Europe,” directed by Prof. Ziino in collaboration with the Center for the Study of the Trecento Italian Ars Nova at Certaldo; to “Music Therapy”, directed by Prof. Gino Stefani in collaboration with the Università Popolare; to “Sonic Arts”, directed by Prof. Giovanni Costantini. The course “Orff-Schulwerk: Elementary education to Music and Dance”, in collaboration with the Centro Didattico Musicale, is directed by Prof. Giorgio Adamo.

The University’s large Auditorium, which is dedicated to Ennio Morricone, hosts many performances, including a weekly concert series throughout the entire academic year. A University chorus, named after Claudio Casini, also offers numerous concerts. The Fondo Pirrotta, the private library of famed musicologist Nino Pirrotta, was donated to the University of Tor Vergata by his son and is now available in the library.



UNIVERSITÀ DEGLI STUDI ROMA TRE

Roma Tre University, founded in 1992, is the newest public university in Rome. There are 45,000 students enrolled at the University, which consists of 8 Faculties and 29 Departments. Its programs are based on the needs of the job market, as conceived in both European and international terms; Roma Tre aims to offer preparation that will allow students to achieve high levels of professional specialization and training for research. Careful quality control and close monitoring of the organization and structure of teaching ensure efficiency and favour a high level of motivation for those who work and study at this institution.

Courses in musicological and ethnomusicological disciplines are located in both the Letters and Philosophy Faculties and within the DAMS programme (Discipline delle Arti, della Musica e dello Spettacolo), as well as within the Faculty of Education Sciences, where the programme is more focused on pedagogical objectives.

The location of Roma Tre has had an important role in the urban development of the city of Rome. It lies along the axis leading from Castro Pretorio to the historically significant Via Ostiense, where most University courses are held. Thanks to the various activities at Teatro Palladium, which belongs to the institution, Roma Tre University is considered a centre for internationally important cultural production. The university invests energy and resources in the planning and organization of conferences, seminars, and artistic productions, in which important figures in the areas of art, culture, research, and social and political significance are constantly involved.

INFO AND LOCATIONS

The principal location of the congress is the Auditorium Parco della Musica. All rooms of the Auditorium are indicated on the map you'll find on the cover. Only the Special Round Tables on Wednesday, 4 July are located at the three State Universities in Rome and one Special Study Session is at the Campo Santo Teutonico in Vatican City.

For addresses to all locations, see below. You will find a city map in the congress bag and further information at the helpdesk.

Registration and Information desks

All the congress registration and information desks are located in the foyer of Santa Cecilia hall at the Auditorium Parco della Musica. The congress bag, badges and other materials can be picked up there.

Opening hours

Sunday, 1 July, 1.00 pm - 7.00 pm

Monday, 2 July - Saturday, 7 July, 8.30 am - 7.30 pm

The helpdesk can be reached by phone during the same hours: tel. +39 06.80242514

ADDRESSES

Auditorium Parco della Musica

viale Pietro de Coubertin

00196 Roma

Room names are indicated in the timetables and in the programme.

Main congress rooms are: Santa Cecilia hall, Petrassi hall, Theatre Studio, Chorus room, MUSA - Museum of Musical Instruments, Studio 1, Studio 2, Studio 3, Auditorium Arte, Room C11, Room C13, Multimedia Library - Christoff room

The book fair takes place in Spazio Risonanze and in Auditorium Arte

The concert of the Santa Cecilia Orchestra will be in the Cavea

The foyers connect the concert halls and rooms of the Auditorium complex

Special Round Tables and the Special Study Session on Wednesday, 4 July will take place at

Università degli Studi di Roma La Sapienza

Room: Aula 1 - Lettere e Filosofia building

Facoltà di Filosofia, Lettere, Scienze Umanistiche e Studi Orientali

Piazzale Aldo Moro no.5

Università degli Studi di Roma Tor Vergata

Auditorium Ennio Morricone

Facoltà di Lettere e Filosofia

Via Columbia no.1

Università degli Studi Roma Tre

Room 1 - 2nd Floor

Facoltà di Scienze della Formazione

Piazza della Repubblica no.10

Campo Santo Teutonico

Via della Sagrestia, no.17

Città del Vaticano (Vatican City)

Additional day - IMS Study Group: Cantus Planus will be held at

Pontificio Istituto di Musica Sacra

Academic hall

Piazza S. Agostino, no.20/A

Close to piazza Navona

OTHER LOCATIONS

The locations for guided tours, concerts and social activities are

Conservatory of Music

Sala Accademica

Via dei Greci, no.18

Close to piazza del Popolo

Church of Santissima Trinità dei Pellegrini

Via dei Pettinari, no.36/A

Close to Campo dei Fiori

Filarmonica Romana

Gardens of the Filarmonica Romana

Via Flaminia, no.118

Close to piazza del Popolo

Istituto Polacco di Roma (Polish Institute in Rome)

Via Vittoria Colonna, no.1

Close to piazza Cavour

MAXXI - National Museum of the 21st-Century Arts

Via Guido Reni, no.4A

Close to the Auditorium Parco della Musica

National Roman Museum - Palazzo Massimo alle Terme

Piazza dei Cinquecento, no.68

Close to Termini central station

Teatro dell'Opera di Roma

Piazza Beniamino Gigli, no.7

Close to piazza della Repubblica

Terme di Caracalla

Viale delle Terme di Caracalla, no.52

PROGRAMME

Sunday, 1 July - afternoon

1.00 pm - Auditorium Parco della Musica (viale Pietro de Coubertin, Roma)

Arrival and registration

5.00 pm - Santa Cecilia hall

Opening ceremony

5.30 pm - Inaugural lectures by

- Martha C. Nussbaum, *Rabindranath Tagore: Subversive songs for a transcultural "Religion of Humanity"*

- Francesco Remotti, *Le barriere delle identità e le reti delle somiglianze*

7.00 pm - Santa Cecilia hall foyer

Welcome reception and cocktail

IMS ADMINISTRATIVE BODIES

2.00 pm - 4.00 pm - Multimedia Library - Christoff room

Meeting of the IMS Directorium (closed meeting)

CONCERTS

See related pages for further details

9.00 pm - Terme di Caracalla - *Giselle*

Opera Theatre of Rome Orchestra and Ballet

Discounted tickets. Advance booking required

PROGRAMME

Monday, 2 July – morning

ROUND TABLES

RT 1 Identity construction and deconstruction in East Asian music since the 1960s

Chair: Christian Utz

Monday, 2 July, 9.00 am - 1.00 pm

room: Petrassi hall

9.00	Christian Utz	<i>Introduction: Neo-nationalism and anti-essentialism in East Asian art music since the 1960s and the role of musicology</i>
9.30	Seiji Chōki	<i>Presentation and representation of Asia in the music of Akira Nishimura</i>
10.00	Jörn Peter Hiekel	<i>Concepts of cultural identity in the music of Toshio Hosokawa</i>
10.30		coffee break
11.00	Hee-Sook Oh	<i>Co-existence and confluence of “Other” and “Self”: Identity in late 20th-century Korean Music</i>
11.30	Nancy Y. Rao	<i>Cultural boundary and intercultural memories: Recent works of Tan Dun, Chen Yi, Zhou Long, Chen Qigang and Bright Sheng</i>
12.00	Samson Young	<i>Reconsidering authenticity: Strategic essentialism in the analysis of contemporary Chinese music</i>
12.30		Final discussion

STUDY SESSIONS

SS 1a Questions of stylistic identity and European dissemination in Tartini’s School of nations

Chair: Sergio Durante

Monday, 2 July, 9.00 am - 1.00 pm

room: Theatre Studio

9.00	Margherita Canale Degrassi	<i>Cosmopolitanism and musical identity in the European dissemination of the Tartini school</i>
	Guido Viverit	<i>The dissemination and tradition of Tartini’s compositions within the School of the nations</i>
	Tommaso Luison	<i>Orchestral ensembles and orchestration in compositions by Tartini and his entourage</i>
	Candida Felici	<i>The European dissemination of Tartini’s instrumental style: From aesthetics to the art of ornamentation</i>
10.30		coffee break

MONDAY, 2 JULY - MORNING

- 11.00 Pierpaolo Polzonetti *Rituals of listening and universality of music in the Tartini school*
Agnese Pavanello *From the "Devil's Trill" to bravura studies in 19th-century French tradition*
Paolo Da Col *Célèbres sonates pour violon: A look at the editorial fortune of the sonatas by Tartini in the 18th and 19th centuries*
Leonella Grasso *Technical terminology in the didactic works of Tartini: Persistence, translation and diffusion in Europe*
Caprioli
Pietro Zappalà *Cataloguing problems and possible thematic catalogue for the music of Tartini and his school*

SS 1b More than sound tools: Musical instruments, history, culture, technology and identity in Latin America

Chair: Egberto Bermúdez

Monday, 2 July, 9.00 am - 1.00 pm

room: Chorus room

- 9.00 Lizette Alegre *Troubled winds: The "mirliton" flute amongst the Nahua of the Hidalgo Huasteca, Northeast México*
- 9.30 Gonzalo Camacho *"Animalia sagrada": The harp and rabel amongst the Nahua of the San Luis Potosí Huasteca region, Northeast Mexico*
- 10.00 Agustín Ruiz Zamora *Barrel organs in Chile: A case of social appropriation of the concept of "Cultural Heritage"*
- 10.30 coffee break
- 11.00 Maria Elena Vinueza *The African contribution to the instruments of Cuban Music, the membranophones: A local perspective on taxonomy and classification*
- 11.30 Jaime Cortés *Musical instruments, live music, recordings and scores in Colombian popular music in the 1920s and 1930s*
- 12.00 Carlos Miñana *Musical instruments, feast and territory amongst the Nasa, Southwestern Colombia*
- 12.30 Egberto Bermúdez *The never-ending circuit: Musical instruments in the Atlantic World (1500-1900), Africa, América and Europe*

FREE PAPER SESSIONS

FP 1a Medieval and Renaissance polyphony

Chair: Honey Meconi

Monday, 2 July, 9.00 am - 12.30 pm

room: MUSA - Museum of Musical Instruments

- 9.00 Makiko Hirai *Notated music in the Codex Calixtinus: Polyphonic notator and a green line*

PROGRAMME

9.30	Michael Friebe	<i>Pierre de Corbeil, an archbishop called Perotin</i>
10.00	Jason Stoessel	<i>Representations of animals and alterity in late medieval song</i>
10.30		coffee break
11.00	Carlo Bosi	<i>Borrowing and citation of monophonic secular tunes in late 15th- early 16th-century song</i>
11.30	Vincenzo Borghetti	<i>“Fors seulement l’attente que je meure”: Ockeghem’s rondeau and the gendered rhetoric of grief</i>
12.00	Vassiliki Koutsobina	<i>A king, a pope, and a war: Economic crisis and “Faulte d’argent” settings in the opening decades of the 16th century</i>

FP 1b Cultural theory, aesthetics, sociology 1

Chair: Hermann Danuser

Monday, 2 July, 9.00 am - 12.30 pm

room: Auditorium Arte

9.00	John Latartara	<i>Classical recordings, music analysis, and the manufacturing of performance</i>
9.30	Felix Wörner	<i>Transnational aspects of Otakar Hostinsky’s concept of “Stimmung”</i>
10.00	Huw Hallam	<i>Music, identity, agonism: Reconsidering music’s sociality through Chantal Mouffe’s challenge to post-political democratic theory</i>
10.30		coffee break
11.00	Federica Rovelli	<i>Identity in movement: Images of childhood in musical literature</i>
11.30	Federico Celestini	<i>Aesthetics of hybridity in early 20th-century music</i>
12.00	Richard P. Nangle	<i>“Auf den Straßen zu singen”: The reception of Hanns Eisler in the wake of the student movement</i>

FP 1c History of music theories

Chair: Giorgio Sanguinetti

Monday, 2 July, 9.00 am - 1.00 pm

room: Studio 1

9.00	Julie E. Cumming, Peter Schubert	<i>From Babel to lexicon: A common terminology for Renaissance polyphony</i>
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MONDAY, 2 JULY - MORNING

- 10.00 Bella Brover-Lubovsky *“The harpsichord of colours, and the music of the eyes”*: Francesco Algarotti and synaesthetic theories in Italy
- 10.30 coffee break
- 11.00 Keith Chapin *Counterpoint and nature: Strategies of legitimation in the 18th century*
- 11.30 Giuseppe Fiorentino *The origin of the “folia framework” in a compositional process*
- 12.00 Massimiliano Guido *Gluing music identities: Teaching historic counterpoint at the keyboard as a crossover experience*
- 12.30 Youn Kim *(De)Constructing the disciplinary identity of music theory: The case of theories of rhythm at the turn of the 20th century*

FP 1d Colonialism

Chair: Ralph P. Locke

Monday, 2 July, 9.00 am - 12.30 pm

room: Studio 2

- 9.00 Eliana Cabrera Silvera *Identidad musical e identidad musicológica. Propuestas para el estudio de una cultura musical antillana a caballo entre los siglos XV y XVI*
- 9.30 Bernard Camier *Colonial music and the race issue in the 18th-century French West Indies*
- 10.00 Bennett Zon *Blinded by the light: Science and Victorian representations of musical Asia*
- 10.30 coffee break
- 11.00 Isabella Abbonizio *Italians in Africa: The role of music in the construction of identity in colonial context. Libya as case study*
- 11.30 Michael McClellan *Unfamiliar sounds: Colonial Hanoi and the politics of music*
- 12.00 Stephen Q. Wye *Filling the coffers of public institutions, uniting the European tribes in whiteness: Amateur blackface performers in regional 19th-century Australia*

FP 1e Performers and patrons

Chair: Giorgio Adamo

Monday, 2 July, 9.00 am - 12.30 pm

room: Studio 3

- 9.00 Michael Turabian *Resonating home: The diasporic musician and the performativity of “Armenianness”*
- 9.30 Lisa E. Nielson *Musical identity & social performance in the early Abbasid courts (750-1000 CE)*

PROGRAMME

- 10.00 Elodie Oriol *Practices, careers and performances of the musical professions in 18th-century Rome*
- 10.30 coffee break
- 11.00 Lucio Tufano *Models of sociability, class identity and musical taste: Concert activity in the Accademia dei Cavalieri and the Conversazione degli Amici (Naples, 1777-1799)*
- 11.30 Sylvia Kahan *Sewing machines, Strads, and the devil: The curious case of Victor Reubsæet, "Duc de Camposelice", 19th-century music patron*
- 12.00 Roe-Min Kok *Elective affinities: Chopin, Chinese pianists, Chinese aesthetics*

FP 1f Italian opera, 18th century

Chair: Reinhard Strohm

Monday, 2 July, 9.00 am - 1.00 pm

room: Room C11

- 9.00 Bruno Forment *"Alla nobiltà romana... La scena è in Roma": The performance of Roman identity and memory in Jommelli's "opere serie"*
- 9.30 Takashi Yamada *Local comedian to "artist": Turning point of the "commedia per musica" in Naples in the late 18th century*
- 10.00 Guido Olivieri *Cultural identities in 18th-century intermezzo*
- 10.30 coffee break
- 11.00 Ingrid Schraffl *The play/game concept as an interpretative key of cultural identity: "Opera buffa" in Venice in the second half of the 18th century*
- 11.30 Martina Grempler *"Opera buffa" in Vienna before Mozart: Between internationality and local identity*
- 12.00 Patricia Debly *English identity in Italian opera: Haydn's "L'anima del filosofo"*
- 12.30 Bianca De Mario *The crisis of the happy ending: Current staging direction and 18th-century dramaturgy in search of an identity*

IMS STUDY GROUPS

9.30 am - 1.00 pm - Room C13

IMS Study Group: Tablatures in Western Music

Chair: John Griffiths

Participants: Tim Crawford, Dinko Fabris, Franco Pavan, Philippe Vendrix

1.00 pm - 3.00 pm Lunch break

Monday, 2 July – afternoon

ROUND TABLES

RT2 Nationalism and transculturalism: Musical and cultural identity from the 19th to the 20th century

Chairs: Anselm Gerhard, Ivana Rentsch

Monday, 2 July, 3.00 pm - 7.00 pm

room: Petrassi hall

3.00	Anselm Gerhard	<i>Musikalische und “unmusikalische” Nationalkulturen. Wer benötigt wann eine klingende Selbstvergewisserung?</i>
	Ivana Rentsch	<i>Die fremden Federn des eigenen Tons. Kulturtransfer im Zeichen des Nationalismus</i>
	Michael Walter	<i>Nationaloper und Volkston</i>
	Arne Stollberg	<i>Hörnerklänge und Meisterlieder. Reflexionen über die Kategorie der “deutschen Nationaloper”</i>
	Rutger Helmers	<i>National object or national subject? Subject matter, local color, and the cultivation of a national style in Russian opera</i>
	Vincenzina C. Ottomano	<i>La politica del mito. Costruire l’identità nazionale nell’Italia “moderna”</i>

5.00 coffee break

5.30 Respondent: Hans-Joachim Hinrichsen
Discussion

STUDY SESSIONS

SS 2a Multipart musical performance and the construction processes of identities

Chair: Ignazio Macchiarella

Monday, 2 July, 3.00 pm - 5.00 pm

room: Theatre Studio

Ignazio Macchiarella	<i>Individual identities in play: Performing multipart singing by chords</i>
Ardian Ahmedaja	<i>Parts, music, identities: Ongoing transformations in local multipart musical performances and perceptions in the border area Albania, Greece, Macedonia</i>
Paolo Bravi	<i>“Boxis de gutu”: Vocal sounds and Sardinian identities</i>
Jean-Jacques Castéret	<i>In search of communion</i>
Marco Lutzu	<i>“Cajon para los muertos”: Multipart music in an Afro-Cuban religious ceremony</i>

PROGRAMME

SS 2b Music, philosophy, and identity

Chair: Julian Johnson

Monday, 2 July, 5.30 pm - 7.00 pm

room: Theatre Studio

- | | | |
|------|-----------------|--|
| 5.30 | Julian Johnson | <i>Music as non-identity: The ironic voice</i> |
| 6.00 | Tomas McAuley | <i>Identity and time in Schelling's "Philosophie der Kunst" (1802-1803)</i> |
| 6.30 | Nanette Nielsen | <i>Voice and the deconstruction of subjectivity in Krenek's "Jommy spielt auf"</i> |

SS 2c Music and the construction of identity in the Cold War era and beyond

Chair: Zbigniew Granat

Monday, 2 July, 3.00 pm - 6.30 pm

room: Chorus room

- | | | |
|------|------------------|--|
| 3.00 | William Bares | <i>"An ambassador for what?": Pro Helvetia's jazz and Swiss cultural diplomacy</i> |
| 3.30 | Haftor Medbøe | <i>Nordic tone: Redrawing borders of culture and boundaries of style</i> |
| 4.00 | Zbigniew Granat | <i>"Meine süsse europäische Heimat": A transnational jazz message from Poland</i> |
| 4.30 | Anna Maslowiec | <i>Sounding Polish: Towards a contemporary definition</i> |
| 5.00 | | coffee break |
| 5.30 | Matthias Tischer | <i>From Romanticism to the Cold War: Digging for the roots of the alleged dualism of autonomy and function</i> |
| 6.00 | Nina Noeske | <i>The (re)-invention of modern German music on both sides of the Iron Curtain</i> |

FREE PAPER SESSIONS

FP 2a Italian opera, 17th - 18th centuries

Chair: Bruce A. Brown

Monday, 2 July, 3.00 pm - 7.00 pm

room: MUSA - Museum of Musical Instruments

- | | | |
|------|--------------|--|
| 3.00 | Ayana Smith | <i>Campaspe: "Flora primavera" or "Flora meretrice"? Iconography in Alessandro Scarlatti's "La Statira" (Rome, 1690)</i> |
| 3.30 | Wendy Heller | <i>"Furioso cantabile": Orlando, Ariosto, and the staging of heroic identities in 18th-century London</i> |

MONDAY, 2 JULY - AFTERNOON

- 4.00 Alan Maddox *“Quel decoro col quale parlano i Principi, e quegli che a Principi sanno parlare”*: The performance of identity in 18th-century “dramma per musica”
- 4.30 Christine Siegert *Exoticism in “opera seria”*
- 5.00 coffee break
- 5.30 Margaret Butler *“Non bisogna tutto d’un colpo introdurre un gusto straniero”*: Traetta’s reform operas for Parma and du Tillot’s “French plan”
- 6.00 Marie Cornaz *Contribution to the rediscovery of the Baldassare Galuppi’s opera “Enrico”*: A study of the manuscript score kept in the Royal Library of Belgium
- 6.30 Elena Biggi Parodi *The concept of “truth” in the “opera seria” at the end of the 18th century*: Pietro Alessandro Guglielmi’s “*La Semiramide riconosciuta*” (Naples, 1776) and Antonio Salieri’s “*Semiramide*” (Munich, 1782)

FP 2b Devotional music, 16th-17th centuries

Chair: Lorenzo Bianconi

Monday, 2 July, 3.00 pm - 6.30 pm

room: Auditorium Arte

- 3.00 Alceste Innocenzi *Una raccolta sconosciuta di “Lamentazioni” paleariniane: un esempio di circolazione musicale*
- 3.30 Esperanza Rodríguez-García *Sebastián Raval’s “Lamentationes Hieremiae Prophetiae quinque vocum” (1594) within the context of Italian lamentations*
- 4.00 Margaret Murata *Colloquy and desolation in Italian spiritual monody*
- 4.30 Luis Robledo *Consolidar la ortodoxia católica. La cofradía del Ave María en el Madrid del siglo XVII*
- 5.00 coffee break
- 5.30 Drew Edward Davies *Villancicos from Mexico City for the Virgin of Guadalupe*
- 6.00 Allen Scott Dale *Protestant sacred music culture in 16th- and early 17th-century Breslau*

FP 2c Historiography

Chair: Manuel Carlos de Brito

Monday, 2 July, 3.30 pm - 6.30 pm

room: Studio 1

- 3.30 Andrea Bombi *Antonio Eximeno, Felipe Pedrell and historiography*
- 4.00 Thomas Holme Hansen *A correspondence of 20th-century musicologists: The private archive of Knud Jeppesen at the Royal Library, Copenhagen*

PROGRAMME

- 4.00 Thomas Holme Hansen *A correspondence of 20th-century musicologists: The private archive of Knud Jeppesen at the Royal Library, Copenhagen*
- 4.30 Fátima Graciela Musri *Relazioni tra le storie locali e la storia “nazionale” della musica in Argentina. Subaltermit , alterit , circolarit ?*
- 5.00 coffee break
- 5.30 Alejandro Vera *Music, Eurocentrism and identity: The myth of the discovery of America in Chilean music history*
- 6.00 Kei Saito *How should Japanese music history be written? Struggles of early musicologists in Japan*

FP 2d Organology and iconography

Chair: Tilman Seebass

Monday, 2 July, 3.00 pm - 5.00 pm

room: Studio 2

- 3.00 Gabriele Rossi Rognoni *The impact of the studies on musical instruments of the “others” on the development of a historiography of Western music*
- 3.30 David Francis Urrows *The bamboo pipe organs of 19th-century Shanghai*
- 4.00 Makiko Hayasaka *Searching for the identity of the organ: The conditions surrounding cinema organists in early 20th-century Britain*
- 4.30 Emily C. Hoyler *Bridging the gap between music and machine: Cyril N. Hoyler’s lecture demonstration of the RCA Mark II synthesizer, 1958 ca.*

FP 2e 20th-century composers

Chair: Gianmario Borio

Monday, 2 July, 3.30 pm - 6.00 pm

room: Studio 3

- 3.30 Leo Izzo *Edgard Var se’s “Po me  lectronique”: From jazz improvisation to electroacoustic composition*
- 4.00 Cheong Wai Ling *Cultural cross-fertilization in the “Gagaku” of Messiaen’s “Sept Ha ka ” (1962)*
- 4.30 Amy Bauer *The cosmopolitan imagination in Ligeti’s “We res songs”*
- 5.00 coffee break
- 5.30 Wolfgang Marx *“What passing bells for those who die as cattle?” War and Requiem compositions in the 20th century*
- 6.00 Lois Karen Fitch *Life after “Ludwig van”: Recent perspectives on the “Neue Romantik”*

MONDAY, 2 JULY - AFTERNOON

FP 2f German 20th-century music

Chair: Federico Celestini

Monday, 2 July, 3.00 am - 6.30 pm

room: Room C11

- 3.00 Golan Gur *Schoenberg and narratives of progress: Towards an intellectual history of modernist identity*
- 3.30 Silvio José dos Santos *Feminine, masculine, and "in-between": Geschwitz as "neue Frau" in Berg's "Lulu"*
- 4.00 Graziella Seminara *Berg e la modernità*
- 4.30 Albrecht Gaub *No need for Diaghilev: Imperial Germany's different approach to Russian music*
- 5.00 coffee break
- 5.30 Marie-Hélène Benoit-Otis, Cécile Quesney *Mozart outil de propagande. Les musiciens français à la Mozart-Week de Vienne en 1941*
- 6.00 Kirsten Yri *Carl Orff's "O Fortuna": From German national to transnational identity*

IMS STUDY GROUPS

IMS Study Group: Music and Cultural Studies

Celebrating anniversaries: Musical life between political practice and cultural policy

Coordinator: Tatjana Marković

Monday, 2 July, 3.00 pm - 7.15 pm

room: Room C13

3.00 Part 1 - Chair: Tatjana Marković

Cornelia Szabó-Knotik *From podium to Pantheon and beyond: How celebrations take off "posthumous careers"*

Antonio Baldassarre *The desire for national identity and identifiability: Edward J. de Coppet and the birth of chamber music in the United States*

Discussion

PROGRAMME

- 4.15 **Part II - Chair: Antonio Baldassarre**
 Ivana Ilić *Celebrating the federal and the republic anniversaries in the Radio Belgrade musical program (1946-1963)*
 Tatjana Marković *“Correcting” a national opera: Celebrating anniversaries in three Yugoslavias*
- 5.00 coffee break
- 5.30 Nada Bezić *Starting position: Music in Zagreb at the birth of four states in the 20th century*
 Leon Stefanija *National celebration and music: Slovenia since 1991*
- Discussion
- 6.15 **Part III - Chair: Cornelia Szabó-Knotik**
 Anita Mayer-Hirzberger *“Die Türken vor Wien” (The Turks at the gates of Vienna): Musical dramas for the 200th commemoration day of the second Turkish siege of Vienna*
 Alexandros Charkiolakis *Music in the first modern Olympiad in Athens in 1896: Cultural and social trends*
 Stefan Schmidl *From October to October. Musical anniversaries of the great socialist revolution*
- Discussion

IMS ASSOCIATED PROJECTS

1.00-3.00 pm - MUSA - Museum of Musical Instruments

RISM - Répertoire International des Sources Musicales

PRESENTATIONS, CONCERTS AND GUIDED TOURS

See related pages for further details

5.30 pm - 6.30 pm - Studio 2 - Presentation of two books by Forni editore. Introduction by Paolo Da Col, Dinko Fabris and Candida Felici. Short concert by Franco Pavan, lute

6.30 pm - Filarmonica Romana - Guided tour of the Filarmonica: the building, library and gardens. Followed by an open session about piano music of the 19th and 20th century
 Advance booking required. Max: 50 participants

7.00 pm - 7.30 pm - Petrassi hall - Lecture by Anzor Erkomaishvili introducing the Georgian polyphonic tradition

9.00 pm - 11.00 pm - Petrassi hall - Concert of the National Traditional Georgian Choir “Rustavi” from Tbilisi. Kindly offered by the Embassy of Georgia in Italy and by the Ministry of Culture in Georgia

9.30 pm - Filarmonica Romana - Concert: *Celebrating Nations: NORWAY*
 Discounted tickets. Advance booking required

Tuesday, 3 July – morning

ROUND TABLES

RT 3a Latin American musical identities “for export”: Negotiations, confrontations and resistance

Chair: Melanie Plesch

Tuesday, 3 July, 9.00 am - 1.00 pm

room: Petrassi hall

9.00	Melanie Plesch	<i>General introduction: Latinoamericanism</i>
9.40	Leonora Saavedra	<i>Style and expectations: The pendulum of self-exoticism in Mexican music 1912-2012</i>
10.30		coffee break
11.00	Egberto Bermúdez	<i>“Can’t see the forest for the trees”: The local and the foreign in the construction of Colombian 19th-century music nationalism</i>
11.40	Juan Pablo González	<i>Primitive avant-garde in 1970 Chilean rock: From the exotic to the counter-hegemonic</i>
12.40		General discussion

RT 3b Central European identities in the 15th century

Coordinators: Paweł Gancarczyk, Lenka Hlávková-Mráčková

Chair: Peter Wright

Tuesday, 3 July, 9.00 am - 1.00 pm

room: Theatre Studio

9.00	Part I: Education and manuscript production	
	Paweł Gancarczyk, Lenka Hlávková- Mráčková	General introduction
	Michael Bernhard	<i>Music theory in the 15th century: Centres and interrelations</i>
	Elżbieta Witkowska- Zaremba	<i>Central European universities and the teaching of “musica plana” in the 15th century</i>
	Ian Rumbold	<i>The compilation of the “Speciálník Codex”</i>
	Martin Kirnbauer	<i>Fragmenting music: The significance of manuscript study in central Europe</i>
10.30		coffee break
11.00	Part II: Repertories	
	Alexander Rausch	<i>In search of lost identities: Musical profiles in and around Vienna in the 15th century</i>
	Veronika Mráčková	<i>The hymn and its traditions in late-medieval central Europe</i>

PROGRAMME

- Jan Ciglbauer *The monophonic “cantio”: Meditation, exercise or a musical composition?*
Paweł Gancarczyk *Local polyphonic repertoires: The case of Petrus Willhelmi de Grudencz*
Lenka Hlávková-
Mráčková *Identities of the polyphonic song in central Europe, 1450-1500 ca.*

Part III: General discussion

STUDY SESSIONS

SS 3a Music, multiple identities, migration

Chair: Tasaw Hsin-chun Lu

Tuesday, 3 July, 9.00 am - 10.30 am

room: Chorus room

- 9.00 Tsan Huang Tsai *The musical instrument and identity (re)formation: The case of Bendigo’s Chinese community*
9.20 Kwok Sum Vincent Lam *Staging dual identities: The Vaisakhi festival of the diasporic Sikhs in Hong Kong*
9.40 Xinxin Guo *Musical traveling: Cultural construction of migrant Uyghur music workers in contemporary China*
10.00 Tasaw Hsin-chun Lu *Music covering and multiple renditions: Transnational cover song culture amongst Burmese Chinese singers since 1962*
10.20 Discussion

SS 3b How Venetian was Venetian opera in the 17th century?

Chairs: Lorenzo Bianconi, Ellen Rosand

Tuesday, 3 July, 11.00 am - 1.00 pm

room: Chorus room

Lorenzo Bianconi,
Ellen Rosand Keynote paper

Panelists: Fausta Antonucci, Davide Conrieri, Davide Daolmi, Michael Klaper, Barbara Nestola, Anna Tedesco, Álvaro Torrente.

1.00 pm *At the end of the session, the publisher Bärenreiter will offer a celebrating toast for the publication of the inaugural volumes of the critical edition of “The Operas of Francesco Cavalli”, followed by a short concert of Cavalli arias for voice and basso continuo, performed by the Santa Cecilia Conservatory Early Music Ensemble, in collaboration with IMS Study Group: Cavalli and 17th century Venetian Opera. Kindly offered by Landgraf-Moritz-Stiftung and Carlo Majer*

FREE PAPERS SESSIONS

FP 3a Italian opera, 19th- early 20th century

Chair: Virgilio Bernardoni

Tuesday, 3 July, 9.00 am - 12.30 pm

room: MUSA - Museum of Musical Instruments

- 9.00 Aaron S. Allen *Spanning the “twin cultures”: Beethoven’s “Fidelio” in Italy*
- 9.30 Marie Sumner Lott *Bringing opera into the living room and the countryside into the city: 19th-century arrangements for domestic chamber musicians*
- 10.00 Suzanne Scherr *Puccini’s instrumental revisions – orchestral story-telling*
- 10.30 coffee break
- 11.00 Davide Ceriani *Italian opera and identity in New York: The case of the Metropolitan Opera House during the management of Giulio Gatti-Casazza (1908-1935)*
- 11.30 Karen Henson *Rough tunes: Enrico Caruso and the early history of opera and sound recording*
- 12.00 Giorgio Ruberti *The controversial relationship between musical cultures and social identities in the contemporary genres of classical Neapolitan song and “opera verista”*

FP 3b Medieval monody

Chair: Agostino Ziino

Tuesday, 3 July, 9.00 am - 1.30 pm

room: Auditorium Arte

- 9.00 Peter Jeffery *Tonal identity in late Mozarabic chant: The psalm tones in the “cantorales” of Cisneros*
- 9.30 Leandra Scappaticci *Canto romano antico e commistioni liturgico-musicali in ambito monastico: il caso di S. Cecilia in Trastevere (secoli XI-XIII)*
- 10.00 Svetlana Poliaková *Italian and Russian neumatic Studite Triodia and Pentekostaria: Some remarks on their connections*
- 10.30 coffee break
- 11.00 Luisa Nardini *Collective identities in medieval monasteries: Late liturgical chants from southern Italy*
- 11.30 Honey Meconi *“Caveat cantor”: Manuscript differences in Hildegard’s songs*
- 12.00 Claire Fontijn *Hildegard’s “Ordo virtutum” in the context of the Scivias vision of music*
- 12.30 Chantal Phan *Hidden and revealed identities: The melodic treatments of names and pseudonyms in the troubadour lyric*
- 1.00 Hana Vlhová-Wörner *Prague as the new Rome: Liturgy and music in service of politics and presentation*

PROGRAMME

FP 3c Cultural theory, aesthetics, sociology 2

Chair: Michela Garda

Tuesday, 3 July, 9.00 am - 1.00 pm

room: Studio 1

- 9.00 Carla Zuddas *Traditional music, intellectual property rights and cultural identity*
- 9.30 James Garratt *Our common culture? Musical values, globalization and community*
- 10.00 Mário Vieira
de Carvalho *National identity as otherness*
- 10.30 coffee break
- 11.00 Hermann Danuser *Multiple identities in "Weltanschauungsmusik" and "Metamusic"*
- 11.30 Mirjana Veselinović-
Hofman *The culture of musical identities*
- 12.00 Tijana Popović
Mladjenović *Music has a vision: Listening to others and oneself through it*
- 12.30 Darla Crispin *Negotiating the "artistic turn": Identity, ethics, and advocacy in research in-and-through musical practice*

FP 3d German music, 19th century

Chair: Roe-Min Kok

Tuesday, 3 July, 9.00 am - 12.30 pm

room: Studio 2

- 9.00 Katherine Hambridge *Emerging identities in Berlin, 1800 ca.*
- 9.30 Maria Teresa Arfini *Exoticism without exoticism: Mendelssohn, Schumann, and German musical identity*
- 10.00 Julie Hedges Brown *Schumann, Beethovenian reference, and the recasting of classical sonata form*
- 10.30 coffee break
- 11.00 Heather Platt *Ironic folk gestures and the construction of gender in Brahms's "Mädchenlieder"*
- 11.30 Natasha Loges *Brahms's folksong arrangements as a challenge to the identity of art music*
- 12.00 Zoltan Roman *Ethnicity, Faith, and the problem of identity in "fin-de-siècle" "music theatre": Goethe's "Symphony of a thousand" and Mahler's "Das klagende Lied von der Erde" (or, "Warum Mahler keine Oper schrieb")*

TUESDAY, 3 JULY - MORNING

FP 3e Popular music

Chair: Raffaele Pozzi

Tuesday, 3 July, 9.00 am - 12.30 pm

room: Studio 3

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|-------|----------------------------------|--|
| 9.00 | John Richardson,
Kai Lassfolk | <i>Metaphorical extensions of the groove in the music of Michael Jackson</i> |
| 9.30 | Sophie Stévançe | <i>The modernization of inuit throat-singing: A stylistic analysis of Tanya Tagaq's performances</i> |
| 10.00 | Akitsugu Kawamoto | <i>"Progressive rock" in Japan and the idea of progress</i> |
| 10.30 | | coffee break |
| 11.00 | Travis A. Jackson | <i>The highest British attention to... detail: Post-punk sound and vision and the meaning of Englishness</i> |
| 11.30 | Justin A. Williams | <i>Maria Schneider, digital patronage and composer/fan interactivity</i> |
| 12.00 | Tanya Sermer | <i>Samba, klezmer and songs of the land of Israel: Musical language, political discourse and competing visions of the Israeli nation-state</i> |

FP 3f 20th-century compositional techniques

Chair: Massimiliano Locanto

Tuesday, 3 July, 9.00 am - 12.00 pm

room: Room C11

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|-------|------------------|--|
| 9.00 | Stephen C. Brown | <i>Twelve-tone rows and aggregate melodies in the music of Shostakovich</i> |
| 9.30 | Lidia Ader | <i>Microtonal identity: Premises, approaches and tendencies of the 1900-1930s</i> |
| 10.00 | Shigeru Fujita | <i>"Primauté du rythme": Une nouvelle conception du rythme de Messiaen dans son traité posthume, et l'évolution de son style de composition depuis les années 1950</i> |
| 10.30 | | coffee break |
| 11.00 | Marija Masnikosa | <i>The "saturated self" of the Serbian postminimalist music. A case of Zoran Eric's Konzertstück</i> |
| 11.30 | Mikko Ojanen | <i>Technologically oriented music production processes: A case study of Erkki Kurenniemi's electronic music and instrument design</i> |

IMS STUDY GROUPS

IMS Study Group: Musical Iconography in European Art
 Coordinators: Nicoletta Guidobaldi (chair), Björn Tammen

Multiple identities of music and culture as visualized in European art

Chairs: Tilman Seebass, Nicoletta Guidobaldi, Björn Tammen

Tuesday, 3 July, 9.00 am - 1.00 pm

room: Room C13

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|-------|--|---|
| 9.00 | Nicoletta Guidobaldi, | <i>Introduction: Report on main activities of the Study Group (2006-2012)</i>
Björn Tammen |
| 9.30 | Barbara Sparti | <i>Lorenzetti's "Good Government": Who are the dancers?</i> |
| | Gabriela Ilnitchi
Currie | <i>Imaged sounds of imperial power: The rise and fall of the Byzantine empire</i> |
| 10.00 | Paolo Gozza | <i>Shaping musical identity: The work of imagination in Descartes' "Compendium musicae"</i> |
| | Fabien Guilloux | <i>Saint François d'Assise et l'ange musicien. Enjeux identitaires et stratégies iconographiques au sein de la famille franciscaine (16e-18e siècles)</i> |
| 10.30 | | coffee break |
| 11.00 | Maria Teresa Arfini | <i>Identità nazionali nei frontespizi delle edizioni musicali. Risultati di una ricognizione</i> |
| | Bianca Maria
Brumana | <i>Partiture illustrate nella Parigi di metà Ottocento: Francesco Masini e Jules David</i> |
| 11.30 | Maria Luisi | <i>La memoria diaristica dell'evento musicale e la sua trasposizione iconografica. Il "viaggio" di Anatolio Demidoff</i> |
| | Cristina Santarelli | <i>Sotto il segno di Atena: la doppia identità di Alberto Savinio</i> |
| 12.00 | Jordi Ballester | <i>Building images of the Catalan musical identity at the beginning of the 20th century: The "Orfeo català" and the modernist art</i> |
| | Ruth Piquer,
Michael Christoforidis | <i>The classical guitar's revival in the 1920s: Visual imagery, modernism and Hispanic identity</i> |
| 12.30 | | Closing remarks and further perspectives of the Study Group |

IMS ASSOCIATED PROJECTS

10.00 am - 12.00 pm - Multimedia Library - Christoff room

RIPM - Répertoire international de la presse musicale/ Retrospective Index to Music Periodicals
 (closed meeting)

Chair: Robert Cohen

1.00 pm - 3.00 pm Lunch break

Tuesday, 3 July – afternoon

ROUND TABLES

RT 4 Music, identity and transnationalism

Chair: Adelaida Reyes

Tuesday, 3 July, 3.00 pm - 7.00 pm

room: Petrassi hall

Thomas Solomon *Music and identity: Text, performance, embodiment*

Ellen Koskoff *From local to global and back again: Bali's conversation on identity with itself and the world*

Adelaida Reyes *Identity construction in the context of forced migration*

Discussant: Dan Lundberg

STUDY SESSIONS

SS 4a European musicians in Venice, Rome and Naples (1650-1750): Music, cultural exchanges and identities of the nations

Chairs: Anne-Madeleine Goulet, Gesa zur Nieden

Tuesday, 3 July, 3.00 pm - 7.00 pm

room: Theatre Studio

3.00 Anne-Madeleine Goulet, Gesa zur Nieden *European musicians in Venice, Rome and Naples between 1650-1750: Interdisciplinary and international perspectives on a cultural history of music*

Part I: Integration and the activities of European musicians in Venice, Rome and Naples

3.30 Caroline Giron-Panel *Musical identity and cultural transfers: The presence of foreigners in Italian conservatories*

3.45 Florian Bassani *Foreign organ makers in Italy: An object for comparative research?*

4.00 Michela Berti *The role of the national churches of Rome in the reception of European musicians*

4.15 Giulia Veneziano *The soundscape of the "Nazione Spagnola": Music activity at the church of San Giacomo degli Spagnoli and the "Hermandad de nobles espanoles" in Spanish Naples*

4.30 Discussion

5.00 coffee break

Part II: Motivations of an Italian journey and the cultural radiation of Rome, Naples and Venice

5.30 Britta Kägler *The role, objectives and consequences of the migration of German musicians to early modern Italy*

5.45 Peter Niedermüller *Toward the stylistic diversity in Hasse's oratorios*

PROGRAMME

6.00	Mélanie Traversier	<i>How to build the musical celebrity: The confrontation between the individual migration strategies of artists and the “Bildpolitik” of Rome, Naples and Venice in the 17th and 18th centuries</i>
6.15	Anne-Madeleine Goulet, Gesa zur Nieden	Conclusions
6.30		Discussion

SS 4b Building cultures, constructing identities: Music in Iberoamerican “pueblos de Indios”

Chair: Leonardo J. Waisman

Tuesday, 3 July, 3.00 pm - 4.30 pm

room: Chorus room

3.00	Marcos Holler	<i>La práctica musical de los jesuitas en las aldeas y misiones de las Américas española y portuguesa</i>
3.30	Leonardo J. Waisman	<i>The shifting role of Jesuit music: Musical appropriations in the construction of identities</i>
4.00	Víctor Rondón	<i>La impronta jesuita en la música y cultura tradicional chilenas</i>

SS 4c Nationalism and international ideals in music and musicology: Barcelona, April 1936

Chairs: Juan José Carreras, Tess Knighton (coordinator)

Tuesday, 3 July, 5.30 pm - 7.00 pm

room: Chorus room

5.30	Juan José Carreras, Tess Knighton	Introduction
5.50	Karen Arrandale	<i>So musical a discord: Edward Dent and the protocol of Barcelona 1936</i>
6.05	Anna Tedesco	<i>Italian musicology between the wars</i>
6.20	Maria Cáceres	<i>Nationalist expression through the sessions dedicated to folk music at the Third IMS Congress in Barcelona in 1936</i>
6.35		Respondent: Anselm Gerhard
6.45		Open discussion

FREE PAPERS SESSIONS

FP 4a Northern European identities

Chair: Philippe Vendrix

Tuesday, 3 July, 3.00 pm - 6.30 pm

room: MUSA - Museum of Musical Instruments

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|------|------------------------|--|
| 3.00 | Liisamaija Hautsalo | <i>Articulations of identity in Finnish opera</i> |
| 3.30 | Audron Žiūraitytė | <i>Forms of the cultural identity of Lithuanian ballet</i> |
| 4.00 | Gražina Daunoravičienė | <i>Phylogenesis of the national identity idea in contemporary Lithuanian music</i> |
| 4.30 | Luca Sala | <i>Identity and national influences in Mieczyslaw Karłowicz symphonism</i> |
| 5.00 | | coffee break |
| 5.30 | Petra van Langen | <i>Defining Catholic identity in music in The Netherlands, 1850-1948</i> |
| 6.00 | Koenraad Buyens | <i>Building a Belgian national identity through music: Brussels, 1830-1850</i> |

FP 4b Portugal, 18th-19th centuries

Chair: Manuel Pedro Ferreira

Tuesday, 3 July, 3.00 pm - 7.00 pm

room: Auditorium Arte

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|------|-----------------------|--|
| 3.00 | Cristina Fernandes | <i>Crossing musical cultures at the Portuguese royal and patriarchal chapel in late 18th century: Italian models and local traditions in composition and performance practice</i> |
| 3.30 | Mario Marques Trilha | <i>Neapolitan "partimenti" and "solfeggi" in Portugal in the 18th century</i> |
| 4.00 | Marco Aurelio Brescia | <i>The phenomenon of symmetrical placement of twin organs in 18th-century Portuguese churches: Between Italian and Iberian organ-making influences</i> |
| 4.30 | Ricardo Bernardes | <i>The finding of a "lost" opera: Issues of gender, colonialism and taste in "A Saloia Namorada" (1793) by Leal Moreira and Caldas Barbosa in the context of the late 18th-century Italian influenced comic opera in Portugal and Brazil</i> |
| 5.00 | | coffee break |
| 5.30 | David Cranmer | <i>The Portuguese composer Marcos Portugal (1762-1830): Processes of identity and rejection</i> |

PROGRAMME

- 6.00 Francesco Esposito *Tra esterofilia e protezionismo. La difesa del musicista “nazionale” nella Lisbona dell’800*
- 6.30 Luisa Cymbron *Rifiutando la storia. I compositori portoghesi della seconda metà dell’800 e la costruzione di un modello di eroe nazionale*

FP 4c Singers and songs

Chair: Alexandra Amati-Camperi

Tuesday, 3 July, 3.00 pm - 7.00 pm

room: Studio 1

- 3.00 Amy Brosius *“Essa è sempre stata la favorita del Papa”: Female singers and the construction of the cultural identity of elite Roman men in the 17th century*
- 3.30 Juliet Forshaw *Medea Mei, Nadezhda Zabela, and the composition of the soprano heroine in fin-de-siècle Russian opera*
- 4.00 Rosana Marreco
Brescia *Augusta Candiani and the lyrical scene of the Brazilian empire*
- 4.30 Roger Freitas *The art of artlessness, or, Adelina Patti teaches us how to be natural*
- 5.00 coffee break
- 5.30 Laura Tunbridge *Identity construction in early 20th-century song recitals*
- 6.00 Grant Olwage *Paul Robeson and the song recital as cosmopolitan practice*
- 6.30 Jürgen Thym *Memory as song, song as memory*

FP 4d Wagner and national 19th-century opera

Chair: Jürgen Maehder

Tuesday, 3 July, 3.00 pm - 6.30 pm

room: Studio 2

- 3.00 Feng-Shu Lee *Transcending the philosophical boundary in the spirit of ending: The Feuerbach-Schopenhauer controversy and the evolving “Ring” re-evaluated*
- 3.30 Fuyuko Fukunaka *The anxiety of “Wagnerian” influences: Wagner and/in the creation of opera in Japan*
- 4.00 Mary Ann Smart *Post-human Wagner*
- 4.30 Michael Walter *Das Paradoxon der Nationaloper im 19. Jahrhundert*
- 5.00 coffee break

TUESDAY, 3 JULY - AFTERNOON

- 5.30 Paulo Köhl *War, nature and love: Inventing national Opera in Brazil in the 19th century*
- 6.00 Teresa Cascudo *Enrique Granados' first opera and the difficult construction of Spanish identity at the "fin-de-siècle"*

FP 4e Renaissance institutions

Chair: Franco Piperno

Tuesday, 3 July, 3.00 pm - 6.30 pm

room: Studio 3

- 3.00 Jane A. Bernstein *Sixtus IV, the Franciscans, and the beginning of music printing in Quattrocento Rome*
- 3.30 Stephen Rice *Northern polyphony at Tarazona*
- 4.00 Megan K. Eagen *"Il viene, ma non canta": Singers of the Duomo of Mantua voice their concerns during the Council of Trent*
- 4.30 Juan Ruiz Jiménez *Italian music in Spanish minstrel books*
- 5.00 coffee break
- 5.30 Anne MacNeil *Monsignor Antonio Ceruto and music-making in Mantua in the 1560s*
- 6.00 Michael Alan Anderson *The role of St Anne in the Immaculist identity of Frederick the Wise: Ritual, image, music*

FP 4f 20th-century musical theater

Chair: Suzanne Scherr

Tuesday, 3 July, 3.00 pm - 6.30 pm

room: Room C11

- 3.00 Gavin Williams *"L'Aviatore Dro" between Futurism and evolution*
- 3.30 Elaine Kelly *Opera as a political barometer: Joachim Herz, Ruth Berghaus and Wagner's "Ring" in the GDR*
- 4.00 Kailan Rubinoff *A Dutch Passion for Bach: Andriessen's "Mattheus Passie" (1976), Bach reception, and cultural identity in the Netherlands*
- 4.30 Susanna Avanzini *"Jagden und Formen Zustand 2008". Le forme in dialogo di Sasha Waltz e Wolfgang Rihm*
- 5.00 coffee break
- 5.30 Bettina Varwig *Staging Bach's Passions*
- 6.00 Ftychia Papanikolaou *Uwe Scholz's choreographic completion of Mozart's "Große Messe"*

PROGRAMME

FP 4g Ethnomusicology

Chair: Francesco Giannattasio

Tuesday, 3 July, 3.00 pm - 6.30 pm

room: Room C13

- 3.00 Peter van Kranenburg, *A computational approach to the identification of folk tunes*
Louis P. Grijp
- 3.30 Tatevik Shakhkulyan *Komitas and the Armenian traditional music*
- 4.00 Larry Francis Hilarian *“Zapin” as cultural identity of the Muslim communities in multicultural Singapore*
- 4.30 Basil Considine *Identity in Mauritius: The role of government policy and tourism in the formation of “national culture”*
- 5.00 coffee break
- 5.30 Nausica Morandi *From “Officium Stellae” to “Star’s Plays”: Seven centuries of music-cultural identity*
- 6.00 Brian Dietrich *Christian music as cultural identity in Micronesia*

IMS STUDY GROUPS

2.30 pm - 5.00 pm - Meeting room of the Accademia

IMS Study Group: Cavalli and the 17th century Venetian Opera (closed meeting)

3.00 pm - 5.00 pm - Multimedia Library - Christoff room

IMS Study Group: Music and Cultural Studies (closed meeting)

Chair: Tatjana Marković

IMS ADMINISTRATIVE BODIES

5.30 pm - 7.00 pm - Multimedia Library - Christoff room

Meeting of the outgoing president Tilman Seebass with the chairs of the IMS Study Groups (closed meeting)

PRESENTATIONS AND CONCERTS

see related pages for further details

1.00 pm - Chorus room - Presentation of the critical edition of *The Operas of Francesco Cavalli* published by Bärenreiter. Followed by a short concert and a celebrative toast

6.30 pm - 7.30 pm - Church of Santissima Trinità dei Pellegrini - Latin Mass (Tridentine Rite). Concerto Romano ensemble, conducted by Alessandro Quarta
Organized in collaboration with the Universities of Bangor and Mainz

9.00 am - 11.00 pm - Cavea of the Auditorium - Beethoven, Symphonies no. 1 and no. 5. Orchestra of the Accademia Nazionale di Santa Cecilia, conducted by Carlo Rizari

7.30 pm and 9.45 pm - Filarmonica Romana - *Celebrating Nations: AUSTRIA*
50% discounted tickets. Advance booking required

Wednesday, 4 July – morning

Università degli Studi di Roma La Sapienza

Facoltà di Filosofia, Lettere, Scienze Umanistiche e Studi Orientali, piazzale Aldo Moro no. 5

Special Round Table 1 - Outside perspectives on Italian musical identity

Organizers: Giovanni Giuriati, Emanuele Senici

Wednesday, 4 July, 9.30 am - 1.00 pm

room: Aula I - Lettere e Filosofia building

9.30 Part I: Music-historical perspective

Chair: Franco Piperno

Reinhard Strohm *Musicology, Italian culture and the classical tradition* (position paper)

Michele Calella Response

Kate van Orden Response

11.00 coffee break

11.30 Part II: Ethnomusicological perspective

Chair: Francesco Giannattasio

Bernard Lortat-Jacob *Sardinia, it's a bit like Corsica, isn't it?*

Enrique Camara *Italy in my life: Causes and consequences of a definitive influx*
de Landa

Maurizio *Alan Lomax and the Italians*
Agamennone

Università degli Studi di Roma Tor Vergata

Facoltà di Lettere e Filosofia, via Columbia no.1

Special Round Table 2 - Cognitive models in music making

Organizers: Giorgio Adamo, Serena Facci, Giorgio Sanguinetti, Agostino Ziino

Wednesday, 4 July, 9.45 am - 1.30 pm

room: Auditorium Ennio Morricone - Lettere e Filosofia building

9.45 Welcome: Rino Caputo (Preside - Facoltà di Lettere e Filosofia)

10.00 Part I

Chair: Agostino Ziino

Anne Marie Busse *How did Oswald von Wolkenstein make his contrafacta?*
Berger

Robert Gjerdingen *From "the Homeric question" to a "Mozart question"*

Martin Clayton *Entrainment and interaction in musical performance*

11.15 coffee break

PROGRAMME

- 11.30 **Part II**
Chair: Giorgio Sanguinetti
Respondents: Giorgio Adamo, Carmela Morabito, Cecilia Panti
Final discussion

1.30 pm Lunch

2.30 pm Auditorium Ennio Morricone concert of Kasimir Morski, piano.

3.00 pm - 8.30 pm Guided tour to Grottaferrata, the Exarchic Monastery of Santa Maria in Grottaferrata and to the Greek Abbey of Saint Nilus and its surroundings. Followed by a Chorus concert and a light dinner. *A transport service will depart from the Auditorium Parco della Musica at 8.30 am. For lunch and transport service expenses a contribution is required. For those who will attend only to the Round Table a guide service will be provided to get to the University by public transport.*

Università degli Studi Roma Tre

Facoltà di Scienze della Formazione, piazza della Repubblica no. 10

Special Round Table 3- Music and visuality: A dialectical approach to their relationship

Organizers: Luca Aversano, Giovanni Guanti, Raffaele Pozzi

Wednesday, 4 July, 9.15 am - 1.15 pm

room: Room 1 - 2nd Floor

- 9.15 **Welcome addresses**
Guido Fabiani (Rettore - Università degli Studi Roma Tre)
Gaetano Domenici (Preside - Facoltà di Scienze della Formazione)
Francesca Cantù (Preside - Facoltà di Lettere e Filosofia)
- 9.30 **Part I**
Coordinator: Giovanni Guanti
Chair: Elio Matassi
- Giovanni Guanti *“The form of this world is passing away” (St Paul, 1 Corinthians, 7:31)*
Simone Zacchini *The nature of sound: Some phenomenological reflections*
Leonardo Distaso *Listening to the night: On the purely acoustic and musical in Nietzsche as the overcoming of the primacy of sight*
Augusto Mazzoni *Music without drawing? Between “Tonspiel” and “Tongestalt”*
- 11.15 coffee break
- 11.30 **Part II**
Coordinator: Raffaele Pozzi
Chair: Carlo Felice Casula
- Sergio Miceli *Synaesthetic implications in Saul Bass’s title design*
Philippe Langlois *Experimental cinema and “musique concrète”*
Raffaele Pozzi *“Le Maître du Temps”: Robert Cahen and Pierre Boulez*
Holly Rogers *“Betwixt and Between”: Liminal spaces in Bill Viola’s video art-music*

3.00 pm GUIDED TOURS See related pages for further details

Wednesday, 4 July – afternoon

Campo Santo Teutonico

Via della Sagrestia, no.17 - Città del Vaticano (Vatican City)

Special Study session - Creating a musical memory: Modes of tradition in the repertory of the papal chapel

In cooperation with the Römisches Institut der Görres-Gesellschaft and Deutsches Historisches Institut in Rom, Musikgeschichtliche Abteilung

Coordinators: Klaus Pietschmann, Thomas Schmidt-Beste

Wednesday, 4 July, 2.30 pm - 7.30 pm

Klaus Pietschmann,
Thomas Schmidt-Beste

Introduction

Thomas Schmidt-Beste

“Gebrauchshandschrift” or repository? The making of the papal chapel choirbooks

Part I: Building a repertoire: the early 16th century

Jesse Rodin

Stagnation or innovation? Five- and six-voice motets in early Vatican sources

Jeffrey Dean

Cappella Sistina 15 and the acquisition, development and maintenance of a functional repertoire of sacred music

Richard Sherr

The repertory of the papal chapel in the pontificate of Julius II

Klaus Pietschmann

Josquin’s “Missa Pange lingua”, Brumel’s “Missa Victimae paschali laudes” and the repertory of the papal singers

Part II: Establishing a Post-Tridentine Canon

Mitchell Brauner

Spreading the canon: Papal chapel repertoire beyond Rome

Noel O’Regan

Change and continuity in the papal chapel 1565 ca. - 1620

Christian Thomas Leitmeir

Tradition vs innovation: The papal chapel under the spell of post-Tridentine reforms

Part III: Discourses of tradition and innovation in the 17th and 18th centuries

Peter Ackermann

Stile antico-Kompositionen im späteren Cappella Sistina-Repertoire zwischen Tradition und Innovation

Kerstin Helfricht

Gestalt und Wandlung: Die Werke Gregorio Allegris im Repertoire der Cappella Sistina

Luca Della Libera

Alessandro Scarlatti, Gregorio Allegri e il “Miserere” rifiutato

Gunnar Wiegand

Zur Repertoirebildung der Capella Papalis im 18. Jahrhundert

Part IV: (Re-)Inventions of the Past in the 19th century

Christiane Wiesenfeldt

“Sacre musices propagator”: Fortunato Santini’s (1778-1861) manuscript copies of the Fondo Cappella Sistina

Markus Engelhardt

Historisches und zeitgenössisches Repertoire der Päpstlichen Kapelle unter Lorenzo Perosi

GUIDED TOURS

See related pages for further details

3.00 pm - 6.00 pm - Guided walking tour of the city centre - For a minimum of 15 participants. Ticket: 15 euro for early booking; 20 euro on site.

3.00 pm - National Roman Museum - Palazzo Massimo alle Terme - Tickets: 10 euro. Advance booking required. Max: 30 people

3.00 pm - MUSA - Museum of Musical Instruments - Advance booking required. Max: 30 participants. Free admission

4.00 pm - Teatro dell'Opera - Advance booking required. Max: 50 people. Free admission

6.00 pm - Conservatory of Music - Advance booking required. Max: 70 people. Free admission

OPEN AFTERNOON AT THE AUDITORIUM

From **5.00 pm** on presentations and short concerts will be held in different locations of the Auditorium. See related pages for further details. Free admission

5.00 pm MUSA - Museum of Musical Instruments - Pawel Kaminski, *The Role of the Urtext in performance of Chopin's Works*

6.00 pm Chorus room - Caravelas - Núcleo de Estudos da História da Música Luso-Brasileira, Associação Cultural Ruspoli and Centro studi Santa Giacinta Marescotti – on the occasion of the announcement of Special Prize “Principe Francesco Maria Ruspoli” for Musicological Studies in Music of Baroque Latin America – present “*Caravelas*” Portuguese and Brazilian Music from the 18th century to the I World War. Academia dos Renascidos. Introduction by David Cranmer

OTHER CONCERTS

See related pages for further details

8.00 pm - Istituto Polacco di Roma (Polish Institute in Rome) - Music by Fryderyk Chopin. Agnieszka Przemysk-Bryla, piano - Tomasz Strahl, cello. Promoted by the Foundation for the National Edition of Chopin's Works in collaboration with the Polish Institute in Rome

8.00 pm and 9.45 pm - Filarmonica Romana - *Celebrating Nations: ARMENIA*
50% discounted tickets. Advance booking required

8.30 pm - Conservatory of Music, Sala Accademica - *Francesco Cavalli: Arie & Sinfonie from “Calisto”, “Orione” and “Scipione Africano”*. Santa Cecilia Conservatory Early Music Ensemble. Kindly offered by Landgraf-Moritz-Stiftung and Carlo Majer

Thursday, 5 July – morning

ROUND TABLES

RT 5a European identity and peripheral condition in early Iberian music

Chair: Manuel Pedro Ferreira

Thursday, 5 July, 9.00 am - 1.00 pm

room: Petrassi hall

- 9.00 Manuel Pedro Ferreira *A medieval background: Emulation and hybridization*
- 9.30 Maricarmen Gómez *Back to the periphery: Music at the court of Aragon*
Muntané
- 10.00 João Pedro d'Alvarenga *Some identifying features of late 15th- and early 16th-century Portuguese polyphony (and some new authorship attribution)*
- 10.30 coffee break
- 11.00 Alejandro Planchart *The international style of the 16th-century villancico*
- 11.30 Bernadette Nelson *“Mais livros de música”: The acquisition and reception of foreign and other Iberian music books in courtly circles in 16th-century Portugal*
- 12.00 Owen Rees *King John IV of Portugal as patron, collector, and composer*
- 12.30 Emilio Ros-Fábregas *European identity in early Iberian sacred music as seen by Higinio Anglés in mid-20th century Rome*

RT 5b Ostasien als musikalische Region im Spannungsfeld politischer Umbrüche - East Asia as a musical region between the conflicting fields of political upheavals

Chair: Hermann Gottschewski

Thursday, 5 July, 9.00 am - 1.00 pm

room: Theatre Studio

- Kyungboon Lee *Musikalische Emigration in Ostasien während des Zweiten Weltkriegs*
- Hermann Gottschewski *Die Musikkultur Ostasiens aus japanischer Sicht vor und nach 1945*
- Jin-Ah Kim *Umbruch und Kontinuität. Traditionelle Musik in Korea in den 60er und 70er Jahren*
- Akeo Okada *Ryuichi Sakamoto's Filmmusik für B. Bertoluccis "The Last Emperor" (1987). Musikalisches Bild der Mandschurei im postmodernen Japan*
- Rainer Bayreuther *Zum Politischen von Musik in Umbruchzeiten. Die Beispiele der DDR der 1980er Jahre und Japans in den 1990er Jahren*

PROGRAMME

STUDY SESSIONS

SS 5a Image-sound-structure and the audiovisual experience

Chair: Gianmario Borio

Thursday, 5 July, 9.00 am - 1.00 pm

room: Chorus room

Gianmario Borio	<i>The indeterminate status of the audiovisual experience</i>
Roberto Calabretto	<i>The influence of operatic dramaturgy on music for film</i>
Nicholas Cook	<i>Text and experience from mashup to Mozart</i>
Annette Davison	<i>Film music: Levels of narration</i>
Tobias Plebuch	<i>Time travels: How film transforms musical listening</i>

SS 5b Elitist music: The Italian cantata, aristocratic culture and identity in the 17th and 18th centuries

Chair: Berthold Over

Thursday, 5 July, 1.00 pm - 4.30 pm

room: MUSA - Museum of Musical Instruments

Part I

1.00	Berthold Over	Introduction
1.10	Ellen Harris	<i>Gender, cross-dressing and aristocratic identity in Händel's cantatas: Scholarly voyages and misadventures</i>
1.25	Berthold Over	<i>The Italian cantata and aristocratic ethos</i>
1.40		Discussion
1.50	Carolyn Gianturco	<i>Christina of Sweden, Gaspare Altieri, Alessandro Stradella: Nobles who "serve" nobles with musical entertainment</i>
2.05	Marco Bizzarini	<i>The contribution of aristocratic poets and composers to the genre "cantata" in the first half of the 18th century</i>
2.20		Discussion

Part II

2.50	Magdalena Boschung	<i>"Caro Daliso mio": Caldara's Daliso-cantatas and their relation to the Ruspoli family</i>
3.05	Andrea Zedler	<i>"In risposta della Gelosia in Lontananza": The secular cantatas of Antonio Caldara in the context of the imperial court</i>
3.20		Discussion
3.30	Teresa M. Gialdroni	<i>Beyond patronage: Levels of circulation of the Italian chamber cantata</i>

THURSDAY, 5 JULY - MORNING

- 3.45 Alexandra Nigito *“Cantate alla virtù della Sig.ra Maria Pignatelli”*: The manuscript d.i. 1367 in the Biblioteca Antoniana, Padua
- 4.00 Giulia Veneziano *The cantata da camera in Neapolitan society: Study of the remaining repertoire*
- 4.15 Discussion and resume

FREE PAPERS SESSIONS

FP 5a The Iberian space

Chair: Andrea Bombi

Thursday, 5 July, 9.00 - 10.30 am

room: MUSA - Museum of Musical Instruments

- 9.00 Stephanie Klauk *Flamenco as a form of cultural identity in the 19th century?*
- 9.30 Grazia Tuzi *Identify themselves with music: The process of identity construction in Cantabria, Spain*
- 10.00 Rosa Isusi Fagoga *Música e identidad cultural en Valencia (España) entre los siglos XIX y XX*

FP 5b Africa

Chair: Serena Facci

Thursday, 5 July, 9.00 am - 1.00 pm

room: Auditorium Arte

- 9.00 Anri Herbst *Creating cultural multiplicity through juxtaposing Western and sub-Saharan musical arts performance practices*
- 9.30 Ilaria Sartori *Microculturality and musical transitions: The case of Harari songs*
- 10.00 Barbara Titus *Itinerant musical identities: Maskanda performance in (post)apartheid South Africa*
- 10.30 coffee break
- 11.00 Christopher Cockburn *Resisting an ideologically-imposed identity: African choirs sing Händel in South Africa (1950-1970)*
- 11.30 Jonathan Eato *Negotiating tradition, modernity, and cultural identity in contemporary South Africa: The music of Tete Mbambisa, Louis Moholo-Moholo and Zim Ngqawana*
- 12.00 Screening of the documentary film *The legacy* by Aryan Kaganof

PROGRAMME

FP 5c Women and men

Chair: Wendy Heller

Thursday, 5 July, 9.00 am - 12.30 pm

room: Studio 1

- 9.00 Bernhard Bleibinger *Women's behaviour and/in beer songs*
9.30 Thierry Favier *"Male music" and "effeminate music" in 18th-century France*
10.00 Alexandra Amati-Camperi *"Cherchez la femme": A feminist critique of operatic reform in pre-Josephinian Vienna*
10.30 coffee break
11.00 Cristina Cimagalli *Il dilettantismo musicale maschile e femminile a Roma nella prima metà dell'Ottocento*
11.30 Erinn Knyt *Ferruccio Busoni and the "halfness" of Fryderyk Chopin: A study about gender perception and performance interpretation*
12.00 Romina Dezellio *Between nation and emancipation: Women's musical work in Buenos Aires, Argentina, during the political conflicts of 1945*

FP 5d Jewish identity, and the music of the exile

Chair: Talia Pecker Berio

Thursday, 5 July, 9.00 am - 12.30 pm

room: Studio 2

- 9.00 Yael Sela Teichler *"Sebastian, sage ich lange, ist durchaus Kant": Negotiations of music aesthetics and the 1829 revival performance of "St Matthew Passion"*
9.30 David Brodbeck *"Come out of the ghetto!": The "Goldmark-Bild" of Ludwig Speidel*
10.00 Jeremy Leong *Reclaiming a musico-cultural identity: Austro-German Jews in republican China (1911-1949)*
10.30 coffee break
11.00 Marida Rizzuti *Identity/non-identity – Place/non-place: Weill's case study*
11.30 Malcolm Miller *Contesting cultures of East and West: Symbiosis of middle-eastern instruments and identities in vocal and chamber music from Israel*
12.00 Diego Alonso Tomás *A new Catalan music: Roberto Gerhard's conception of modernity after his studies with Schoenberg*

FP 5e Instrumental music: 17th- early 19th centuries

Chair: José Máximo Leza

Thursday, 5 July, 9.00 am - 12.30 pm

room: Studio 3

- 9.00 Arne Spohr *The history of a genre as a field of musical exchange: The "English pavan" in Germany, 1600-1640*

THURSDAY, 5 JULY - MORNING

- 9.30 Rodolfo Baroncini *Giovanni Gabrieli: The “Sonata con tre violini” and the reception of new expressive music in the Laguna*
- 10.00 Stuart Cheney *Teaching the viol to French choirboys, 1580 ca. to 1700 ca.*
- 10.30 coffee break
- 11.00 Grzegorz Joachimiak *Oriental traces in lute music in Silesia in the 18th-century*
- 11.30 Ana Lombardía *Shaping musical tastes: “Spanish” violin music for the 18th-century English market?*
- 12.00 Janet Pollack *Reconstructing a cultural identity: Johann Baptist Cramer and the Cramer-Byrd manuscripts*

FP 5f European centers

Chair: Markus Engelhardt

Thursday, 5 July, 9.00 am - 12.30 pm

room: Room C11

- 9.00 Robert G. Rawson *German moon, Czech fire: A case study of musical and national characteristics in Baroque Bohemia*
- 9.30 John A. Rice *The Hyvart-Sheremetev correspondence in St Petersburg: A little known source of information about opera in Paris during the 1780s and early 1790s*
- 10.00 Ulrike Präger *Between borders and identities: Music and identity reconstruction in “Sudeten-German” expulsion*
- 10.30 coffee break
- 11.00 Katalin Kim-Szacsvai *“Ich biete 50 Dukaten für ein Schauspiel an, das dem ungarischen Volksleben entspringt, von aller Gemeinheit frei, gut ausgerichtet und sehenswert ist”. Erkel und das Volksschauspiel-Programm des Pester Nationaltheaters*
- 11.30 Pablo L. Rodríguez *Local identity vs globalization: The case of the “Wiener Klangstil” of the Vienna Philharmonic Orchestra*
- 12.00 Gregor Kokorz *Music at the borders, music as borders: 19th-century Trieste and the fate of multiplicity*

FP 5g Stravinsky and French 20th-century music

Chair: Massimiliano Locanto

Thursday, 5 July, 9.00 am - 12.30 pm

room: Room C13

- 9.00 Will Fulton *Stravinsky’s “Ebony Concerto”, atomized listening, and the importance of missing voices*

PROGRAMME

9.30	Craig B. Parker	<i>Stravinsky and Ingolf Dahl: Portrait of a collaboration</i>
10.00	Elia Andrea Corazza	<i>Stravinsky's orchestration of "The sleeping princess" (1921): Neoclassicism, French style or propaganda?</i>
10.30		coffee break
11.00	Brian J. Hart	<i>Competing cultural identifications for the symphony in France</i>
11.30	Delphine Vincent	<i>"Groupe des Six", identité nationale et musique de film</i>
12.00	Federico Lazzaro	<i>Historiography and identity: The case of the "École de Paris"</i>

IMS STUDY GROUPS

9.30 am - 11.00 am - Multimedia Library - Christoff room

IMS Study Group: RIIA Rapporti Italo Ibero Americani. Il teatro musicale (closed meeting)
Chair: Annibale Cetrangolo

IMS Study Group: RIIA Rapporti Italo Ibero Americani. Il teatro musicale
Migrations, yesterday and today: Identity and music
Chair: Annibale Cetrangolo

Thursday, 5 July, 1.00 pm - 4.30 pm

room: Studio 2

Part I: Identity and music during the great Italian migration (1880-1920)

Alicia Bernasconi *Immigration and music: The influence of immigrants and other foreigners as music producers and consumers. Argentina at the turn of the century*

Demetrio Pala *Opera and Italian identity in "La Patria", an Italian newspaper in the Rio de la Plata*

Part II: Opera and Italian identity during the great migration

Annibale Cetrangolo *The dynamics of identification between Italian opera and its Italian audience in Argentina*

Diósnio Machado Neto *From the other side of Opera: The bands as expression of immigrant groups at the beginning of the 20th century*

Graciela Carreño, Marita Fornaro *Theatre institutions and local identities: An analysis based on the programme of the Larrañaga Theatre in Salto (Uruguay)*

Part III: The musical identity of Italian migrants in cinema and the visual arts

Laura Malosetti Costa *Opera theaters as crossroads of cultural identities in the Rio de la Plata*

Part IV: Cultural identities. War and after-war

Ricardo Ibarlucia *Paul Celan, Margarita and Gardel's Tango of Death*

Veniero Rizzardi *Brazilian and Italian composers in the development of new music: A meeting in Venice in 1948*

Part v: Latin America, music and migrations nowadays

- Nelly Álvarez González *Bolivian musicians in Valladolid: "An imaginary travel to memory"*
Enrique Cámara de Landa *Identity and changes in a provincial society: Music and cultural representation among migrants in Valladolid*
Grazia Tuzi *To imagine places, to imagine cultures*

IMS Study Group: Study Group on Digital Musicology

Confronting computing and musicological identities

Chair- Organizer: Frans Wiering

Thursday, 5 July, 1.00 pm - 4.00 pm

room: Studio 3

- 1.00 Richard Lewis *Understanding technology adoption in musicology*
1.25 David Bretherton *Schenker documents online: Data-rich and rich data*
1.50 Anja Volk *Variation and data richness*
2.15 coffee break
2.45 Christina Anagnostopoulou *Music analysis and data-mining*
3.10 Peter van Kranenburg *Data-rich approaches to authorship and ascription*
3.35 Johannes Kepper, Perry D. Roland *Scholarly editing based on Edrom and the Music-Encoding Initiative (MEI)*

IMS ASSOCIATED PROJECTS

11.00 am - 12:30 pm - Multimedia Library - Christoff room

RISM - Répertoire International des Sources Musicales, Commission Mixte (closed meeting)

1.00 pm - 3.00 pm - Studio 1

RISM - Répertoire International des Sources Musicales

1.00 pm - 3.00 pm - Multimedia Library - Christoff room

RIdIM - Répertoire International d'Iconographie Musicale (closed meeting)

Chair: Antonio Baldassarre

PRESENTATIONS

11.00 am - MUSA - Museum of Musical Instruments - Presentation of the book *Musicologia come pretesto. Scritti in memoria di Emilia Zanetti*, edited by Tiziana Affortunato, Istituto Italiano di Storia della Musica. Introduction by Renato Badali

1.00 pm - 2.30 pm Lunch break

Thursday, 5 July – afternoon

STUDY SESSIONS

SS 6a The scope of a Nordic composer's identity: National cultures and exoticism

Chair: Urve Lippus

Thursday, 5 July, 2.30 pm - 4.00 pm

room: Petrassi hall

Glenda Dawn Goss	<i>Sibelius and Finnish identity</i>
Helena Tyrväinen	<i>Questions of career and compassion: The Finnish opera composer, musicologist and journalist, Armas Launis (1884-1959), in colonialist France</i>
Urve Lippus	<i>Constructing mythical identity: A Finno-Ugric composer, Veljo Tormis</i>
Anu Veenre	<i>Reflections of Middle East and of early Christianity in Estonian music of the 1970s</i>

SS 6b Questions of identity in early modern musical creation, between “extempore” performance and “opus perfectum et absolutum”

Chair: Philippe Canguilhem

Thursday, 5 July, 2.30 pm - 4.30 pm

room: Theatre Studio

2.30	Philippe Canguilhem	<i>Les sources écrites du faux-bourdon au 16^e siècle. Un cas-limite de “composition” à la Renaissance</i>
2.50	Giordano Mastrocola	<i>Vicente Lusitano nella storiografia musicologica</i>
3.10	Kate van Orden	<i>Fauxbourdon, composition and the chanson at Paris 1550 ca.</i>
3.30	Stefano Lorenzetti	<i>“Written” and “unwritten” traditions: A unique identity?</i>
3.50		Discussion

SS 6c Interdisciplinary perspectives on Brazilian music, culture and identity

Chair: Maria Alice Volpe

Thursday, 5 July, 2.30 pm - 4.30 pm

room: Chorus room

2.30	Márcio Páscoa	<i>Music and identity in the territorial expansion of colonial Brazil: A strategy for cultural occupation in the 18th-century Amazon</i>
2.50	Marcos da Cunha Lopes Virmond	<i>From Maggianico to Via Morone: The territories of Carlos Gomes in 19th-century Milan</i>
3.10	Maria Alice Volpe	<i>The web of identity discourses in Brazilian music criticism, 1880s-1930s</i>
3.30	Régis Duprat	<i>Identity and the “Grupo Música Nova”: São Paulo in the 1960s</i>
3.50		Discussion

FREE PAPERS SESSIONS

FP 6a 17th- 18th-century music theater

Chair: Martha Feldman

Thursday, 5 July, 2.30 pm - 4.30 pm

room: Room C11

- | | | |
|------|-------------------|--|
| 2.30 | Andrea Garavaglia | <i>The Baroque aria among compositional strategies and intercultural stereotypes: An anthropological interpretation of the "Italian" model</i> |
| 3.00 | Louise Stein | <i>Opera production as personal and cultural identity: A patron's legacy in Madrid, Naples, and Lima</i> |
| 3.30 | Beate Kutschke | <i>Moral-ethical identities in German baroque opera around 1700</i> |
| 4.00 | Stephen A. Crist | <i>Händel and Bach at forty: Arias in "Rodelinda" and the chorale cantata cycle</i> |

FP 6b Rossini

Chair: Emanuele Senici

Thursday, 5 July, 2.30 pm - 4.00 pm

room: Room C13

- | | | |
|------|-----------------------------------|--|
| 2.30 | Carlo Lanfossi,
Giovanni Salis | <i>Textual variants and local identity: "Il barbiere di Siviglia" in Naples</i> |
| 3.00 | Saverio Lamacchia | <i>Identità regia (perduta) da "Elisabetta, regina d'Inghilterra" a "Roberto Devereux"</i> |
| 3.30 | Benjamin Walton | <i>"L'italiana" in Calcutta</i> |

IMS ASSOCIATED PROJECTS

Joint session organized by RIPM and RILM

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

Chair: H. Robert Cohen

Thursday, 5 July, 2.30 pm - 4.30 pm

room: Auditorium Arte

- | | | |
|------|-----------------------------|--|
| 2.30 | Barbara Dobbs-
MacKenzie | <i>RILM for the 21st-century researcher</i> |
| 3.15 | H. Robert Cohen | <i>What a difference a year five years make</i> |
| 4.00 | Ben Knysak | <i>The RIPM e-library of music periodicals</i> |

PROGRAMME

3.00 pm - 4.30 pm - Studio 1

RIdIM - Répertoire International d'Iconographie Musicale

Presentation of the new database of the Répertoire International d'Iconographie Musicale (RIdIM)

Speaker: Alan Green, RIdIM Project Manager, The Ohio State University

5.00 pm - 7.00 pm - Petrassi hall

IMS General assembly

CONCERTS

See related pages for further details

7.00 pm - 8.00 pm - Petrassi hall - *Gregorian "Credo" and solo koto pieces "Rokudan"*

Medieval Music Choir "Chusei Ongaku Gasshoudan" conducted by Tatsuo Minagawa

Souju Nosaka and Mizuyo Komiya, koto

With the support of the Japan Traditional Cultures Foundation and the Tokyo Metropolitan Government

Free admission based on availability

7.30 pm and 9.45 pm - Filarmonica Romana - *OPEN JAZZ*

50% discounted tickets. Advance booking required

Friday, 6 July – morning

ROUND TABLES

RT 7 Plurality of identities in Latin America and Spain through music

Chair: Victoria Eli Rodríguez

Friday, 6 July, 9.00 am - 1.00 pm

room: Petrassi hall

9.00	Juan Francisco Sans	<i>Origins of musical citizenship in 19th-century Venezuela: Genealogy of a process</i>
9.30	María Nagore	<i>The extrinsic image of Spain in the construction of a “national music”</i>
10.00	Victoria Eli Rodríguez	<i>Afrocuban music: Between identity and modernity (Cuba, 1920-1940)</i>
10.30		coffee break
11.00	Consuelo Carredano	<i>Dialogues and discords: Nationalism versus universality?</i>
11.30	Juan Pablo González	<i>Musical construction of a displaced identity: Andean music in Chile, 1970-1980</i>
12.00		Final discussion

STUDY SESSIONS

SS 7a Transmission of musical knowledge: Constructing a European citizenship

Chair: Giuseppina La Face

Friday, 6 July, 9.00 am - 1.00 pm

room: Theatre Studio

Giuseppina La Face, Lorenzo Bianconi	Position paper
Massimo Baldacci, Berta Martini	<i>Knowledge and citizenship</i>
Philip Gossett	<i>To maintain a musical culture, we must teach it</i>
Miguel-Ángel Marín	<i>The challenges of the musicologist as programmer</i>
Matteo Nanni	<i>Humanism: Transfer of knowledge and construction of identities in 15th-century music</i>
Manfred Hermann Schmid	<i>Viennese classical music as seen through the eyes of the market place and of the discipline: A reciprocal misunderstanding?</i>
Maurizio Giani	<i>Reconstructing the Western music canon</i>
Raffaele Pozzi	<i>Educating to complexity: contemporary art music in the formative path</i>
Anna Scalfaro, Nicola Badolato	<i>Music education in the Italian school system from the Unification to the present</i>
Giorgio Biancorosso	<i>The “foreign vernacular”: The classical tradition in East Asia</i>

PROGRAMME

- Midori Sonoda *The teaching of the history of music in the Japanese higher education system*
- Carla Cuomo, Maria Rosa De Luca *Intellectual training: The teaching of musical performance and transposition of musical knowledge*
- Giovanni Guanti, Luca Aversano *Composing diversity: The idea of "society" in the teaching of composition*

SS 7b Intersections of musical identity in early modern Italy

Chair: Andrew Dell'Antonio

Friday, 6 July, 9.00 am - 1.00 pm

room: Chorus room

- 9.00 Andrew Dell'Antonio *Virtù versus virtuosity*
- 9.30 Laurie Stras *Getting in touch with his feminine side: Don Lodovico Agostini and the gendered soul*
- 10.00 Melanie Marshall *Florentine gypsy fictions*
- 10.30 coffee break
- 11.00 Emily Wilbourne *Lament and the lost lover: The commedia dell'arte "innamorata" on the early operatic stage*
- 11.30 Bonnie Gordon *Vocal Virility*
- 12.00 Respondent: Suzanne Cusick

FREE PAPERS SESSIONS

FP 7a The classical style and Beethoven, yesterday and today

Chair: Elaine Sisman

Friday, 6 July, 9.00 am - 12.00 pm

room: MUSA - Museum of Musical Instruments

- 9.00 W. Dean Sutcliffe *The simplifying cadence: Concession and deflation in later 18th-century musical style*
- 9.30 Nathan John Martin,
Julie Pedneault-
Deslauriers *The classical half cadence*
- 10.00 Nancy November *The culture of the "classical" string quartet 1800 ca.: Theories and practices*
- 10.30 coffee break
- 11.00 Stephen Husarik *Musical direction and the wedge in Beethoven's high comedy, "Große Fuge", Opus 133*
- 11.30 Gaia Varon *Technique, style, ideology of symphonic music on screen: Beethoven's Fifth Symphony*

FP 7b Asian perspectives

Chair: Tatsui Itoh

Friday, 6 July, 9.00 am - 1.00 pm

room: Auditorium Arte

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|-------|--|---|
| 9.00 | Elizabeth Jane Markham | <i>Delighting in an art of Sino-Japanese musical “doubleness” in Heian Japan (784-1192)</i> |
| 9.30 | Domingos Catalim Telles da Gama de Mascarenhas | <i>It takes a “koto”: Gender, nation and tradition in Miki’s “historical” operas</i> |
| 10.00 | Ryuichi Higuchi | <i>Documentation of the modern Japanese music</i> |
| 10.30 | | coffee break |
| 11.00 | Tokiko Inoue | <i>European classical music in non-Western culture: Japanese cultural identity seen in repertoire development in the early 20th century</i> |
| 11.30 | Hikari Kobayashi | <i>Hanka Schjelderup Petzold and the reception of Western music in Japan</i> |
| 12.00 | Ayako Tatsumura | <i>Music and identity of the minorities: The case of the Uighurs in China</i> |
| 12.30 | Lee Wan-Chun | <i>From “Yun-fei” to view the inheritance of the singing-style in Taiwanese shadow play</i> |

FP 7c Film music

Chair: Emile Wennekes

Friday, 6 July, 9.00 am - 1.00 pm

room: Studio 1

- | | | |
|-------|------------------------|---|
| 9.00 | Elizabeth Jane Markham | <i>Cultural identity of film music: Between high and low</i> |
| 9.30 | Cormac Newark | <i>Local phantoms: Cultural transfer and musical identity in film versions of Gaston Leroux’s “Le Fantôme de l’Opéra” (1909-1910)</i> |
| 10.00 | Stephan Prock | <i>Roman forum: Music and masculinity in Miklos Rozsa’s score for “Ben-Hur” (1959)</i> |
| 10.30 | | coffee break |
| 11.00 | Carlo Cenciarelli | <i>Western art music, “indie” cinema, and the politics of anti-identity</i> |
| 11.30 | Julio Arce | <i>Parody, irony and “esperpento” in the music of the “españolada”</i> |
| 12.00 | Fumito Shirai | <i>Zwischen Symphonie und Filmmusik: Kōsaku Yamadas “Meiji Shōka” und “Die Tochter des Samurai”</i> |
| 12.30 | Maurizio Corbella | <i>Representing the musical identity of Southern Italy through cinema. Nino Rota’s film scores as a case study</i> |

PROGRAMME

FP 7d Spain, 19th-20th centuries

Chair: Teresa Cascudo

Friday, 6 July, 9.00 am - 1.00 pm

room: Studio 2

- | | | |
|-------|----------------------------------|--|
| 9.00 | José-Máximo Leza | <i>Don Giovanni visits Spain: The reception of Mozart's opera in 19th-century Madrid</i> |
| 9.30 | Adela Presas | <i>Caracterización musical de lo español en la obra lírica de Saverio Mercadante</i> |
| 10.00 | Gloria Araceli Rodríguez Lorenzo | <i>La ópera como medio para la construcción de la identidad nacional española a mediados del siglo XIX: el caso de "Padilla o el asedio de Medina"</i> |
| 10.30 | | coffee break |
| 11.00 | Leticia Sánchez de Andrés | <i>La música y la construcción de la identidad nacional española a través del modelo institucionista (1907-1936)</i> |
| 11.30 | Celsa Alonso González | <i>Francisco Alonso (1887-1948): A new paradigm of modernness in the construction of a national culture in 20th-century Spain</i> |
| 12.00 | Inés Sevilla Llisterri | <i>El retablo de "Maese Pedro" de Falla como construcción musical y literaria de la identidad nacional española</i> |
| 12.30 | Maria Ruiz Hillo | <i>The "Edad de oro" of the Spanish musical critique: Change and identity</i> |

FP 7e Sacred music, 17th-20th centuries

Chair: Sergio Durante

Friday, 6 July, 9.00 am - 12.30 pm

room: Studio 3

- | | | |
|-------|------------------------|--|
| 9.00 | Lars Berglund | <i>A new, delicate simplicity: Bonifazio Graziani as a model for composing in the second half of the 17th century</i> |
| 9.30 | Alberto Rizzuti | <i>Between "Kantor" and "Canticum": Bach and the "Magnificat"</i> |
| 10.00 | Anna Ryszka-Komarnicka | <i>In rivalry with Pietro Metastasio: Italian "Trionfi di Giuditta" of the first half of the 18th century</i> |
| 10.30 | | coffee break |
| 11.00 | Mariateresa Dellaborra | <i>From Milan to London: Giuseppe Sammartini (1695-1750)</i> |
| 11.30 | Christoph Riedo | <i>Between "the ancient grave stile" (Burney) and "the most appalling licentiousness" (L. Mozart): Milan amongst Ambrosian and Roman liturgy</i> |
| 12.00 | Francis Maes | <i>Four Requiems and a tale of life</i> |

FP 7f Ireland, Great Britain, and the Commonwealth

Chair: Helen Greenwald

Friday, 6 July, 9.00 am - 1.00 pm

room: Room C11

- 9.00 Andrew Greenwood *Scottish musical identity in the 18th century*
- 9.30 Mark Fitzgerald, *Music, identity, Ireland*
John O'Flynn
- 10.00 Gareth Cox *Drifting over Ireland: National identity and the music of Seóirse Bodley*
10.30 coffee break
- 11.00 Jennifer Sheppard *Sound of body: Music and sports in Victorian Britain*
- 11.30 Inge van Rij *From "savage love" to "full dress in the stalls": Berlioz, New Zealand, and opera as culture*
- 12.00 Cornelia Bartsch *Between identities? Ethel Smyth and her opera "The Boatswain's Mate" in Egypt*
- 12.30 Helen Barlow *The British military band images of George Scharf*

FP 7g Sources studies

Chair: Catherine Massip

Friday, 6 July, 9.00 am - 12.00 pm

room: Room C13

- 9.00 Zsuzsa Czagány *A double-faced manuscript: Sources and models of the Antiphonale Varadiense*
- 9.30 Gábor Kiss *Single source, several cultural influences: The Graduale Wladislai from the 16th-century Hungary*
- 10.00 Timothy Watkins *Cultural and musical identities in Princeton Garret-Gates MS. 258*
10.30 coffee break
- 11.00 Christine Jeanneret *Music for the eye and music for the ear: The music manuscripts of the Chigi collection*
- 11.30 Stefania Gitto *L'archivio di musica di Palazzo Pitti (1765-1861)*

IMS STUDY GROUPS

9.00 am - 1.00 pm - Multimedia Library - Christoff room

IMS Study Group: Shostakovich and his epoch: Contemporaries, culture, and the state (closed meeting)

Chairs: Olga Digonskaya, Pauline Fairclough

PROGRAMME

IMS ASSOCIATED PROJECTS

RIdIM - Répertoire International d'Iconographie Musicale

Paper session

Chair: Antonio Baldassarre

Friday, 6 July, 1.00 pm - 3.00 pm

room: Studio 3

Angela Bellia	<i>Mousiké and Thanatos: Images of music in tomb painting in Magna Graecia (V-III century BCE)</i>
Theodor E. Ulieriu-Rostás	<i>Mythical contests and "mousikoi agones" in Attic iconography: Continuity or antinomy?</i>
Pablo Sotuyo Blanco	<i>Luso-Brazilian reception of Dutch and German Music Iconography at S. Francis Convent in Salvador (Bahia, Brazil)</i>
Richard Leppert	<i>Visuality and the Semiotics of Acoustic Culture (The Spectacle of Musical Aesthetics)</i>

IMS ADMINISTRATIVE BODIES

1.00-3.00 pm - RED restaurant

Meeting of the new IMS Directorium (closed meeting)

1.00 pm - 3.00 pm Lunch break

Friday, 6 July – afternoon

ROUND TABLES

RT 8 Musical identity and the culture of identity in Italy in the 15th and 16th centuries

Chair: Gioia Filocamo

Friday, 6 July, 3.00 pm - 7.00 pm

room: Petrassi hall

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|------|---------------------|--|
| 3.00 | Bonnie J. Blackburn | <i>Sebastiano del Piombo's "Portrait of a violinist": Problems and possible solution</i> |
| | Blake Wilson | <i>Filippino Lippi's portrait of a canterino: "Poeta" or "Rimatore?"</i> |
| | Stefano Lorenzetti | <i>Constructing identity and gender through music: Isabella's "musica secreta" and the art of prudence</i> |
| | Tim Shepard | <i>Eros as muse: Music, humanism and identity in the studiolo of Leonello d'Este</i> |
| 5.00 | | coffee break |
| 5.30 | Arnaldo Morelli | <i>Social identity and performance practice: Some considerations on church music in the 16th century</i> |
| | Massimo Privitera | <i>"Questa è la mia, l'ho fatta mi!": The identity and pride in musicians</i> |
| | Gioia Filocamo | <i>"Giù per la mala via – l'anima mia se ne va": Sins and sinners in musical laude</i> |

STUDY SESSIONS

SS 8a Popes, cardinals and music (1450-1630)

Chair: Franco Piperno

Friday, 6 July, 3.00 pm - 6.30 pm

room: Theatre Studio

- | | | |
|------|----------------|---|
| 3.00 | Franco Piperno | <i>Popes, cardinals and music: A matter of ethics?</i> |
| 3.30 | Stefania Nanni | <i>Musica e dottrina al centro della cattolicità</i> |
| 4.00 | Sara Mamone | <i>Artistic and spectacular patronage of the Medici cardinals: Sources and strategies</i> |
| 4.20 | Noel O'Regan | <i>The Palazzo della Cancelleria and the Basilica di S. Lorenzo in Damaso as a hub of musical exchange in early modern Rome</i> |
| 4.40 | | Discussion |
| 5.00 | | coffee break |
| 5.30 | Richard Sherr | <i>Nationalities in the papal chapel in the 16th century</i> |

PROGRAMME

5.50 Paola Besutti *The music and the Gonzaga Cardinals: From Francesco (1444 – 1483) to Ferdinando (1587-1626)*

6.10 Discussion

SS 8b The multiple identities of Serbian musics in changing geopolitical contexts: Views from without and within

Chair: Jim Samson

Friday, 6 July, 3.00 pm - 6.30 pm

room: Chorus room

3.00 Jim Samson *How can we de-nationalise music histories in the Balkans?*

3.30 Katy Romanou *A dialogue between a sceptic and an optimist on Serbian identities and contemporary musicology*

4.00 Biljana Milanović *Disciplining the nation: Music in Serbia until 1914*

4.30 Katarina Tomašević *Imagining the homeland: The shifting borders of Petar Konjović's (Yugo)slavisms*

5.00 coffee break

5.30 Melita Milin *Writing national histories of music in multinational (first and second) Yugoslavia*

6.00 Srđan Atanasovski *Contested Balkan territories and the soundfield of Kaval*

FREE PAPERS SESSIONS

FP 8a Hungary and Hungarian composers, 19th-20th centuries

Chair: Judit Frigyesi

Friday, 6 July, 3.30 pm - 6.30 pm

room: MUSA - Museum of Musical Instruments

3.30 Mineo Ota *How did the cimbalom become the instrument for women? On the reception history of cimbalom in the late 19th-century Hungarian bourgeois society*

4.00 Judith Olson *Living or dead: How different groups doing "táncház" imagine their roles in the future of Hungarian traditional music and dance*

4.30 David Larkin *From hell to heaven? The narrative course of Liszt's "Après une lecture du Dante"*

5.00 coffee break

5.30 Virág Büky *Once more about Bartók and the Gypsies*

6.00 Anna Dalos *"Man is but a flower": György Kurtág's Hungarian identity and his "The sayings of Péter Bornemisza" (1963-1968)*

FP 8b North America

Chair: Massimiliano Guido

Friday, 6 July, 3.00 pm - 6.30 pm

room: Auditorium Arte

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|------|-----------------|--|
| 3.00 | Sophie Bouffard | <i>Canadian music: Performing a northern identity</i> |
| 3.30 | Ariane Couture | <i>Integration of Quebecer Composers to the Contemporary Musical Life: ECM+'s Strategy</i> |
| 4.00 | Carolyn Krahn | <i>Crossing the Atlantic as shaping an international identity? Pierre Boulez in America 1963</i> |
| 4.30 | Sarah B. Dorsey | <i>Two ways of looking at "Thirteen ways of looking at a blackbird": An ecomusicological consideration of Louise Talma's settings from 1938 and 1979</i> |
| 5.00 | coffee break | |
| 5.30 | Sabine Feisst | <i>Negotiating nature and music through technology: Ecological reflections in the works of Maggi Payne and Laurie Spiegel</i> |
| 6.00 | Tiffany Kuo | <i>Composing American individualism: The political and musical identities of 1960s American new music</i> |

FP 8c Donizetti and Verdi

Chair: Philip Gossett

Friday, 6 July, 3.00 pm - 7.00 pm

room: Studio 1

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|------|---------------------------|--|
| 3.00 | Claudio Vellutini | <i>On the way to Vienna: Gaetano Donizetti, Italian opera and the identity of the Habsburg empire in the restoration</i> |
| 3.30 | Candida
Billie Mantica | <i>Gaetano Donizetti's "L'Ange de Nisida": A Franco-Italian opera</i> |
| 4.00 | Francesco Paolo
Russo | <i>Gli anni romani di Francesco Maria Piave</i> |
| 4.20 | Helen Greenwald | <i>Verdi's "Attila" as festival drama: Venice, Raphael, and the rite of Christian initiation</i> |
| 5.00 | coffee break | |
| 5.30 | Francesco Izzo | <i>"Intentions grandioses": Verdi's "Jérusalem" and the politics of translation</i> |
| 6.00 | Elizabeth Hudson | <i>Verdi's "Il trovatore": Remembered song and the formation of the modern musical subject</i> |
| 6.30 | Francesca Vella | <i>Verdi and politics: The case of 1859-1861</i> |

PROGRAMME

FP 8d Music in soviet era

Chair: Lidia Ader

Friday, 6 July, 3.00 pm - 7.00 pm

room: Studio 2

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|------|--------------------------|---|
| 3.00 | Marina
Frolova-Walker | <i>Tuning in to the revolution: Sovietization of Russian musical culture in the 1920s</i> |
| 3.30 | Pauline Fairclough | <i>Classics for the masses: Western art music in the early soviet period</i> |
| 4.00 | John Rego | <i>Prokofiev as pianist: Aesthetics, op. 26, and the foundation of soviet pianism</i> |
| 4.30 | Nathan Seinen | <i>Ideal versus "Real Man": Prokofiev's final opera and late Stalinist subjectivity</i> |
| 5.00 | | coffee break |
| 5.30 | Francesco
Finocchiaro | <i>La "Corazzata Potëmkin" tra Mosca e Berlino. Le vite parallele di un capolavoro</i> |
| 6.00 | Joan M. Titus | <i>Mediated identities and the film music of Dmitrij Shostakovich</i> |
| 6.30 | Lisa Jakelski | <i>(Un)common history: Performing a modernist canon at the Warsaw Autumn Festival</i> |

FP 8e Between Spain and New Spain, 16th-18th centuries

Chair: Louise K. Stein

Friday, 6 July, 3.00 pm - 6.30 pm

room: Studio 3

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|------|---|---|
| 3.00 | Rodrigo
Madrid Gómez,
Susana
Sarfson Gleizer | <i>From Spain to the New World: Tensions, agreements and omissions in a musical identity</i> |
| 3.30 | Lorenzo Candelaria | <i>Bernardino de Sahagún's "Psalmodia Christiana" and catholic formation among the Mexicans in 16th-century New Spain</i> |
| 4.00 | Stephen Miller | <i>A cappella echoes of Roman Catholicism in the American South</i> |
| 4.30 | Cesar Favila | <i>Exhuming the Conceptionist musical identity: Performance practice in an early modern Mexico City convent</i> |
| 5.00 | | coffee break |
| 5.30 | Javier Marín | <i>Musical patronage and Mexican aristocracy in 18th-century New Spain: The case of Miguel de Berrio y Zaldivar, count of San Mateo de Valparaíso (1716-1779)</i> |
| 6.00 | Jesus A.
Ramos-Kittrell | <i>Constructing "decency": Social dimensions of sacred music in New Spain</i> |

FP 8f Latin America 1

Chair: Maria Alice Volpe

Friday, 6 July, 3.00 pm - 7.00 pm

room: Room C11

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|------|--------------------------------|--|
| 3.00 | Michailos
David Coifman | <i>The battle of the identities: "Official" vs "not official" music of the Venezuelan "pardocracia" (1810-1820)</i> |
| 3.30 | John G. Lazos | <i>José Antonio Gómez y Olgúin and the music politics of 19th century Mexico</i> |
| 4.00 | Beatriz
Magalhães-Castro | <i>Haydn at the tropics: Complex cultural contexts and systems as paradigms for the understanding of frictions between art music and autochthonous cultures in Rio de Janeiro in the early 1800s</i> |
| 4.30 | Rogerio Budasz | <i>Was it sung throughout? Misconceptions and unfulfilled expectations in an early 19th century music controversy in Rio de Janeiro</i> |
| 5.00 | | coffee break |
| 5.30 | Alberto José Vieira
Pacheco | <i>Occasional music during the Luso-Brazilian ancien régime and the formation of identities</i> |
| 6.00 | Mónica Vermes | <i>A world divided in two: Musical practices and the writing of the history of music – Rio de Janeiro, 1890-1920</i> |
| 6.30 | Paulo de Tarso Salles | <i>Identity and intertextuality in the music of Villa-Lobos</i> |

IMS STUDY GROUPS

IMS Study Group: Stravinsky between East and West

Stravinsky's cross-cultural phenomena: Recent aspects of research

Chairs: Natalia Braginskaya

Friday, 6 July, 3.00 pm - 7.00 pm

room: Room C13

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|--------------------------------|--|
| Natalia Braginskaya | <i>The dialogue of cultures in Stravinsky music: Appearances, phases, roots</i> |
| Elena Falaleyeva | <i>The dialogue of natural languages in the manuscripts of Igor Stravinsky as a reflection of the dialogue of culture traditions</i> |
| Maureen A. Carr | <i>After the "Rite": Stravinsky's metamorphosis in the Swiss years (1914-1920)</i> |
| Tatiana Baranova
Monighetti | <i>Between Orthodoxy and Catholicism: The problem of Stravinsky's religious identity</i> |
| Vincent P. Benitez | <i>Stravinsky and the end of musical time: Messiaen's analysis of the "Rite" and its impact on 20th-century music</i> |
| Tamara Levitz | <i>Igor the Angeleno</i> |

PROGRAMME

Svetlana Savenko *Stravinsky and the Russian avant-garde of 1960s: Between East and West*
Olga Manulkina *Russian Europeans: Following Stravinsky*

MAXXI - Museum of the XXI century arts
via Guido Reni, no.4A (close to the Auditorium Parco della Musica)

8.30 pm Farewell dinner
Advance booking required

CONCERTS

See related pages for further details

9.00 pm - 11.00 pm - Cavea of the Auditorium - Joan Baez - *An intimate Evening with*
10% Discounted tickets. Advance booking required

From 4.30 pm - Filarmonica Romana - *Celebrating Nations: IRAN*

9.45 pm - Filarmonica Romana - *I will greet the sun again.* Concert by Hossein Alizadeh, Raheleh Barzegari, Mohssen Kasirossafar
50% discounted tickets. Advance booking required

Saturday, 7 July – morning

ROUND TABLES

RT 9a Interrogating culture and identity: The case of Taiwan

Chair: Jen-yen Chen

Saturday, 7 July, 9.00 am - 1.00 pm

room: Petrassi hall

Panelists: Chun-bin Chen, Mei-Wen Lee, Yuhwen Wang, Chien-Chang Yang

RT 9b Inventing identities in musical practices and in the discourse about music

Chair: Michela Garda

Saturday, 7 July, 9.00 am - 1.00 pm

room: Theatre Studio

Stefanie Tcharos

Opera's pastoral identity revisited

Celia Applegate

Who are the Valkyries? Wagner's women, folklore and feminism

Michal Grover Friedlander

Brecht and Weill's school opera

STUDY SESSIONS

SS 9a The trumpet and the culture of power, sponsored by the Historic Brass Society

Coordinator: Trevor Herbert

Chair: Renato Meucci

Saturday, 7 July, 9.00 am - 10.30 am

room: Chorus room

Trevor Herbert

The trumpeter as power negotiator in England in the 16th century

Joseph S. Kaminski

Asante ivory trumpets in the pre-colonial military religious rites of Ghana

John Wallace

Innovative virtuosity as a messenger of power in the millennial trumpet

Tom Perchard

Jazz trumpet and the semiotics of vulnerability

PROGRAMME

SS 9b The Italian opera between 1790 and 1820 and its relationship to national and European identity

Chair: Roland Pfeiffer

Saturday, 7 July, 11.00 am - 1.00 pm

room: Chorus room

- | | | |
|-------|------------------|---|
| 11.00 | Jens Späth | <i>The musics of revolutions: Building a liberal constitutional identity in the Kingdom of the two Sicilies</i> |
| 11.30 | Paolo Russo | <i>The impact of French music theatre conventions on Neapolitan opera music during French domination</i> |
| 12.00 | Lorenzo Mattei | <i>The opera chorus as a voice of national identity between the Revolution and the Restoration</i> |
| 12.30 | Susan Rutherford | <i>Italian vocal techniques and cultural exchange</i> |

FREE PAPERS SESSIONS

FP 9a Italian music, 20th century

Chair: Fiamma Nicolodi

Saturday, 7 July, 9.00 am - 1.00 pm

room: MUSA - Museum of Musical Instruments

- | | | |
|-------|------------------------|---|
| 9.00 | Justine Comtois | <i>The expression of the nationalist sentiment in Italian music: The case of Alfredo Casella (1883-1947)</i> |
| 9.30 | Christoph Neidhöfer | <i>Compositional technique as political engagement in the early serialism of Maderna and Nono</i> |
| 10.00 | Thomas Peattie | <i>Berio's Mahler and the dialectic of the event</i> |
| 10.30 | | coffee break |
| 11.00 | Irna Priore | <i>Berio's constellations</i> |
| 11.30 | Hernán Gabriel Vázquez | <i>Censorship and discursive construction of otherness: the critical reception of Luigi Nono's visit to Argentina in 1967</i> |
| 12.00 | Lydia Rilling | <i>Composing love in contemporary opera: Poetics of affect in Salvatore Sciarrino's opera "Luci mie traditrici"</i> |
| 12.30 | Consuelo Giglio | <i>Identities "which intersect": Franco Oppo and the contemporary music from Sardinia</i> |

FP 9b Russia, 19th-20th centuries

Chair: Alexandra Amati-Camperi

Saturday, 7 July, 9.00 am - 1.00 pm

room: Auditorium Arte

- 9.00 Olga Solomonova *Russian musical laughter as a factor of cultural identification*
- 9.30 Viktoryia Antonchyk *Polish musicians in St Petersburg in 19th century*
- 10.00 Cristina Aguilar *Artistic creation in community: Mamontov's private opera, social and*
Hernández *national identities and their influences in operatic world*
- 10.30 coffee break
- 11.00 Ada Aynbinder *Tchaikovsky's dialogues with the world: The question of universalism*
and identity of artist
- 11.30 Olga Panteleva *Insult to injury, or why the audience failed to read the new "Onegin"*
- 12.00 Olena Dyachkova *Tragedy of Babi Yar in creative dialogue of artists belonging to different*
national traditions
- 12.30 Olga Digonskaya *Shostakovich catalogues in international space (reflections apropos the*
new catalogue)

FP 9c Exoticisms

Chair: Antonio Rostagno

Saturday, 7 July, 9.00 am - 12.00 pm

room: Studio 1

- 9.00 Sandra Myers *Something new from something old (and strangely exotic): The presence*
of the Spanish "Romancero" in early romantic European lieder
- 9.30 Ralph P. Locke *Music and the exotic Other, 1500-1800: Some methodological*
considerations and case studies
- 10.00 Malik Sharif *"You are often marketed as something exotic": Musical Balkanism and*
the negotiation of identities
- 10.30 coffee break
- 11.00 Inga Mai Groote *Bretons, ancient Greeks, and Russians, or on the interpretability of*
national musical identity in late 19th-century
- 12.00 David Niels Kjar *Wanda, Sting, and "Elephantology": Victor Segalen's exoticism and the*
"other performance" of the Early music movement

PROGRAMME

FP 9d Italian secular music, 14th-17th centuries

Chair: Massimo Privitera

Saturday, 7 July, 9.00 am - 12.30 pm

room: Studio 2

- 9.00 Lauren Jennings *“Popolare or colto?” Hybrid identity and intersections between oral and written tradition in Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1078*
- 9.30 Richard K. Falkenstein *A nexus of written and oral traditions: The arrangement of Cariteo’s “Amando e desiando” by Francesco Bossinensis*
- 10.00 Cesare Corsi *La canzone villanesca alla napolitana, il grottesco e il riso. Un genere “nazionale” tra archetipi e nuovi motivi*
- 10.30 coffee break
- 11.00 Elena Abramov-van Rijk *“Composizioni da compositori composte”: the new concept of music at the end of the Cinquecento and the recitation of Dante’s verses by Vincenzo Galilei*
- 11.30 Emiliano Ricciardi *Imitation in the late 16th-century madrigal: The settings of Tasso’s “Non è questa la mano” and “La bella pargoletta”*
- 12.00 Stanley Matthew Henson *Angelo Notari and the “Italian notes”: Reexamining Italian musical identity during the English Commonwealth and Restoration*

FP 9e Latin America 2

Chair: Malena Kuss

Saturday, 7 July, 9.00 am - 12.30 pm

room: Studio 3

- 9.00 Belén Vega Pichaco *La “profesión de fe” neoclásica. La revista Musicalia y la vanguardia musical en Cuba durante la primera mitad del siglo XX*
- 9.30 José Luis Fanjul Rivero *Expressions of “reggae” in La Habana*
- 10.00 Mayreli Martí Chapell *Música e identidad. La tradición musical actual de los tambores batá en la comunidad de El Canal (Habana - Municipio Cerro, 2010-2011)*
- 10.30 coffee break
- 11.00 Julio Estrada *Revueltas. La música impura*
- 11.30 Daniela Fugellie *Between Americanism, Europeanism and universality: Identity discourses in Latin American art music of the postwar period*
- 12.00 Ilza Nogueira *Composers Group of Bahia: The construction of a multicultural musical identity*

FP 9f Turkey and the Balkan peninsula

Chair: Walter Zev Feldman

Saturday, 7 July, 9.00 am - 12.00 pm

room: Room C11

- | | | |
|-------|---------------------------|--|
| 9.00 | Konstantinos Chardas | <i>International vs national? Issues of (Hellenic/Greek) identity within Greek musical modernism (1950s-1970s)</i> |
| 9.30 | Mikaela Minga | <i>The folk roots of Albanian art music as an issue of national identity: Visiting the works of Çesk Zadeja</i> |
| 10.00 | Fatima Hadžić | <i>Music and identity in transitional societies: The case of Bosnia and Herzegovina</i> |
| 10.30 | | coffee break |
| 11.00 | Kimberley Bowen Colakoglu | <i>Endangered identities: The role of music in the reconstruction of a minority language in Turkey</i> |
| 11.30 | Yaprak Melike Uyar | <i>Identity practices among musicians within the jazz scene in Turkey</i> |

IMS STUDY GROUPS

IMS Study Group: Cantus Planus; and the European Science Foundation project “Chants that Bind and Break societies” (NTNU, Trondheim)

Western plainchant and its relevance for medieval and modern identity formation

Chair: Nils Holger Petersen

Saturday, 7 July, 9.00 am - 1.00 pm

room: Room C13

- | | | |
|-------|----------------------------|--|
| 9.00 | James Borders | <i>Virgin, spouse and penitent? Plainchant for bidding rituals in medieval consecrations of virgins</i> |
| 9.30 | Karin Strinnholm Lagergren | <i>Elements of identity present in plainchant cultures?</i> |
| 10.00 | Dirk van Betteray | <i>Gallus – Otmar – Benedikt: Indizien einer kulturellen Identitätsbildung im Sankt Galler Heiligenkult</i> |
| 10.30 | | coffee break |
| 11.00 | Anna Vildera | <i>Political and cultural statements in St Justine’s office and mass</i> |
| 11.30 | Jurij Snoj | <i>The identity of a saint: The case of St Maur</i> |
| 12.00 | Tova Leigh-Choate | <i>The sequence “Gaude prole Grecia” and its contrafacta: Singing history, identity and power at Saint-Denis</i> |
| 12.30 | Roman Hankeln | <i>Saints, their societies and their chants: Corporate identity and its representation in medieval saints’ offices (“historiae”)</i> |

1.00 pm - 3.00 pm Lunch break

Saturday, 7 July – afternoon

ROUND TABLES

RT 10 Confronting the cosmopolitan in 19th-century music

Chair: Dana Gooley

Saturday, 7 July, 3.00 pm - 7.00 pm

room: Petrassi hall

3.00	Dana Gooley	<i>Cosmopolitanism in the century of nationalisms</i>
3.30	Ryan Minor	<i>Beyond heroism: Cosmopolitanism and musical communities</i>
4.00	Jann Pasler	<i>Saint-Saëns: Orientalist, colonialist or cosmopolitan</i>
4.30	Gabriela Cruz	<i>The cosmopolitan ethics of operetta: On Offenbach's universality</i>
5.00		coffee break
5.30		Open discussion

FREE PAPERS SESSIONS

FP 10a USA, 19th-20th centuries

Chair: Emanuele Senici

Saturday, 7 July, 3.00 pm - 6.30 pm

room: MUSA - Museum of Musical Instruments

3.00	Bertil H. van Boer	<i>French brigands, wild Irish savages, American presidents, and assorted folk tales: Cultural identity of an American music in the early United States</i>
3.30	Jennifer Campbell	<i>Dancing marines and pumping gasoline: The creation and exportation of (homo)sexual identity in depression-era American ballet</i>
4.00	Marianne Betz	<i>Verismo all'Americana: George Whitefield Chadwick's (1854-1931) opera "The padrone"</i>
4.30	Maurice Wheeler	<i>Reflections from Catfish Row: "Porgy and Bess", cultural identity and racial representation in early 20th-century America</i>
5.00		coffee break
5.30	Magnus Andersson	<i>Zen according to John: A parallel reading of the works of Cage and Daisetz Teitaro Suzuki</i>
6.00	Edward Jurkowski	<i>Random patterns, coherent structure, or both? What the compositional sketches can tell us about the design of Morton Feldman's late music</i>

FP 10b France, late 19th - early 20th centuries

Chair: Anna Tedesco

Saturday, 7 July, 3.00 pm - 6.30 pm

room: Auditorium Arte

- | | | |
|------|--------------------------|---|
| 3.00 | Katharine Ellis | <i>Mireille's homecoming? Gounod, Mistral and the Midi, 1899-1914</i> |
| 3.30 | Marco Gurrieri | <i>Manon's table: Fetishistic occurrences in Jules Massenet's operatic language</i> |
| 4.00 | Mylène Dubiau-Feuillerac | <i>French art song: Expression of French artists' cultural identity at the turn of the 20th century</i> |
| 4.30 | Kerry Murphy | <i>Henri Kowalski and issues of cultural transfer</i> |
| 5.00 | | coffee break |
| 5.30 | Rachel Moore | <i>Marketing national identity: "French" editions and the mobilisation of music publishing, 1914-1918</i> |
| 6.00 | Patrick Wood Uribe | <i>From gypsies to gauchos: The identity of others in Ginastera's "Pampeana No.1" and Ravel's "Tzigane"</i> |

FP 10c Diasporas

Chair: Francesco Izzo

Saturday, 7 July, 3.30 pm - 6.30 pm

room: Studio 1

- | | | |
|------|---------------------|---|
| 3.30 | Antonella D'Ovidio | <i>Compositori italiani della "diaspora": Identità culturale, "italianità" e intersezioni nella musica strumentale del Settecento</i> |
| 4.00 | Liselotte Sels | <i>"Music nourishes the soul": Meanings and functions of Turkish folk music in Ghent, Belgium</i> |
| 4.30 | Rūta Stanevičiūtė | <i>War memories and shifting identities: 20th-century war compositions in Soviet Lithuania and Lithuanian diaspora</i> |
| 5.00 | | coffee break |
| 5.30 | Danutė Petrauskaitė | <i>Opera and operetta in exile: Nurturers of Lithuanian national culture and identity</i> |
| 6.00 | Diego Bosquet | <i>Música e identidad entre los exiliados eslovenos en la Argentina</i> |

PROGRAMME

FP 10d Renaissance polyphony

Chair: Dinko Fabris

Saturday, 7 July, 3.00 pm - 6.30 pm

room: Studio 2

- | | | |
|------|-----------------------------------|---|
| 3.00 | Susan Weiss | <i>How things got out of hand: Images of memory and learning as a mirror of musical learning in early modern Europe</i> |
| 3.30 | Daniele V. Filippi | <i>Towards a history of sonic experience in the Renaissance</i> |
| 4.00 | Marco Mangani,
Daniele Sabaino | <i>Tonal space organization in Josquin's late motets</i> |
| 4.30 | Denis Collins | <i>Palestrina's canonic forms</i> |
| 5.00 | | coffee break |
| 5.30 | John Cox | <i>Gematria in Tudor England: The Western Wind masses of Tye and Sheppard</i> |
| 6.00 | Sergey Silaevsky | <i>First and second practices as intonational models from the perspective of early 17th century Italian musicians</i> |

FP 10e French musical theater, 17th-18th centuries

Chair: John A. Rice

Saturday, 7 July, 3.00 pm - 6.30 pm

room: Studio 3

- | | | |
|------|------------------------------|--|
| 3.00 | Antonia Banducci | <i>Louis Dumesnil: Lully's problematic hero</i> |
| 3.30 | Rebekah Ahrendt | <i>"Armide," the Huguenots, and The Hague</i> |
| 4.00 | John S. Powell | <i>Music and cultural identity in the Italian "intermèdes" of Molière's "comédies-ballets"</i> |
| 4.30 | Bruce Alan Brown | <i>Identity and intrigue: The narrative capabilities of 18th-century pantomime ballet in theory and practice</i> |
| 5.00 | | coffee break |
| 5.30 | Marcie Ray | <i>In defense of women and pleasure: The "opéra-comique" enters the "Querelle des anciens et des modernes"</i> |
| 6.00 | Blake Christopher
Stevens | <i>Site and self: Musical topographies in Gluck's Parisian operas</i> |

FP 1of Latin America 3

Chair: Omar Corrado

Saturday, 7 July, 3.00 pm - 4.30 pm

room: Room C11

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|------|--------------------------------|--|
| 3.00 | Vera Wolkowicz | <i>Reading between the lines: A glimpse at modernism in Gastón Talamón's first musical nationalistic writings in Argentina (1919-1922)</i> |
| 3.30 | Pablo Fessel | <i>Gerardo Gandini with Liszt at the Piano: Rereadings of European music as a statement about Argentinean culture</i> |
| 4.00 | Cristian Leonardo Guerra Rojas | <i>De la "Misa a la Chilena" de Bianchi a la "Misa de Chilenía" de Carrasco. Música, intertextualidad e identidad</i> |

IMS STUDY GROUPS

IMS Study Group: Study Group on Digital Musicology

Collaborative projects in digital musicology: Demos and discussion

Coordinators: Eleonor Selfridge-Field, Frans Wiering

Saturday, 7 July, 3.00 pm - 7.00 pm

room: Room C13

Part I: Representation, preparation, and publication

Johannes Kepper (Music Encoding Initiative [MEI], Edirom) *MEI (the Music Encoding Initiative), digital editing with MEI, and the EDIrom*

Mauro Calcagno (Marenzio Online Digital Edition), Laurent Pugin (RISM) *The Marenzio online digital edition*

Discussion

Part II: Bibliographic control and search of textual and graphical sources

Teresa Gialdroni (Clori - Archivio della Cantata) *An electronic catalogue for the Italian chamber cantata*

Ichiro Fujinaga (SIMSSA project) *Finding music embedded in text (the SIMSSA project)*

Discussion

Part III: Extending access to and uses of digitized materials

Jesse Rodin (Stanford Josquin project) *The Stanford Josquin project and its uses*

Laurent Pugin (RISM) *From digitization to online access and use*

Discussion

PROGRAMME

IMS ASSOCIATED PROJECTS

3.00-7.00 pm - Chorus room

Joint session Grove Music Online, RILM, DIAMM, CESR and RISM

The transmission of musical knowledge in the internet age

Coordinator: Deane Root (Editor-in-Chief, Grove Music online)

Panelists: Honey Meconi (Editorial Board, Grove Music online), Julia Craig-McFeely (Director and Project Manager, Digital Archive of Medieval Music [DIAMM]), Barbara Dobbs MacKenzie (Editor-in-Chief, Répertoire International de Littérature Musicale [RILM]), Philippe Vendrix (Director, Centre d'Études Supérieures de la Renaissance [CESR]), Klaus Keil (Director, Répertoire International des Sources Musicales [RISM] Zentralredaktion)

7.00 pm - Petrassi hall

Closing ceremony

CONCERTS

See related pages for further details

From 5.00 pm - Filarmonica Romana - TOP OPEN SESSION Celebrating the 25th anniversary of the Istituto Quasar - Design University

9.30 pm - Terme di Caracalla - Sergei Prokofiev, *Alexander Nevsky*

Orchestra and Choir of the Opera Theatre of Rome - St Petersburg Philharmonic Orchestra

Yuri Temirkanov, conductor - Marianna Tarasova, mezzosoprano

Discounted tickets. Advance booking required

POST CONFERENCES

Sunday, 8 July

IMS STUDY GROUPS

Constituting IMS Study Group: Organology

Organizers: Florence Gétreau, Margaret Kartomi, Gabriele Rossi Rognoni

Sunday, 8 July, 9.00 am - 5.30 pm

room: MUSA - Museum of Musical Instruments

- 9.00 Arrival and registration
- 9.15 Welcome addresses
Tilman Seebass, Annalisa Bini
- 9.45 **Part I Organology and sister disciplines in the humanities**
Chair: Florence Gétreau
Michael Greenberg *Archives documents and organology*
Anne-Emmanuelle Ceulemans *Musical iconography as a documentary source for the emergence of the violin*
Friedemann Hellwig *Scientific analysis and organology*
- 11.15 coffee break
- 11.30 **Part II The musical and social impacts of organological research**
Chair: Margaret Kartomi
Margaret Kartomi *Consequences of organological research: A case study*
Tsan Huang Tsai *Crossing between the factual and conceptual: The categorization of Chinese seven-stringed zither as an index of social-cultural identity*
Jen-Hao Cheng *Indigenous taxonomies of Taiwanese aboriginal musical instruments*
- 1.30 Lunch
- 2.45 **Part III Organology and early music**
chair: Gabriele Rossi Rognoni
John Koster *Why stringed-keyboard research?: A case for organologically informed performance practice*
Patrizio Barbieri *The "vox humana" organ stop and the birth of vocal formant theory (1830)*
Martin Kirnbauer *From "claves" to "tastini": Instrumental keys to performance practice of "microtonal" music in the 16th and 17th centuries*
- 4.15 coffee break
- 4.45 Conclusion and further discussion
Moderator: Renato Meucci

PROGRAMME

Book launch

Tillman Seebass and Florence Gétreau

- Margaret Kartomi, *Musical journeys in Sumatra*, University of Illinois Press, 2012
- Anne-Emmanuelle Ceulemans, *De la vièle médiévale au violon du xviiè siècle. Étude terminologique, iconographique et théorique*, Brepols, 2011
- Friedemann Hellwig and Barbara Hellwig, *Joachim Tielke. Kunstvolle Musikinstrumente des Barock*, Deutscher Kunstverlag, 2011

More information on the constituting Study Group at: www.ims-organology.net

Academic hall of the Pontificio Istituto di Musica Sacra

Piazza S. Agostino, no.20a (close to piazza Navona)

Please note that the session is open to everyone interested, but a fee has to be payed at the entrance

IMS Study Group: Cantus Planus

Sunday, 8 July, 9.00 am - 6.30 pm

room: Academic hall of the Pontificio Istituto di Musica Sacra

Chair: Roman Hankeln

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|-------|--|---|
| 9.00 | Diogo Maria Pupo
Correia
Alte da Veiga | <i>“Alma Bracaraensis Ecclesiae”. The rite of Braga: Historical evolution and the struggle for an identity</i> |
| 9.30 | Sebastián Salvadó | <i>Frankish devotional identity in “outremer”: A Thomas Becket historia from the Latin East</i> |
| 10.00 | Pieter Mannaerts | <i>A Brabantine office in honor of a pre-Carolingian Saint: “Solaris dum volvitur” for Gertrude of Nivelles</i> |
| 11.00 | Margot Fassler | <i>William of Malmesbury: A cantor-historian in 12th-century England</i> |
| 11.30 | Marit Johanne Høyev | <i>Melodic identity of the sequences in Pa 833</i> |
| 12.00 | Sandra Martani | <i>La musica bizantina in Italia nel XII secolo attraverso l’analisi del ms. Crypt. E.γ.III</i> |
| 2.30 | Daniel J. DiCenso | <i>More Roman than “Gregorian”, more Frankish than “Old Roman”: What a newly rediscovered Italian source reveals about the Roman and Frankish character of chant transmission in the mid-9th century”</i> |
| 3.00 | Thomas Forrest Kelly | <i>Music in medieval Capua</i> |
| 3.30 | Nicola Tangari | <i>Breviary-missal Rome, Biblioteca Casanatense, 1907: An ancient source of plainchant in Italy</i> |
| 4.30 | Giulia Gabrielli | <i>Manuscripts in the Alps: Plainchant sources on the border between North and South</i> |
| 5.00 | Benjamin Brand | <i>New offices for old Saints: Liturgical reform and Northern influence in late medieval Tuscany</i> |
| 1.30 | Elsa De Luca | <i>Italian and French elements in the plainchant of the Basilica of St Nicolas in Bari</i> |

SUNDAY, 8 JULY

IMS ASSOCIATED PROJECTS

10.00 am - 5.00 pm - Multimedia Library - Christoff room

RILM - Répertoire International de Littérature Musicale, Commission Mixte (closed meeting)

ABSTRACTS

Inaugural lectures

Sunday, 1 July, 5.30 pm ▸ Santa Cecilia hall

Martha C. Nussbaum (University of Chicago, Illinois, USA)

Rabindranath Tagore: Subversive songs for a transcultural “Religion of Humanity”

Rabindranath Tagore (1861-1941) won the Nobel Prize for literature in 1913, but he was also an important composer, choreographer, and educator, who used music and dance in his path-breaking intercultural school and university (called Visva-Bharati, or All-the-World University). He wrote over 2000 songs that have become cultural staples all over India and Bangladesh, and is the author of the words and music of the national anthems of both India and Bangladesh. At the same time, he was a philosopher, who designed the concept of a truly worldwide “Religion of Humanity,” in which all peoples of the world would meet to celebrate the achievements of humanity and, by extending compassion to all, to solve its vexing problems. In this talk I will show the importance of music to this new religion, describing the sources of Tagore’s lyrics and melodies in the tradition of the Bauls of Bengal, and showing how the Baul tradition of counter-cultural subversiveness and intense love became, for him, the center of the new religion.

Francesco Remotti (Università degli Studi di Torino, Italy)

Le barriere delle identità e le reti delle somiglianze

We live in a technological world in which the identity of products and implementations is nearly overwhelming, tending almost to present itself as the symbol of our times. Even political and cultural ideology are affected in a diffuse and generalized way by the predominance of identity, to the extent that there is no area of our lives (individual and collective) in which this principle does not come into play. This is exactly why care must be taken to adopt a critical attitude towards identity and ask both what this principle produces and what it inhibits, from a cultural point of view.

When we think in terms of identity, we divide the world — whether we mean to or not — into two sharply opposed categories: identity and otherness, and we erect barriers that tend to preserve the purity of identity and prevent the cross-fertilization that comes from contact with otherness. But are we really compelled to think in terms of identity? Wouldn’t it be better to adopt a way of thinking that sees the world — and we ourselves in the midst of it — as being a

web of similarities? Similarities are not identities, because they consist of commonalities and differences; and while identities obey a “yes/no”, “A/not-A” logic of sharp, clear-cut boundaries, similarities — gradual, nuanced, relational — invite us to roam their networks in a variety of directions. Identities are categories placed in opposition; similarities, the invaluable elements of communication and coexistence.

ROUND TABLES

RT 1 · Identity construction and deconstruction in East Asian music since the 1960s

Monday, 2 July, 9.00 am - 1.00 pm · Petrassi hall

Chair: Christian Utz (Universität für Musik und darstellende Kunst Graz, Austria)

Panelists: Seiji Chōki (University of Tokyo, Japan), Jörn Peter Hiekel (Hochschule für Musik “Carl Maria von Weber”, Dresden, Germany), Hee-Sook Oh (Seoul National University, Republic of Korea), Nancy Y. Rao (Rutgers University, New Brunswick, New Jersey, USA), Samson Young (City University of Hong Kong, PRC)

This panel aims at a dialogue between East Asian, North American and European researchers of East Asian music on the issue of identity in East Asian new music since the 1960s. Such a dialogue is still vitally needed both within East Asia and between East Asia and the West. Not only is it obvious that the “perception” (in a psychological and a sociological sense) of East Asian composers and their music might differ significantly when perspectives inside and outside East Asian discourses are compared; also, language barriers and the lack of international dialogue still create major obstacles that prevent a substantial exchange between the multiple types of musicological research into East Asian music.

Musicological research in East Asian countries for decades tended to focus either on the history and aesthetics of Western “classical” music (often with surprisingly little consideration of the major changes that this repertoire had undergone during its “transplantation” to a radically different culture since the mid 19th century) or to apply traditional ethnomusicological methodology to autochthonous East Asian musical traditions. Exchange between these two main trends of East Asian musicology has been marginal. Despite an increasing global “interconnectedness” of East Asia-related musicological research — epitomized by the foundation of the study group *Musics of East Asia within the International Council for Traditional Music (ICTM)* at a conference in Yilan, Taiwan in 2006 and the *East Asian Regional Association of the International Musicological Society (IMS)* in Seoul, Korea in 2011 — language- and country-specific scholarly discourses and their intricate relationship to nationalist or anti-nationalist thought still form inevitable components in East Asian music research.

The construction and deconstruction of identity have turned into vital compositional challenges in East Asian art music since the 1960s in the wake of political and social transformation. The interdependence of global and local cultural processes has instigated a complex array of refined, as well as simplified musical identity concepts in East Asian music between global standardization and local particularization that remain insufficiently explored by today’s musicology. The cultural essentialism established by the first internationally recognized gen-

eration of East Asian composers, such as Yun Isang, Chou Wen-Chung and Takemitsu Tōru has given way to a spectrum between explicitly anti-essentialist and affirmatively neo-nationalist approaches to composition that have rarely been discussed critically and comprehensively in their relevance for a globalized audience and musical community.

This panel of East Asian and Western scholars addresses questions of identity in recent East Asian musics from three perspectives:

1. It explores how individual composers have operated with elements or “indices” of identity and how they have “staged” them in their musical works (with case studies of Japanese composers, including Akira Nishimura and Toshio Hosokawa and Chinese composers, such as Tan Dun, Chen Yi, Zhou Long, Chen Qigang and Bright Sheng). Do they resort to established concepts of local, national or trans-national identity or rather invent means to destabilize or even distort these concepts? Which compositional techniques are employed to this end and which role do music criticism and research take in the “making” of these compositionally constructed or deconstructed identities?
2. The latter aspect is expanded by a discussion of the ways and methods that East Asian and Western researchers have applied in order to canonize identity-establishing or -deconstructing interpretations of specific East Asian works, *œuvres*, composers or schools of composition. In the West, indicators of East Asian identity were often emphasized in order to claim a high degree of “individuality” in a compositional approach (and, thus, usually a deviation from established Western contemporary practices), while in East Asian discourse they could either be celebrated as examples for the success of national culture in the West or, conversely, repudiated due to their over-simplified or purely traditionalist image of national culture or due to their overly Westernized substance, in which “Asian” traits remained purely superficial. On the other hand, both researchers and composers have called for a kind of reception that frees non-Western composers from identity issues entirely and accepts their music “on its own terms”. This claim, however, seems to be at odds with strong musicological trends in recent decades that have argued that musical structure, listening experience and cultural context are inseparable. This paradigm would require to view both Western and non-Western composers’ outputs decidedly *within* cultural contexts.
3. Understanding music as “cultural practice” therefore seems to be an inevitable preliminary of East Asian music research. This perspective unleashes a number of further questions to be tackled by this panel: Which “places” do contemporary composers find for their (art) music in today’s East Asian and Western societies? How do they cope with the trends of increasing commercialization and digitalization? How does the history of Western music reception in

East Asia connect to these fields of tension; which facets of this history still provide valuable models for intercultural compositional thought and which should be discarded? Which paths at the popular/art- *and* East/West-divides is East Asian music likely to take in the future as part of an increasingly globalized musical community?

In discussing these questions, the presenters in this panel hope to open up new perspectives for musicological research that mediate between culturally informed and analytically based methodologies.

RT2 · Nationalism and transculturalism: Musical and cultural identity from the 19th to the 20th century

Monday, 2 July · 3.00 pm - 7.00 pm · Petrassi hall

Chairs: Anselm Gerhard (Institut für Musikwissenschaft der Universität Bern, Switzerland), Ivana Rentsch (Musikwissenschaftliches Institut der Universität Zürich, Switzerland)

Panelists: Rutger Helmers (University of Utrecht, The Netherlands), Hans-Joachim Hinrichsen (Universität Zürich, Switzerland), Vincenzina C. Ottomano (Universität Bern, Switzerland), Arne Stollberg (Universität Bern, Switzerland), Michael Walter (Universität Graz, Austria)

The main purpose of this round table is to discuss the function of music in the development of specific models of cultural identities in Europe between the end of the 19th and early 20th century, with particular emphasis on the contribution of the opera in this process. During this period, nationalist ideas culminate throughout Europe after having started to spread half a century earlier. The conquest of a national identity applied to music was the construction of a specific style, delimiting it from other concepts and legitimating its own cultural, political and social supremacy. During the same period, geopolitical developments generated different reactions among nations.

For some, experiencing “the other” expanded their cultural awareness. In the beginning of the process, however, the expanded awareness was strictly contained, and the early emphasis on one’s own contour trapped the concept of identity within its own boundaries and relegated it to a synonym for nationalism. For other nations, the confrontation with different cultures just deepened the feeling of national belonging and following this path to the extreme, which resulted in the complete and dangerous degeneration of one’s own political and cultural idea of national identity. Music played a predominant role in this historical context. The emergence of “national schools”, particularly in Eastern Europe, was a propulsive force in the discussion of music in relation to national identity, as well as a platform for the circulation of ideas. Once born, the chimerical concept of a “national style” developed its character of autonomous determination and circumscription more and more.

But what happens when conflicts arise between the circulation of music, ideas, the inclinations of artists and the aesthetic of a nationalistic movement?

The discussion will focus on differentiating the aspects of a national cultural aesthetic in the history of music, and will consider the different geographic and historic perspectives within the heterogeneous process.

The round table will start with a discussion between Ivana Rentsch (Zürich) and Anselm Gerhard (Bern) about the relevance of the concept of “cultural transfer” in the field of music and its manifestation within nations with solid musical inheritance, using the example of Germany and Italy, which both were nevertheless committed to build a new “national style” during the considered period.

Four interventions, led by Arne Stollberg (Bern), Michael Walter (Graz), Rutgers Helmers (Utrecht) and Vincenzina C. Ottomano (Bern), will follow. They will respond to questions by providing relevant examples from German, Russian and Italian musical history.

Michael Walter will investigate the association of the idea of national operas with folk songs during different periods. The 19th century already had quite accurate analytical cultural insights about the use of folk songs in operas, while most of the composers kept this question at a low profile regarding their own work. Folk songs were mostly used in parts that were not critical for the dramatic development of the opera. Using some examples, Michael Walter shows a more systematic than historical perspective on the relationship of the National Opera to the “Volksidom” from different point of views.

Arne Stollberg’s paper deals with the question about the category, “Deutsche Nationaloper”, in relation to the historical period called “Vormärz” and the role of Weber’s *Der Freischütz*, which was regarded as “die erste in jeder Beziehung rein deutsche Nationaloper” by the journal *Allgemeinen Musikalischen Zeitung* in 1843. The failure of the “new Germany” on the political level shifted the quality of “German” opera towards its deeper insight and linked it to the stereotype, realized in Weber’s *Der Freischütz* — even influencing Richard Wagner and Hans Pfitzner in the process.

A Russian national perspective will be presented by Rutger Helmers, who will discuss the musical implications of non-Russian subjects chosen by Russian composers. His paper examines the confusion and lack of consensus surrounding this question by exploring the contemporary discussion of works, such as Aleksandr Serov’s biblical opera *Judith* (1863) or Tchaikovsky’s *The Maid of Orléans* (1881), and by discussing the implications for our understanding of the role of the nationalism in 19th-century Russia.

Vincenzina C. Ottomano will explore the concept of the national identity in Italy at the beginning of the 20th century. Her contribution focuses on the creation of the “Mito dell’italianità” from the Risorgimento to the experiences of the Italian composers belonging to the “Generazione dell’Ottanta”, and on the progressive degeneration of this myth, due to political events during the Fascist era.

RT 3a ▸ Latin American musical identities “for export”: Negotiations, confrontations and resistance

Tuesday, 3 July ▸ 9.00 am - 1.00 pm ▸ Petrassi hall

Chair: Melanie Plesch (The University of Melbourne, Victoria, Australia)

Panelists: Egberto Bermúdez (Universidad Nacional de Bogotá, Colombia), Juan Pablo González (Universidad Alberto Hurtado, Santiago, Chile), Leonora Saavedra (University of California, Riverside, USA)

Drawing on the concepts of Latin America as an “idea” (Mignolo 2005) and an “invention” (O’Gorman 1958), this round table offers a critical perspective on the Western construction of Latin American music from the Enlightenment to the present. We aim to contribute to a theorisation of (musical) Latinamericanism, a discursive formation similar to Orientalism (Said 1978) created by the West to represent, stereotype and fantasise about Latin America. The invention of an exotic, idealised, naturalised and eroticised Latin American “Other”, prevalent in all areas of the Western imagination, is nowhere more evident than in the idea of “Latin American music”. Appropriating and reshaping elements from the musics of the new continent into a series of stereotypical attributes, the West has constructed a musical image of Latin America for its own consumption.

Pertinent cases in point are the 18th-century representations of the Conquest (including the series of Moctezumas, Kuss 1991), the portrayal of Latin America in symphonic works by Copland and Milhaud, and the representations of “Latin dancing” produced by the contemporary North American film industry. These representations constitute an “archive” of musical texts that is consistently replicated, thus perpetuating prejudices, preconceptions and stereotypes that have exerted a significant influence on the global imagination. From the perspective of a post-colonial critique, this archive is part of colonial discourse, and as such contributes to the dissemination and perpetuation of a logic of colonial and imperial relations.

While a valid starting point is examining relevant case studies and exposing their rules of functioning, for the debate to be truly fruitful we will go beyond exposing and exploring the different ways in which these ideas have been played out in Latin America. Rather than conceptualising Latin American composers as a passive object of stereotyping, we explore the degree of agency exhibited in their engagement with the West’s idea of Latin American music. Among the issues we examined are the different ways in which Latin American popular musics were appropriated and resignified in the European and Anglo-American context, and the shifting meanings of some genres deemed intrinsically Latin American (i.e., tango) according to their changing cultural and

geographical contexts. We also explore “strategic exoticism” (Huggan 2001): how some composers have repackaged themselves in order to match mainstream expectations of what Latin American music should sound like; conversely, how certain composers have applied irony to subvert the exoticist code of representation, and how diasporic composers have negotiated an engagement with tradition, while at the same time resisting the stereotype.

Melanie Plesch outlines theoretical issues and discusses the elements for constructing a theoretical framework within which to analyse musical *Latinoamericanism*. Such a framework, she argues, should account for the interactions, negotiations and resistance between the discursive construction of Latin America within and outside of the continent.

Leonora Saavedra examines issues of self-exoticism in Mexican music from 1912-2012. Over the past hundred years, Mexican composers from Carlos Chávez (1899-1972) to Mario Lavista (b. 1943) and Gabriela Ortiz (b. 1960) have negotiated a post-colonial, peripheral position within Western culture by strategically creating, resisting, accepting or rejecting expectations of exoticism in audiences abroad. Saavedra examines this process in its changing but specific context, highlighting the role of 20th-century styles such as modernism, primitivism, avant-garde and postmodernism in the composers’ choices, the position of Mexico as a nation vis-à-vis neocolonialism, the Cold War and the North American Free Trade Agreement, foreign ideologies of value and race, and the use and trade value of the exotic in the cultural market, from the Mexican Vogue of the 1920s and 30s, to multiculturalism and world music.

Egberto Bermúdez studies the role of the local and the foreign in the construction of Colombian 19th-century musical nationalism. Although local intellectuals began highlighting domestic musical practices from a nationalist perspective, professional musicians, while freely adopting foreign musical ideas, took more time to create the first “national” music genres and include them in their work(s). What was regarded as local was also a matter of discussion, and only one of the elements of cultural New Granadian (later Colombian) heritage, the Hispanic — much later rephrased as mestizo — was adopted as the matrix for the “national”. The case of the *bambuco*, the focus of his presentation, highlights the tensions between different local elements (especially the Afro-Colombian) and foreign ones (Romantic opera and piano music) in the invention of Colombian “national music”.

Juan Pablo González analyses the process by which Chilean musicians developed a number of Latin American stereotypes for internal consumption in the early 1970s. When forced into exile in the mid-1970s, they took these stereotypes with them, offering a wide European audience idealised hybrid constructions of Latin American identity, with a strong emphasis on Amerindian peoples. In considering the long-term process of import, reproduction and blend of Latin American influences, González is interested in the study of the primitive avant-garde

developed by the rock fusion band Los Jaivas (1970), a group influenced by Californian hippie culture. This band found in the Native American a sort of essential hippie, from whom they derived two kinds of avant-garde approaches to popular music: random improvisation and large forms of progressive rock. González examines the modes of representation of the Amerindian and the construction of a primitive avant-garde in the music, graphic design and associated discourses of the first LPs of Los Jaivas.

RT 3b · Central European identities in the 15th century

Tuesday, 3 July · 9.00 am - 1.00 pm · Theatre Studio

Coordinators: Paweł Gancarczyk (Instytut Sztuki PAN, Warsaw, Poland), Lenka Hlávková-Mráčková (Univerzita Karlova, Praha, Czech Republic)

Chair: Peter Wright (University of Nottingham, UK)

Panelists: Michael Bernhard (Bayerische Akademie der Wissenschaften, München, Germany), Jan Ciglbauer (Univerzita Karlova, Praha, Czech Republic), Martin Kirnbauer (Universität Basel, Switzerland), Veronika Mráčková (Univerzita Karlova, Praha, Czech Republic), Alexander Rausch (Österreichische Akademie der Wissenschaften, Wien, Austria), Ian Rumbold (School of Music, Bangor University, UK), Elżbieta Witkowska-Zaremba (Instytut Sztuki PAN, Warsaw, Poland)

The musical culture of Central Europe in the late Middle Ages has been a subject of wide international interest since the 1960s. Only during the last two decades, however, owing to new political circumstances, has it become possible for musicologists from certain European countries to exchange information freely. This has led to new interpretations of a number of particular issues, as well as new synthetic approaches. Older literature on the subject viewed Central European culture as being of peripheral significance, regarding it merely as a belated and often simplified reflection of developments taking place in the main European centres. More recent research, however, demonstrates that Central Europe should be regarded as a distinct region of Latin Europe, and that its identity should be established on the basis both of the adaptation of models acquired from Western Europe, and of local traditions, the latter possessing very strong individual characteristics that resulted from distinct political and social circumstances. The musical culture of Central European countries is united, for example, both by the characteristic reception of chansons, and by the singing of local, polyphonic *cantiones*. In the teaching of music, the presence of Western theory is accompanied by the local tradition of texts connected to the name of Johannes Hollandrinus. At the Habsburg court, we find a representative of the local polyphonic style, Petrus Wilhelmi de Grudencz, active at the same time as the Burgundian chapelmaster Johannes de Brassart. Similar examples could be given over and over again.

The round table will map in outline the main problems and issues relating to the musical culture of Central Europe in the 15th century. A synthetic perspective is accompanied by reference to concrete examples: institutions, persons and repertoires of particular importance to the region. The participants seek to answer the following questions: what were the

decisive factors in creating the identity of Central Europe in the fifteenth century, what were the sources of its distinctiveness, and in what ways did that distinctiveness manifest itself?

RT 4 · Music, identity and transnationalism

Tuesday, 3 July · 3.00 pm - 7.00 pm · Petrassi hall

Chair: Adelaida Reyes (New Jersey City University, USA)

Discussant: Dan Lundberg (Svenskt visarkiv, Centre for Swedish Folk Music and Jazz Research, Stockholm, Sweden)

Panelists: Ellen Koskoff (Eastman School of Music, University of Rochester, New York, USA), Adelaida Reyes (New Jersey City University, USA), Thomas Solomon (Grieg Academy, University of Bergen, Norway)

Until well into the second half of the 20th century, musical identity, particularly as ascribed by early practitioners of ethnomusicology, was a descriptive label based on such criteria as national, regional or societal origin (e.g., Chinese music, the music of Oceania, folk music). Otherness was the dominant and significant implication. Global events and rapid technological developments after World War II, however, have compelled a serious reconsideration of that earlier perspective. Massive population movements and a constant flow of ideas across national boundaries have shown and continue to show how porous and breachable cultural and geopolitical boundaries are. Rapid urbanization worldwide has brought even greater changes to music, already transformed by transnational and transcultural moves. The physical and cultural distance that separates scholars from the music and musical life they study in urban and urbanized environments are altered as well, mandating a re-examination of self-and-other relations as essential components of identity construction. Contacts, collisions and encounters among people of different cultures using different modes of expression and communication have shown identity to be a highly complex phenomenon, as much about transformation as about persistence. Identity has become an important issue in the incessant search for a *modus vivendi* in fluid and multicultural situations. Self and Other have become roles either assumed by individuals or groups, or thrust upon them in a dynamic that engages the whole social organism. Because these interactions are almost invariably public and often strongly colored by subjective elements, they inevitably find their way into expressive culture: music, literature and the many ways whereby people communicate who they are and how they mean to be recognized.

The following questions thus come to the fore in this roundtable: (1) In the context of the multicultural societies to which transnationalism gave rise, what insights can ethnomusicological studies of identity construction contribute to an understanding of the ways human groups organize their common features and differences, and the ways they express a sense of selfhood

and otherness through musical behavior? (2) What can music, as holder, marker or signal of identity, tell us about the creative and interactive processes that nourish expressive culture in general, and musical life in particular? (3) Given the inevitability of difference, what role can music as expressive culture play in effecting and maintaining social cohesion?

Thomas Solomon

Music and identity: Text, performance, embodiment

This paper lays the groundwork for a better understanding of the complex processes through which music represents and performs identity, by delineating what until now have largely been two separate research orientations. One, drawing heavily from the humanities, focuses on the structures of music and how they create their effects. The other, drawing heavily from the social sciences, focuses on how people actually create, encounter and use sounding music in specific social situations. Noting the significant advances in studies of music from both orientations, I argue for an interdisciplinary approach to the study of the musical construction of identity — an approach that takes into account the historical and contemporary forces at work in musicalized identities that become manifest in textual structure and embodied performance. I point out how postcolonial approaches to understanding artistic production — in particular, a focus on the hybridity typical of performance in the diaspora — challenges more essentialist approaches and highlights the contingent nature of the performance of identity.

Ellen Koskoff

From local to global and back again: Bali's conversation on identity with itself and the world

This paper sheds light on how transformations in musical sounds and practice, often thought to undermine cultural and musical identity, can in fact reinforce and maintain it. Musicians, watched from childhood in village environments, are selected to attend prestigious schools where they complete their training in what amounts to a two-tiered system, one based on a traditional community system that encourages interaction and cooperation as the musicians engage in good local Hindu practice; the other an urban cosmopolitan system highly influenced by western aesthetics and performance practices and geared toward producing individual professionals ready to enter a global musical arena. One tier protects and complements the other, allowing both to flourish in a climate characterized by rapid economic and technological change. The tensions between rural and cosmopolitan systems are made cohesive through an ongoing dialectic, which produces music that is continually evolving, but remains unmistakably identifiable as Balinese.

Adelaida Reyes

Identity construction in the context of forced migration

In sharp contrast to Ellen Koskoff's paper, this paper highlights the complexity of identity construction. The strong current of cultural continuity implicit in the Balinese case, is replaced by the disruption that punctuates that which is typical in cases of identity construction in forced migrant resettlement. Taking the case of the Vietnamese resettled in Orange County, California, as point of departure, the apparent disjunction between the music chosen as identity markers and their intended meaning constitutes a strong cautionary note against ascribing musical identity based on perceptible markers, such as sound and behavior alone. The paper argues for the importance of cultural meaning and of the historical and sociocultural forces that shape expressive culture, if we are to better understand music both as an object capable of holding an identity of its own and as a social act through which identity is ascribed, recognized and negotiated.

Special Round Table 1 ▸ Outside perspectives on Italian musical identity

Wednesday, 4 July ▸ 9.30 am - 1.00 pm ▸ Università degli Studi di Roma La Sapienza, Facoltà di Filosofia, Lettere, Scienze Umanistiche e Studi Orientali Piazzale Aldo Moro no.5 ▸ Aula 1, Lettere e Filosofia building

Organizers: Giovanni Giuriati, Emanuele Senici

Panelists: Maurizio Agamennone (Università degli Studi di Firenze, Italy), Response by Michele Calella (Universität Wien, Austria), Enrique Cámara de Landa (Universidad de Valladolid, Spain), Bernard Lortat-Jacob (CREM-CNRS - Centre de Recherche en Ethnomusicologie, Paris, France), Reinhard Strohm (Oxford University, UK)

Part 1: Music-historical perspective

Chair: Franco Piperno

Reinhard Strohm

Musicology, Italian culture and the classical tradition

My intention is to raise the question of Italy's musical identity from within our discipline, musicology. I do not claim that this is necessary, because musicology plays a major role in the identity-forming process of cultures, but it seems appropriate to me that the discipline from within which the question arose, also suggests some answers. If the question is how Italian musical identity has been "constructed" through history, it then reflects a typical thought process of today's international musicology: the thought (or worry) about the interactions of discourse and practice in musical culture. It is more typical of musicologists than of musicians or listeners to worry about why and how "Italy" means certain things in music, why and how this situation arose or how it influenced practitioners.

I make three points: First, I find that there is a common discourse among all those concerned with Italian music, which has never varied much by nation, century or epistemology. This discourse typically considers Italy's music as an integrated element of its general national culture; it claims that Italy's music is typically Italian. Only Russia has acquired a similarly rounded reputation as a musical nation. Second, a substantial ingredient of this discourse, especially in musicology, is the narrative of the classical tradition. There are many internal differentiations of this narrative, and it has had various conflictual phases and transitions. But this tradi-

tion remains easily identifiable. What I call the classical tradition is incomplete without its very strong pastoral side: Italian music and culture are credited more than other nations with a cultural intermixture of rustic naïveté and domineering ancienneté. Third, I wish to explain that, notwithstanding a general international spread of the discourse of Italian musical identity, there are two particular nations which have incessantly worked upon it through the centuries, so much as to shape their own music and culture in accordance with it: the Germans and the Italians. The two nations have reflected each other in this reciprocal discourse, almost as if one were always crediting the other with qualities not found in herself. It is important in this particular respect also to consider the constant interaction of discourse and practice. Talking of identities means talking of relationships and interactions. In the 21st century, however, neither the historical Italian-German relationship nor the narrative of the classical tradition has retained much meaning for the general public. We all have to seek new identities through new relationships and interactions.

Response by Michele Calella

My response focuses on the construction of Italian musical identity from the point of view of German musical historiography and aesthetics of the nineteenth century. The image of Italy's musical past, as well as its present, changed in interesting ways between the literary reception of Italian music among some German authors, such as Heinse and E.T. Hoffmann ca. 1800, and the music histories and poetics of the second half of the century (Brendel, Wagner and others). I argue that this change had a profound influence on the perception of Italian musical identity in musicological writings of the 19th and 20th century.

Response by Kate van Orden

I respond from the perspective of early modern studies. The “inside-outside” “Italian-other” dyads considered in this session evolved over centuries through small acts that demarcated boundaries, circumscribed communities and forced questions of identity at sites of border crossing. Usually these borders are taken to be the political boundaries of modern nation-states, which regularly frame studies in the humanities. But the borders that interest me are those that coalesced in the early modern period at moments of ethnic encounter between “Italians” and other Europeans. I propose ways to theorize Italian musical identity in terms of race; by so doing, I hope to address the frustrations I share with Reinhard Strohm concerning the limits of historiographies that rely on the concept of nation.

Part II: Ethnomusicological perspective

Chair: Francesco Giannattasio

Bernard Lortat-Jacob

Sardinia, it's a bit like Corsica, isn't it?

Within the continuum of resemblances, false resemblances, preconceptions, serialized thinking and so on, we construct a common knowledge, one from which scientific knowledge detaches itself with some difficulty. Scholars promote organized constructions, typologies and oppositions with a comparative aim. They also create identity, at the price of a certain essentialization of beings, of things and of cultures, and to the detriment of local processes and dynamics. Thus, clearly Sardinia is not “a bit like Corsica”. It does not have the singularity that is often granted to it, however. There are as many Sardinia(s) as there are visited places and points of view. It is the distance of such points of view that creates the uniqueness of the object, and even its singularity. Several examples stemming from the Sardinian “field” and from the eye of a French ethnomusicologist support these assumptions.

Enrique Cámara de Landa

Italy in my life: Causes and consequences of a definitive influx

Starting from a fundamental period of my formation and development as a researcher, and considering a specific case study, my research on Italian tango, I reflect on the influence of Italian popular music, as well as my ethnomusicological studies carried out in Italy, and my cultural and musicological identity.

Maurizio Agamennone

Alan Lomax and the Italians

Between 1954 and 1955, Alan Lomax undertook a long campaign of research and sound documentation throughout the Italian peninsula. Working in a prevalently rural society, not yet transformed by significant migration processes, and crucially supported by Diego Carpitella, Lomax was able to meet many singers and instrumentalists, often extraordinarily skilled, who were witnesses to widely differing musical practices. This contact, albeit brief and ephemeral, was characterized by a constant feeling of discovery, with intense emotional implications. Lomax's experiences in the field in Italy would remain fixed in his memory, and would constitute the platform for some of the important theoretical hypotheses that he formulated later on.

Special Round Table 2 ▸ Cognitive models in music making

Wednesday, 4 July ▸ 9.45 am - 1.30 pm ▸ Università degli Studi di Roma Tor Vergata, Facoltà di Lettere e Filosofia ▸ via Columbia, no.1 ▸ Auditorium Ennio Morricone

Organizers: Giorgio Adamo, Serena Facci, Giorgio Sanguinetti, Agostino Ziino

Part 1

Chair: Agostino Ziino

Panelists: Anne Marie Busse Berger (University of California at Davis, USA), Martin Clayton (Durham University, UK), Robert Gjerdingen (Northwestern University, Evanston, Illinois, USA)

Anne Marie Busse Berger

How did Oswald von Wolkenstein make his contrafacta?

Oswald von Wolkenstein (1376 ca.-1445) was the last Minnesinger: he wrote 131 Lieder altogether, of which 37 are polyphonic settings for two to four parts. 16 of the latter have been identified as *contrafacta*, and it is likely that more will be identified. The central question is, how could Oswald, who was unable to read mensural notation, compose and rework polyphonic music?

In recent years, Germanists have made a convincing argument that Oswald, like most knights of his generation, could neither read nor write. With the notable exception of Reinhard Strohm, musicologists have shown remarkably little interest in investigating further the implications of this argument. We have concentrated on establishing Oswald's verbal and musical texts, but have not been sufficiently puzzled by the remarkable fact that our poet-composer may have been linguistically and musically illiterate. The care with which the songs were copied in the Wolkenstein manuscripts shows that Oswald must have valued their poetic and musical texts, even though he could not read them. We tend to associate polyphonic music intimately with notation, and hence for us it seems mindboggling that someone can be a composer and yet not be literate.

Cognitive psychologists have done much fundamental research in recent years on the process whereby texts are composed and memorized, in both oral and written societies (Rubin, Baddeley, Chaffin). In comparing Oswald's *contrafacta* to their models, I demonstrate that the latter were transmitted in writing, since they show few or none of the features that characterize oral composition (rhymes, assonances, alliterations). In his *contrafacta*, Oswald consistently either ignores or does not understand the *formes fixes* of the originals. He is interested only in the tenor melody, and has *prima* and *secunda pars* sing in direct succession, transforming the

formes fixes into strophic songs. In addition, he continuously employs internal rhymes, assonances and *Stabreimen*. In other words, he uses all of the devices identified by cognitive psychologists as typical of oral composition and transmission.

Robert Gjerdingen

From “The Homeric Question” to a “Mozart Question”

In dealing with cultural icons from the distant past, there can easily arise tensions between what was historically probable and what in more recent times may have become culturally desirable. The Lord-Parry theory of oral poetry, for example, entirely recast “The Homeric Question”, showing that the formulaic nature of Homeric epithets resulted from their production during improvised bardic performances. If the founding figure of Western literature was not a “writer” in the popular conception of the term, is it similarly possible that Mozart was not a “composer”? This talk explores Mozart’s compositional style in light of the repertory of musical schemata common in his day. The ubiquity of a particular 18th-century schema, which like a Homeric epithet could be defined as “a configuration of tones regularly employed under the same metrical conditions to express a given essential idea”, meant that its selection for a given musical passage was not a sign of originality. But neither was it a sign of creative impoverishment. The Parry-Lord theory of oral-tradition poetry was at first strongly opposed, because it seemed to make Homer, fountainhead of the Western literary canon, someone who merely pasted together a long string of clichés. Musical schema theory has been similarly opposed. The paper will argue that this opposition fails to understand the nature of artisanal production in pre-industrial Europe and fails to distinguish a Romantic ideology of the creative artist from the facts of 18th-century musical poesis. Given that current linguistic research estimates written and spoken prose to contain 50%-70% of previously memorized multi-word units or “pre-fabs”, we should hardly be surprised if the rapid musical utterances of 18th-century composers were similarly weighted toward learned phrase-types, sequential passagework and specific cadences. Evidence of schematic composition is overwhelming, not only in the extant compositions but also in the way composition was taught. Examples will be presented from the repertories of *partimenti* and *solfeggi*, and from specific compositions by Mozart, Cimarosa, Anfossi, Sarti, Mysliveček, Handel, Hasse and J. S. Bach.

Martin Clayton

Entrainment and interaction in musical performance

This presentation addresses the relationship between entrainment theory, considered here as a kind of dynamic cognitive model of the temporal coordination between individuals, and

aspects of socio-musical interaction between musicians that are more usually addressed by ethnomusicologists. I discuss both the theory of entrainment — which describes interactions between rhythmic phenomena of all kinds — and the wider implications of a focus on interpersonal interaction, addressing questions such as the following: Is it productive to regard performers' shared intentions to produce a particular musical outcome as a kind of cognitive model? How can interpersonal interactions be understood as constitutive of, rather than ancillary to, musical performance? Can empirical and ethnographic methods be combined effectively in the study of musical interactions? Finally, what are the implications of this approach for the relationships between music cognition and ethnomusicology? These themes will be explored with reference to case studies based on research in India and Brazil.

Part II

Chair: Giorgio Sanguinetti

Respondents: Giorgio Adamo, Carmela Morabito, Cecilia Panti

Special Round Table 3 · Music and visuality: A dialectical approach to their relationship

Wednesday, 4 July · 9.15 am - 1.15 pm · Università degli Studi Roma Tre
Facoltà di Scienze della Formazione piazza della Repubblica, no.10 · Room 1, 2nd Floor
Organizers: Luca Aversano, Giovanni Guanti, Raffaele Pozzi

Panelists: Leonardo Distaso (Università degli Studi di Napoli Federico II, Italy), Giovanni Guanti, Philippe Langlois (Université de Paris Sorbonne, France), Augusto Mazzoni (Milano, Italy), Sergio Miceli (Conservatorio di Musica di Firenze, Italy), Holly Rogers (University of Liverpool, UK), Simone Zacchini (Università degli Studi di Siena/Arezzo, Italy)

The relationship between music and visuality is a concern in many different fields of musicology, such as notation, iconology, theory, analysis, composition, performance, listening, aesthetics, the psychology of music and others. This session offers a two-sided dialectical analysis of that relationship: in Part 1, a critical evaluation of the aesthetic position that considers music a pure acoustic art; in Part 2, the scrutiny, from a historical perspective, of the central role of music in some multi- and inter-media contemporary experiences, such as cinema, video art or video installations and others.

Part 1

Chair: Elio Matassi (Università degli Studi Roma Tre, Italy)

The first part of this session analyzes the cultural paradigm of the exclusively acoustic essence of music in dialectical opposition to its visibility in its broadest literal and metaphorical sense. The focus here is on these main themes: (1) the eclipse of the romantic ideal of music as a nocturnal art night, par excellence, “blindness” and listening with “eyes closed”, and the gradual emergence of poetics and aesthetics focused on the discovery and exploitation of synaesthetic interrelationships between the various arts that have challenged the thesis of instrumental genres’ expressive self-sufficiency, i.e., their pure and absolute nature; (2) visibility (with both optical and intellectual meaning) of structures and symmetries of genetic links within the musical form can be considered a significant success of modern Western notation, not surprisingly seen as a Cartesian system, which lists on the abscissa the temporal course of the sounds and their heights on the ordinate. Such visibility has become problematic, but also much richer and more complex, by traditional semiography’s radical transformations in the 20th century, when it also became a picture, hieroglyphic, arcane provocation and awesome signs.

Giovanni Guanti

“The form of this world is passing away” (St Paul, 1 Corinthians 7:31)

This paper focuses on the antithesis between acousmatic sound — by definition heard without any possibility of identifying its origin, i.e. its *causa efficiens* or *initialis* — and theatrical sound, made “visible” by the staging and the choreography of bodies and gestures of musicians and/or singers. In patristic writings, we can already find a negative opinion of the musician or singer who performs more theatrico. Today perhaps we do not know another way to make such music. Ephemeral and evanescent, sounds involve many metaphorical implications about *cupio dissolvi* and the apocalyptic destruction of forms, figures and images that are considered to be stable and unchangeable.

Simone Zacchini

The nature of sound: Some phenomenological reflections

The first part of this paper analyzes the nature of sound in early Greek philosophy. It is an interpretation of the Pythagorean School at the beginning of the tradition of the philosophy of music. There are many important reflections on the meaning of music and the nature of sound, which come from the fragments and *testimonia* of the Pythagoreans. I try to clarify these topics and emphasize their historical and theoretical meanings. In order to explain the ambiguous nature of sound that comes from the Pythagoreans, I emphasize how their interpretation determines most of the future philosophical debates about the nature of sound and music. In synthesis, we have two possible interpretations and philosophers have never given a final solution for them. The first possible interpretation concerns the relationship between the nature of sound and the intimate dimension of man: this interpretation joins sound and time. The second one concerns the relationship between the nature of sound and images: this interpretation joins sound and space. A definitive solution of these difficulties has never been given. The phenomenological method can help us understand this problem, however. We can explain, for instance, the connection between a historical standpoint and a specific philosophy of music or a particular meaning of sound and its cultural background.

Leonardo Distaso

Listening to the night: On the purely acoustic and musical in Nietzsche as the overcoming of the primacy of sight

The key to Nietzsche’s overcoming the Platonic primacy of sight lies in the original relationship between the Dionysian and the Apollonian, which is a relationship that founds the tragic action as the field of music, as such. The sonorous word of the tragic is the original cry

announcing the primeval wonder. The cry, which is the sonorous substratum of the word and the matrix of pure sound, represents the opening of sonority as the initial condition of the word that speaks, but also of the gaze that, recovering from the initial shock, conforms to itself and gives form to speech and representation.

The Birth of Tragedy, along with the immediately previous writings announcing it, is the book on the origin of representation. This origin is rooted in the origin of the word, which is pure sound, a pre-conceptual and pre-categorial sonorous substratum. This origin is what has been forgotten by the Socratic optimism, by the beauty of form, by the amplitude of the Neo-Latin moment of music and by the blinding light of the idea.

The light that allows the vision of the idea within the cave, the double light itself that illuminates the reality, distancing it from the truth of the idea, reaches its epistemic primacy, forgetting and leaving behind its common origin with sound. The word becomes meaning and speech; the light becomes image and representation. The gaze becomes the guide of the philosopher and the guide of knowledge; music traverses the phases of Socratism to reach, in the epoch of its decadence, to melodramatic opera and to the primacy of the word over music.

Nietzsche regains the original level of the sound of the night of Dionysian listening. The action of the tragedy is music as such, and as substratum of language and representation. The nocturnal derivation of sound reveals the natural Dionysian life, the overcoming of the primacy of sight and the remembrance of the fundamental thought of music. Music is the memory of the night in which Philosophy and music were born. The song of the night reveals this event, and in the music of Mahler and Schönberg, for the first time, it finds its form and appearance.

Augusto Mazzoni

Music without drawing? Between "Tonspiel" and "Tongestalt"

The complete autonomy of music from any visual representation was not always considered as a positive factor. In early modern aesthetics, it was felt as an obstacle to the integration of music into the system of fine arts. According to Fontenelle's question "Sonate que me veu-tu?" during the 18th century in France instrumental music was strongly criticized. D'Alembert judged that it is without plan or object ("sans dessin, sans objet").

A similar observation can be found in Kant's aesthetics (*Kritik der Urteilskraft*), too, when he distinguishes the arts that correlate figure (*Gestalt*) and drawing (*Zeichnung*) from the arts that correlate play (*Spiel*) and composition (*Komposition*). Music is classified as an art of the beautiful play of sensations. Kant's remarks imply three different levels: (1) arts which represent objects by means of images (*Bild*-level); (2) arts which have abstract drawing without objectu-

al representation (*Gestalt*-level); (3) arts without drawing and objective representation (*Spiel*-level), such as music and the art of colour (*Farbenkunst*).

Although Kant associates music and arabesques (drawing *à la grecque*) as examples of free beauties, they are in fact very different. Arabesques stay on the *Gestalt*-level, music on the *Spiel*-level. According to Kant, the play-composition of acoustic sensations is not a figure-drawing. In Hanslick's aesthetics (*Vom Musikalisch-Schönen*), on the contrary, the musical form is thought of as a specific moving arabesque, as an acoustic figure-drawing in movement. After Hanslick, the concept of musical *Gestalt* ripens. In 1890, von Ehrenfels inaugurates *Gestaltpsychologie* by writing a paper (*Über Gestaltqualitäten*) based on musical examples. During the 20th century, many composers also talk about the musical form-shape-structure as *Gestalt*. Schoenberg's idea of *Grundgestalt* is particularly meaningful in this respect.

Part 2

Chair: Carlo Felice Casula (Università degli Studi Roma Tre, Italy)

The second part of the study session presents some case studies of audio-visual synthesis in contemporary cinema and video art. Music, for example, played a fundamental and structural role in the works of the American graphic designer and filmmaker, Saul Bass (1920-1996), known for his design on animated motion-picture title sequences. Between the 1950s and 60s, significant suggestions for the development of experimental films came also from the activities of the *Studio d'essai* and the movement of *musique concrète* founded by Pierre Schaeffer. This is just the case of the video artist, Robert Cahen, pupil of Schaeffer, who, in his more recent output, made a film and an installation based on Pierre Boulez's music. Several works of another leading figure of contemporary video art, the American Bill Viola, a musician himself, show a remarkable range of different relationships between sounds and the visual dimension.

Sergio Miceli

Synaesthetic implications in Saul Bass's title design

From the choreia of Ancient Greece to Father Louis Bertrand Castel's (1688-1737) *clavier à lumière*, from Wagner's *Gesamtkunstwerk* to Skrjabin, Western culture has repeatedly looked at synaesthesia (not considering its numerous occurrences in the 20th century, from Apollinaire to the Bauhaus). An evident (and neglected) form of synaesthesia — which involves text, animated graphics and music — appears in the main credits of many important films produced in the U.S. between the 1950s and 60s. Usually the author of those credits was Saul Bass (1920-1996), the pioneer of Title Design. Among the directors who hired him were Otto Preminger, Alfred

Hitchcock, Jerome Robbins, Robert Wise, John Frankenheimer and Stanley Kubrick. Either directly or indirectly, Bass started a “school”: its first followers were Maurice Binder (1925-1991) and Robert Browjohn (1925-1970), whose credits to Agent 007-movies are well known, while among the younger followers we should at least mention Stephen Frankfurt (1931 b.) and Kyle Cooper (1962 b.). Here I cannot possibly provide an exhaustive report on the “school” (including historical precedents and the subsequent proliferation of videoclips), nor can I describe in detail Saul Bass’s rich work. Therefore, this paper is confined to a brief analysis of two titles made by Bass for Hitchcock’s movies *Vertigo* (1958) and *North by Northwest* (1959), with music by Bernard Herrmann. I focus on the interaction between the three main elements of text, animated graphics and music.

Philippe Langlois

Experimental cinema and “musique concrète”

In the early 1950s and 60s, with the emergence of technological music studios and the early works of *musique concrète* many experiments combined électroacoustic music and experimental film, especially in the “Studio d’essai” founded by Pierre Schaeffer, then in the “Groupe de Recherches et de Musique Concrète”, until the creation of the ORTF’s “Service de la Recherche” — Office de la Radio Television Française — in 1960. Through more than a hundred films produced until 1975, this organization generalised the use of electronic music and experimental film. Two works from these experiments still recently unpublished and restored are particularly significant and are discussed as illustrations of this idea: *Masquerage* of Max Haas (1950) with music by Pierre Schaeffer and *Lignes et points* of Piotr Kamler (1964), with music by François Bayle. We wish to remove a largely misunderstood aspect of the audiovisual creation in the “Service de la Recherche”. Apart from a few exceptions, most of these movies were never programmed since their only broadcasting on television in the 1960s. In this communication, we thus approach a significant corpus of audiovisual works lacking comprehensive study to date. They forged the French cultural and artistic identity through television for over fifteen years.

Raffaele Pozzi

“Le Maître du temps”: Robert Cahen and Pierre Boulez

The French video artist, Robert Cahen (Valence, 1945), graduated in 1971 from the Conservatoire National Supérieur de Musique de Paris, where he studied under Pierre Schaeffer, «*Musique fondamentale et appliquée à l’audiovisuel*». In the early 1970s, he became a member of the Groupe de Recherches Musicales (GRM), founded in Paris by André Schaeffer, and begun to apply to images the experimental techniques of *musique concrète*. Since his first videos

(*Invitation au voyage*, 1972; *Juste le temps*, 1983), Cahen manipulated images like sounds and explored the dimension of time perception. Inspired by the complex, fluid motions of sounds in space and by the Schaeffer's theory and practice of the *écoute réduite*, he developed a visual style deeply influenced by a musical conception of time.

The concept of time is central in both Caen's works devoted to Pierre Boulez's music and conducting: the film *Boulez-Répons* (1985) and the video installation, *Le Maître du temps. Pierre Boulez dirige "Memoriale"* (2011). The first work tackles the problem of filming a musical performance, in this case a performance of Boulez, conducting his own work, *Répons* (1984), for ensemble, soloists and live electronics. The video installation, instead, shows only the gestures of Pierre Boulez, who conducts his own piece, *Memorial* (1985), for flute solo and eight instruments. The work is based on two videos projected on a screen sheet (front and back), while a sound system diffuses the music. This paper examines the original audiovisual language and aesthetic meaning of both works, in the context of the overall production of the author.

Holly Rogers

"Betwixt and Between": Liminal spaces in Bill Viola's video art-music

Video art-music is a collaboration of sound, image and space, with a closer relationship to music and art than to cinema. Accordingly, those working in this genre are often both artist and musician, a double role that represents a radical departure from the artist/musician divide of many other audio-visual genres. Because it is single authored, video installation can invert many elements of the filmmaking process: while it is common procedure to add a soundtrack to film post-production, for instance, many video artist-composers use sound as their starting point, often basing whole works on a musical structure. American artist, Bill Viola, is an excellent example of a musically driven artist. Trained in music, Viola often composes his own soundtracks, working with real-world sound to produce electro-acoustic, audio-visual narratives. But his musicality is also demonstrated through his collaborations with other musicians, such as Nine Inch Nails, and his visualisations of pre-existent compositions, most notably his images that conversed with a live performance of Varèse's *Déserts* (1994), and his contribution to the staging of Wagner's *Tristan and Isolde* (The Tristan Project, 2006). Focusing on Viola's videos for live performance, this paper explores the ways in which the video medium enables an enlarged response to music; an audiovisuality that verges on the intermedial.

RT 5a ▸ European identity and peripheral condition in early Iberian music

Thursday, 5 July ▸ 9.00 am - 1.00 pm ▸ Petrassi hall

Chair: Manuel Pedro Ferreira (Universidade Nova de Lisboa, Portugal)

Panelists: João Pedro d'Alvarenga (CESEM-FCSH - Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa, Portugal), Maricarmen Gómez Muntané (Universitat Autònoma de Barcelona, Spain), Bernadette Nelson (CESEM-FCSH, Universidade Nova de Lisboa, Portugal), Alejandro Planchart (University of California at Santa Barbara, USA), Owen Rees (Queen's College, Oxford University, UK), Emilio Ros-Fàbregas (CSIC - Consejo Superior de Investigaciones Científicas, Barcelona, Spain)

This panel tackles the issue of how rulers and musicians in the Iberian Peninsula, from the mid-11th to the mid-17th century, used music as a tool for the construction of cultural and political identities. It focuses on the challenges that ruling ecclesiastical or secular Iberian elites faced when promoting liturgical-artistic ideals rooted in larger European economic and social contexts, or when promoting their own artistic agendas along with, or counter to, French, Italian or other examples.

The substitution of Gregorian chant for Old Hispanic chant mirrored a radical shift in the way the Leonese kings viewed their own identity and future prospects; Gregorian chant was the audible sign of an alliance with the papacy pursued by the empowerment of foreign clergy, who ensured that the local repertory was entirely forgotten or, at best, pushed aside to fill marginal roles or serve a few parishes at Toledo. Unable to compete with post-Carolingian artistic and intellectual vitality, at this time Iberia assumed a peripheral place in liturgical matters that would last until the 15th century.

In the meanwhile, local aristocracy proved to be far more creative in reshaping their foreign influence and European-oriented identity. Around 1200, the example of the troubadours began to be emulated, but in time a distinct local tradition emerged, mainly associated with the "cantiga de amigo" (whose music survives in six songs by Martin Codax) and satirical song, but leaving its traces also in the high-register courtly song, the "cantiga de amor" (of which seven songs by King Dom Dinis have extant music). Later, Alfonso the Learned would be able to combine in his "Cantigas de Santa Maria" Christian piety, French-based models and Andalusian forms and rhythms, thus allowing music to serve as a means of cultural integration in the newly-conquered southern territories. Alfonso's immediate success is debatable: he estranged himself from the troubadour tradition by his adoption of popular Andalusian models, while continuing to adhere to a courtly Galician-Portuguese poetical tradition, which was undermined by the use

and promotion of the Castilian language. Alfonso's experiment in musical "mudejarismo" resurfaced in the 15th-century, however, in the guise of the "villancico".

Polyphonic practice was another way to reshape cultural identities. In the late 14th century, Aragon had successfully emulated the new French styles and was at the forefront of European music. The transfer of the court to Naples under Alfonso the Magnanimous meant that the ruling class saw its European identity reinforced, and also that the musical practice in Aragon itself fell back to a peripheral condition, later negotiating an ambiguous cultural and political relationship with Castile.

The emergence of different polyphonic styles on the Peninsula in the second half of the 15th century is a topic deserving special attention. Contrary to current assumptions, Iberian music was at the time not unlike that of Italy or France. Works by Franco-Flemish masters were circulated, performed and eventually imitated. A local, "peripheral" current is still perceptible, however, in the likes of Anchieta and Escobar, and continues through the first half of the 16th century, as is seen, for instance, in Portuguese sources. Another question is the "internationalization" of the musical language of the *villancico* between ca. 1525 and 1575. It starts from the Medinaceli repertory and the beginnings of Petrarquismo in Spain, and leads to the increasing resemblance to the styles of Arcadelt and Verdelot in the music of Juan Vasquez, examples of "French chanson" language in Mateo Flecha el viejo — who also adopts motet-like textures (of the Mouton generation) in some pieces, and to Morales's sensitivity to the old tradition.

This question of "internationalization", which goes along with the reinforcement of a pan-European identity (already mirrored in the adoption of Roman custom in Lisbon in 1535), can be seen in the acquisition and assimilation of northern European and other Iberian sacred repertories in the Portuguese royal chapel during the 16th century. The connection to a larger European horizon is the focus of the collecting activity of the Duke of Braganza, then the Portuguese King, John the IV, the greatest musical bibliophile of the mid-17th century; although aspects of the library, which was amassed from many different countries, reflect in part John's own conservative musical taste that is also revealed also in his writings on music and his compositions. One should also acknowledge, regarding the influence of the collection, that its use was conditioned by its private status.

Very little is known precisely about musical repertories in the Portuguese royal court and chapel during the 16th century owing largely to the 1755 Lisbon earthquake and fire, which completely destroyed the royal palace together with its chapel and magnificent music library. It is possible, however, to piece together a likely nucleus of repertories and printed music books known to musicians at that time by considering available documentation and other (musical) information from that era that includes an important recently discovered post-mortem inventory of the Fifth

Duke of Braganza, D. Teodósio I (d. 1563), listing the music books and manuscripts of his chapel and library. Above all, this inventory gives witness to the regular importation of significant printed music books to Portugal from the leading publishing houses in northern Europe and Italy, including the earliest workshops of Petrucci in Venice at the turn of the 16th century. It is certain that books in this collection would have formed a nucleus for the famous *Livraria da Música* of King João IV, of which a partial inventory was published in 1649.

Finally, questions of cultural and geographical identity also impinge on the musicological narrative relative to early Iberian music. To illustrate it, we present a case study of the writings of Higiní Anglès during his tenure as head of the Pontifical Institute of Sacred Music in Rome.

RT 5b · Ostasien als musikalische Region im Spannungsfeld politischer Umbrüche
- *East Asia as a musical region between the conflicting fields of political upheavals*

Thursday, 5 July · 9.00 am - 1.00 pm · Theatre Studio

Chair: Hermann Gottschewski (University of Tokyo, Japan)

Panelists: Rainer Bayreuther (Albert-Ludwigs-Universität Freiburg, Germany), Jin-Ah Kim (Seoul National University, Republic of Korea; Humboldt-Universität zu Berlin, Germany), Kyungboon Lee (Seoul National University, Republic of Korea), Akeo Okada (Kyoto University, Japan)

“East Asia” literally means a geographical part of a continent. Where are its borders? If musicologists reply to this question, they will mainly resort to historical, cultural and political categories. Historically, one can refer to the connection between certain nations through the use of Chinese characters, through the function of the Chinese language in education and communication and through the study of the Chinese classics, which was for many centuries the precondition for all further intellectual activity. That these criteria do not allow exact and historically invariable borders of “East Asia” to be drawn in all directions is not an argument *against*, but *for* their validity in defining “historical cultural region”, because the uncertainties and changes reflect the dynamics of the culture itself.

There are competing criteria, however. For certain questions, one would describe the region “East Asia” rather by the sphere of influence of Buddhism. Although there is a strong cross-relation between the Buddhist sphere of influence and the sphere of Chinese script in certain regions and historical epochs, it is certainly not related in its beginnings and in its southwestern parts. And for the last one and a half centuries, it is certainly necessary to take into account the political, economic and infrastructural connections and boundaries, imperialistic endeavors and formation processes of national identity, as well as the polarization in relation to Western hegemony, in order to understand how East Asia took shape as a region and how it was perceived by the people from inside and outside.

Without doubt, all of these criteria are also relevant for music culture(s). Nevertheless, intellectual and religious cultural spheres and political and economical regions are not simply equivalent to the extension of music cultures. The exchange of written documents, for example, even if writings about music are concerned, is not necessarily connected to an exchange of musical practice and acoustical experience. There are also examples where different musical cultures coexist within one intellectual culture and even partly share their audience, but do not interact to a significant degree. East Asia shows a number of these examples. And there are also cases where music crosses borders that are not crossed by other forms of cultural communication.

If we restrict the discussion to purely musical relations or only to those cultural, historical and political criteria that prove to have equivalents in the culture of music, the existence of “East Asia” as a coherent region on this map can at least be questioned. From the viewpoint of music professionals and music recipients, however, “East Asia” as a category differs from the national, as well as from the global, but has a definitely real meaning for the shaping of their personal and collective identity. Its individual constructions are led by personal experiences, limited knowledge, demands from outside and to the outside, political indoctrination and delimitation against it, the desire of inclusion or distinction, as well as the claim for domination, subjugation and resistance.

In a paper about the activities and influence of Jewish musicians in East Asia from the Korean perspective, Kyungboon Lee will show how much the area that was under the influence of the Japanese colonial regime has to be treated as *one* region (although one fraught with tensions), if the reception of Western music before 1945 is concerned. Musicians like Manfred Gurlitt, Joseph Rosenstock, Leonid Kreutzer, Wolfgang Fraenkel, Julius Schloss and Helmut Stern had settled in Tokyo, Harbin or Shanghai to flee from the German Nazi regime. Although Korea was not a center of their activity, they gave concerts there and influenced Korean musicians also outside Korea directly and indirectly as teachers, conductors and composers.

Hermann Gottschewski will focus the Japanese perspective before, during and after the Pacific War. Japan’s expansion since the end of the 19th century to Taiwan and then to the Asian continent gradually increased the necessity to find a cultural legitimation for the Japanese claim for leadership and to make it seem mutually beneficial for the dominating and the dominated according to the political propaganda. After the collapse of the colonial empire, the situation looked totally different. Through an analysis of texts written before and after 1945, it will be shown how the view of Asian and Japanese traditional music and visions about the future of the music culture changed, and how their own pre-war thought was reinterpreted after the war.

The upheavals Korea experienced after 1945 were even greater. The newly independent nation had to find itself, while shaken by the separation, the Korean War (1950-1953) and the South-Korean military coup in 1961. Jin-Ah Kim focuses on the function and changing semantics of traditional music during Chung-hee Parks regime (1961-1979). The historical framework for the formation of identity was carved out not only by Korea’s relation to the West, but also to its neighboring countries, and the changes can be seen as the outcome of manifold processes of dissolution and detachment under competing interests of politics, society, individuals and culture/music.

Akeo Okada analyzes Ryuichi Sakamoto’s musical work on Bertolucci’s movie “The last Emperor” (1987) as a complex interaction with contradictory demands that repeatedly con-

fronted the composer with the political implications of his choices. Significantly enough, it was a Japanese composer who worked together with a European director on the spectacular, Hollywood-style movie about historical change in modern China and Manchuria, and this fact did not make it easier to decide which kind of music should characterize Manchuria, the faceless puppet state under *Japanese* control. Sakamoto uses a collage of intentionally stereotypical “film music à la Chinoise”, the contemporaneous European, i.e. neoclassicist music, and citations from music which might have sounded at that time in Manchuria: Strauss waltzes and traditional popular music from Northern China.

Finally, Rainer Bayreuther will compare the musical situation in the Japan of the '90s with the GDR of the '80s and discuss the fundamental question of a definition and scientific conceptualization of the “political” in music. He will take up the questions of the other papers and bring them together into a theoretically substantiated discussion.

RT 7 · Plurality of identities in Latin America and Spain through music

Friday, 6 July · 9.00 am - 1.00 pm · Petrassi hall

Chair: Victoria Eli Rodriguez (Universidad Complutense de Madrid, Spain)

Panelists: Consuelo Carredano (Universidad Nacional Autónoma de México city, México D.F.), Juan Pablo González (Universidad Alberto Hurtado, Santiago, Chile), María Nagore Ferrer (Universidad Complutense de Madrid, Spain), Juan Francisco Sans (Universidad Central de Venezuela, Caracas, Venezuela)

The roundtable addresses issues of identity in the musical cultures of Venezuela, Spain, Cuba, Mexico and Chile during the 19th and 20th centuries. The view of musical culture as a dynamic and changing phenomenon will stimulate discussion at many levels. Participants will elaborate different perspectives on processes of identity construction, as they relate to different historico-geographic spaces and forms of musical creation

When and how did what we today call Venezuelan music come into being? What factors were instrumental in the appropriation by 19th-century Venezuelans of European forms such as the waltz and the contredanse, which subsequently became symbolic of nation? To what extent did these genres help shape the meaning of nationalism? Why did the process of identity construction not affect other genres, such as the mazurka and polka, which were just as popular? We will formulate some tentative answers to these questions, which allow us to understand what led to these complex processes, and track the path of genres currently qualified as “Venezuelan”.

We will discuss the image of Spain constructed abroad and the role this image played in forging the concept of a “national music” during the 19th century. This image, which crystallized in a romantic vision verging on clichés and stereotypes, praised musical “difference” and emphasized certain parameters as prototypically Spanish. Could that image have determined, and even defined, the musical features that became prototypes of the Spanish until the mid 20th century? In Cuba, between the 1920s and 1940s, several discourses on music, literature, and visual arts functioned as a means of self representation within a field of pluralistic intent. Positions on identity, from Creole to indigenous and Afro-Cuban, in both the popular and academic realms, were attempts to seize power at a time when identities associated with dominant ideologies were called into question. Was *afrocubanismo*, particularly in music, the only way to structure a national discourse representing the modern and avant-garde?

The ideological debate about national discourses and the constant search for new paradigms leading to a type of modernity of the cosmopolitan variety in Mexican culture lent singular vitality to the academic music that followed the post-revolutionary period. In the early 1940s,

and as a result of political conflicts in Europe, an important group of European composers, musicologists, and thinkers arrived in Mexico, enriching the debate with critical contributions and their own aesthetic experiences. Dialogues and disagreements: nationalism versus cosmopolitanism?

The concept of Andean music, internationalized in the 1960s, installed in the collective imagination the idea of an Andean world and culture, of which this music was a part. The existence of a common Andean world has been questioned by anthropologists and historians, however, given the range of linguistic, geographic, and national variety encountered in the conglomerate of Andean communities and their urbanized descendants. What are the social and aesthetic bases supporting the concept of Andean music? How has that music participated in the construction of an Andean identity in countries without significant Andean populations, such as Chile, between 1970 and 1980? What can be the purpose of constructing such identity?

RT 8 · Musical identity and the culture of identity in Italy in the 15th and 16th centuries

Friday, 6 July · 3.00 pm - 7.00 pm · Petrassi hall

Chair: Gioia Filocamo (Istituto superiore di Studi musicali di Terni; Università degli Studi di Bologna, Italy)

Panelists: Bonnie J. Blackburn (Oxford University, UK), Stefano Lorenzetti (Conservatorio di Musica di Vicenza, Italy), Arnaldo Morelli (Università degli Studi dell'Aquila, Italy), Massimo Privitera (Università degli Studi di Palermo, Italy), Tim Shepard (Oxford University, UK), Blake Wilson (Dickinson College, Pennsylvania, USA)

The round table comprises seven contributions proposed by an international group of musicologists who are specialists in the music of the 15th and 16th centuries. The theme of musical and cultural identity is viewed mainly from two angles: (1) Four papers (Bonnie Blackburn, Stefano Lorenzetti, Tim Shepard, and Blake Wilson) concentrate on symbolic aspects connected with music: two concern portraits of musicians (Blackburn and Wilson), and two on the deliberately private meaning attached to the *studioli* of the grand *signori* of Renaissance Italy (Lorenzetti and Shepard). The symbolism evoked by the four papers invites the respective scholars to hypothesize precise functions that define the equally precise social identity linked with the music and the musicians. Blackburn deals with a young gentleman portrayed with a bow in 1518 by Sebastiano del Piombo and proposes a new identification based on the unusual attributes in the picture. Wilson deals with a probable *canterino* portrayed in the early 1480s by Filippino Lippi, investigating the double level of representation used by painters for instrumentalists and singers. Lorenzetti describes the high level of Isabella d'Este's *prudence* through the *impresa delle pause*, a musical metaphor represented in her Mantuan *studiolo*: the practice of prudence, considered a male virtue, allows Isabella to affirm herself as a good politician. Shepard investigates a less famous *studiolo*, that of Leonello d'Este; keenly interested in poetry and music, Leonello was portrayed by Pisanello and Angelo da Siena, and his artistic activity influenced his image as a prince. (2) The three remaining papers (Gioia Filocamo, Arnaldo Morelli, and Massimo Privitera) consider the social aspect of the concept of identity connected with music. The status of the musician (Morelli and Privitera) and of a specific musical repertory (Filocamo) become the point of departure for associating music with various aspects of social identification in the context of the 15th and 16th centuries. The proud professionalism of the musician and the functional use of a musical repertory thus become the key to a better understanding of both courtly and civil society in Italy of the time. Morelli explores the

multiplicity of performance practices in the sphere of church music during the Renaissance, going beyond the traditional and ideological perspective centered on pure *a cappella* polyphony, or the use of instruments — especially the organ — sustaining the singers. These various performance practices, as developed in these papers, were strictly connected to the social identity of the performers. Privitera deals with a new concept of dignity in the profession of Cinquecento musicians, linked to pride in creation and achieved in music later than other kinds of artists, such as painters and sculptors. Filocamo investigates the textual context of laude, especially those written in the light of the most dangerous sins and the fear of death: these reflections lead to a better identification of the relationship between singers and their personal lives.

RT 9a · Interrogating culture and identity: The case of Taiwan

Saturday, 7 July · 9.00 am - 1.00 pm · Petrassi hall

Chair: Jen-yen Chen (National Taiwan University, Taipei, Taiwan, ROC)

Panelists: Chun-bin Chen (Taipei National University of the Arts, Taiwan, ROC), Chien-Chang Yang (National Taiwan University, Taipei, Taiwan, ROC), Mei-Wen Lee (National Sun Yat-sen University, Kaohsiung, Taiwan, ROC), Yuhwen Wang (National Taiwan University, Taipei, Taiwan, ROC)

The remarkable development of critical methodologies within musicology during recent decades has moved the concepts of “culture” and “identity” to a central place among the discipline’s defining concerns, and the chosen theme of the 2012 IMS conference in Rome provides an appropriate occasion for evaluating and interrogating the concepts themselves. Taking as a case study the musical cultures of Taiwan, a territory whose complex legacy of multiple colonizations, “non-nation” status, and half-achieved strivings towards cultural pluralism challenges the very possibility of identity as a useful term of reference, this proposed roundtable aims to explore the following set of questions: To what extent does valuable scholarly insight derive from understanding categories such as “culture” and “identity” as by nature contingent, fragile and fraught with destabilizing tensions? Equally, to what extent might comparable insight be attained through a salutary recognition of the discursive “smoothing over” of these tensions as a necessary human ordering impulse, so that the process of reifying culture and identity gains a positive aspect? And finally, how does the extreme reification that has produced the “universal” identity associated especially (but not exclusively) with the West, which by ideologically encompassing all identities erases its own status as one “regional” identity among many, shape the musical and musicological cultures of a non-Western region such as Taiwan? The roundtable seeks to address these questions in five presentations, which explore diverse historical, cultural and musical contexts in Taiwan. Chun-bin Chen investigates imaginings of “Asian identity” through a study of the musical works and seminar papers presented at the annual festivals of the Asian Composers’ League, arguing that the creation of sonic images through the combination of Western and Asian musical elements served to engender an especially free-floating sense of Asian identities. Chien-Chang Yang draws upon the example of Bunya Koh, a Taiwanese-born composer active in pre-war Japan, to demonstrate how an apparently traditionalist orientation does not necessarily construct a nationalist compositional identity; rather, Koh’s turn to ancient Confucianism late in his career can be interpreted as his cultivation of a modern sensibility different from a more con-

ventionally “Western” modernity. Mei-Wen Lee examines rearrangements of Taiwanese folk-songs and discusses the transformations of an original tune first into a tool of colonial wartime propaganda, then a symbol of Taiwanese identity against the Chinese Nationalists, and finally, a subject of the “folksong refinement movement” that articulated Taiwan’s rising economic status. Yuhwen Wang argues that, while a notion of cultural heterogeneity based upon varying degrees of musical linearity and circularity has not gained general acceptance despite previous studies which have cogently advanced such a viewpoint, nevertheless the full complexity of this issue requires further examination. The absence of significant correlations between particular balances of linearity and circularity and specific musical genres or cultures raises questions about the viability of discerning heterogeneity by such means, but the method is demonstrably valuable for the comparison of different versions of the same song. Analyses of Taiwanese popular tunes of the 1930s and 1940s serve as examples to support this point. Framing the entire roundtable, Jen-yen Chen offers an introduction and conclusion, which more fully elaborate the issues raised at the start of this proposal and set the other presentations within a broad theoretical framework.

RT 9b · Inventing identities in musical practices and in the discourse about music

Saturday, 7 July · 9.00 am - 1.00 pm · Theatre Studio

Chair: Michela Garda (Università degli Studi di Pavia/Cremona, Italy)

Panelists: Celia Applegate (University of Rochester, New York, USA), Michal Grover Friedlander (Tel Aviv University, Israel), Stefanie Tcharos (University of California, Santa Barbara, USA)

In one of the most impressive fragments from his unfinished book, *Beethoven. Philosophy of Music*, Adorno describes the task of putting together music and philosophy as a rediscovery of an experience of intimacy: “Reconstruct how I have heard Beethoven as a child.” So-called “classical” music is understood as a mother-tongue, which enables a private appropriation of something that is considered universal. The intimate relationship with music nurtured by a cultivated audience from the 18th century until the last decade of 19th century was generally subsumed under the topos of music as a universal language of emotions. Reflection and variations around this theme constitute the bulk of the beginning of musical aesthetics in the first decades of the 19th century and are particularly explicit in the work of Hegel and Schopenhauer.

During the 19th century, developments of this core conviction can be traced; nevertheless, they never undermine the ease with which music was perceived as a universal means of communication (of emotions and/or purely musical thoughts), covering the fact that universality was used as an unquestionable identity-marker, as witnessed by the concept of German music. By the end of the 18th century, a time defined by Reinhard Koselleck as the *Sattelzeit* to Modernity, discourses about a fundamental alterity in the essence of poetry and in that of music had been asserting themselves, however. These are at the base of *Volksmusik*'s concept. Herder plays a very important role in German-speaking discourse, transforming and developing Rousseau's idea of mutual belonging between language, music and country. In the articulation of a thesis about different musical identities, the widespread belief and fascination for Ossian is another case in point. The ossianic fever engendered many musical experiments, from C. W. Gluck's attempts in writing *Lieder* with a bardic tone up to *Ossian, ou les Bardes* by Le Sueur, which premiered in 1804 in Paris. The discovery of a differentiation in the supposed universal music (the music of non-western and ancient people) goes together with the invention of fictional identities, as shown by the Ossian example.

The focus of this round table is to follow the construction of other identities in musical practices and discourses in modern Europe. Three panelists outline three aspects of the complex process of inventing and manipulating identities in modern music: Stefanie Tcharos illustrates processes of performing and symbolizing identities in pastoral opera at the beginning of

18th century. She considers how the conflict between universality and particular identities had an early modern starting point, as reflected by the subject choice, performance aesthetics and polemics that surrounded the reform of early 18th-century opera. Celia Applegate highlights the construction of Wagner's female figures from the *Ring*, in the dialectic between artistic creation and the contemporary cult of domesticity. Michal Grover Friedlander interprets Brecht and Weill's school opera, *Der Jasager* (1930). She argues that the overriding sense of ritualized conformity presented in the drama works together with the text's effacing all available means of identity formation, apart from the demand for consent. This disturbing vision of uniformity and of the victimization in society's demand for consent is countered by way of the music. Weill's music provides a dimension beyond the antinomies of the text and allows for the rejection of the forced identification with society inherent to the drama.

RT 10 · Confronting the cosmopolitan in 19th-century music

Saturday, 7 July · 3.00 pm - 7.00 pm · Petrassi hall

Chair: Dana Gooley (Brown University, Providence, Rhode Island, USA)

Panelists: Gabriela Cruz (Universidade Nova de Lisboa, Portugal), Ryan Minor (Stony Brook University, New York, USA), Jann Pasler (University of California, San Diego, USA)

Over the past two decades, musicologists have intensively scrutinized the relationship between music and national identity. The highly differentiated understanding of nationalism emerging from this work has not stimulated a corresponding reconsideration of cosmopolitanism, however. Cosmopolitanism is often recognized or mentioned in musicological writing, but rarely confronted head on. Recent studies by M. Tusa (2006), C. Magaldi (2007), E. Baeck (2008), and W. Weber (*The Great Transformation of Musical Taste*, 2008) have treated cosmopolitanism more directly and opened paths toward a more coordinated discussion of its manifestations in 19th-century music and culture. All of these authors stress a certain compatibility between cosmopolitan and national ideas, while at the same time observing a persistent tension.

The goal of this round table is to move toward a clearer delineation of the discourse and practice of cosmopolitanism in 19th-century musical life. Because modern musicology emerged at a moment of heightened nationalism, it tended to understand cosmopolitanism negatively or passively — i.e., as the absence of nationalism or national affiliation. Richard Wagner's negative writings on Meyerbeer had pushed this tendency to an extreme. Clearly, a more positive approach is needed today. We will discuss the distinctive attitudes, principles and practices that characterize cosmopolitanism, with the intention of sharpening its conceptual boundaries and underlining its historical specificity. In the 19th-century context, should cosmopolitanism be understood as a cultural sphere, i.e., a network of milieus where European elites circulate? Does it manifest a consistent set of philosophical and ethical principles, such as universalism, pacifism, humanitarianism and internationalism, or is it not tied to such principles? Is cosmopolitanism better understood as an inchoate sense of detachment from local or particularistic communities? Or is it, *pace* Derrida, a discursive formation that strives to establish (always unstably) a "sovereign" position from which things may be surveyed? Participants will approach these questions by considering how composers, performers and institution builders strategized their musical lives, and possibly their music, according to some notion of the cosmopolitan. We further consider whether music might actively have shaped cosmopolitan culture and ensured its resilience in the face of nationalism.

One aspiration of this panel is to bring musicology into dialogue with the interdisciplinary discussion of cosmopolitanism that has been underway for over decade, notably since the publication of *Cosmopolitics: thinking and feeling beyond the nation* (1998). Some of the recurring points of *Cosmopolitics* — e.g., that cosmopolitanism is not identical with internationalism, and that cosmopolitan affiliation expanded beyond the social elites in the course of the 19th century — will be raised to open new questions about musicians and their contexts. The reception of this book has been far stronger in ethnomusicology than in historical musicology, in part because of a perceived link between 20th-century globalization and cosmopolitanism. By focusing on the 19th century, we hope to put critical pressure on this alignment and bring out configurations of cosmopolitanism that are not necessarily global in character.

Participants in the round table will reflect on how the idea of the cosmopolitan has been employed or evaded within their areas of expertise. Through such methodological reflection, we hope to prompt a critical discussion of long-held assumptions about nationality and musical style. In addition to style, we examine cosmopolitan milieus — the opera houses and salons of major metropolitan cities — and musicians of uncommonly cosmopolitan profile, including Liszt, the Gladstone family, Meyerbeer, Offenbach and Saint-Saëns.

STUDY SESSIONS

SS 1a · Questions of stylistic identity and European dissemination in Tartini's School of nations

Monday, 2 July · 9.00 am - 1.00 pm · Theatre Studio

Coordinator - Chair: Sergio Durante (Università degli Studi di Padova, Italy)

Giuseppe Tartini's school in 18th-century Padua had a cosmopolitan character. Besides authors coming from various European regions, musicians and other cultural personalities got in contact with him in a net of relations not only with the European musical world, but also with contemporary literary, scientific and politic circles. Tartini's pedagogy offered not only musical and instrumental training, but also lessons in composition (some of his students became composers of operas, such as Naumann); even when limited to instrumental teaching, his didactic method was strictly linked with vocal qualities and discourse articulation, also derived from references to traditional music (well-known is the "Aria del Tasso", which forms the basis for a number of sonatas). In addition to helping students in professional integration, the personal relationship could comprise the defense of religious identity of non-Catholic students. Tartini's students were members of the nobility, the bourgeoisie or musicians backed by patrons, amateurs and professionals, students of Paduan University and legal practitioners, besides various *virtuose* from the Venetian Ospedali. They came from the Veneto, northern Italy, Dalmatia, France, Bohemia, Germany, Sweden and, according to the dedication of the print of Sonatas op. 2, even from Java. The return of Tartini's students to their countries and the European career of many of his Italian students, such as Nardini or Manfredi, had as a consequence the wide dissemination of Tartini's cultural heritage, enriched with new elements in a multiplicity of contexts. From Spanish to German courts, from the Bohemian nobility to English and French public concerts, from church contexts to private academies and circles of amateurs, the influence of his way of making and thinking about music feeds the European musical culture between 18th and 19th century, opening roads and leaving traces that will contribute to the creation of new styles and languages under a common cultural horizon.

The study-group wants to shed light on the dissemination of Tartini's style and language and on his contribution to the creation of a European musical identity, part of the basis of the Classical style.

Margherita Canale Degrassi (Conservatorio di Musica di Trieste, Italy)

Cosmopolitanism and musical identity in the European dissemination of the Tartini school

Giuseppe Tartini's "School of the Nations" consisted of an impressive number of students coming from many European locations and belonging to different social classes, training

either professional musicians or providing *dilettanti* with a broad cultural education rather than a technical training. The cultural identity of the School stems from the strong personality of the teacher, and it resulted in the production of a vast amount of transcriptions, adaptations and copies of Tartini's compositions, as well as in the application of Tartini's aesthetic and ideological principles to new genres. Tartini's School is therefore not strictly a matter of the formal or thematic organization of musical material, but it involves an attitude towards music and the choice of features enlarging the palette of stylistic possibility in both 18th- and 19th-century music. This paper focuses on individual contributions realized by musicians around Tartini, and on the impact of this music and style in different European contexts.

Guido Viverit (Università degli Studi di Padova, Italy)

The dissemination and tradition of Tartini's compositions within the School of the nations

During the 18th century, Tartini's compositions, especially concertos and sonatas, were disseminated throughout Europe, mostly in manuscript form. A significant number of copies was prepared by pupils of the "Master of the Nations", who came from many European countries. This comparative philological study sheds light on how the "School of the Nation" propagated and maintained its tradition. In particular, it examines the consistency among copies by Tartini's pupils and questions the reasons why these copies were first made, whether for personal use (study or performance), for the composer himself or for particular performances. The study of Tartini's copies sheds light on the dissemination of Tartini's music in 18th-century Europe and its influence on contemporary and later musical production.

Tommaso Luison (Fondazione Teatro Comunale di Bologna, Italy)

Orchestral ensembles and orchestration in compositions by Tartini and his entourage

The analysis of orchestral ensembles employed by Tartini in the Basilica of St Anthony of Padua, where he worked for most of his life, is the starting point for defining his role as a composer and as "First Violin and Head of the Concerto" in St Anthony. Many students of the "School of the Nations" played in the orchestra of the Basilica and transcribed their teacher's compositions, which became part of their own repertory and influenced orchestral traditions in France, Germany and England. The orchestration of Tartini's concertos is a fundamental aspect of Tartini's style that his students took as a model, either to imitate it or to depart from it. In my analysis, I take into consideration autographs and especially copies of orchestral parts, which vividly record performances of the period.

Candida Felici (Conservatorio di Musica di Cosenza, Italy)

The European dissemination of Tartini's instrumental style: From aesthetics to the art of ornamentation

My paper explores the influence of Tartini's style in European instrumental language of the late 18th century. The genres of concerto and sonata in the Classical period reflect some characteristics of Tartini's compositional strategies and aesthetic thought. The latter involves a theory of affects strictly linked with the art of ornamentation. Following the same process of transformation that opera undergoes in the late 18th century, from being a stylized representation of abstract and universal feelings to becoming a vehicle for concrete and real passions, instrumental music begins to express unique passions and feelings, in a way that "every melody should have its sole and particular ways of expression", to use Tartini's words. Here, I argue that some characteristics of his musical language form part of a common European cultural horizon.

Pierpaolo Polzonetti (University of Notre Dame, Indiana, USA)

Rituals of listening and universality of music in the Tartini school

Tartini conceived his music as a unifying language regulated by universal principles. Yet, as a proto music ethnographer, he maintained that different cultures produced different musics. This paper addresses this apparent paradox in light of new archival evidence in order to contextualize the rituals of performing or listening to Tartini's concertos by Tartini and his pupils (in particular his successor, Giulio Meneghini) in the Basilica of St Anthony as part of the liturgy. This contribution offers a new perspective on the strategies developed by the reformed Catholic Church, during and immediately after Tartini's time, to reach a culturally and socially diversified community of people by finding common ground while preserving a specific cultural and religious identity. This perspective questions some assumptions about the elitist nature of 18th-century orchestral music by addressing issues of rituals of performance practice and listening. These rituals were in fact radically different from rituals in the context of secular and public performances of violin concertos.

Agnese Pavanello (Fachbereich Musik - und Tanzwissenschaft, Universität Salzburg, Austria)

From the "Devil's Trill" to bravura studies in the 19th-century French tradition

Some of Tartini's musical compositions survived the 18th century and were published in the following century. The most notorious is the so called "Devil Trill Sonata," edited by Cartier in the "Art du Violon" (1798). Printed editions, often in anthologies, were didactic in nature, and linked to the creation of the Parisian Conservatoire at the beginning of the 19th century. The origin of this publishing success of Tartini can also be explained by the fact that many of his manuscript

compositions were copied in Padua and sent to Paris during the Napoleonic wars in Italy. The presence of Tartini's compositions in France is also justified by interest in this music from the French violin school and the emergence of violin treatises with bravura studies. This paper sheds light on the presence of Tartini's music in the 19th-century French music tradition.

Paolo Da Col (Conservatorio di Musica di Trieste, Italy)

“Célèbres sonates pour violon”: A look at the editorial fortune of the sonatas by Tartini in the 18th and 19th centuries

The vast catalogue of compositions by Giuseppe Tartini is still not matched by the widespread circulation of his works: indeed, only a small part of his output was reprinted in the 18th and 19th centuries. Yet alongside such a partial editorial success are a surprising abundance of reprints of a handful of compositions that have become classics and exemplary paradigms of violin literature. A meticulous study of the bibliography concerning the editions of the violin sonatas by Tartini which appeared in both monographic volumes and in a myriad of collections provides a well-documented and eloquent picture of this phenomenon. The *recensio* also allows us to draw a map of the international dissemination of Tartini's music. Moreover, a comparison of the revisions made by editors and performers underscores the emergence of different interpretative approaches to a common repertoire.

Leonella Grasso Caprioli (Conservatorio di Musica di Vicenza, Italy)

Technical terminology in the didactic works of Tartini: Persistence, translation and diffusion in Europe

The didactic works of Tartini, including the controversial apograph, *Traité des agréments* (*Regole per ben suonare*), compiled by his student, Nicolai, represented an international way to spread pedagogical principles, coming out of the experience of the “Scuola delle Nazioni”. Starting from a European map of the dissemination, this contribution analyzes these texts from a lexicographical point of view, isolating the personal vocabulary of Tartini. It is considered in light of the Italian language of historical translations (primarily, the case of its derivation from the *Traité* by Leopold Mozart). The persistence of conceptualization models of technical instructions directly connected with Tartini are highlighted

Pietro Zappalà (Università degli Studi di Pavia/Cremona, Italy)

Cataloguing problems and a possible thematic catalogue for the music of Tartini and his school

The tradition of Tartini's works is rather complex because of a number of factors: first, the great abundance of his compositions, and second, the considerable success and the consequent wide dissemination, on a European scale, of the sources for his compositions. Then we must add the

tricky issue of authorship as found in the manuscripts, to be verified with appropriate caution. And finally, one should also consider the phenomenon of those works appearing in varied versions, such as those generated from parts of original compositions and otherwise rearranged, or works revised for different scorings. All of these factors make it particularly difficult to achieve a cataloguing of Tartini's sources, which can shed light on the real nature of each document and on the possible relationships between them. To this, one must add the production and activity of his pupils about copy, tradition and elaboration of the master's works, in addition to the creation of original compositions. Also, the project of developing a thematic catalogue for Tartini and his entourage must fully explore, and possibly solve, the problems that arise from thorough analysis and proper placement of the many surviving sources.

SS 1b ▸ More than sound tools: Musical instruments, history, culture, technology and identity in Latin America

Monday, 2 July ▸ 9.00 am - 1.00 pm ▸ Chorus room

Coordinator - Chair: Egberto Bermúdez (Universidad Nacional de Colombia, Bogotá, Colombia)

The aim of this Study-Group proposal is to explore the state of the art of research on musical instruments in certain areas of Latin America (Colombia, Cuba, Chile and México), concentrating — besides technology, construction, classification and taxonomy issues — on new perspectives and methodologies associated with the exploration of their cultural, ideological, symbolic, historical and identity dimensions. Papers include treatments of musical instruments within the context of Amer-Indian and Afro-Latin American and Caribbean musical styles, new proposals for classification and taxonomy, as well as explorations on the mechanisms of adoption of European mechanical instruments (i.e., barrel organ) and on the strategies developed in the contacts between musical instruments and their “live” sound in popular music under the impact of music printing, early recordings and radio broadcasting.

Lizette Alegre (Escuela Nacional de Música, Universidad Nacional Autónoma de México, México D.F.)

Troubled winds: The “mirliton” flute amongst the Nahua of the Hidalgo Huasteca, Northeast México
The “mirliton” flute is an aboriginal instrument used among the Teenek, Pame and Nahua communities in the Hidalgo Huasteca in Northeast Mexico. This paper analyzes symbolism codified in constructing materials, morphology and in the “emic” categories used in describing the Nahua “mirliton” flute. Through this case study, we find that the sound of the flute and also the taxonomic description of winds are both related, as sonic patterns, to a mythical ethos articulating the origin of the universe and humanity, and to conceptions of mountains and caves and their relationship to crossroads and ill-omen winds, called *tlasolehecame*.

Gonzalo Camacho (Escuela Nacional de Música Universidad Nacional Autónoma de México, México D.F.)

“Animalia sagrada”: *The harp and rabel amongst the Nahua of the San Luis Potosí Huasteca region, Northeast Mexico*

Essential to understanding music and musical instruments is study of their symbolic dimension, in particular where knowledge is basically transmitted through oral strategies and mechanisms. This paper considers the harp and rabel (rebec) of the Nahua musicians in the San Luis Potosi

Huasteca region, to illustrate how they function as vehicles of social representations and how they relate to sacred topography as expressed in the musical practices of this community.

Agustín Ruiz Zamora (Consejo Nacional de la Cultura y las Artes; Pontificia Universidad Católica, Valparaiso, Chile)

Barrel organs in Chile: A case of social appropriation of the concept of “Cultural Heritage”

This paper shows how barrel organ players in Chile adopted “Cultural Heritage” management to meet their social demands, while preserving their own criteria on the cultural assessment, restoration and social function of their instruments. Today there are around 35 functioning barrel organs made between 1885 and 1935 that support a musical profession that is considered as immaterial cultural heritage by Chilean society. Manuel Lizana, a barrel organ player, taught himself through practice about maintenance, repairing and building instruments of the *harmonipan* type, built in Germany since the end of the 19th century. His conservation procedures do not aim to restore the machine itself, but to preserve the trade of barrel organ playing. They reveal that to him the essential element is the sound, the aesthetic basis of the instrument’s distinct musical position.

Maria Elena Vinuesa (Casa de las Américas; Instituto Superior de Arte, La Habana, Cuba)

The African contribution to the instruments of Cuban Music, the membranophones: A local perspective on taxonomy and classification

Membranophones, and particularly drums, are the most numerous and complex group of Cuban musical instruments, displaying great variety in types and construction techniques and showing diverse trends for creativity in Cuban musical thinking. This group comprises more than eighty different types related to morphology and dimensions, acoustic qualities and social functions. Yuka and Makuta (Congo), Arará (Fon), Abakua (Efik), Batá, Olokun and Bembé (Yoruba) are the principal Cuban music ensembles in which drums coexist with idiophones, singing, dancing and Afro-Cuban religious rituals. This paper introduces new alternatives for their taxonomy and classification.

Jaime Cortés (Universidad Nacional de Colombia, Bogotá, Colombia)

Musical instruments, live music, recordings and scores in Colombian popular music in the 1920s and 1930s

The purpose of this paper is to present an overview of the interrelationships between musical instruments, live music, recordings and piano scores in Colombian popular music in the 1920s and 30s. During this period, the internal musical market was mainly based on recordings of Colombian music made in the USA by the Columbia, Victor and Brunswick companies. The

majority of scores were intended for piano and, in very few cases, were printed individual instrumental parts of arrangements for a variety of different musical ensembles. From 1929 onwards, the appearance of radio broadcasting greatly transformed this market along with the trends in the composition, diffusion and reception of this repertoire.

Carlos Miñana (Universidad Nacional de Colombia, Bogotá, Colombia)

Musical instruments, feast and territory amongst the Nasa, Southwestern Colombia

This paper explores the relationship between the construction of musical instruments (traverse flutes and drums) and festive processes and the conceptualization of territory amongst the Nasa community of the southwestern Colombian Andes. Based on fieldwork begun in the 1980s, this study also intends to show the continuity between Pre-Hispanic Chiefdoms, Nasa contemporary territory and their relationship to musical practices and the differentiation of their musical instruments.

Egberto Bermúdez (Universidad Nacional de Colombia, Bogotá, Colombia)

The never-ending circuit: Musical instruments in the Atlantic World (1500-1900), Africa, América and Europe

Musical instruments, both as sound artifacts and as markers of cultural identity, were a key element in the intermingling of musical styles in the Atlantic World in the four hundred years following the early Spanish and Portuguese explorations of the late 15th and early 16th centuries. These cultural and musical processes — which started in Medieval times and involved Asia and Islam, and continue today — brought together Africans, Amerindians, Europeans and their descendants in cities and communities that were part of the globalized circuit of trade. Ideological, social and cultural exchanges also left indelible traces on the history of European, African and American musics. Historical and organological discussions of selected examples of musical styles related to guitars, harps and violins, as well as pianos, bugles, accordions and an endless variety of drums and idiophones will serve — for now — to set the framework for what needs to be a longer study.

SS 2a ▸ Multipart musical performance and the construction processes of identities

Monday, 2 July ▸ 3.00 pm - 5.00 pm ▸ Theatre Studio

Coordinator - Chair: Ignazio Macchiarella (Università degli Studi di Cagliari, Italy)

Orally transmitted multipart musics could be defined as coordinated behaviors aimed at reaching predicted, identified and recognized musical outcomes that are previously imagined and idealized, and then evaluated and debated by performers and listeners within the same community. In every performance, the parts display peculiar “sound identities”, keeping their independence within contexts of more or less dense interactions and complex plural interdependence; even the simplest or most schematic part searches and maintains its distinctiveness. Thus, multipart music-making could be interpreted as “games” between individuals (when a single part is performed by a single voice) or multiple identities (when the parts are doubled) that are regulated by different rules. Within multipart structures, individual or multiple identities are revived through contact with others. The organization in parts gives evidence of how an individual or groups use music in a symbolic construction of boundaries between himself/themselves and other individuals/groups.

A basic requirement of any multipart musical performance is the possibility of making music with others, which means working together and accepting close proximity with the others, sharing time and space, and so on. This requirement shows the interpersonal relationships’ quality and, at the same time, it models them. According to different music cultural scenarios, a concrete multipart performance has a more or less intense iconographic value, representing and developing the intensity of the relationships among the participants, including very personal challenges and rivalry.

In a wider sense, multipart musical performances are immediate and manifest symbolizations of cultural, “ethnic”, religious and other identities. As collective acts, they operate strong processes of inclusion or exclusion: since they give the feeling of participating in collective entities, orally transmitted multipart performances emblemize strong representations of groups that include some persons, excluding others. Furthermore, to sound parts simultaneously, the performers must manifest special solidarities: these relationships can develop within the organizational structures of a society (a workers’ association, a confraternity and so forth).

In analyzing aspects of very different music cultural scenarios, this session deals with interpretations of constructions and representations of the games of individual or multiple identities in contextual performances. The five case studies focus on the peculiar performative mechanisms, sharing the idea that, beyond particular cases, multipart music is a specific mode of musical thinking, expressive behavior and sound.

All of the speakers are members of the Study Group on Multipart Music of International Council for Traditional Music (www.multipartmusic.org)

Ignazio Macchiarella (Università degli Studi di Cagliari, Italy)

Individual identities in play: Performing multipart singing by chords

Within orally transmitted multipart music, the practices pivoted on an individual rendition of a single part (i.e., each textural layer is performed by only one voice or one instrument) have a peculiar significance. They set out very complex, sophisticated and often unpredictable performative mechanisms that represent and develop the intensity and quality of the relations among the participants, including friendly relations or private rivalry, hierarchical relationships and so on. Every participant brings into play himself, “signing” and personalizing his emission, laying himself open to evaluation by other performers and audience. Everyone’s contribution is essential for a performance and is evaluated as a representation of a single singer’s personality. My paper deals with such mechanisms of musically interdependent identities within multipart singing practices by chords that are widely present in the three main Mediterranean islands. A particular focus is on some very meaningful cases of falsobordone performance within confraternity contexts.

Ardian Ahmedaja (Universität für Musik und darstellende Kunst, Wien, Austria)

Parts, music, identities: Ongoing transformations in local multipart musical performances and perceptions in the border areas of Albania, Greece and Macedonia

Multipart musical practices are remarkable when it comes to the construction processes of identities, because of the dynamics that emerge when individuals with their specific personal treasure trove of experience try to become part of a group. The performers’ individuality becomes especially unique also because of the specific role of every (musical) part. One example is that of the clarinet players in ensembles accompanying multipart songs with two soloists and a drone group in the border areas of Albania, Greece and Macedonia. In historical recordings, the clarinet and violin are soloists. Today, the clarinet is the only soloist in many performances, challenging their structure and consequently the trademark of the musical identification of several local communities, regardless of political, linguistic or ethnic differences. The presentation will focus further on the role of local discourse as a common space in this framework.

Paolo Bravi (Conservatorio di Musica di Cagliari, Italy)

“Boxis de gutu”: Vocal sounds and Sardinian identities

The improvised poetry of Campidano is one of the most important genres in the wide field of the extemporized singing of poetry in Sardinia. It is practiced by semi-professionals and ama-

teurs, both in informal gatherings and in public performances, the latter mainly held during village feasts in honor of patron saints. In the first part of a poetic duel, the improvisers, while developing the complex and prestigious poetic form called *mutetu longu*, are accompanied by a “choir” composed by only two singers, whose musical interventions emphasize the succession of the different sections of the poet’s complex singing. The two accompanying voices are characterized by peculiar timbres, resulting from various levels of “laryngization” that are based on typical identifiable patterns of traditional elaboration of the voice. Within the multi-part overlapping between solo singing and duo accompaniment, the vocal timbres play a very important role in the process of representing micro- and multilevel local identities.

Jean-Jacques Castéret (InÒc-Aquitaine; Laboratoire ITEM de l’Université de Pau, France)

In search of communion

In the Gascon and Basque Pyrenees, orally transmitted multipart singing is very lively music-making: it is not a *res facta*, but something that people continuously construct. It is an inclusive performative mechanism where the interaction of singers is strongly influenced by contextual parameters. Articulated in several phases, multipart performances are symbolic tools to spin out, nourish and reactivate social links between groups and communities. The quality of the musical outcome depends on the quality of the vocal engagement of every singer and on human individual parameters: the multipart texture sets up “sound social bodies”. In order to qualify it, the analysis of musical structures is usefully combined with direct field experiences. On this basis, my paper will focus on the singers’ strategies to reach the best musical point of equilibrium — i.e., the maximum vocal fusion among the parts, a totally shared sound tension among the voices, which shows, as it works, a recognizable emblem of a deep local identity.

Marco Lutz (Università degli Studi di Roma La Sapienza; Conservatorio di Musica di Cagliari, Italy)

“Cajon para los muertos”: Multipart music in an Afro-Cuban religious ceremony

The cajon para los muertos is a complex ceremony of contemporary Afro-Cuban faiths that is almost unknown in the scholarly literature. Practitioners organize ceremonies within their own homes, inviting friends, relatives and other members of the same “religious family”. All the ceremonies are pivoted on continuous music performed by remunerated groups of musicians, which consist of a lead singer (akpwon), a mixed small choir (often 3-4 persons) and at least three percussionists. Based on polyrhythmic patterns, the musical performance contributes to an atmosphere conducive to being “mounted” (i.e., “possessed”) by the souls of the ancestors of the homeowner or other bystanders.

By means of performance analysis, my paper deals with different social roles that are represented in this type of religious ceremony, underlying the culturally presumed relationship between musical/ritual action and the supernatural world. Finally, I will show how the cajon multipart music is actually a very effective means of continuous construction processes of group identities that define themselves against others.

SS 2b · Music, philosophy and identity

Monday, 2 July · 5.30 pm - 7.00 pm · Theatre Studio

Coordinator - Chair: Julian Johnson (Royal Holloway, University of London, UK)

This session brings together three papers examining the role played by music in identity formation during the broad period of musical modernity from the late 18th-century to the mid-20th century. In doing so, it relates the definitive themes of German romantic aesthetics to musical modernism a century later, exploring the links between philosophical ideas of time, subjectivity, language and irony in the work of Schelling and the Schlegels, and the multiple voices of a fragmented, modernist musical language.

These papers aim to broaden the ways in which we conceive of the key term “identity” in music. As conceived by the psychology or sociology of music, identity arises from the listener’s “identification” with musical works, performers and practices. Crucial in this process is the capacity of music to propose and confirm identity on a technical or discursive level. But much classical art music not only plays with the notion of identity, positing it as plural and changeable, but calls into question the stable categories on which identity is predicated. In this way, music opens up a discursive space in which the experience of individual and collective identities becomes mobile, fluctuating and open to negotiation.

Music thus comes close to a critical philosophy, by constantly refusing the identity of different things and insisting on a semiosis whose rules are changeable. Such mobility is often thematised in opera (as in *Così fan tutte*), but equally informs instrumental music from Haydn to Stravinsky. This session explores the critical function of music as a play of identity and non-identity, drawn out by a philosophical aesthetic, but amenable to a discursive analysis of musical texts. Collectively, these papers propose that this critical aspect of musical language needs to be heard in counterpoint with other discussions of identity. Music challenges the unitary identities ascribed to it, foregrounding its plural and contradictory voices and insisting on its own fictive and artificial nature.

Julian Johnson

Music as non-identity: The ironic voice

What joins the aesthetics of early Romanticism to early Modernism is a shared understanding of the critical function of irony. In music, it links Schumann to Mahler and Rossini to Stravinsky, extending back to Mozart and Haydn and forward to Shostakovich and Schnittke. This paper explores the relationship between musical irony and irony in philosophy and literature to expose the manner in which music challenges its own identities. On a

structural level, it undermines the unity repeatedly ascribed to it (by strategies such as fragmentation, ellipsis or non sequitur); on a stylistic level, it allows plural voices to break up the semblance of a unitary discourse; on a philosophical level it insists on the non-identity of word and thing, author and voice, act and essence.

Tomas McAuley (King's College, London, UK)

Identity and time in Schelling's "Philosophie der Kunst" (1802-1803)

In his *Allgemeine Theorie* (1771-1774), Sulzer proposed a new theory of rhythm, later labeled the *Akzenttheorie*. For Caplin (2002) and Grant (2009), this innovation derives from a new temporality, "empty, homogenous time" (Benjamin), associated with Newton and modernity's onset. I argue, however, that Newton only homogenises time; Kant empties time. For Newton, God holds and fills time. Kant separates God and time, making time a constitutive principle of empirical reality whilst confining God to the unknowable transcendent. Schelling (1802-1803) reinterprets Sulzer's *Akzenttheorie* through post-Kantian glasses; empty time's world-constituting nature makes music "the rhythm of nature and the universe". The context is Schelling's *Identitätsphilosophie*, based on the identity of non-identicals, such as "unity" and "multiplicity", whose identity is embodied by music. Schelling thus enables us to question the meaning of identity at the birth of musical modernity.

Nanette Nielsen (University of Nottingham, UK)

Voice and the deconstruction of subjectivity in Krenek's "Jonny spielt auf"

Various connections between phenomenology and hermeneutics in the 1920s (e.g., Heidegger's concept of *Stimmung*) reveal the musical voice to be a powerful existential and ethical player. In this light, my paper offers a new analysis of Ernst Krenek's opera, *Jonny spielt auf* (1927), in which musical depictions of identity are a crucially important feature. Inspired by Karl Kraus's conception of "freedom for the individual", Krenek attempted with this opera to express an idea about how "to live". Focusing on constructions of subjectivity through voice, I argue that Krenek failed to lend adequate musical support to the opera's inherent theme of "individual freedom", while he — ironically — lamented the fact that this message had not been taken seriously "enough" in reception. In the context of Weimar mass culture, this musical shortcoming becomes ethically very significant.

SS 2c ▸ Music and the construction of identity in the Cold War era and beyond

Monday, 2 July ▸ 3.00 pm - 6.30 pm ▸ Chorus room

Coordinator - Chair: Zbigniew Granat (Nazareth College, Rochester, New York, USA)

The study session explores select musical articulations of identity in jazz and art music in four distinct areas within the former Cold War territory: Switzerland, Scandinavia, Poland and Germany. The notion of identity is treated as an open concept to be defined individually for each topic. Papers in this session are generally concerned with examining how identities are forged within and across boundaries, whether national, political, cultural, artistic or in combination. In turn, they highlight multifarious ideological paradigms that generate or inform the predominant discourse on the constructed subject.

The first half of the session investigates three contrasting articulations of cultural and national identity in European jazz. The session begins with a discussion of the impact of the arts organization Pro Helvetia on the formation of Switzerland's musical nationalism and controversies surrounding its cultural policies regarding the export of jazz. The second paper probes the "Nordic tone" phenomenon as a distinctly European alternative to American stereotypes and considers its impact beyond the Scandinavian region. The third paper examines how the Polish jazz of the 1960s contributed to the shaping of the country's modern cultural identity by "crossing the curtain" and openly articulating pan-European political messages.

The second part of the session focuses on issues of identity and ideology in European art music. It is comprised of (1) an exploration of the notion of group identity and its critical reception within the context of the so called "Polish school of sonorism" of the 1960s; (2) a historical investigation into the origin and development of the Cold War musical discourse on German music; and (3) an account of Gottfried Benn's "constructivist" philosophy and its influence on serial thought after World War II. Altogether, the topics covered in this session either remap the familiar territory into a configuration of problems overlooked by previous scholarship or chart new courses in the ongoing dialogue on the music of the Cold War era and subsequent developments.

William Bares (The University of North Carolina at Asheville, USA)

"An ambassador for what?": Pro Helvetia's jazz and Swiss cultural diplomacy

If America avidly exported jazz as a "sonic secret weapon" to win the "hearts and minds" of Europeans during the Cold War, what motives could possibly drive Pro Helvetia — Switzerland's cultural funding agency — to export Swiss jazz in post-Cold War Europe? The ques-

tion reflects the geopolitical transformation that has seen Europeans indigenizing jazz and assuming the role of guardians of freedoms supposedly forsaken by an America fallen from grace. Drawing upon years of ethnographic fieldwork in European jazz communities, my paper presents two case studies demonstrating divergent uses of jazz in contemporary Swiss cultural diplomacy. Pro Helvetia's use of jazz to construct and export an "authentic" Swissness involves casting American jazz as the constitutive other; on the other hand, the Swiss musicians who are excluded from Pro Helvetia's vision use jazz's Americanness to further a different set of agendas.

I will be arguing that Pro Helvetia's Swiss-oriented cultural policies harbor important lessons about the relationships between American and European musical nationalism, European cultural funding and the use of jazz as cultural export. In Switzerland, the world's foremost model of direct democracy, jazz musicians often complain that Pro Helvetia's emphasis upon novelty and innovation stands in the way of building soul-satisfying jazz *communitas* in local scenes. Taking a cue from recent studies, which have shown that the history of American jazz diplomacy in Europe has been riddled with contradictions and denials, I will demonstrate that Pro Helvetia's strategies for Swiss jazz cultural diplomacy belie a host of distinctively Swiss contradictions.

Haftor Medbøe (Edinburgh Napier University, UK)

Nordic tone: Redrawing borders of culture and boundaries of style

Historians and educators have traditionally presented the century-long evolution of jazz in a linear, canonical fashion. Applications of this model are often limited to the music's domestic evolution, paying scant heed to activities outside the USA, which are frequently excluded from the parameters of historiography and critique.

Over the past forty years, the Nordic contribution to jazz has come to mirror the multicultural melting pot out of which the genre emerged at the beginning of the 20th century. Nordic Tone is identified as such, despite having roots in the American tradition, coupled with a "receptive ear" to global influences. In championing stylistically diverse cultural fusions under the Nordic Tone banner, labels such as ECM and Rune Grammofon have established alternative imaginings of established jazz practice. The hybridized outcomes of these approaches have confounded traditional conceptions of the jazz tradition, challenging discourses of historical succession and genre identity.

Despite its breadth of cultural inclusion, Nordic Tone has nonetheless been consistently represented as an essentialist ideal, imagined within the sphere of geographically-based, national identity. Nordic scenery and folklore are liberally applied in the contextualisation of this

branch of Northern European jazz, most often ignoring the complexities in cultural background of its musicians and supporting industries. This paper uses academic research and research based on musical practice to show how an ostensibly American musical form has been appropriated and reinterpreted to enable the expression of cultural individuality that, more than simply drawing on the national heritage of its creators, is both outward looking and receptive to global influence.

Zbigniew Granat

“Meine süsse europäische Heimat”: A transnational jazz message from Poland

The development of modern jazz in Poland in the 1960s offers a glimpse into the process of the transformation of American jazz into an experimental art music that combines free improvisation, extended formal designs, modernist compositional techniques and the “Slavic tone”. Developed by Krzysztof Komeda, Tomasz Stańko and others, this unique jazz idiom defined their newly-won status as progressive artists reaching beyond the cultural and political confines imposed by Poland’s socialist regime.

When the German producer, Joachim E. Berendt, invited Komeda in 1967 to record for Columbia a “jazz message from Poland”, the result was *Meine süsse europäische Heimat: Dichtung und Jazz aus Polen* — an extended musico-poetic work, in which jazz and poetry join to deliver a somber commentary on Poland’s political situation and to proclaim a wish for a land without walls. This paper offers the first source-based analysis of Komeda’s manifesto and demonstrates that the artists had found a desired cultural freedom long before the fall of the Berlin Wall.

Anna Maslowiec (Sydney Conservatory of Music, Australia)

Sounding Polish: Towards a contemporary definition

The notion of identity in Polish music of the 1960s outside of Poland is closely associated with the movement known as “sonorism”, or the so called “Polish school of sonorism”. The validity of these two labels, recently contested by both Polish and non-Polish writers, encompasses two complementary perspectives: one from within and one from outside. The perception of a “movement” or “school” is justified in that never before in the history of Polish music was there more than one significant composer whose works could be perceived as a representation of Polish identity. And yet the early 1960s were a special era in Polish music, during which younger and older generations of composers of stylistically diverse works emerged and were viewed, at least from outside of Poland, as a unified group. This paper focuses on the particular elements that allowed listeners to perceive these works as

part of a wider textural trend initiated earlier by Xenakis and slightly later by Ligeti, but sounding distinctly Polish.

Matthias Tischer (Hochschule Neubrandenburg, Germany)

From Romanticism to the Cold War: Digging for the roots of the alleged dualism of autonomy and function

By the end of the 18th century, music freed itself from feudal patronage with support from the rising bourgeoisie armed with the vocabulary and rhetoric of idealist philosophy. Throughout the 19th century, a new type of composer-performer-media-personality had emerged to serve as an allegorical model for the freedom and democracy after which the new classes strived. Aesthetic ideas and practices appeared subsequently permeated with political, national and ethical ideas. The struggle for a German state in the first half of the 19th century, the invention of Russian music in the second half and finally the October revolution in the early 20th century, represent climactic points in the process of locating music between aestheticism and society. These discursive formations reappeared with new semantics before the “official beginning” of the Cold War. In an unprecedented way, societies in both East and West were struggling for the right music for the right state. This paper will discover the 19th-century origins of the musical discourse of the Cold War, including: autonomy vs. realism, “for the happy few” vs. “for the people”, apolitical vs. political and freedom vs. peace.

Nina Noeske (Hochschule für Musik, Theater und Medien Hannover, Germany)

The (re)-invention of modern German music on both sides of the Iron Curtain

After World War II, musical elites and the cultural administration in both East and West, together with the cultural branches of the occupying forces, attempted to redefine what was generally described as modern or new or avant-garde in music. This paper will present a historic-semantic analysis of the definitions of these terms, as well as strategies for their implementation, focusing on the following questions: which musical and aesthetic traditions did official and unofficial authors (and composers) implement in East and West Germany? Which metaphors did they prefer in their statements during the first years and decades of the Cold War, and why? Were there favored kinds of media on each separated side of Germany (e.g., film, music festivals, newspapers, magazines, program resolutions), and why were these media sources preferred? The paper will attempt to provide answers to these and related questions.

SS 3a ▸ Music, multiple identities, migration

Tuesday, 3 July ▸ 9.00 am - 10.30 am ▸ Chorus room

Coordinator - Chair: Tasaw Hsin-chun Lu (Institute of Ethnology, Academia Sinica, Taiwan, ROC)

Music in diasporas is often a powerful tool for identity (re)construction. Migrants bring to their new home various musical sounds, ideas and instruments, and reinterpret them in new ways. In forming new social groups, the migrants' reinterpretations often serve to reconcile multiple, sometimes conflicting, identities that have existed among smaller groups or individuals. Through musical experiences, migrants thus negotiate social relationships and bring out their subjectivity in the new society. Such identity reconciliation and social negotiation is seldom an invariable practice. The intricate connections to the homeland and the hostland from one group to another engage them in a heterogeneous practice of this negotiation. This study group session explores such practices by bringing together specialists of Chinese, Uyghur and Indian music. Having defined diasporas in a broader sense, that is, to include rural-urban migration, the contributors will look into how different aspects of human mobility, transnationalism and multiple identities (e.g., diasporic, ethnic and national identities) are represented through musical practices. A wide range of performing art genres in Chinese, Uyghur and Indian diasporas will be discussed to offer theoretical insights into the theme of music and migration.

Tsan Huang Tsai (Chinese University of Hong Kong, PRC)

The musical instrument and identity (re)formation: The case of Bendigo's Chinese community

Despite the fact that Bendigo's Chinese community and its gold miners' history is well-known to Australian historians, the practice of dragon-and-lion dances and carnival processions, as well as the instruments employed during the annual Bendigo Easter Festival have generated almost no academic attention. Using the case of Bendigo's past soundscape as an example in this paper, I firstly focus on the history and historiography of the collection associated with the Bendigo Easter Festival from the Golden Dragon Museum. The examination of the flow and flux of this material culture enables us to explore the connection between Bendigo's soundscape and the musical practice of other Chinese communities. Furthermore, based on archival material, I identify how such a "tradition" was invented and reinvented over time. Finally, I explore how Bendigo's past soundscape has served the needs for (re)forming the identity of the Chinese community since the late 19th century.

Kwok Sum Vincent Lam (Chinese University of Hong Kong, PRC)

Staging dual identities: The Vaisakhi festival of the diasporic Sikhs in Hong Kong

In the transnational era, festivals not only help celebrants sustain ties with their cultural traditions, but also act as stages where diasporic communities construct identities vis-à-vis host cultures. In Sikhism, the Khalsa Sikh community means the “Pure Ones” and also the concept of a casteless brotherhood. As one of the most important festivals in Sikhism, Vaisakhi is held worldwide to celebrate the birth of the Khalsa. Kirtan, the devotional hymn, is sung to deliver the message of the God, and meanwhile serves as a tool to bond the Khalsa with the overseas Sikh community. This paper focuses on the celebrations for the diasporic Sikhs in Hong Kong. By analyzing the preparations for the festival and the perception of the locals, the paper investigates the three-fold layers of the festival: an annual ritual, a place for the identification of Sikhness and a stage to present Indianness to the Hong Kong majority.

Xinxin Guo (Chinese University of Hong Kong, PRC)

Musical traveling: The cultural construction of migrant Uyghur music workers in contemporary China

As a historically nomadic people, the Uyghurs have regarded travel as an important part of their life. In contemporary China, although Uyghur people have settled down in the oasis areas in Xinjiang, most of them still continue to travel between their hometowns and other cities in China. Because of the limitations imposed on them by the government due to their status as an ethnic minority, music becomes a vehicle for them to access the world outside of Xinjiang. By tracing these Uyghur migrant music workers to the cities where they go, this paper intends to discover the music flow of the Uyghurs within contemporary China. I argue that their musical life reveals their negotiations with the outer globalized and dominant Han Chinese cultural context, and reflects their imaginations and constructions of new forms of Uyghurness in various places.

Tasaw Hsin-chun Lu

Music covering and multiple renditions: Transnational cover song culture amongst Burmese Chinese singers since 1962

Song covering is a ubiquitous phenomenon over the world, but it has drawn disproportionately little critical attention. This paper focuses on cover songs and the embedded identity negotiation among Chinese migrant singers in Burma’s pop music industry. I examine the cultural politics within which a pastiche of diverse roots and routes among the Burmese Chinese subgroups is employed to negotiate a collective ethnicity at a larger level. This pas-

tiche represents their sense of ambivalence among their diverse ideas of home. These ideas link to their sub-ethnicity, national identity and an emerging diasporic identity as a distinct ethnic group of Burmese Chinese. In highlighting musicians' life stories and musical productions, I conclude that many musicians have attempted to reconcile these tensions in order to hold out against this social world in which Burma's stern xenophobic policies and ethnic politics take control.

SS 3b ▸ How Venetian was Venetian opera in the 17th century?

Tuesday, 3 July ▸ 11.00 am - 1.00 pm ▸ Chorus room

Organizers: Lorenzo Bianconi (Università degli Studi di Bologna, Italy), Ellen Rosand (Yale University, New Haven, USA), Álvaro Torrente (Universidad Complutense, Madrid, Spain)

Chairs: Lorenzo Bianconi, Ellen Rosand

Panelists: Fausta Antonucci (Università degli Studi Roma Tre, Italy), Davide Conrieri (Scuola Normale Superiore di Pisa, Italy), Davide Daolmi (Università Statale di Milano, Italy), Michael Klaper (Universität Erlangen, Germany), Barbara Nestola (Centre de Musique Baroque de Versailles, France), Anna Tedesco (Università degli Studi di Palermo, Italy)

Public opera could not have emerged more effectively than in Venice, from 1637 onward. But “Venetian” opera hardly developed in a vacuum; it benefited from rich and fruitful exchanges with other Italian cities and other European countries, both before and after its birth. For some thirty years now, musicologists have been aware that opera in Venice was nourished in the nursery of the Accademia degli Incogniti, by Busenello, Strozzi, Michiel and many others. It is now taken for granted that Incognito libertinism was a major catalyst of the phenomenon. And yet, some of these operas, so obviously linked to a libertine agenda, also enjoyed wide diffusion in Italian cities governed by the Church or by more bigoted rulers, and abroad in a variety of political contexts. From the “libertine” opera of Venice, there emerged a form of spectacle that the rest of Europe often used as an “*instrumentum regni*”, a tool of political power, a means of political propaganda to be wielded by the sovereign.

This development implies a potential contradiction, to which there are at least two ways of responding: the easiest argument would be to advocate a double-level of interpretation: some spectators would apprehend the implicit intellectual messages, but the spectacle also functioned for unwary listeners, and could lend itself as a vehicle for a variety of messages. A more complex approach would be to recognize that the libertinism that was so flagrant in Venice and in certain French circles, was not confined to these major centers (Paris and Venice, in particular), but rather had infiltrated throughout Europe, in more or less obvious, more or less subterranean ways. And the powers of these various other states could also be seen as reacting to it. Indeed, even in a century dominated by absolutism and by the militant Roman church, not all intellectual or artistic life was controlled by such authorities; rather, a subtle dialectic emerges, and “Venetian”-colored opera was one of the carriers of these libertine ideals, which,

no doubt in diluted form, managed to penetrate a variety of cultural and political contexts. Thus it was not merely “instrumentum regni”, but also a vehicle of critique.

From the point of view of identifying opera with Venice, one needs also to ask how “foreign” elements (language, subject-matter, dedicatees, composers, singers, spectators and so on) fit with typical Venetian ones in creating the dominant operatic model, that is, “How Venetian Was Venice?”, and how is it possible to compare this model with the increasing number of revivals and adaptations in Italian and European cities during the course of the *seicento*. One particularly rich avenue of investigation is offered by the examination of the importing of non-Venetian elements into the Venetian model, such as, for example, elements of Spanish *comedia aurea* (“How Spanish Was Venetian Opera?”). For this purpose, in addition to musicologists from seven different countries, we have invited an Italianist, as well as a Hispanist, so as to allow for the richest possible interdisciplinary exchange.

In considering these premises regarding the “identity” of 17th-century European opera, this session proposes to “showcase” the research activities promoted by the IMS Study Group “Cavalli and Venetian Opera”, which is involved in the realization of the critical edition of the operas of Francesco Cavalli (Bärenreiter Verlag), among other tasks.

SS 4a ▸ European musicians in Venice, Rome and Naples (1650-1750): Music, cultural exchanges and identities of the nations

Tuesday, 3 July ▸ 3.00 pm - 7.00 pm ▸ Theatre Studio

Chairs: Anne-Madeleine Goulet (École Française de Rome, Italy; CNRS, France), Gesa zur Nieden (Johannes Gutenberg-Universität Mainz, Germany)

Anne-Madeleine Goulet, Gesa zur Nieden

European musicians in Venice, Rome and Naples between 1650-1750: Interdisciplinary and international perspectives on a cultural history of music

This session explores the role and importance of Venice, Rome and Naples between 1650 and 1750, which had a great impact on the education of European musicians, who travelled through Europe in the early modern period. It focuses on processes of musical and cultural exchange within the musical life of these three cities in order to reexamine contemporary definitions of national styles, as well as national research traditions dedicated to musical genres and their reception. We take two approaches: (1) the cultural, social, and artistic introduction of foreign musicians in Venice, Rome and Naples are examined on a microhistorical level to identify those aspects of musical practice, knowledge, professionalism and reception that were required by local patrons and institutions; (2) macrohistorical aspects, such as radiation but also strategies to promote the culture of the three cities will be analysed, taking into account both the European musicians' motivations to journey to Italy and the flow of migrating musicians on the Italian peninsula. Finally, we compare the results of individual case studies to similar processes of migration and musical exchange in other European places to identify triangle transfers and reevaluate the changing importance of the musical life on the Italian peninsula for the musicians' professionalization, the dynamics of European sociability and the character of music around 1700, which increasingly symbolises political aims.

Part 1: Integration and the activities of European musicians in Venice, Rome and Naples

Caroline Giron-Panel (Bibliothèque Nationale de France, Paris, France)

Musical identity and cultural transfer: The presence of foreigners in Italian conservatories

Intended originally to take in needy persons and orphans, the conservatories of Naples and their Venetian counterparts gradually developed music teaching, which would play a large part in their celebrity. In the 18th century, their pupils traveled around Europe, while the travel diaries written by music-loving travellers also increased their fame. One of the direct results of the spread of the knowledge about these institutions is the arrival, in the *ospedali* of Venice as in the conservatories

of Naples, of pupils coming from all Europe to be taught by *maestri* who were sometimes themselves foreigners. This leads to the question of the equivalency between national identity and musical identity: to what extent did a Bavarian musician come in Venice to perfect her musical training and then export the Italian “manner” in the court of Munich? Did the circulation of *maestri* between Naples and Venice influence the style of the musical works composed for these institutions? From several case studies, it is possible to offer a new perspective on cultural transfers between the North and the South of the peninsula, and even on a European scale.

Florian Bassani (Universität Bern, Switzerland)

Foreign organ makers in Italy: An object for comparative research?

During the 17th and 18th centuries, the number of non-Italian organ builders in Italy counted less than a few dozen. In comparison with foreign lute and violin makers active in Italy during the same period, they are marginal and of very little relevance for their own professional group, at least from a purely statistical point of view. Nevertheless, their presence in Italy resulted in several significant changes to the basic conception of the organ, and not only in terms of sound. Apart from this undeniable fact, it remains uncertain whether the “figure” of the foreign organ builder may also be considered a promising object of research beyond the tangible sphere of organ building itself: Which major aspects may be chosen in order to compare, for instance, the “character” of the organ builder (as far as it may be defined outside of his merely professional field) with that of the lute maker? Maybe we would do better to undertake such comparisons in a larger sociocultural dimension, leaving behind even instrument builders as a basic reference?

Michela Berti (École Française de Rome, Italy)

The role of the national churches of Rome in the reception of European musicians

Due to the presence of the Pope in Rome, there were many “foreign” places in the city in the 17th and 18th centuries. They played an important role in the reception of European musicians, diplomatic delegations, congregations and national churches. The latter present some particular characteristics, however: one of their key tasks was precisely to provide asylum in Rome to compatriots. In addition, each national church had, for its liturgical functions, an active part in the creation and execution of music.

These two factors make the national churches a privileged place to study the presence of foreign musicians in Rome. Their archives enables us to investigate phenomena such as the setting up of musicians, the duration of their presence in Rome, the reasons and the circumstances of their journeys in Italy and the daily and continuing support that the Church gave to them. Do all

national churches function in the same way? Were there some “shared arrangements” in the reception of European musicians, or, on the contrary, were there particular differences between one country and another? What was the behavior of the national churches? Through several examples, we analyze the “conception” of the traveling musician in relation to the national identity of their countries of origin as represented by the national churches in Rome.

Giulia Veneziano (Conservatorio di Musica di Potenza, Italy; Universidad de Zaragoza, Spain)

The soundscape of the “Nazione Spagnola”: Musical activities at the church of San Giacomo degli Spagnoli and the “Hermandad de nobles espanoles” in Spanish Naples

This paper investigates the role of a foreign institution, which is in this case Spanish, in Naples during that city's rule by Aragonese, Spanish and Habsburg royalty (1503-1734). We will consider the case of the national church of San Giacomo degli Spagnoli and the Hermandad de nobles españoles de Santiago, the most important welfare institution for Spaniards living in Naples. Provided with a music chapel including notable musicians from the Iberian peninsula, San Giacomo degli Spagnoli was a typical instrument of vice-royal propaganda. The archival documents preserved in San Giacomo degli Spagnoli — unknown to musicologists until now — and rare surviving scores connected with the Church, will be used to reconstruct the important role of the Spanish national church in Neapolitan musical life via some of the most noble Spanish families (such as the Avalos, Cardenas, Cavanillas and Guevara) and the continuing exchanges between Spanish musicians and musicians of other Neapolitan musical institutions, such as the Real Cappella, and the splendid processions of the Spaniards, such as that for the feast of “Quattro Altari”, yearly organized by the Spanish Hermandad with public musical performances.

Part II: Motivations of an Italian journey and the cultural radiation of Rome, Naples and Venice

Britta Kägler (Deutsches Historisches Institut in Rom, Italy)

The role, objectives and consequences of the migration of German musicians to early modern Italy

The largest European courts comprised hundreds of official musicians and those who regularly attended the court for special events and festivities without an official employment. Thus, most courts were places of vivid turnover and exchange. Based on the transnational job market of European musicians as it has been reconstructed, we know how many foreign instrumentalists and vocalists joined the extended household, as well as how many German musicians had been abroad. This phenomenon could be demonstrated by means of documents

from the court of the Wittelsbach in Munich, which was undoubtedly one of the most important Catholic courts in the Empire, with traditionally close relationships to Italy. Here, we analyse and compare the motives that led to temporary migration towards Rome and Venice, considering the potential patronage of sovereigns. Also of interest are the factors that determined success or failure of integration.

Peter Niedermüller (Deutsches Historisches Institut in Rom, Italy)

Toward the stylistic diversity in Hasse's oratorios

Though mainly composed for the court of Dresden, Johann Adolf Hasse's oratorios attracted much attention in the Italian-speaking realm. This paper discusses the stylistic traits of Hasse's oratorios in terms of the concepts of a mixed style ("gemischter Stil") and the aesthetics of the sublime appropriate for the particular content of an oratorio. Special attention will be paid to the question whether their style should be understood as typically "Italian".

Mélanie Traversier (Université de Lille III, France)

How to build the musical celebrity: The confrontation between the individual migration strategies of the artists and the "Bildpolitik" of Rome, Naples and Venice in the 17th and 18th centuries

Here, I identify and analyse the political factors that explained, encouraged or delayed the intentions of European musicians to move to Italy during the Baroque era and the Enlightenment period. How did artists adapt their migration projects to political constraints? Second, different archetypes of musicians' mobility are presented, using the complex relation between the artist's migration choices, his professional career and his reputation. Last, we explain how the Italian States activated different agents, diplomatic or not, to convince foreign talents to accept an engagement in their most prestigious musical institutions. This was a useful way to develop a symbolic Bildpolitik, whose purposes would be adapted to the musicians' aspirations.

SS 4b ▸ Building cultures, constructing identities: Music in Iberoamerican “pueblos de Indios”

Tuesday, 3 July ▸ 3.00 pm - 4.30 pm ▸ Chorus room

Chair: Leonardo J. Waisman (CONICET - Consejo Nacional de Investigaciones Científicas y Técnicas, Argentina)

The Spanish crown separated its immense territorial expanse in the Americas into two separate “republics”, one for the natives, another for whites, blacks and mixed-blood individuals. This attempt at segregation was never fully successful, but created a legal framework and a way of thinking of society that permeated its culture. Portuguese America was organized differently, but there were multiple cross- relations between the two empires.

Music in the European tradition was one of the major means of connecting the two “republics”, and therefore played an important role in modifying the culture of the indigenous population and in the construction of their modified identities: natives were forced to consider themselves “indios”, that is, (a) equal members of a community that united what had been separate ethnic groups, (b) subjects of a European king, and (c) underprivileged members of a large society. At the same time, contrary to the Crown’s designs, many whites and mestizo spilled over from “white” cities into the countryside and came into contact with the emergent “indio” culture, generating yet other identity-building processes that have left strong traces in the present — indeed, they are still the subject of heated debate.

In these developments, the diverse repertoires of Catholic church music, the pre-Columbian musical practices of different groups, the inclusion of music of African lineage and the popular secular music of the European settlers acquired different and changing connotations for the multiple social actors. Without forgetting this musical diversity, this study session concentrates on the practices and meanings of the music in European styles brought over and transmitted by the priests who were in charge of converting the natives, music that was a major tool in their endeavors.

Marcos Holler (Universidade do Estado de Santa Catarina, Brazil)

La práctica musical de los jesuitas en las aldeas y misiones de las Américas española y portuguesa

In 1543, only three years after the official founding of the Company of Jesus, Portuguese Jesuits arrived in India, where they came to realize the utility of music in the process of converting gentiles. When they arrived in the Americas (Portuguese America in 1549, Spanish America from the 1560s), they continued to employ music as a tool for attracting and converting the natives. This was a process of the utmost importance for the history of music on the continent. There is a great abundance of information about musical practices in the Jesuit *reducciones* of Spanish

America, from the earliest foundations of 1610 to the expulsion of the order in 1767, and these practices have been intensely studied in the last decades. For Portuguese America, there is no comparable wealth of information, although the musical activities of the Jesuits there antedate those in Spanish territories by more than half a century. Based on a comprehensive survey of documentation about Jesuits in Portuguese America, this paper seeks to identify and sort the factors that account for differences in musical practice between the two realms: integration or separation between Portugal and Spain, greater or lesser contact of the geographical spaces of the *reducciones* with the colonists and the diversity of autochthonous cultures.

Leonardo J. Waisman

The shifting role of Jesuit music: Musical appropriations in the construction of identities

The musical practices that the Jesuit Order imposed on the native populations of Paraguay and Chiquitos in the 17th and 18th centuries bore the imprint of what the missionaries thought should be the character of their native neophyte society: utopian towns from which all conflict had been banished and all vanities of earthly pretensions had vanished. After the Order was expelled and upon the invasion of their living space by the emerging South-American national cultures and their near-enslavement by hacienda owners, the Chiquitano, in particular, turned to their Jesuit heritage and its rich musicolitururgical tradition as a conspicuous mark of identity. In the second part of the 20th century, nations and cities in the region glorify the Jesuit/Indian cultural heritage as a mark of identity and as a major ingredient in their constructed past. This paper examines the different ways in which a musical product or practice is integrated within a culture, thus generating widely different identity-construction processes.

Víctor Rondón (Universidad de Chile, Santiago, Chile)

La impronta jesuita en la música y cultura tradicional chilenas

The Jesuits settled in Chile in 1593, having arrived there from Peru. Fifty years later, they had already established several missionaries. Among these, we may single out the southern ones, Araucania and Chiloé, where they sought to convert the indigenous population, and the rural missions of the center of the Captaincy, where the inhabitants were mostly half-breeds. By that time, the Colonial government had configured a network of *doctrinas* and *pueblos de indios* all along the occupied territory. Two synods, at the end of the 17th and 18th centuries, explicitly recognize the efficacy of Jesuit efforts at converting the natives in the whole area, even though they did not establish *reducciones* or take charge of doctrines, as they did in other provinces. Although different artistic media were employed in this task, it was music that produced the most remarkable effects, producing traditions that favoured the emergence of iden-

tity processes based on musical repertoires, practices and discourses which are still traceable. This paper presents a new reading of such processes, widening the musicological point of view towards interpretive strategies related to cultural history.

**SS 4c ▸ Nationalism and international ideals in music and musicology:
Barcelona, April 1936**

Tuesday, 3 July ▸ 5.30 pm - 7.00 pm ▸ Chorus room

Coordinator: Tess Knighton (CSIC - Institució Milà i Fontanals, Barcelona)

Chairs: Juan José Carreras (Universidad de Zaragoza, Spain)

Respondent: Anselm Gerhard (Universität Bern, Switzerland)

In April 1936, shortly before the outbreak of the Spanish Civil War, Barcelona witnessed two events of considerable importance for the development of music and musicology through two relatively recently founded international bodies: the 14th Festival of the International Society for Contemporary Music (ISCM) and the Third Congress of the International Musicological Society (IMS). The choice of Barcelona for both events was not the result of mere happenstance; by the mid-1930s, the city has experienced an extraordinary musical renaissance, attracting composers such as Richard Strauss, Stravinsky (1933-1936) and Schoenberg (1931), and producing many of its own, notably Roberto Gerhard. The ISCM Festival featured the premières of Berg's *Violin Concerto*, and of works by Krenek, Ibert, Martin, Roussel, Piston, Gerhard and many others.

The extraordinary vibrancy of Catalan culture in the 1930s left its mark on the organization of the Congress and the various concerts of early music that formed part of it. The conference brought together Heinrich Bessler, Johannes Wolf, Jacques Handschin, Alfred Einstein, Theodor Kroyer, Manfred Bukofzer, Fernando Liuzzi, Dragan Plamenac, Santiago Kastner, José Subirá, Emilio Pujol and many others, including John Brande Trend, a close friend and colleague of Edward Dent (1867-1957), who was the driving force behind both events. Dent, much influenced by Trend's hispanophilia, attempted to bring Spanish music and musicology into the European fold. The role of the Catalan musicologist, Higinio Anglés (1888-1969), was equally decisive; his international profile as a medievalist had been secured in the 1920s through his appearances in Germany, while his studies with Freidrich Ludwig in Göttingen and his friendship with Heinrich Bessler had brought him into contact with German *Musikwissenschaft*. At the same time, Anglés's attendance at conferences on sacred music had established an important network of contacts that guaranteed the participation of a significant group of Spanish scholars. Analysis of Anglés's correspondence preserved in the Biblioteca de Catalunya sheds new light on the circumstances in which the Congress developed and on the connections and allegiances that shaped it.

Historically, the new directions and debates engendered by these two musical encounters were disrupted by the devastating impact of the Civil War on cultural life, and the resulting diaspora

of so many of the leading figures involved in the Spanish musical world, both composers and musicologists, was to result in Spain's withdrawal from the European platform. Political events outside Spain further heightened this isolation; although Knud Jeppesen contributed a report on the Barcelona conference to *Acta musicologica*, the papers from the Congress were never published and the impetus was lost. Some Spanish composers found support in exile — Gerhard in particular, again through the intervention of Dent and Trend — but it was several decades before the severed threads of compositional activity could be picked up once more at an international level. The episode of Barcelona 1936 was thus more than a culminating moment in the development of the musical life of a city; it was also a time of complex tensions within the musicological discipline and of growing factions among contemporary composers, exacerbated by the rise of anti-semitism and the national socialist agenda. Against this background, the efforts and contributions of individuals such as Dent and Anglés, Luizzi and Subirá, give rise to reflection on the role of individuals in shaping the formation of intellectual disciplines and the outlets for musical creativity. This study session will reassess these events and their ramifications for developments in the political, cultural and national ideologies surrounding composition and musical historiography.

Karen Arrandale (University of Cambridge, UK)

So musical a discord: Edward Dent and the protocol of Barcelona 1936

From the end of the Great War, Edward Dent became convinced that the antidote to international strife was international cooperation, especially in cultural ventures. To that end, he helped to establish the International Society for Contemporary Music in 1922, and was elected its first president. But from its very inception, the ISCM struggled to reconcile its internationalist principles with the increasingly strident nationalist interests of its individual members. From 1931, when Dent was president of both the ISCM and the IMS, he worked to bring both bodies into a more complementary mode, with concurrent festivals. Contemporary Spanish music, a fragile and divided entity Dent took such pains to bring into the ISCM throughout the years up to 1936, would in fact have its high point and its debacle concurrently in the Barcelona festivals of 1936, before the Civil War finished it off for decades. This paper focuses on the neglected but important figure of Dent and his role in undertaking to bring Spain into the international musical scene. The issues involved are shown largely from Dent's personal perspective, drawn from his unpublished correspondence with Trend, Higiní Anglés, Jacques Handschin, Johannes Wolf and others, which illustrates how nearly they succeeded. It centres on the attempts by the German delegates to subvert Dent's influence in the 1936 ISCM and IMS festivals, and the document known as the Protocol of Barcelona.

Anna Tedesco (Università degli Studi di Palermo, Italy)

Italian musicology between the wars

Who among the Italian musicologists was present at the Third IMS Congress in Barcelona in 1936? What were their papers about? Which were their general topics? Who was not present and why? Through these and other similar questions, this paper aims to locate and discuss the main features of Italian musicology in the 1920s and 1930s, as compared with other national traditions. The relationship between Italian scholars and musicologists from different European countries and from the United States, and the presence of Italian scholars in the more important international reviews and in other international conferences (Liège 1930, Cambridge 1933, New York 1939, Basel 1949) will also be discussed. Special attention will be devoted to the contribution of Fernando Liuzzi (1884-1940), and the Italian and French presence at the 1936 IMS conference will be compared.

Maria Cáceres (Universidad de Zaragoza, Spain)

Nationalist expression through the sessions dedicated to folk music at the Third IMS Congress in Barcelona in 1936

The Third IMS Congress held in Barcelona in 1936 was a milestone in the involvement of Spanish musicology on the international stage. Held only a few months before the outbreak of Civil War, the meeting formed the backdrop to the playing out of the many ideological tensions of the time. José Subirá (1882-1980) was a member of the organizing committee and coordinator of the folk music sessions. His extensive correspondence with Higinio Anglés and other participants in the event (preserved in the Fondo Subirá) bears witness to the various musicological approaches, the developing international relations and institutional connections, as well as the different nationalist approaches also reflected in the conference programme. The performances of folk music from littoral regions (Catalonia, the Basque Country and Galicia), of early music presented in buildings of symbolic importance and the visit to the Abbey of Montserrat were intended to convey a coherent vision of national identity in Spanish music and musicology to an international audience, albeit from a Catalan perspective, which resulted in lively debates within the discipline in Spain. This paper will focus on the complex role of folk music in musicology in the 1930s, both how it was updated within the discipline and how it was used to create a sense of national identity.

Special Study Session · Creating a musical memory: Modes of tradition in the repertoire of the papal chapel

Wednesday, 4 July · 2.30 pm - 7.30 pm · Campo Santo Teutonico, via della Sagrestia no.17 - Città del Vaticano [Vatican city]

Coordinators: Klaus Pietschmann (Johannes Gutenberg-Universität Mainz, Germany), Thomas Schmidt-Beste (Bangor University, UK)

Special Study session in cooperation with the Römisches Institut der Görres-Gesellschaft and Deutsches Historisches Institut in Rom, Musikgeschichtliche Abteilung

Klaus Pietschmann, Thomas Schmidt-Beste

Introduction

Institutional traditions — and the persistence of these traditions in the memory of members of these institutions — crucially contribute to creating and maintaining identity in complex human societies. In the case of institutions dedicated to music, the preservation and transmission of musical repertoire lies at the core of such identity creation, and this fact is reflected by the sometimes vast musical archives held or left by orchestras, choirs or chapels throughout the history of music. This repertoire mirrors the artistic capabilities, requirements, ambitions or visions of the institution, and this becomes particularly apparent when individual members of such institutions contribute their own new music or when existing compositions are reworked before their incorporation in the repertoire. Thus, every musical archive can be considered as a kind of musical memory, reflecting the evolution of its repertoire; its importance for the actual musical practice may change, but it is always present and can be called upon unless it becomes the victim of destruction.

One of the musical archives with the longest tradition in history is the Fondo Cappella Sistina, today in the Biblioteca Apostolica Vaticana; its foundation can be traced back to the 15th century. The character and function of the repertoire preserved in the Fondo has been the subject of numerous studies in the past decades, and it is now accepted that the establishment of a musical archive on the part of the papal choir in the late 15th century was a conscious act of founding a tradition and of preserving an institutional memory. Henceforth, the repertoire preserved in the ancient codices was kept alive in different ways. For one, it was performed, with a longevity far surpassing that of music held by other institutions in Europe: this tradition was firmly established by the middle of the 16th century and culminated in the early 17th century in a canon of regularly performed compositions. It has also been shown that the reper-

toire could serve as the model or starting point for new compositions, but this has only been demonstrated for single instances; a systematic study is still awaited.

Previous research thus provides a solid grounding upon which to base timely questions regarding the role of the chapel's musical repertoire within the changing institutional and personal identity of the papal Chapel and its members: In which ways was the repertory of earlier generations actually *used* (as opposed to merely remembered) by the papal singers in the different stages of their history? If this use changed over time, which internal or external reasons can be identified for these changing trends? To what extent do these developments reflect changes in the chapel's identity, self-conception and "frame of mind"?

These questions are highly relevant for all of the different stages of the chapel's long history, not only for the heyday of artistic prominence in the late 15th and the first half of the 16th century, but also for the later periods through the 18th and 19th centuries, which have been described as an era of stagnation, indeed ossification. The papers cover the entire history of the chapel, by presenting case studies of different periods and different ways in which repertoire was transmitted and reflected within the compositions preserved in the Cappella Sistina choirbooks.

Thomas Schmidt-Beste

"Gebrauchshandschrift" or repository? The making of the papal chapel choirbooks

Choirbooks with polyphonic music produced within and for institutions serve two main potential purposes: to provide the singers with material to read and perform, and to maintain the musical memory of the institution by preserving the repertoire for future generations. The codices of the papal Chapel offer a particularly rich field of enquiry in this regard, because they represent an unbroken tradition of manuscript production from the late 15th to the late 16th century. Previous studies have largely focused on the repertoire within these sources as such, but not on the way in which these two functions interacted in determining the makeup and layout of the physical objects themselves. This paper traces the ways in which the format and layout of the papal Chapel choirbooks evolved over time to take into account changes in ensemble size, function, repertoire selection and performance.

Part I: Building a repertoire: The early 16th century

Jesse Rodin (Stanford University, California, USA)

Stagnation or innovation? Five- and six-voice motets in early Vatican sources

The Vatican holdings of the late 15th century preserve fully a dozen motets in five and six voices. These pieces are remarkably heterogeneous, comprising older settings by Ockeghem and Regis,

newer works by singer-composers in the Cappella Sistina (Vaqueras, de Orto, Gaspar, and Josquin) and a handful of recent “imports.” These pieces pose something of a historiographical conundrum: in an era about to witness a flowering of five- and six-voice writing, are these works on the cutting edge, or do they represent a throwback to the tenor motet of the 1470s?

Jeffrey Dean (Royal Musical Association, Manchester, UK)

Cappella Sistina 15 and the acquisition, development and maintenance of a functional repertoire of sacred music

The choirbook *Cappella Sistina 15*, copied about the middle of the 1490s, consists of three self-contained sections: a hymn cycle *per circulum anni*, Magnificat settings in the order of the tones and motets. I look at each of these as evidence for how sacred music was incorporated into a working repertoire at the papal chapel in the late 15th century. Each section informs different aspects of the larger issue; some of the questions they raise lead to convincing answers, while others must remain open. Do the surviving choirbooks represent *all* of the music being sung by the chapel? Where did the music come from? Why was it arranged in the choirbooks in the way it was?

Richard Sherr (Smith College, Northampton, USA)

The repertory of the papal chapel in the pontificate of Julius II

This contribution considers the repertory of the papal singers as reflected in the extant output of the first official scribe of the papal chapel, Jean Orceau, active 1497-1512 ca. This early repertory, in particular, is considered in light of two middle-16th century pronouncements about the relationship of the singers to the pieces they sang: Ghiselin Danckerts’s remark of 1551 ca. that composers all over Europe sent their compositions to the papal chapel specifically to be judged worthy by the singers, and the decision made in 1564 that “the scribe should only write music approved by the singers in the music books” of the chapel. What might we learn if these criteria were applied to the entire repertory, including the anonymous works, copied by Orceau? The contribution also considers questions posed by Stanley Boorman concerning what the scribes thought the singers needed to see in the copies prepared for them. What do decisions about what to include and exclude tell us about the performance of the repertory in the early 16th century?

Klaus Pietschmann

Josquin’s “Missa Pange lingua”, Brumel’s “Missa Victimae paschali laudes” and the repertory of the papal singers

Josquin’s famous *Missa Pange lingua* is preserved in a number of Roman sources, which indicate its early presence in the papal chapel’s repertory and might be taken as evidence for the compos-

er's persistent connections with his former employer. A hitherto unnoticed musical reminiscence to Brumel's *Missa Victimae paschali laudes* (preserved in MS C.S. 41) will be discussed with regard to the personal and musical relations between both composers. The case can be interpreted as another example of compositional *memoria* enshrined in the repertory of the papal chapel.

Part II: Establishing a Post-Tridentine Canon

Mitchell Brauner (University of Wisconsin-Milwaukee, USA)

Spreading the canon: Papal chapel repertoire beyond Rome

Previous studies of the papal chapel repertory in the 15th and 16th centuries have shown that it increased and developed over time to reflect musical trends, but also the political and cultural trends associated with the Counter-Reformation. The question raised, then, is whether or not there was a deliberate program to spread this canon of works and the traditions embodied in the repertory to other institutions and musical centers, or did individuals initiate the dissemination of music on their own. This paper reexamines this exportation to define whether it was actually institutional or simply carried out by the composers who were chapel members and the scribes who copied the music. We discuss the relationship of such composers as Costanzo Festa, Giovanni Pierluigi da Palestrina and scribes like Johannes Parvus to the papal chapel, its repertory and each other.

Noel O'Regan (University of Edinburgh, UK)

Change and continuity in the papal chapel 1565 ca. - 1620

The papal chapel repertory in the later 16th and early 17th centuries was characterised by both innovation and conservation. Copyists were busy copying new music, but also recopying older repertory. The papal singers swung from progressivity to retrenchment, as is shown by their reactions to the setting up of the *Compagnia dei Musici di Roma*, intended to modernise and organise the city's musicians for both spiritual and secular ends. The papal singers were not immune to new trends — indeed, as singers, they were very active throughout the city in pioneering new music — but they were also increasingly conscious of their responsibility to their past master composers, particularly Morales and Costanzo Festa, later Palestrina and Giovanni Maria Nanino. This paper will explore the coexistence of old and new in the papal Chapel ca. 1565-ca.1620, looking also at the broader Roman context.

Christian Thomas Leitmeir (Bangor University, UK)

Tradition vs. innovation: The papal chapel under the spell of post-Tridentine reforms

While the Council of Trent outlined directives for church music only in the vaguest of terms,

the idea of reform cast its shadow on musical practices in ecclesiastical environments. The papal Chapel appeared at the forefront of musical reforms, thanks to Palestrina, hailed, albeit spuriously, since Agazzari (1607), as “saviour of church music”. Arguably this image was even designed to cover up the lack of reform in the papal Chapel. Conscious of its noble tradition, it was naturally averse to radical changes, which would inevitably have disavowed its own history. The papal Chapel was trapped in a paradigm: it attempted to preserve traditional repertoires and practices (suggesting that they never needed reform), but it could not afford to fall behind other Italian institutions (Orvieto, Trento, Milan), which threatened to take the lead by pioneering music with a reformist edge.

Part III: Discourses of tradition and innovation in the 17th and 18th centuries

Peter Ackermann (Hochschule für Musik und Darstellende Kunst, Frankfurt, Germany)

Stile antico-Kompositionen im späteren Cappella Sistina-Repertoire zwischen Tradition und Innovation

Since the early 18th century, Palestrina’s masses and motets increasingly formed the core repertoire of the Cappella Sistina, and dominated liturgical polyphony within the chapel until the end of the 19th century. Works by later composers — usually Sistine *maestri di cappella* or singers — merely complemented this and were stylistically aligned with the ideal “classical vocal polyphony”. Pure “style copies”, however, if they were indeed intended as such, were rarely successful; as a rule, these works were characterised by a specific tension between the dominant stylistic ideal and contemporary compositional practice. Beyond purely musical considerations, aesthetic and liturgical considerations play a significant role as well. Relevant composers to be examined in this context are Gregorio Allegri, Domenico del Pane, Matteo Simonelli, Giovanni Biordi, Pasquale Piseri, Properzio Zappini, Giuseppe Baini and Domenico Mustafà.

Kerstin Helfricht (Goethe-Universität, Frankfurt, Germany)

Gestalt und Wandlung: Die Werke Gregorio Allegris im Repertoire der Cappella Sistina

For 23 years, Gregorio Allegri was a contralto in the papal Chapel choir and the favourite composer of Urban VIII. Already during his lifetime, he was honoured as *Compositore eccellente* and *Contrapuntista valoroso*; his works, above all his masses, lamentations and *Miserere*, play an important part in the chapel repertoire for nearly two centuries. The relatively self-contained transmission within the archive of the Cappella permits us to reconstruct how successive generations of singers treated Allegri’s works; the longevity of transmission and performance resulted in various interventions and revisions to his compositions. Crucial factors

in this were liturgical reforms, changed performance practices resulting from these reforms, the distribution of voices within the choir and the musical preferences of the reigning pope. The canon of Allegri's works permits insights into the traditions of one of the most important institutions of Catholic church music, starting from the *Visitae apostolicae* of the 17th century up to the Cecilian reforms of the 19th.

Luca Della Libera (Conservatorio di Musica di Frosinone; Università degli Studi di Roma Tor Vergata, Italy)

Alessandro Scarlatti, Gregorio Allegri e il "Miserere" rifiutato

The nine-voice *Miserere* by Alessandro Scarlatti, preserved in the Fondo Cappella Sistina of the Vatican Library (Cappella Sistina 188-189), was sung for the first (and probably also the last) time on Holy Saturday in 1708. Following that, it was discarded, and from 1711 onwards replaced by Tommaso Baj's setting, alongside that by Allegri. The exclusion of Scarlatti's *Miserere* is interesting; it is very likely that it resulted from the resistance of the Papal singers to its modernity, as is demonstrated by their appreciation of the Baj *Miserere*, which obviously stays much closer to the Allegri model. My paper elucidates the stylistic choices made by Scarlatti in comparison to those by Baj and the Allegri model.

Gunnar Wiegand (University of Köln, Germany)

Zur Repertoirebildung der Capella Papalis im 18. Jahrhundert

The consolidating function of Andrea Adami's *Osservazioni per ben regolare* (1711) for the development of musical production in the Capella Papalis has been commented on a number of times. This does not mean that singers and external *maestri di cappella* stopped composing new works for the use of the papal Chapel, however, this organisational grid notwithstanding. Research into the exact nature of these works is still in its infancy; it is in any case surprising that some of the 18th-century works kept in the Chapel archive are transmitted with organ accompaniment. Given the central importance of the Encyclical *Annus qui* (1749) for Roman church music, which, amongst other points, defined the style of contemporary chapelmasters, such as Pietro Paolo Bencini, as an additional ideal of church music, a more detailed examination of these works and their function within the papal Chapel is of particular interest. Aside from the question of repertoire development, this paper also addresses the issue of the Capella Papalis as a 'model' of church music in the 18th century, above and beyond the idealising reception of Allegri's *Miserere*.

Part IV: (Re-)Inventions of the past in the 19th century

Christiane Wiesenfeldt (Universität Hamburg, Germany)

“Sacred musices propagator”: Fortunato Santini’s (1778-1861) manuscript copies of the Fondo Cappella Sistina

The Renaissance polyphony copied at Roman chapels and libraries in the 19th century by Fortunato Santini (1778-1861) remains one of the richest — though one of the least studied — collections of its kind. As an enthusiast for Italian sacred music, the composer and Catholic priest inspired not only prominent visitors, like Mendelssohn, but was part of a scientific community of collectors in Europe, as correspondence with Carl Proske, Raphael Georg Kiesewetter, Carl von Winterfeld and Carl Friedrich Zelter shows. Santini’s collection, now held in the Diözesanbibliothek Münster (Germany), is not only a rich field of research: in some cases, it preserves unique copies of the works. The collection is also an important document of reception history — it mirrors the availability of Roman Renaissance sources around 1800, as well as the “modern” collector’s interests. Rethinking the modes of tradition in the repertory of the papal chapel, a view into Santini’s copies of the Fondo Cappella Sistina help us to understand the historical transition of the chapel’s repertoire and its perception in the 19th century.

Markus Engelhardt (Deutsches Historisches Institut in Rom, Italy)

Historisches und zeitgenössisches Repertoire der Päpstlichen Kapelle unter Lorenzo Perosi

After having been appointed as director of the Cappella Pontificia Sistina by Pope Leo XIII already in 1898, Lorenzo Perosi (1872-1956) took up this office in 1903 and held it for more than half a century, until his death. As a propagator of the ideals of Cecilianism, he became one of the leading figures of the 20th century to attempt to revive and sustain the repertoire of ‘classical’ church music while striving to create a contemplative, romanticising symbiosis between it and contemporary *Musica Sacra*, witnessed above all in his own works. Using programmes of concerts conceived and directed by Perosi, his correspondence and also his own compositions, this paper demonstrates that his artistic aspirations were a function of a memorial attitude between affirmation and mystification.

SS 5a ▸ Image-sound-structure and the audiovisual experience

Thursday, 5 July ▸ 9.00 am - 1.00 pm ▸ Chorus room

Chair: Gianmario Borio (Università degli Studi di Pavia/Cremona, Italy)

Nicholas Cook's *Analyzing Musical Multimedia* (1998) was a seminal work in the development of analytical tools appropriate for syntactic and semantic structures that were created thanks to the interaction of visual and acoustic components. With the advent of sound cinema, a new kind of text arose and became the model for all texts that result from performative actions (interpreting a role, playing music, composing sound), but which, being recorded electronically, are endlessly reproducible. In many ways, Cook's book responded to the need for definitions of new methods of analysis and hermeneutical strategies. In the following years, however, musicological research generally moved away from structural analysis and became increasingly involved (matching parallel tendencies in film studies) with the system of symbols and the social contexts of audiovisual texts. In general terms, one can maintain that the focus moved from the text to the experience. This change acquires a specific sense in the context of the recent methodological readjustment of semiotics: access through the text does not seem able to illustrate the sensitive, emotional or body- and life-related dimensions of cultural artefacts. Experience is the key word for the area in which these fundamental elements of communication can be retrieved.

The aim of this study group is to stimulate further development of analytical work that considers the text structure as the pre-condition and trigger for the audiovisual experience. Montage, collage, synchronization, juxtaposition, serialisation, time proportions and diegetic levels are examples of concepts used in film studies to demonstrate the internal relationships within a work; knowledge about them is fundamental to understanding the responses of audio-spectators. Text and experience are thus seen as the two necessary poles in the generation of meaning. The specificities of the audiovisual experience — its peculiar status, difference from ordinary experience and affinity to the aesthetic experience (conceived on the model of book reading) — are the focus of the group's attention. The speakers on this session enjoy the support of the research groups *Music and Media* (<http://www.wvclassiconline.com/mam.html>) and *Worldsofaudiovision* (<http://www.worldsofaudiovision.org>).

Gianmario Borio

The indeterminate status of the audiovisual experience

The term "experience" has gained an increasingly important role in film studies. It is mostly discussed in the framework of the social practices linked to movie production and the act of viewing. This paper investigates the features of the audiovisual experience, with reference to the kind

of synthesis of materials (image, text, music) that became possible with electronic means. Although film, being the first new art of the technological age, represents the primary research field, the concept of audiovisual experience should embrace all types of multimedia artefacts intended as objects of aesthetic enjoyment or presenting significant aesthetic aspects. The nature of multimedia is often seen as opposed to the complex of artwork and creator so crucial to aesthetic theories, yet philosophers have recently asked whether aesthetic experience can also occur at the margins of or indeed outside of the traditional field of the artwork. For this reason, the paper devotes particular attention to those elements that the audiovisual experience shares with the “aesthetic experience” as defined by phenomenology and hermeneutics, which are based on the relationship between literary text and reader. The following questions are investigated: How far can the audio-spectator be compared to a novel reader? Is the hermeneutic approach pertinent to structures of image and sound that are fixed on an electronic support and endlessly reproducible? Can the audiovisual experience be represented as a process instead of an event?

Roberto Calabretto (Università degli Studi di Udine, Italy)

The influence of operatic dramaturgy on music for film

A recurring theme in film studies is the influence of operatic dramaturgy on music for film from the silent era to sound film and its more recent developments. If the melò tradition affected the creation of cue-sheets and the first cinematographic scores, Wagnerian dramaturgy, though simplified and trivialized, inspired the music of the first decades of the sound film, by employing Leitmotiv to comment on and characterize film plots. Beyond any doubt, one of the greatest sources of inspiration in the cinema was Giacomo Puccini. In his operas, he achieved a compenetration of lyrical time and represented time, thus creating a kind of “film music” *ante litteram*. Carl Dahlhaus (1986) points out that in opera, time does not flow in a uniform way and that an opera scene may oscillate between represented time and lyrical time while still highlighting, to a greater or lesser extent, the [plot’s] rhetorical impact. It is not surprising, therefore, if certain analytical parameters of film music can be traced back to this particular dramaturgy, nor that some of the rhetorical resources Puccini employed to convey the operatic narration, such as ostinato, synchronicity and silence, are in fact cinematographic. In fact, many composers, from Alex North to Bernard Hermann (an enthusiast expert on Puccini’s operas), have looked to Puccini as their supreme maestro.

Nicholas Cook (University of Cambridge, UK)

Text and experience from mashup to Mozart

A principal aim of my book *Analysing Musical Multimedia* was to chart the “musicalisation” of

audio-video texts, such as music video and film. But perhaps I wrote it too soon: since 1998, developments in digital technology have enabled increasingly tight, composed coordination of sound and sight, most obviously in such new genres as video mashup. Yet what in textual terms would be seen as tight alignment often translates into an experience of dislocation or rupture that, significantly, is best described by such film-critical or art-historical terms as montage and collage. Elements within audio-visual texts grate against one another, and as in the case of surrealist collage, the result is the release of emergent meaning — meaning that is not inherent within an individual element or medium, but results from their combination, and moreover, that tends towards the unpredictable and the uncanny. In the study of music and its extension to “musicalised” multimedia, there is a tradition of overemphasis on the text at the expense of the manner in which it is experienced: this has led to meaning being seen in terms of the structuring of coherent, idealised units, in line with the longstanding aesthetics of musical autonomy. I wish instead to emphasise modes of meaning production that exist only within the experiencing of sounds and sights: effects of temporal juxtaposition and registral disjunction that depend in large measure on the play of connotations, requiring for their analysis a semiotic approach that looks outward to music’s embeddedness in the world beyond the text.

Annette Davison (University of Edinburgh, UK)

Film music: Levels of narration

Recent years have seen a resurgence of interest in the boundary between the diegetic and the non-diegetic in film music studies (e.g., Stilwell 2007, Smith 2009, Neumeyer 2009, Cecchi 2010). As Cecchi highlights, however, many such approaches fail to address the ontology of these levels of narration. As a result, we may have missed some important opportunities to develop theory in relation to film music. In *Narrative Comprehension and Film* (1992), Edward Branigan expands Susan S. Lanser’s six levels of narrative comprehension (for literature) to eight (for film). This more finely graded series of levels has the potential to offer a more nuanced conception of the diegetic and the non diegetic as levels of narration that operate on a continuum. Here, I explore the benefits (and difficulties) of Branigan’s conception of levels of narration as the basis for a significant shift in how we conceptualise the place and function of music in film, drawing also upon Ben Winters’s recent provocative attempt to re-think the “place” of music in film.

Tobias Plebuch (Institut für Musikwissenschaft und Medienwissenschaft, Humboldt-Universität zu Berlin, Germany)

Time travels: How film transforms musical listening

Since the *Magic of Méliès*, the manipulation of time is one of the most distinctive characteris-

tics of film art. The experience of nonlinear and discontinuous time is even a plot point in a number of films (all surreal films, *Portrait of Jennie*, *Slaughterhouse Five*, *Run Lola Run* and *Memento*, for example). Flashback, flashforward, acceleration, slow motion, elliptic montage and parallel editing challenge the aesthetic experience of films through various deformations of chronometric time. It is not film itself, however, but the viewer/listener who tries to “makes sense” by constructing a meaningful constellation of events. Film sound and music, in particular, is a major component of this creative process. This paper explores how listening can either undermine visual coherence or integrate visual incoherence. While the dramaturgical functions of film music, e.g., as a trigger of memories or expectations, is partially rooted in opera and the Wagnerian music drama, the poietics of film editing not only redefines the music/sound distinction and the traditional elements and techniques of composition, such as rhythm, tempo, motif, variation, quotation or orchestration, but also stimulates new modes of music perception and comprehension.

SS 5b ▸ Elitist music: The Italian cantata, aristocratic culture and identity in the 17th and 18th centuries

Thursday, 5 July, 1.00 pm - 4.30 pm ▸ MUSA - Museum of Musical Instruments

Coordinator ▸ Chair: Berthold Over (Johannes Gutenberg-Universität Mainz, Germany)

In the 16th and 17th centuries, the Italian cantata reached a level of production and distribution that surpassed every other musical genre. The fact that a composer wrote hundreds of cantatas, which is not only the case of Alessandro Scarlatti, could have been the reason why the cantata was the orphan of musicology for a long time. Due to the enormous repertoire, in some cases it was thought that the works were produced “in series” and were therefore of lower value. On the contrary, this vast quantity demonstrates the importance of the repertoire in the aristocratic society and culture where it flourished.

Cantatas were commissioned mainly by nobles and performed during meetings of the nobility like the “Conversazioni” and “Accademie” frequented by persons of the same rank as the noble patrons. The target group of the cantata was thus the aristocracy, a social group retaining specific norms and values defining its identity.

Recently there has been a return of interest in the cantata: new studies are trying to overcome the tendency in monographs of the 1980s to consider the cantata in the context which generated the genre and represents its “raison d’être”. Fundamental studies were done before on the patronage of important Roman families (Ruspoli, Borghese and Doria Pamphilj, for instance), giving evidence for the specific role of the cantata. More profound studies on great parts of the repertoire are lacking, however, such as that of the beginning of the 17th century, and, above all, a comprehensive evaluation of the cantata’s role in the act of patronage of the important noble families is needed, like those published recently on the serenata as encomium. Therefore, this study group session intends to deepen discussion on the cantata’s function in aristocratic culture and society, as well as its role in forming aristocratic identity.

The papers consider the distribution of the cantata in the aristocratic realm, with the function of manuscripts (gifts, objects of value) and with evidence situating cantatas in a certain aristocratic circle or a specific court. Other research subjects are the cantata texts, which sometimes contain, despite their arcadian surface, hints to specific events of the nobility, or to a court or a particular person.

Part 1

Ellen Harris (Massachusetts Institute of Technology, Cambridge, Massachusetts, USA)

Gender, cross-dressing and aristocratic identity in Handel's cantatas: Scholarly voyages and misadventures

The frequent reflection of aristocratic identities beneath the arcadian façade of the Italian cantata is now widely accepted. Often individuals can be specifically recognized through the use of the pastoral names they adopted in the Arcadian Academy. In such cases, the gender identification of the arcadian figure matches that of the real life figure, even when the singer of the role does not (as when a male role is sung by a woman). Without a clear reference, however, specific identification is hypothetical, at best. When the proposed relationship crosses gender, as when Ursula Kirkendale suggests that the nymph Filli in Handel's *Arresta il passo* represents Handel himself, the supposition becomes even more tenuous — or does it? In this paper, I look at the role of gender in suggested identifications of arcadian figures in Handel's cantatas, exploring issues of performance and characterization within the broader context of the early 18th-century cantata.

Berthold Over (Johannes Gutenberg-Universität Mainz, Germany)

The Italian cantata and aristocratic ethos

As recent studies have revealed, cantata production seems to be connected closely to aristocratic culture and identity. But which culture and which identity do we mean? How can it be defined? Whereas other disciplines have done much research on the functioning of society and the role and behaviour of aristocracy in the *ancien régime*, these results have largely gone unnoticed in music history. I therefore focus on a definition of the aristocratic self-concept. By considering courtier treatises, as well as studies on aristocratic life and social manners, a more precise image of nobility and noble behaviour comes to light. It shows that many more virtues, norms and social behaviours beyond the notorious “honour” and “glory” define aristocratic ethos. In the second part of the paper, these insights are associated with cantata production, its themes and performances, thus enabling a better understanding of the genre.

Carolyn Gianturco (Università degli Studi di Pisa, Italy)

Christina of Sweden, Gaspare Altieri, Alessandro Stradella: Nobles who “serve” nobles with musical entertainment

Our image of the social position of early composers has perhaps been colored by hearing often that Haydn was obliged to dress in the uniform of an Eisenstadt servant and that his place at table was with the other servants. Mozart does not seem to have come off much better if one

remembers that Maria Theresia spoke of him with disdain as being one of society's "useless" people. Although such expressions of a lack of esteem were prevalent even in the 17th century, however, they were not directed at all composers or even at all the others involved in the creation of cantatas for musical entertainment. In fact, it is evident that the period's rules of proper behavior did not inhibit the aristocracy from personally taking active roles in the production of such works. This paper illustrates the collaboration between three distinguished nobles, which resulted in historically significant cantatas. It also considers whether such a collaboration was possible, and socially acceptable, due to the nature of the genre, the cantata itself, as well as to the nobility of its creators.

Marco Bizzarini (Università degli Studi di Padova, Italy)

The contribution of aristocratic poets and composers to the genre "cantata" in the first half of the 18th century

In a similar way to the polyphonic madrigal, with which the late Baroque cantata preserves some common traits, nobles were often involved in early 18th-century vocal chamber music as consumers, performers and authors of the poetic text and/or music. In comparison with the early Baroque period, in 18th-century Italy the number of dilettante composers of noble birth appears to be substantially reduced, owing to modifications in the sociopolitical and cultural functions of vocal music. Through analysing a significant selection of heterogeneous sources (musical texts, literary writings, documents connected with the "seminaria nobilium" and letters and memoirs), this paper presents new observations on the creative contribution of the nobility to the repertoire of the "cantata da camera" in the first decades of the 18th century in close connection with the social structure of that time. These brief reflections may open up future pathways for research on specific composers, as well as on their ties to some of the most prominent musical centres in Italy.

Part II

Magdalena Boschung (Johannes Gutenberg-Universität Mainz, Germany)

"Caro Daliso mio": Caldara's Daliso-cantatas and their relation to the Ruspoli family

During his engagement at the court of Francesco Maria Ruspoli, Antonio Caldara (like other composers who worked for the family) composed several cantatas, which address the shepherd Daliso. The most remarkable pieces in this context are 12 cantatas from the year 1711, in which Daliso and Irene are in some kind of dialogue about love. While Daliso is taken over by his feelings, expressed in six cantatas, of jealous, suffering or distant love, the more experienced Irene gives him advice, in six "risposta"-cantatas.

The fact that Caldara wrote this cycle (something quite unique in his oeuvre) and most of the known Daliso cantatas of this time were created for Ruspoli, suggests that the arcadian shepherd's name is a cover for a person in the Ruspoli family. The paper explains the special character of the Daliso cantatas and the different interpretations to which the cantatas could refer.

Andrea Zedler (Karl-Franzens-Universität, Graz, Austria)

“In risposta della Gelosia in Lontananza”: The secular cantatas of Antonio Caldara in the context of the imperial court

A glance at Caldara's cantata oeuvre shows a remarkable change within his cantata production after his departure from Rome in 1716. In the preceding years — to be precise from 1709 on — he was responsible for the musical activities in the house of Principe Ruspoli, who was one of the most outstanding patrons of the arts in the early 18th century. In the Palazzo Ruspoli, cantatas usually had to be offered in the so-called “conversazioni”, which were a meeting point for the Roman nobility that included conversation, musical entertainment and card games. For these events, Caldara wrote more than 200 cantatas that are based on texts of the arcadian sphere. With his arrival in Vienna in May 1716, Caldara entered the socio-cultural environment of the imperial court. Instead of working within the Roman calendar (marked by *conversazioni* and religious holidays), his compositional tasks stood under the influence of ceremonial and protocol. As a consequence, Caldara's compositional tasks shifted to sacred music and opera, and the composition of cantatas was no longer in the focus of his work. Nevertheless, further cantatas were written by him. Based on a positioning of the Roman cantatas, this paper considers the effects of a different socio-cultural context on the music and texts of Caldara's cantatas written after 1716.

Teresa M. Gialdroni (Università degli Studi di Roma Tor Vergata; Conservatorio di Musica di Roma, Italy)

Beyond patronage: Levels of circulation of the Italian chamber cantata

The Library of the Abbey of Grottaferrata preserves six manuscripts of the late 17th century that belonged to Agostino Dante, abbot in the church of Marino (near Rome) who was a composer himself, though one almost entirely unknown today. Several items included in these manuscripts can be ascribed to some important Roman composers, such as Rossi, Carissimi, Savioni and others, and to Agostino Dante himself.

The presence in the volumes of compositions by the abbot suggests that, very likely, these volumes were not compiled in Rome, but instead originated from a minor centre in the city's provinces. In addition, the proximity between the musical production of the greatest musicians of the time and that of an amateur, such as Agostino Dante, indicates that what was con-

sidered “high” repertoire might have influenced a “lower” musical practice. In sum, the six Grottaferrata manuscripts suggest that the chamber cantata was, in fact, appreciated and enjoyed in a variety of contexts and circles, well beyond the strictly aristocratic milieu in which it is often confined.

Recent research might bring the conclusion that these manuscripts also could give witness to patronage promoted by some important — though not first-rank — Roman families, such as the Theodoli and the Astalli. More specifically, some hints point to a particular Cardinal Camillo Astalli, the adopted child of Pope Innocent X Pamphilj. In general, the Grottaferrata manuscripts bear witness to a diffusion and use of the cantata that was much wider than previously supposed, including to “lower” and peripheral layers of aristocracy, such as those in small centres around Rome.

Alexandra Nigito (Basel, Switzerland)

“Cantate alla virtù della Sig.ra Maria Pignatelli”: The manuscript D.I. 1367 in the Biblioteca Antoniana, Padua

The precious manuscript D.I. 1367 in the Biblioteca Antoniana, Padua, from the beginning of the 18th century, contains cantatas by Carlo Francesco Pollaroli, Pirro Albergati, Giuseppe Porsile, Francesco Gasparini, Giacomo Antonio Perti and Carlo Francesco Cesarini. It is an anthology created *ad hoc* for Maria Pignatelli: in the introductory sonnet, we read “Maria, alas, sing, I offer you the harmony / of the most learned shepherds”. In the paper, the provenance and concordances of the manuscript will be discussed, as well as its contents.

Giulia Veneziano (Conservatorio di Musica di Potenza, Italy; Universidad de Zaragoza, Spain)

The “cantata da camera” in Neapolitan society: Study of the remaining repertoire

The paper examines the relationship between the secular *cantata da camera* produced in Naples and the cultural circles of Neapolitan society by studying the surviving repertoire. The study considers extant musical sources, in the first instance those preserved in the Biblioteca del Conservatorio St Pietro a Majella, Naples, that are related to the first 30 years of the 18th century. It focuses on the identification of works which can be connected to commissions by noble families of the vicerealty in Naples. Furthermore, it examines hitherto barely investigated links to the literary circles of the city in a time when Naples was visited by individuals such as Giovanbattista Vico and Pietro Metastasio.

SS 6a ▸ The scope of a Nordic composer's identity: National cultures and exoticism

Thursday, 5 July ▸ 2.30 pm - 4.00 pm ▸ Petrassi hall

Coordinator - Chair: Urve Lippus (Estonian Academy of Music and Theatre, Tallinn, Estonia)

The phenomenon of musical exoticism is usually a feature described by large and central musical cultures with imperial and/or colonial pasts, such as Austria or France. In small and peripheral cultures, the parallel is considered to be nationalism; in other words, composers of countries, such as Finland or Estonia, are often expected to define themselves as representatives of a national culture. The aim of this session is to demonstrate that the situation is much more complex, even in the case of such seemingly “model national” composers as Jean Sibelius in Finland or Veljo Tormis in Estonia. Western musical culture, with its integrated international concert life and unification of musical education through a system of conservatories, has, since the 19th century, disseminated similar ideas, ideals and aspirations among musicians of different countries, and the globalizing processes of the late 20th century only deepened the effect. Several musicologists (including Carl Dahlhaus and Richard Taruskin) have demonstrated the marginalizing effect of the label “national,” as opposed to mainstream, universal music. Therefore, we need not be surprised if the closed nature of a national culture (in our case, pre-World War II Finland and Soviet Estonia) turned out to be a problem.

The four papers in this session analyze the ambiguous situation that a “provincial” composer has to confront: (1) his or her music is expected to be national and, therefore, exotic for the metropolitan music markets; (2) he or she must combat the confining idea of being a national composer, and turn towards culturally distant sources in music motivated by this protest; (3) he or she must search for an alternative that might serve as a new beginning, a new approach to music or a local parallel to multiple global models, often denying Western musical aesthetics and philosophy. The first point, “local events vs. metropolitan music markets”, is a theme discussed in all four papers; the second, a protest against the limiting idea of a national composer, is certainly the case with Launis and, probably also with Tormis; the third, the “alternatives”, concerns Kuldar Sink and Arvo Pärt and, to some extent, Tormis as well. Those composers were not allowed to travel worldwide; instead, they discovered oriental and traditional cultures in the Soviet Asian republics and Siberia. As for Sibelius (the theme of the first paper), we have to think more about the artificiality of the idea of a “national composer” in general, because the neighborhood of the imperial metropolis St Petersburg had a strong effect on Finnish musical life in the beginning of the 20th century.

Glenda Dawn Goss (Sibelius Academy, Helsinki, Finland)

Sibelius and Finnish identity

The music of Jean Sibelius (1865-1957) is widely heard as embodying the essence of Finland, while the composer has been considered a determined conservative in a time of musical revolution. Yet an honest examination of his oeuvre offers a more complex view. Despite Sibelius's denials, as early as the 1890s his works show not only a clear awareness, but even an exploitation of Karelian runic song. And well into the 20th century, in subtle but distinctive ways, Sibelius was drawing on the oriental qualities of contemporary composers in St Petersburg, from orchestration to structure and thematic configurations. Based on findings that began to emerge in connection with the author's new biography, "Jean Sibelius and the Awakening of Finland" (University of Chicago Press, 2009), the presentation will demonstrate these and other exotic dimensions of Sibelius's creativity and show how they fed into the construction of a recognizably Finnish identity.

Helena Tyrväinen (University of Helsinki, Finland)

Questions of career and compassion: The Finnish opera composer, musicologist and journalist, Armas Launis (1884-1959), in colonialist France

When he settled in Nice in 1930, Armas Launis became an outsider to his native Finland and his new home, France. In the late 1930s, this Protestant composer was working on two operas to his own libretti, whose events were situated in historical North Africa. A student of Jean Sibelius, Ilmari Krohn (Helsinki), Wilhelm Klatte (Berlin) and Waldemar von Baussnern (Weimar), Launis visited Tunisia and Morocco in 1924-27 and spent two winters in Algiers, where he made the acquaintance of two directors of the Conservatoire's Arabic department, Yafil and Bachtarzi.

Why did Launis chose religious subjects for his operas *Theodora and Jehudith*? How do North-African impulses appear in these works? The answers are based on Launis's books, *Opera and Spoken Theatre* (1915) and *In the Land of the Moors* (1927), his lecture, "Traits of Arabo-Moorish music" (1928) and his correspondence with Sister Béatrice, a French missionary.

Urve Lippus

Constructing mythical identity: A Finno-Ugric composer, Veljo Tormis

Veljo Tormis (1930) started using the folk songs of small Baltic-Finnish peoples in the 1970s. The number of his compositions in Finnish is large and, joking, he has even called himself a Finnish composer. These works are mostly based on the common Baltic-Finnish folk song tradition, and in this vein, he has treated the Finnish national epic, *Kalevala*, as something common to all Baltic-Finnish peoples. This paper discusses his construction of a mythic Baltic-

Finnish or Finno-Ugric identity as broadening the the idea of a national composer. His approach to folk material is related to the ideas of worldwide ecological movements rather than the paradigm of national vs. exotic music. The conclusion is that his music is appreciated in different cultures, because (besides just being great music) it speaks to endangered peoples, nature and cultural values — crucial themes in the beginning of the 21st century.

Anu Veenre (Estonian Academy of Music and Theatre, Tallinn, Estonia)

Reflections of the Middle East and of early Christianity in Estonian music of the 1970s

The official cultural politics in the Soviet Union supported the view that national individuality is an obligatory feature of a composer. It was expected of composers from national republics, in particular, that their music should exhibit some specific qualities common to Estonian (or some other) spirit or temperament, if not directly using folk melodies and/or national themes. That demand created rejection, though true nationalism again was a suppressed feeling. After a short period of moderate avant-garde interests in the 1960s, two Estonian composers turned to rather distant musics in their search for inspiration. Kuldar Sink (1942-1995), brought up in a religious Christian family, travelled in 1977-1978 in Central Asian republics to study the traditional music of shepherds in the mountains. At the same time, Arvo Pärt (1935) discovered new musical realms for himself in the early layers of Christian music, and his spiritual travels took him to the Orthodox Church.

SS 6b ▸ Questions of identity in early modern musical creation, between “extempore” performance and “opus perfectum et absolutum”

Thursday, 5 July ▸ 2.30 pm - 4.30 pm ▸ Theatre Studio

Coordinator - Chair: Philippe Canguilhem (Université de Toulouse, France)

Our approach to musical creation from the 15th to the 17th century is shaped by a historiography, which, since the 19th century, has favoured composition at the expense of performance and the work at the expense of action. By defining this hierarchical relation, musicology did nothing but apply to a centuries-old historical, cultural and social reality criteria that fitted the situation of its own time. In other words, the identity of Renaissance music, as we still feel it today, was constructed of presuppositions that only hold for the period of romantic music and afterwards.

This *identity* (meaning equality) of composition with musical creation was of great import and consequence inasmuch as it took for granted that performance is not a creative action, since it only reproduces an already existing work: to perform without any written score can be creative, in a way (it is then called improvisation), but it is considered most of the time as unstable regarding its statute, as well as its final result. The other consequence of this view lies in the assimilation of musical creation to an individual process (that creation may be a collective action cannot be imagined), and as such, the composer becomes the main actor, whose identity must be known (musicology abhors anonymity).

As a matter of fact, although musicology has gradually adapted itself to the Middle Ages and now considers that the “works” once attributed to Perotin may well have been the outcome of collective creations, the Renaissance is still an issue, since it is then when the modern notion of composer developed, and, as Karol Berger pointed it out, the “full recognition that composing results in works whose character is different from that of performances” (*A Theory of Art*, Oxford, 2000, p. 117).

The participants in the session analyse this difference, being careful not to oppose those two creative modes, improvisation and composition. Under which conditions can we imagine a fluid border line, in other words a dynamic relationship, and not a static one, between performative orality (mostly collective) and paper transcription, by its nature an individual action? These are the questions to which the papers and resulting debates seek to find an answer, in order to arrive at a better understanding of the identity of Renaissance music, while trying to take it out of the hierarchic relation between the oral and the written work where musicology has confined it until now.

Philippe Canguilhem

Les sources écrites du faux-bourdon au 16e siècle. Un cas-limite de "composition" à la Renaissance

The written sources which document fauxbourdon practice in the 16th century are fascinating to anyone seeking to understand the variety of solutions that singers contrived to combine writing and orality during the performance of those musical pieces. Many intermediate solutions exist between the chant book open on the lectern, from which one, two or three voices were sung simultaneously without any written medium, and psalmodic *fauxbourdons* in carefully written mensural music so that all the verses might easily be sung. Thus, the Copenhagen ms. (Thott 291) and the Barcelona ms. (M454) show evidence of fauxbourdons and fabordones that were schematically written down and represent a frontier where the boundary between "work" and "performance practice" is blurred. These sources are an incentive to reconsider the "improvisation/composition" duality in early music.

Giordano Mastrocola (Université de Toulouse, France)

Vicente Lusitano nella storiografia musicologica

The reactionary conservative Vicente Lusitano's ephemeral victory in the famous conflict with his rival, Nicola Vicentino, would have remained in the margins, were it not for its appeal to the infallible judgment of history. The figure of Vicente Lusitano has long been confined to this stereotype generated by the teleology of the historiographic tradition. Now, contemporary musicological historiography considers somewhat more problematic both the complex biography of the Portuguese maestro and his art, whose most significant evidence has been passed down to us, symptomatically, less through his written musical work than through the implied practices of his teaching. Therefore, both his life and his work are worthy of further consideration. Concerning the figure of Vicente Lusitano, the circumstances seem to create a truly unique historiographic case that carries with it complex questions relative to authorial identity, practices and the professional status of a mid-16th century musician. Consideration of the reasons that have, to a certain extent, determined the various and not coincidental "distractions" of entire generations of musicologists pays tribute to the general reconsideration of the theories and methods of musicological historiography.

Kate van Orden (University of California at Berkeley, USA)

Fauxbourdon, composition and the chanson at Paris 1550 ca.

In 1548, the chanson "Puisque vivre en servitude" was printed in Paris. Pierre Attaignant attributed it to Pierre Sandrin, but Robert Granjon later attributed it to Jacques Arcadelt; a similar setting was attributed to Pierre Certon. This chanson exemplifies the problems mod-

ern editors have establishing the works lists of chanson composers. “Puisque vivre” has been studied by Daniel Hertz, James Haar and Alfred Einstein, who traced its melody back to a frottola by Tromboncino, but despite this interest in the piece, it has not been noticed that the polyphonic version is simply a written-out realization of a fauxbourdon technique for improvising in four parts. I explain the technique, show examples of it in the works of Sermisy and other French composers, and then go on to discuss the ways by which these examples complicate our notions of composition, authorship and the “work” of music in environments where performance was more highly valued than writing.

Stefano Lorenzetti (Conservatorio di Musica di Vicenza, Italy)

“Written” and “unwritten” tradition: A unique identity?

The existence of a “written” and an “unwritten” tradition, which interact in shaping the context of musical experience in Italy during the 15th century, has been widely attested in the musicological literature. Mainly derived from the seminal intuitions of Nino Pirrotta, the dialectic between these two traditions has been constructed on a series of antinomies: orality versus writing, pseudo-polyphony versus polyphony, native music versus foreign music.

The aim is to reconsider each antinomy in light of the most recent studies in order to postulate that the two traditions have never existed. Written and unwritten are not separate worlds: writing in the mind or writing on paper are two conceptually related activities and are the cornerstones of a unique tradition and of a unique complex identity.

SS 6c ▸ Interdisciplinary perspectives on Brazilian music, culture and identity

Thursday, 5 July ▸ 2.30 pm - 4.30 pm ▸ Chorus room

Coordinator - Chair: Maria Alice Volpe (Universidade Federal do Rio de Janeiro, Brazil)

Critical studies on Brazilian music, culture and identity have taken those terms mostly as an issue of ethnicity and ideology. This session covers a broader range of issues that have been discussed in anthropology, sociology, history and cultural studies. It also offers a historical perspective of the Brazilian case by presenting studies with a wide chronological range, from the 18th to the 20th century, each one exploring a different interdisciplinary approach to its subject. Culture and identity are considered in a complex relation to the ‘self’ and the social construction of collective values, practices and discourses. The Brazilian case is discussed not simply as a matter of European culture being transplanted to a “tropical” nation, but as a process of appropriation, in which new contexts lead necessarily to the reworking of cultural values, so that identity can be collectively constructed and recognized. Culture may be used to build power relationships, as discussed in the paper on the Portuguese strategies of territorial expansion through musical practices in the 18th-century Amazon. Identity and the construction of the “self” closely relates to the notion of culture and social identity, as discussed in the paper on the 19th-century opera composer, Carlos Gomes. The construction of national identity is not a linear process, but is embedded in a web of discourses and cultural symbols, as discussed in the paper on music criticism and the construction of Brazilian music historiography in the late 19th and early 20th century. Conflicting notions of culture and identity may trigger aesthetic and ideological battles, frequently with political implications, as discussed in the paper on Brazilian music in the 1960s. The chronological span offered by the studies presented by this group shows that identity is a fluid notion that finds some stability in some contexts or under particular circumstances. Music is key to the continuing process of identity construction through culture. This study group also hopes to break away from some Brazilian identity stereotypes by discussing a larger array of cultural issues throughout Brazilian history.

Márcio Páscoa (Universidade do Estado do Amazonas, Manaus, Brazil)

Music and identity in the territorial expansion of colonial Brazil: A strategy for cultural occupation in the 18th-century Amazon

The territorial expansion of Brazil during the 18th century towards the Amazon river valley was a political strategy for the annexation of lands and goods. The successive treaties signed by the Spanish and Portuguese courts were meant to regulate boundary issues, since the Por-

tuguese frequently trespassed the borders. Although the material heritage may lead to the conclusion of a stronger cultural development in Spanish colonial areas, documentary evidence related to the Portuguese occupation, along with new musicological discoveries, point to a culture in the Luso-Brazilian territory, where music had a substantial role in the colonization process, encompassing stage, religious and occasional music. This paper discusses how the cultural occupation of the Amazon region by the Portuguese during the 18th century relied on identity construction through musical practices and repertoires.

Marcos da Cunha Lopes Virmond (Universidade do Sagrado Coração, Bauru, São Paulo, Brazil)

From Maggiano to Via Morone: The territories of Carlos Gomes in 19th-century Milan

Carlos Gomes was a foreign composer in 19th-century Milan. By considering his identity as an inward and outward construction, this paper discusses Gomes's construction of "self" and the construction of Gomes by Milanese society. It searches the *raison d'être* for this identity construction, particularly Gomes's aesthetic affiliation, given his situation as a mature composer living abroad in one of the most important musical centers of Europe while maintaining a strong liaison with his native country, a tropical nation trying exceedingly to find its own identity, as was Gomes. Based on a variety of primary and secondary sources reporting directly or indirectly on Gomes's behavior during his period in Italy, this study's theoretical framework considers philosophical and anthropological concepts of "territorialization" to approach such identity issues.

Maria Alice Volpe

The web of identity discourses in Brazilian music criticism, 1880s-1930s

The elite culture of the Brazilian First Republic (1889-1930) showed a paradoxical relation between cosmopolitan ideals and the search for national identity. Because cultural symbols of "cosmopolitanism," "civilization" and "progress" were mostly contradictory to the late 19th-century scientificist views of national identity, those issues were continuously questioned and gradually appropriated by Brazilian intellectuals epitomizing the Modernist movement. This paper discusses music in Brazil within the web of discourses embedded in the conflicting visions of identity during this period of cultural transitional, during which the cosmopolitan ideal was reformulated into modernism. That ultimately places nationalism on its agenda as a priority. The focus of this paper is on music criticism in Brazilian periodicals, where the most pressing issues concerning identity during this period can be identified, as well as its relation to Brazilian literary and social-anthropological thinking, which ultimately informed emerging music historiography in Brazil.

Régis Duprat (Universidade de São Paulo, Brazil)

Identity and the “Grupo Música Nova”: São Paulo in the 1960s

The “Grupo Música Nova” [New Music Group] emerged in São Paulo in the early 1960s, expressing a musical, cultural and aesthetic attitude that arose from its critique of the two prevailing currents in Brazilian art music: dodecaphonism and nationalism. Evolving in close contact with international avant-garde movements, GMN members attended international festivals and engaged in new communication media, composing for the theater, cinema and advertising. Oriented towards the use of machines in analytical and creative processes, those composers absorbed electronic computer programming, exploring statistical analysis of traditional music and the creation of new music. This paper discusses the polemical theoretical principles launched by the Manifesto of 1963, namely total commitment to the contemporary world and the aim to free culture from infrastructural hindrances, as well as from a cultural and ideological superstructure that canonizes the past while disregarding the new global reality, and also the embracing of Maiakovski’s statement, “there is no revolutionary art without revolutionary form.”

SS 7a ▸ Transmission of musical knowledge: Constructing a European citizenship

Friday, 6 July ▸ 9.00 am - 1.00 pm ▸ Theatre Studio

Coordinator - Chair: Giuseppina La Face (Università degli Studi di Bologna, Italy)

Giuseppina La Face, Lorenzo Bianconi (Università degli Studi di Bologna, Italy)

Position paper and outline of the Study Session

The very existence of the European Union as a supra-national and inter-governmental entity implies a notion of “citizenship” which goes beyond its customary legal definition: the European citizenship, besides the enjoyment of the civil, political and social rights guaranteed by the member states, provides the added value of a sense of identity and belonging to a linguistically and culturally diverse community. Such a sense of belonging requires a solid education in history, art and music. Nevertheless, in those fields, the integration process is affected more by bottom-up dynamics rather than top-down ones (i.e., through institutional intervention): whereas this is consistent with the principle of tolerance, implicit in the European project as stemming from the Enlightenment, as well as with a democratic liberalism, which restrains, smoothens or disguises the direct intervention of the state in the cultural dimension, it cannot avoid the risks of a remissive “do-it-yourself”.

The cohabitation of different states and nations within the European orbit requires the evaluation of every factor of communality without underestimating peculiarities and specificities, in order to foster the participation of each and everyone to the common ideal heritage. It also requires nurturing knowledge and comprehension of such heritage, of its historical value and of its inner potential. In the field of Music Education, however, this need is contradicted by a prevalent attitude of *laissez-faire*. Notwithstanding the many varieties in Music Education curricula within the EU, a growing depreciation of *historical* and *aesthetic* values is evident – and the huge consumption of music is overtly biased towards mere entertainment.

Musicologists share with music teachers a mission: they must ensure transmission of musical knowledge. Such knowledge must be historically and artistically outlined, aimed not only at practicing music but also at enjoying and understanding Europe’s vast heritage of art music and of ethnic music(s). The question is a simple and weighty one: what should we do? How shall we select founding artistic and cultural values? How can we introduce (young) European citizens to attentive and aware listening attitudes? Which listening strategies shall we adopt to this goal?

The topics, organized in four main areas, are as follows: (a) pedagogic and disciplinary founding principles: education citizenship through the pedagogy of learning (Baldacci & Martini); the musicologist’s responsibility in relation to Music Education (La Face & Bianconi); the mis-

sion of the teacher towards music culture at school and at the university (Gossett); the role of the musicologist as promoter of musical culture (Marín); (b) the historical perspective: historical roots of the relationship between music and identity (Nanni); origins, persistence and decline of the “Western canon” in music (Schmid; Giani); the positioning of contemporary art music within Music Education (Pozzi); (c) music teaching, in Europe and abroad: the history of Music Education in the Italian school system (Scalfaro & Badolato); the incidence of Western art music in extra European contexts (Biancorosso; Sonoda); (d) didactical methodological models: strategies for the didactics of musical performance (Cuomo & De Luca) strategies for the didactics of musical composition (Guanti & Aversano).

Massimo Baldacci (Università degli Studi di Urbino, Italy), **Berta Martini** (Università degli Studi di Urbino, Italy)

Knowledge and citizenship

Pedagogy acquires a theoretical conceptualization of “citizenship” (which functions to fine-tune the educational practice), as well as a hypothetical one (subject to subsequent revisions and adjustments). From this perspective, citizenship represents a regulating principle for educational action. Among the concrete aims of a citizen’s education is the development of the capacity of the individual to cooperate actively in social life and to fulfill, through such cooperation, both the individual and collective good. This implies cultivating and promoting in each individual a capacity for reflection, and choice and judgment, which each express rational and responsible thinking and acting. Such a capacity meaningfully affects the pedagogy of knowledge and of the curriculum. Both must identify in knowledge and in its practices, the means of developing in each individual the necessary skills for actively, responsibly and consciously participating in his or her own way of life.

Philip Gossett (University of Chicago, Illinois, USA)

To maintain a musical culture, we must teach it

That there is no or very little musical instruction in Italian schools has had an extremely negative effect on the knowledge that new generations of Italians have of their own glorious musical history. Many of us, musicologists and musicians alike, have complained of this failure, but for political and financial reasons precious little has been done to ameliorate the situation. Scholars, in particular, need to insist that musical research and instruction in the musical culture and identity of a country go hand in hand. My paper will try to address some of these issues in the contemporary Italian scene.

Miguel-Ángel Marín (Universidad de La Rioja, Logroño; Fundación Juan March, Madrid, Spain)

The challenges of the musicologist as programmer

Concerts, understood as ritualized social and aesthetic events, have historically been a means of promoting cultural identity. This paper, by claiming that music programming should be yet another area of musicological endeavour, will examine some of the issues involved in the negotiations of preparing concerts, always a three-fold process involving the music programmer, performer and public: the possibilities of fostering new ways of listening by uncovering unexplored musical connections; the “ghetto” nature of contemporary music as opposed to the situation in the other arts; the co-existence of different profiles of listeners in the same concert hall (as described by Adorno) with varied horizons of expectation; the artistic consequences of the increasing pressure for rising income through tickets or subsidies; and the role of the musical industries in building musicians’ careers to promote them as icons, among others.

Matteo Nanni (Universität Basel, Switzerland)

Humanism: Transfer of knowledge and construction of identities in 15th-century music

The age of Humanism experienced intense processes of cultural exchange, as well as determined searching for identity (cf. R. Strohm’s *Rise of European Music*). 15th-century music will be examined under the categories of “transfer of knowledge” and “construction of identities”, within the frame of their intellectual context. The dialectics of identity/alterity, as well as trends towards internationalisation, will be explained through references to such authors as Martin LeFranc and Johannes Tinctoris, and such composers as Du Fay, Merques and Brassart (style, repertory, genres).

Manfred Hermann Schmid (Universität Tübingen, Germany)

Viennese classical music as seen through the eyes of the market place and of the discipline: A reciprocal misunderstanding?

The concept of a “canon” of music from the past was promoted in Leipzig through the endeavours of such outstanding intellectuals as Mendelssohn and his circle. This gave birth to an understanding of the “Viennese classics” which would influence the musicological discipline, as can be seen in such distinguished works as the biographies by Jahn, Pohl and Thayer. On the other hand, the philologically oriented discipline was competing with a more “popular” sort of criticism, epitomized in such monographs as the biographies by Oulibicheff and Lenz. The very concept of “truth” in musical matters was at stake: some sought it through source criticism, others aimed instead at a “practical hermeneutics” in the daily context of musical life.

What is left today of the “verständnissvolle Verehrung durch die Öffentlichkeit der Gebildeten” advocated by Dahlhaus as late as 1978? Of the three Big Classics, only Mozart seems still to be “up-to-date” and omnipresent. The prospects of a real dialogue between science and public discourse seem to have no more chances — or shall it be fuelled by some sort of (Anglo-American?) New Musicology, expected to replace the idealistic tradition?

Maurizio Giani (Università degli Studi di Bologna, Italy)

Reconstructing the Western music canon

The paper aims to unveil the obscuring presumption within current “politically correct” criticisms to the Western music “canon”, whose main idea is labeled by virtuous dialectics as highly anti-pedagogical, as a fixation of values with an unknown origin, as a naturalization of historical choices and even as a degradation of the very aesthetic reflection whereas, meanwhile, the impoverishment of the experience is smuggled in as liberating and the didactics of dull listening is practiced instead.

Raffaele Pozzi (Università degli Studi Roma Tre, Italy)

Educating to complexity: Contemporary art music in the formative path

Starting from the concept of “complexity”, from the function it plays in pedagogical thought as well as in current didactic practice, this contribution will highlight the steps, from childhood to adulthood, of an educational path aimed at the European citizen. This path of teaching listening hinges on contemporary art music as a complex historical synthesis of tradition and innovation.

Anna Scalfaro (Università degli Studi di Bologna, Italy), **Nicola Badolato** (Università degli Studi di Bologna, Italy)

Music education in the Italian school system from the Unification to the present

The paper will assess the main stages in the history of music education in the Italian school system, from the Unification until now, in order to reconstruct the political and cultural debate on the importance of musical disciplines in the education of the citizen. The paper will demonstrate how some promising epistemological-disciplinary models have been set aside to give way to “practices” that often are not supported by serious methodological reflections. We will formulate hypotheses on the causes of the marginal position of music in Italian schools today.

Giorgio Biancorosso (University of Hong Kong, PRC)

The “foreign vernacular”: The classical tradition in East Asia

The presence of Classical European music in higher education *curricula* in Tokyo or Beijing, Hong Kong or Singapore is a fact that barely registers to the eye (and ear) of a visiting teacher, especially a Western visitor. Daily engagement with university instruction over an extended period of time, however, soon reveals the complexity and significance of the adoption of European notation-based repertoires, and the practices associated with them. As an “outsider-insider”, in this paper I sketch a picture of the opportunities and challenges of teaching the repertoires of the so-called European “Common Practice” in contemporary East Asia. Drawing on a few case studies based on my experience in Hong Kong, Beijing, South Korea and Japan, I then consider the implications of the adoption of a recently imported musical language, which has become the norm in music theory education, as well as the pinnacle of artistic accomplishment in the fields of both composition and performance. Observations on the patterns of absorption of foreign cultural artefacts and sensibilities need not lead to sobering conclusions about cultural imperialism or thoughtless Westernisation.

Midori Sonoda (Tokyo University of the Arts, Japan)

The teaching of the history of music in the Japanese higher education system

One of the guiding institutes in the field of musicology in Japan is that hosted by the National University of Fine Arts and Music in Tokyo. The musicology course there, created in 1949, has been, and still is, the propellant engine of the teaching of the history of music in the Japanese university system. Reflections on its more than 60-year-old existence might help to sensitize European musicologists towards their pedagogical-didactical mission within the current situation of Western musical culture.

Carla Cuomo (Università degli Studi di Bologna, Italy), Maria Rosa De Luca (Università degli Studi di Catania, Italy)

Intellectual training: The teaching of musical performance and transposition of musical knowledge

The construction of European citizenship in the present era of complexity requires that the transmission of knowledge be oriented towards intellectual training, i.e., the “shaping” of a critical mind, capable of problematization and, thus, of discernment. One asks how one should teach in order to educate people to comprehend music. This paper advances a paradigmatic path through the analysis of musical comprehension using the didactic transposition of a piece by Debussy from *Children’s Corner*. The example will be based on an approach developed by musicological research and research in the methods of music education, and focused on continuities between listening, musical performance and music history.

Giovanni Guanti (Università degli Studi Roma Tre, Italy), **Luca Aversano** (Università degli Studi Roma Tre, Italy)

Composing diversity: The idea of “society” in the teaching of composition

Emphasis here is on the role of the teaching of composition in the construction of shared cultural identities. The discussion will take place on two different but converging levels: (1) the founding aesthetical-philosophical principles that are the basis of the identity-building function of the didactic enterprise; (2) the corresponding ways of introducing musical practice in teaching, also demonstrated using legitimate historical references.

SS 7b ▸ Intersections of musical identity in early modern Italy

Friday, 6 July ▸ 9.00 am - 1.00 pm ▸ Chorus room

Coordinator - Chair: Andrew Dell'Antonio (University of Texas at Austin, USA)

The session will compare performances of identity through music in early modern Italy – at various intersections of gender/sexuality, class, confession, nation/race, and from perspectives of musicians and patrons/sponsors/listeners alike.

Andrew Dell'Antonio

Virtù versus virtuosity

Intellectuals of the Catholic Reformation were faced with a problem in the spread of the term *virtuoso/virtuosa* to denote a musical performer. In early modern Italy, the term *virtù* embodied noble masculinity, and there was considerable ambivalence concerning the effects of listening on masculine self-discipline: assuming a position of passive receptivity, a nobleman became potentially effeminated, his *virtù* at risk. Writers thus attempted to characterize listening as active rather than passive, more determinant of meaning than music-making, and thus in keeping with the qualities of *virtù*. Thus, musical rapture could be entirely within the control of the listener and no longer the creation of the singer, safeguarding noble masculine agency. While the term *virtuoso/a* eventually became firmly associated with the performing body, early modern Catholic authors attempted to reclaim the transcendence of *virtù* for the noble listener's mind.

Laurie Stras (University of Southampton, UK)

Getting in touch with his feminine side: Don Lodovico Agostini and the gendered soul

The 16th-century Ferrarese priest and composer, Don Lodovico Agostini, is best known for his highly unusual secular music, yet his most successful publication was a collection of sermons on the Eucharist, in which he admonishes the Soul to prepare for union with Christ. Several of his spiritual and secular madrigals similarly address the soul. In each, the soul is conceived as a discrete entity, separate from the speaker, yet integral to his being. Nonetheless, the distance between speaker and soul is emphasized by a gender difference enforced by language, and further elaborated by poetic conceit. It could be argued that the femininity of the immortal soul is essential in allowing spiritual union with the Divine; yet all men had to embrace this femininity, perhaps ultimately introducing an unresolvable instability in early modern masculine identities.

Melanie Marshall (University College Cork, Ireland)

Florentine gypsy fictions

Zingari were an unwelcome minority controlled through draconian legislation, but fictional gypsies made regular appearances in comic theatre and strophic song. Gentlemen could assume the mask of the gypsy during carnival and entertain various fantasies of transgression — cross-dressed in terms of gender and status, young men could proposition ladies and attempt to cross the boundaries of their homes. For most of the 16th-century, gypsy women seem to have been played by men; Vittoria Piisimi's performance at the 1589 Florentine wedding celebrations is one of the first references to women putting on this mask. Piisimi seems to have started a trend, for Francesca Caccini composed a *Ballo delle zingare* (1615) for another wedding (gypsies' reputation for fortune-telling made them useful characters in dynastic celebrations.). This paper explores Florentine gypsy fictions with particular attention to an apparent distinction between a "masculine" Carnival tradition and a "feminine" theatrical court tradition.

Emily Wilbourne (The Graduate Center, CUNY - City University of New York, USA)

Lament and the lost lover: The commedia dell'arte "innamorata" on the early operatic stage

17th-century Italian opera inherited a cast of recognisable characters from the spoken theatre: old men, wily servants, lascivious nurses, and two pairs of noble lovers. This last category — the lovers, or *innamorati* — has frequently been read as the neutral, "serious" ground of operatic narrative and musical style, against which the comic characters are differentiated by dialect and folksy musical idioms. Yet the elevated literary language, courtly decorum and cultivated musical styles of the *innamorati* represent a specific and sharply delineated early modern identity: the lady and the courtier. In this paper, I read the cross-dressed *innamorata* of Lucinda-Armino (from *L'Egisto, o Chi soffre spera*, 1639) as both commedia archetype and social mirror. An ill-fated lover, Lucinda, eventually revealed as the long-lost sister of the man she had desired, provides an unrivalled opportunity to consider the musical language of cross-gendered lament as a model of forceful female behaviour — active and yet chaste.

Bonnie Gordon (University of Virginia, Charlottesville, USA)

Vocal virility

In his 1695 *Historia musica*, Angelini Bontempi equates the production of music with the production of semen. My paper argues that as mechanically altered voices, products of both art and nature, the voices of castrati supplemented the human body; vocal productivity replaced sexual productivity. To be sure, castrati at times described themselves as abject creatures

denied their full manhood. But consideration of the effects of their voices in performance seen in light of early modern understandings of vocal and sexual production suggests an alternative reading of an eminently puzzling phenomenon. The castrato's voice, altered first by surgery and then by training, breaks open and refigures the notion of sexual power as a force not necessarily associated with biological reproduction — an idea made explicit by The castrato; in effect, this force reorganizes masculinity, giving the singer access to a supra-human vocality, even as he sacrifices reproductive capacity.

SS 8a · Popes, cardinals and music (1450-1630)

Friday, 6 July · 3.00 pm - 6.30 pm · Theatre Studio

Coordinator - Chair: Franco Piperno (Università degli Studi di Roma La Sapienza, Italy)

During the Renaissance in Europe, the courts were the gathering places and crossroads where the forms of human expression and art, different in scope as well as geographical origin, intersected, allowing for the creation of new cultural identities. In European courts, artists (writers, musicians, painters, sculptors) of many different backgrounds coexisted and cooperated, bringing together their artistic expression, which was in turn modified. The courts thus became sites of both cultural demarcation and integration, if not assimilation: music was part of these processes. With this in mind, Rome is a privileged place for observation, research and analysis, since it was a polycentric circle where the papal court and those of numerous cardinals, very different from each other for their political, diplomatic and cultural horizons, were active simultaneously; at the same time, cardinals, given their places of origin, could facilitate the dialectic between the different cultural contexts.

The study session “Popes, cardinals and music (1450-1630)” focuses on the presence of music in the papal court and those of cardinals in Italy during the Renaissance by choosing its cross-cultural component as a point of perspective.

Defining the general theme of the Conference, the session aims to investigate not only how the different diplomatic arrangements, the client, the elements of national character in the papal court and those of cardinals affected musical repertoires and practices, but also to study the same political and cultural entities as aggregating and disembedding engines. If, in fact, a court of cardinals from, for example, northern Italy could favor the arrival in Rome of artists from that area, the dissolving or the transfer of the court itself, not uncommon in the period, could determine the location of the new diaspora of musicians. The *terminus ante quem* of 1630 was chosen to focus the research on a historical period prior to the dissemination of opera which, as well as determining new cultural dynamics, has been more frequently studied.

This international study session takes an interdisciplinary approach to the theme, including musicologists, historians and theatre historians.

Franco Piperno

Popes, cardinals and music: A matter of ethics?

The keynote address develops lines and perspectives described above, with particular emphasis on the relationships between recent historical studies on 16th-century cardinal

courts and musicological research; in particular the cardinal courts of the Farnese, Salviati, Della Rovere and Medici families.

Stefania Nanni (Università degli Studi di Roma La Sapienza, Italy)

Musica e dottrina al centro della cattolicità

The subject of the Study Session, “Popes, cardinals and music, 1450-1630”, needs to be investigated from several perspectives, above all, the musicological view of the Papal Curia, keeping in mind the ample literature on its ecclesiastical hierarchy and the composers and performers active there, who represented the major dioceses of Europe. Another perspective is centered on the Roman court and embraces models, methods and interpretations from recent European and Italian historiography. A third level of investigation, emphasized here, considers the role of music and hymnology with respect to doctrine, the liturgy and pastoral concerns, which reverberate in commissioned works, the art of musical composition, the splendor of liturgical ceremony and the emerging new aesthetic as well. From this point of view, the age under consideration is marked above all by the *devotio moderna* and the tumultuous explosion of religious reforms with their consequences for the discipline of music and its role in the construction of the religious sentiment of the believers. Here, I argue that the situation of the Roman Curia cannot be regarded independently from the Lutheran scene (its music at the time of liturgical reform and its particular announcement of the Gospel — a means of constructing a community of believers with a common language) and the liturgical and spiritual importance of the production of Calvinist psalms. The musical orientation of Popes and Cardinals, the times and the shape of normalization and of Roman reflection on music will be situated within the background of European Christianities, from the age of the Council of Trent to the now expanded geography of Catholicism.

Sara Mamone (Università degli Studi di Firenze, Italy)

Artistic and spectacular patronage of the Medici cardinals: Sources and strategies

The study of the performing arts and of patronage in Italy during the 16th century cannot fail to consider the role of the cardinals of the Medici dynasty, with whom experimentation with new production dynamics in the fields of theater and music is associated, among other things. Through a renewed reflection on the correspondence of the Medici, the paper aims to investigate the peculiarities of those cardinals’ activities, with special emphasis on the figures of Ferdinando de’ Medici (1549-1609, cardinal 1562-1589) and Carlo de’ Medici (1595-1666, cardinal from 1615). Ferdinando, as a cardinal in Rome’s Villa Medici, commissioned and acquired many works of art; when he later returned to Florence to succeed his

brother Francesco I, who had died prematurely, he merged these into the Medici collections. His son, Carlo, continued his work: he was great lover of the arts, further enriching the Villa Medici in Rome, and in Florence commissioning the Casino of St Marco from Bernardo Buontalenti. Those places, which still reflect the cultural identity of the Medici and not only in Florence, were sites of artistic exchange that are investigated here, with particular attention to the influence of these cardinals.

Noel O'Regan (University of Edinburgh, UK)

The Palazzo della Cancelleria and the Basilica di S. Lorenzo in Damaso as a hub of musical exchange in early modern Rome

The complex which houses the Palazzo della Cancelleria and the Basilica of St Lorenzo in Damaso was an exceptional institution, being both a princely court with a palatine chapel and an important parish church which also housed a number of confraternities. The Cardinal Vice-Chancellor, who occupied the palace, held one of the most senior and lucrative offices in the Curia; holders included Cardinals Alessandro Farnese, Alessandro Montalto and Ludovico Ludovisi, who used it as the site of a princely court. The Basilica maintained a standard-sized choir (two adults per part and two-three boys), which supported its liturgy and was also much in demand by other institutions to help celebrate major feasts. Its maestro di cappella and singers could also be used by the Cardinal Vice-Chancellor. This paper will explore some of the networks for musical exchange which resulted from the building's various functions.

Richard Sherr (Smith College, Northampton, Massachusetts, USA)

Nationalities in the papal chapel in the 16th Century

The papal choir in the 16th century was a place where people of different origins were placed in a situation — of singing together — which uniquely forced them to cooperate, or so one would think. Yet evidence exists of constant tensions among the national groups in the choir, defined in their Constitution as “French,” “Spanish,” and “Italian”, which must be thought of more as language groups than nationalities and perhaps not even that (the “French” nation seems to have included Germanic language speakers from Flanders; the “Italians” all came from different political entities; even the “Spanish” had not been members of a united nation for very long). The extant *Diarii Sistini* record some of the clashes, and it might even be possible to learn something about the situation before the *Diarii* begin. Add to this the well-known statement by Paris de Grassis describing the different sound of the voices of the singers from the different national groups, and one begins to wonder what the aural effect of this forced collaboration actually was and whether there was in fact any “integration” of different musical cultures.

Paola Besutti (Università degli Studi di Teramo, Italy)

The music and the Gonzaga cardinals: From Francesco (1444-1483) to Ferdinando (1587-1626)

From a historical perspective, three cardinals appear decisive in forming the musical identity of the Mantuan Gonzaga court: Francesco (1444-1483, cardinal from 1461), Ercole (1505-1563, cardinal from 1527) and Ferdinando (1587-1626, cardinal 1607-1612). The contact with Poliziano and the production of the *Fabula di Orfeo*, the recruitment of Jachet de Mantua (1483-1559, in Mantua from 1526), the new musical arrangements and roles at court after the dismissal (1612) of Claudio Monteverdi and the brief and ill-fated transfer from Rome to Mantua of Girolamo Frescobaldi (1614) are some salient episodes in the respective periods of influence of Francesco, Ercole and Ferdinando and their supporters. The significance of these events is indicated by the extent to which they broke with the historical flow in which they fitted, leading us to reflect on their promoters. In their respective historical and biographical contexts, the three Gonzaga cardinals received adequate training for their office, and they lived for varying prolonged periods of time in Rome in palaces that became places of artistic and musical activity. This paper investigates how the peculiarities of the status of cardinal may have contributed to the relationship between different elements of the music they promoted, to the mutual integration of those elements and to the aspirations for renewal resulting from the dislocation of cultural models known elsewhere.

SS 8b ▸ The multiple identities of Serbian musics in changing geopolitical contexts: Views from without and within

Friday, 6 July ▸ 3.00 pm - 6.30 pm ▸ Chorus room

Coordinator - Chair: Jim Samson (Royal Holloway, University of London, UK)

Since the founding of their modern state in the 19th century, Serbs have engaged in a number of socio-political projects which have had major repercussions on their self-image and on their image abroad. The resulting socio-political instabilities have left their imprint on Serbia's cultural identity too, and the aim of this study group session is to explore this with reference to music. In particular, we will examine some typical strategies for constructing Serbian cultural identity through music from different perspectives.

Attention will first be focused on the situation in Serbia before 1914, during a period when the young nation-state was taking decisive steps towards modernisation, and attempting to bridge the gap that separated it from its Central-European neighbours. The creation of a desirable image of collective identity — “disciplining the nation“ — was a process that needed strong support from outstanding individuals, such as the composer and conductor Stevan Mokranjac (1956-1914).

The foundation of the tri-national state of Yugoslavia (1918), presented a new challenge for composers who wished to construct a new cultural identity that would express the new political reality. This theme will be examined from the aspect of Yugoslavisms and shifting identities associated with the political, ideological and creative strategy of Petar Konjović, one of the major inter-war figures of Serbian and Yugoslav music.

Serbian cultural identity will also be examined through music historiography, in particular at how the separate nations within Yugoslavia (both in pre- and post-WW2 periods) constructed their national histories. The idea is to observe some of the strategies the nations used to secure their individual identities while at the same time they marched in step towards wider recognition within the European musical community.

The issue of Serbian cultural identity will be also approached through an examination of traditional (“folk”) music, specifically by looking at the appropriation of the *kaval* by Serbian, Macedonian and Kosovar nationalisms, mainly by way of institutions such as music schools and radio.

Those four analytical glances at the construction of Serbian cultural identity — presented by Serbian scholars (“insiders”) — will be complemented by views from without from scholars who have some experience in working with Serbian and Yugoslav topics. There will be a view from Greece, exploring similarities in the quest for national identities in music between the two countries through a focus on their musicological traditions, and on their approach to the

problematic of centres and peripheries. There will also be a view from Finland, investigating the strategies Serbian scholars have developed for handling “Eastern” elements in their music, notably with references to discourses of so-called “Balkanism”. The session will be introduced by a scholar from Britain, who will look at Serbian music history as part of a larger question: how might we de-nationalise music histories in the Balkans?

Jim Samson

How can we de-nationalise music histories in the Balkans?

Marcel Dutienne’s question “How can we denationalise national histories?” might be reformulated. “How can we denationalise music histories?” might be our question, and it is one with special relevance to studies of music in the Balkans. It is not a matter of denying the role and importance of nationalism in the music histories of this region, but rather of recovering aspects of those histories that have been suppressed or distorted by an all-pervasive national perspective. When we tell this story as a series of discrete national histories, as it has mainly been told from within the region itself, we demote commonalities that are everywhere apparent. At the very least, we might allow new distortions to counter the old. We might bypass the nations, in other words, and tell the story differently: as a tale of shared cultural substrata, of common imperial legacies, and of the lure of modern Europe.

Katy Romanou (University of Athens, Greece; European University of Cyprus)

A dialogue between a sceptic and an optimist on Serbian identities and contemporary musicology

Because of the historical ties linking Serbia and Greece, I am in a privileged position to have an enhanced understanding of the “insider” perspective, while at the same time standing at a greater distance from the topic than most Serbs.

As a Greek I can appreciate that the quest for identity is not merely following current musicological trends. Serbia and Greece, alone in present-day Europe, see a continuous shrinking of their sovereignty. And for this reason identity-formation may be connected to essential existential issues.

Centred on the Serbian quest for identities, this paper develops a dialogue between a sceptic and an optimist on the present situation in musicology. The sceptic, considering that the subject of the session reflects the mandatory adjustment of marginal societies’ musicological traditions to the universal (or centralised) ones, observes uniform, digitalised thinking and bureaucratic tools of evaluation in current musicology. The optimist sees rather the unprecedented ability to look deep and wide into causes and to express them with some hope of accuracy.

Biljana Milanović (Institute of Musicology, Belgrade, Serbia)

Disciplining the nation: Music in Serbia until 1914

The “national question” was the crucial problem of the Serbian state until 1914. It functioned as a dogma which subsumed or suppressed all other aspects of political, economical, social and cultural life. Very particular forces were required to transform the community into the body of the nation, but also to unite it into an imagined, unique and expanded nation-state. Here I discuss how musical culture acted as a sophisticated and delicate tool for disciplining the nation, examining how music was used to promote and ensure an image of collective identity, and how communities reacted to this. I look at a variety of works, practices and events, but especially at Stevan Mokranjac, whose music possessed all the preconditions necessary to form the central pillar in the construction of a national canon. Bearing in mind some recent findings in social history, I offer a new critical account of how both the individuation and modernisation of were influenced by the imperatives of the “national question”.

Katarina Tomašević (Institute of Musicology, Belgrade, Serbia)

Imagining the homeland: The shifting borders of Petar Konjović's (Yugo)slavisms

Paradoxically, it was not until the breakup of the Yugoslav state that new perspectives in musical scholarship on the history of Yugoslavism occurred. Here I re-examine the role of Serbian cultural, and specifically musical, elites in the quest for the cultural identity of the newly-established Kingdom of Serbs, Croats and Slovenes (from 1929, the Kingdom of Yugoslavia). Special attention is paid to the shifting identities associated with the political, ideological and creative strategy of Petar Konjović (1883-1971), one of the key figures of Serbian and Yugoslav music.

What were the roots of his (Yugo)slavisms? Did he share the views of the Croatian-Serbian Coalition in the Austro-Hungarian Monarchy, towards which his “Yugoslav paradigm” turned following his engagement with the Democratic Party after World War I? What were the challenges his (Yugo)slavisms were exposed to while he directed the Opera (1921-1926) of the Croatian National Theatre? These are among the most intriguing questions I discuss in this exposition.

Melita Milin (Institute of Musicology, Belgrade, Serbia)

Writing national histories of music in multinational (first and second) Yugoslavia

The lifetime of the two Yugoslav states (1918-1941, 1944-1992) was not long enough to enable the creation of a Yugoslav art music with common characteristic features. Since the three peoples that founded Yugoslavia (the Serbs, the Croats and the Slovenians) had had different musical pasts, it was not expected that after the unification their directions would quickly merge, but the official politics strongly promoted mutual approaches.

The ideological contexts for those developments influenced the writing of national histories of music, which were themselves ideologically freighted. First appeared separate histories (1922, 1958-1960), then three parallel histories in the same volume (1962), with the latter book largely ignoring the music of the other Yugoslav peoples. The next step could have been a single-authored history of music in Yugoslavia since 1918, but instead came a historiographical work that crossed the Yugoslav borders (Cvetko's history of South Slav music, 1975). All these volumes invite investigations into the mechanisms involved in constructing and deconstructing Yugoslav musical identities.

Srdan Atanasovski (Institute of Musicology, Belgrade, Serbia)

Contested Balkan territories and the soundfield of "kaval"

The process of the formation of nation-states and the imposition of the national boundaries that crisscross the Balkans is perpetually linked to concurrent appropriations of common cultural practices by distinct nationalistic ideologies. The *kaval*, a flute-like instrument which was played all over the central Balkans before the Second World War (primarily by the non-Christian mountain shepherds), provides a striking illustration of this. Here I trace institutional and discursive mechanisms in the appropriation of the *kaval* by Macedonian, Serbian and Kosovar nationalisms. I scrutinize the key importance of institutions such as Radio Skopje and the Belgrade Music School "Mokranjac". Illustrating the contest over territory associated with the *kaval*, I show how the sound of the instrument can be placed in the context of nationally constructed soundscapes and paired with stereotypical landscape images. Examining the place of the *kaval* in the practices of everyday life, I elucidate how nation-state apparatus is produced and spatially enforced through the intensity of discrete bodily experiences.

SS 9a ▸ **The trumpet and the culture of power** (sponsored by the Historic Brass Society)

Saturday, 7 July ▸ 9.00 am - 10.30 am ▸ Chorus room

Coordinator: Trevor Herbert (The Open University, UK)

Chair: Renato Meucci (Conservatorio di Musica di Novara, Italy)

Music-making contributes to the formation of cultural identities through a range of implicit and explicit meanings conveyed by numerous different practices. Public and private rituals, both sacred and secular, of which music is an integral part, often contribute decisively to cultural identities. One of the cultural constants is the place held by the trumpet (or instruments, such as animal horns, that function as trumpets) in defining and symbolising authority and power. There is formidable evidence for this that is found in many societies and historical periods.

This session explores similarities and differences in the identity of the trumpet and its music in four discrete cultural domains — trumpets at 16th-century European courts, African ivory trumpets (and their link to ancient civilisations), the innovative virtuoso trumpet art-music repertoire of the late 20th century, and the trumpeter in jazz. The session considers these questions: (1) Is there an implicit or explicit meaning attached to the trumpet, and if so, how is that meaning conveyed in different musics? (2) Is the idea of the trumpet as a symbol of authority and power in any given cultural domain connected to a shared concept about the instrument that can be traced to older periods or particular musical rituals? (3) Finally, does the trumpet continue to function as a power code in the various musics that confront modern audiences?

Trevor Herbert

The trumpeter as power negotiator in England in the 16th century

The trumpet corps was the most permanent and substantial group in the English musical establishment through the 15th and 16th centuries. Trumpeters were necessary at courts, because the instrument signified power and authority. For example, “proclamation”, the process by which new laws, edicts and announcements were made public, was usually made “by sound of trumpet” to confer legitimacy. This type of symbolism was also at play in the use of trumpeters as diplomats and emissaries. An international consensus prevailed that recognised their diplomatic status. But were these trumpeters really musicians or was their status conferred merely by symbol? What diplomatic functions were expected of them, what qualities were they expected to possess and does an understanding of such matters shed light on the career of players in the 16th century? The paper addresses each of these questions, using evidence from primary sources.

Joseph S. Kaminski (Wagner College; College of Staten Island, CUNY - City University of New York, USA)

Asante ivory trumpets in the pre-colonial military religious rites of Ghana

The Asante of Ghana have used their trumpets to defeat enemies in war and to speak to past warrior kings at ancestor veneration. They are of ivory, made from elephant tusks, side-blown and played in ensembles of seven, creating dissonant sound barrages to scare evil spirits from shrines. Surrogate speeches are played on these trumpets in speech rhythms, wherein the military histories of past Asante kings and their heroic deeds are recounted. Seven, the number of tusks in an ensemble, reflects the Book of the Apocalypse and the seven angels who blow seven trumpets. Vegetius stated that a similar type of sound barrage and surrogate speech was performed outside ancient Roman temples. The investigation of trumpets as a spiritual force at war and sacred voice in religion may begin with the present tradition of the Asante of Ghana.

John Wallace (Royal Conservatoire of Scotland, Glasgow, UK)

Innovative virtuosity as a messenger of power in the millennial trumpet

Trumpet technique went through a rapid evolution during the 20th century. The free expression of jazz mixed with the laboratory of experimental art music produced an idiom characterised by a complex vocabulary and a range of expressive devices that transcended the traditional simplicities of trumpet power coding. Somewhat paradoxically, the harmonic and melodic basis of the new idiomatic language was the central inhibiting feature of early trumpets: the harmonic series. In the late 20th century, the trumpet developed a capacity for “soft power” that was devoid of gender-specific meaning. Most of all, composers exploited the idea of dramatic contrast: expressing power through the capacity to surprise and stimulate awe by the juxtaposition of extremes and writing that demanded unprecedented virtuosity. This presentation draws on repertoire by a range of composers, including Elliott Carter, H.K. Gruber and James Macmillan.

Tom Perchard (Goldsmiths College, University of London, UK)

Jazz trumpet and the semiotics of vulnerability

From Louis Armstrong to Marvin Hannibal Peterson and beyond, jazz trumpeters have done much to construct ideas of power around their practice. This presentation seeks to explore power’s unheralded twin, vulnerability, by focusing on three iconic mid-20th century players: Lee Morgan, Miles Davis and Freddie Hubbard. The paper examines the various ways that musicians have used (and been used by) the trumpet in constructing a semiotics of vulnerability.

SS 9b · The Italian opera between 1790 and 1820 and its relationship to national and European identity

Saturday, 7 July · 11.00 am - 1.00 pm · Chorus room

Coordinator - Chair: Roland Pfeiffer (Deutsches Historisches Institut in Rom, Italy)

Italian opera during the 30 years around 1800 was described by Stendhal as an “interregnum” between the last works of Cimarosa and Paisiello and the first successes of Rossini on the stage. The topos of a kind of disorientated transition reflected a typical view of a part of critical commentators writing on opera music during the 19th century. At the same time, cultural production not only in France but also in Italy could not remain totally indifferent to requests by the changing political power, which liked to see its political ideas “represented” on stage as a justification of its sovereignty.

An overview of Italian operas referring directly or indirectly to the political situation leads to contradictory results, however. This is due to multiple changes of government in the time between the Revolution, Napoleonic era and Restoration, as well as to the different cultural situations in Milan, Venice, Rome and Naples. Italian opera, with exceptions, seems to demonstrate a kind of conservatism making changes appear only to be superficial or at least not definitive, while older conventions of musical form and execution hardly disappeared, manifesting themselves, for instance, in the still high number of male sopranos in the role of the principal operatic hero.

The representation of political power and the related cultural identification can obviously take place in a variety of ways: some examples of “revolutionary” elements can be identified partly in opera librettos and partly in certain rhythmical patterns, at the same time, the mythological contents and rather traditional musical forms in Restauration era operas can signify an intent to convey a certain message to the public. Connecting the cultural forms of identification and the political messages only to single operas would be too reductive; furthermore, theatre conventions in Naples during the French occupation, for example, could be recognized as a kind of cultural transfer, by which the sovereignty tried to “import” its models to Italian opera, a contamination process that contributed strongly to the reinforcement of the new category of *opera semiseria*.

This international and interdisciplinary study group reflects on the ways in which the identification with a “foreign” or “national” subject or a form of sovereignty and the related cultural conventions penetrate opera in Italy. From a historical point of view, other categories of music than opera should be at least marginally included in the discussion. The identity question

should also be reversed to analyse if Italian opera and the related manner of singing was even able to create or reinforce a kind of supranational identity, the result of a long tradition of the international diffusion of its works. In other words, it should be legitimate to ask whether Italian opera, many years before Donizetti, Verdi and Puccini, is already able or not to represent a new “pan-European” model of cultural identification independently from local political power.

Jens Späth (Deutsches Historisches Institut in Rom, Italy)

The musics of revolutions: Building a liberal constitutional identity in the Kingdom of the Two Sicilies

In the first series of revolutions in Europe after the Napoleonic era, the Spanish constitution of 1812, due to its place of origin also known as Constitution of Cádiz, was proclaimed in the kingdoms of Spain, the Two Sicilies, and Piedmont-Sardinia. This constitution tried to establish a modern liberal political system in southern Europe. One way to promote a constitutional culture and, hence, to create a new constitutional identity, was by writing, performing and celebrating songs. This included not only popular songs by which the illiterate majority of the Mediterranean societies could be addressed, but also elite music in the form of operas and cantatas. Concentrating on Naples and Madrid, for comparison, I investigate how songs were used as an instrument to mobilize both an élite consensus and popular masses and, thus, to help to build a favourable atmosphere for a new liberal constitutional identity.

Paolo Russo (Università degli Studi di Parma, Italy)

The impact of French music theatre conventions on Neapolitan opera music during the French domination

During the French domination in Naples in the first years of the 19th century, the rulers imposed on local impresarios some modifications to the “traditional” staging Italian opera at the theatre San Carlo. These alterations concerned the contents and the dramatic structure of the librettos, but also forms and musical structures of the operas, which, even if still sung in Italian, assumed some important characteristics from French tragic opera, opéra-comique and mélodrame. The paper seeks to identify the origin of some of these formal elements in structure and music, and to explore if the results can be considered a mélange of different stylistic and cultural identities. The aim is to distinguish the elements drawn from a French model from those that could already be considered typical features of Italian reform opera during the late 18th century.

Lorenzo Mattei (Università degli Studi di Bari, Italy)

The opera chorus as a voice of national identity between the Revolution and the Restoration

The compositions of texts involving revolutionary ideals are frequently quoted as examples of the transformation to which serious opera was subjected between the *Ancien régime* and the

Revolution. In reality, the Metastasian model proved to be unsuitable for glorifying those ideals, and therefore the music often also does not respond to the stimulus of innovation that a partly "Revolutionary" content of the libretto could add to the opera seria model. At the same time, the enlargement of such important musical units as the Introduction and Finale made the opera chorus gradually become an important vehicle for the diffusion of national feelings. An acclamation or a hymn could permit political interpretations, while the chorus could be outside the action as a voice-off. The choral mass could represent a nation's identity when it was elevated from its largely passive and decorative role into a dynamic embodiment of "the people". The origin of this change is datable to the final decade of the 18th century, particularly in the repertory of the Teatro La Fenice in Venice (1792-1804). The function of the opera chorus, which is traditionally ascribed to Romanticism, can therefore already be related to the late 18th century. The paper focuses on compositional strategies, observing how skilfully composers unite musical and dramatic elements with the aim to make the *chorus* an integral *character*.

Susan Rutherford (University of Manchester, UK)

Italian vocal techniques and cultural exchange

To the end of the 18th and the beginning of the 19th century, Italian opera received the impetus of the new dimension of circulation, which was determined by the increasing movement of the opera's singers, first and foremost, between Italy and other countries in Europe. This paper explores how ideas of Italian vocal technique of this period served to construct certain aspects of Italian cultural identity, and how these were disseminated in other European countries (particularly Britain and France) through opera performance and vocal pedagogy. The subsequent adoption of these techniques by non-Italian singers suggests an important process of cultural exchange, leading to the development of pan-European concepts of identity.

FREE PAPERS

FP 1a ▸ Medieval and Renaissance polyphony

Monday, 2 July ▸ 9.00 am - 12.30 pm ▸ MUSA - Museum of Musical Instruments

Chair: Honey Meconi (Eastman School of Music, University of Rochester, New York, USA)

Makiko Hirai (Tokyo University of Arts, Japan)

Notated music in the Codex Calixtinus: Polyphonic notator and a green line

The Codex Calixtinus, a 12th-century manuscript that consists of documents related to the Cathedral of Santiago de Compostela, has two sections devoted to notated music. In her 2001 paper, Sarah Fuller identified two different hands in the musical sections of the Codex Calixtinus. The monophonic chants in Liber I was copied in the first, while the polyphonic pieces in the Supplement were inscribed in the other. The hands belonged to different scribes, and Fuller designated them M and P, respectively.

P uses green lines to divide two staves belonging to the two voices of polyphony, whereas in the monophonic section, the gaps between words or syllables of lyrics made by a melisma are often filled in with red lines, probably by the main text scribe. Browsing through the facsimile, I noticed a familiar mark in a seemingly wrong place: a green line in the monophonic section filling the gap between syllables. This line has a strong resemblance to the ones in the polyphonic section. If it were drawn by P, what could that imply? Considering the fact that the music written with the green line in question, i.e., the monophonic version of “Alleluia, vocavit Iesus,” was used as a cantus firmus of the polyphonic version copied by P, this leads to an interesting hypothesis: P might have wanted to check the notation of the original monophonic version during his work of copying the polyphonic one and the copy of the monophony might have been within his reach at the time.

Michael Friebe (Institut für Historische Musikforschung, Vienna, Austria)

Pierre de Corbeil, an archbishop called Perotin

Pierre de Corbeil’s musical activity can be traced back to the year 1198, when he was involved in a discussion concerning the celebration of the Feast of Fools at Paris cathedral. He was magister of theology and canon law there, one of his former students had just become Pope Innocent III, and he himself became archbishop of Sens in 1200. Many years after his death he was still remembered for having composed — or rather collected — the contents of a precious book, comprising an office for the Feast of Fools at Sens.

Another source with music for that purpose (manuscript LoA from Beauvais) hands down a rather limited repertory of Parisian polyphony, sorted out by criteria also used by Anonymous

4, who ascribed some of these compositions to a certain “Perotinus magnus”. Careful analysis of the sources, of repertory-groups, readings and their manifold relationships call for two persons being in fact one and the same: an archbishop Perotin de Corbeil, still known in Paris under his nickname but yet credited to be a great man.

The result of this investigation, however, is not what editors and biographers might look for. We do not find a “composer” and his “works” in the modern sense, rather some kind of “name-dropping” with high potential to create a feeling of what “*musica mensurabilis*” was and where it came from. Pierre de Corbeil must have played an important part in its distribution. However, whether he himself pointed the way ahead as a composer remains an open question.

Jason Stoessel (University of New England, Armidale, Australia)

Representations of animals and alterity in late medieval song

Recent discussions of music have argued that medieval discourse often employs representations of animals within an ontological framework that situates rational and articulate humanity in opposition with the irrational and inarticulate world. In this sense, authorities, authors and notable pedagogues like the 11th-century monk Guido of Arezzo often charged ill-disciplined singers with animalistic attributes largely in an effort to regulate the delivery of the Divine Liturgy. This paper proposes that at the heart of this discourse lies a process of “othering” musicians and musical acts both within various European contexts but also in relation to external cultures. Moving beyond discussions that have hitherto focused on representations of birds, dogs and she-mules in late medieval music, I examine how representations of domesticated ruminant species such as sheep, goats and oxen occupy a particular niche within the medieval discourse of alterity. In particular, I highlight the relationship of Giovanni da Firenze’s *Agnel son bianco* with early humanist social programs as articulated by Mattero Palmieri, and conclude by discussing a little known chapter from Vincent of Beauvais’s *Speculum majus* that sheds light on 13th-century European attitudes to foreign peoples and cultures.

Carlo Bosi (Universität Salzburg, Austria)

Borrowing and citation of monophonic secular tunes in late 15th- early 16th-century song

The paper centers on an on-going FWF (*Fonds für Wissenschaft und Forschung*, Austria) project aiming at creating a database of monophonic, secular tunes used between the end of the 15th and the early 16th century, as the basis of secular polyphonic elaborations and arrangements. All relevant sources of the late 15th and the early decades of the 16th century have been and are taken into consideration. *Termini post* and *ante quem* are, respectively, the early to mid 1460’s,

when, in manuscripts such as the Dijon and the Escorial *chansonniers* pre-existent tunes start to surface, mainly in the so-called genre of the “combinative chanson” (Maniates); and 1527 ca., when the publication by Attaignant of the *Chansons nouvelles* marks the documented beginning of the Parisian *chanson*. These chronological limits serve three main purposes: (1) Obtaining concrete results within a limited amount of time (essentially three years); (2) Focusing on a transitional, experimental period, which lays the bases of a “new” genre (the Parisian *chanson*) by grafting the language (poetic and musical) of the waning Burgundian song with that of probably independent, courtly or non-courtly (popular?) ditties; (3) Systematically expanding and re-assessing the work done in this field by, amongst others, Howard M. Brown, Maria R. Maniates, Maureen E. Epp, etc. additionally questioning the assumption of “popularity” or the chronological priority of monophony over polyphony.

After briefly outlining the “philosophy” of the research project, the paper will illustrate the principles governing the database, such as search criteria, maps of concordances/variants, related compositions and musical examples.

Vincenzo Borghetti (Università degli Studi di Verona, Italy)

“*Fors seulement l’attente que je meure*”: Ockeghem’s *rondeau* and the gendered rhetoric of grief
Fors seulement is among Johannes Ockeghem’s most extensively discussed *chansons*. A much-debated characteristic feature of this *rondeau* is that its two upper voices span almost the same high register, against a lower *contratenor*. This feature may have been responsible for the disagreement among sources over which of the two upper voices is the *tenor*: surprisingly, earlier and more authoritative manuscripts assign this role to the uppermost voice, while later ones “normalize” the matter by giving it to the slightly lower one.

Apart from few passing remarks, musicologists have not taken into consideration that the text of *Fors seulement*, the lament of a woman, is modelled upon Alain Chartier’s *Complainte* on the death of his lady, as Paula Higgins has demonstrated. In this paper, I consider anew the issue of *Fors seulement*’s unique contrapuntal structure and its troubled reception from the point of view of the peculiarly gendered nature of its poetic voice.

I begin by discussing the *chanson*’s text, focusing on the transformation of the rhetoric of grief from male *complainte* to female *rondeau*, and placing *Fors seulement* in the context of other late-medieval texts that thematize gender transformations. I then examine the compositional devices which the composer deploys, especially the reversal of the standard, i.e., “masculine”, voice designation and function in contemporary *chansons*. In conclusion, I suggest that, as the text of *Fors seulement* stages the “feminization” of an originally masculine voice, its music can be heard as an attempt on the part of Ockeghem’s to “feminize” its setting.

Vassiliki Koutsobina (Hellenic-American University in Athens, Greece)

A king, a pope, and a war: Economic crisis and “Faulte d’argent” settings in the opening decades of the 16th century

The French-Italian wars reached their peak with the confrontation between Louis XI and Pope Julius II during 1510-1512. This conflict created a strain in the financial situation of France and its Italian ally cities, especially Florence. It is during this period of economic crisis that polyphonic settings of a presumably monophonic *Faulte d’argent* tune first emerge in the musical sources (Augsburg 142a, Cambridge 176o, Florence 2442), a point hitherto unnoticed in musicological literature. Other songs on the subject of money, or rather lack thereof, had already appeared in turn-of-the-century northern and Italian chansonniers. Contemporary poetical and literary works also abounded with references to the scarcity of money and its unpleasant consequences. Many of the *Rhétoriciens*, poets in the service of the French king, who produced propagandistic works to support his cause against the pope, also penned satirical works that gave rise to the people’s voice, expressing their concern with the economic hardships accompanying the expeditions into Italy. The sharpest criticism emerges in Pierre Gringore’s sottie *Le jeu du Prince des Sotz* (Paris, 1511), featuring the song *Faulte d’argent, c’est douleur non pareille* (“Lack of money is sorrow unequalled”) as its central piece. The paper argues that the chansons around the subject of lack of money provided an important forum for voicing financial concerns. They became a tool for the expression of the economic identity of the *Tiers état*, and, in the guise of the elaborate polyphonic setting, found their way into the aristocratic chansonniers, thus transgressing both their social and political boundaries.

FP 1b · Cultural theory, aesthetics, sociology 1

Monday, 2 July · 9.00 am - 12.30 pm · Auditorium Arte

Chair: Hermann Danuser (Humboldt-Universität zu Berlin, Germany)

John Latartara (University of Mississippi, Ole Miss, USA)

Classical recordings, music analysis, and the manufacturing of performance

The analysis of classical music recordings is a relatively new field for musicologists. Since the 1990s only a handful of studies have critically engaged classical recordings, typically from a historical perspective. Within this literature, recordings are often approached as a type of live event - a sonic snapshot of a live performance. This conflation of live with recorded performance is also actively promoted by the classical recording industry and has generated a culture of deception among both performers and engineers, evidenced by their complicit silence on performance editing and manipulation.

I argue that equating recordings with live performance is problematic often resulting in analytical conclusions that are misleading and factually inaccurate. There are three distinct ways recordings differ from live performance. The first is through the biases of the recording equipment, the second is through pre-recording manipulation, and the third is through post-recording manipulation. These changes can alter the form, dynamic structure, timbre, and reality of a performance generating a Baudrillardian “hyperreal” recorded model as opposed to a live model of the musical work.

The first part of this paper discusses the recording industry and analytical literature in relationship to live and recorded performances. The second part examines inaccuracies that have appeared in the musicological literature and offers alternative approaches, which embrace the technological and cultural aspects of the recording medium. Specific analyses and recordings are contextualized within this technological and cultural framework, providing more accurate and, in turn, more meaningful musical conclusions.

Felix Wörner (University of North Carolina at Chapel Hill, USA)

Transnational aspects of Otakar Hostinsky's concept of “Stimmung”

In his treatise *On the Musically Beautiful* (1854), Eduard Hanslick stressed the sole significance of “sonically moving forms” for aesthetic judgment. Positioned against feelings and emotions in music, Hanslick’s approach to high art music (a) emphasizes structure, syntax and form, and (b) privileges a certain concept of music as most clearly expressed in the pure instrumental music of the Austro-German tradition. However, Hanslick’s negative assessment of any emotional aspects of music for aesthetic judgment were soon challenged; in response to Hanslick, the Czech aestheti-

cian Otakar Hostinsky (1847-1910) published his monograph *Das Musikalisch-Schöne und das Gesamtkunstwerk vom Standpunkte der formalen Ästhetik* (1877).

In my paper, I investigate Hostinsky's proposition. Based on a wider concept of music, including program music and musical drama, Hostinsky argues that mood (*Stimmung*) plays an essential role for (a) the concept of the fusion of arts as in musical drama, and (b) for aesthetic judgement. As I will argue, Hostinsky's modifications of Hanslick's argument are motivated by a more inclusive concept of music; in this regard, Hostinsky considers the category *Stimmung* as crucial for forming an aesthetic judgement. Equally important, *Stimmung* serves to overwhelm boundaries set up by nationally shaped perspectives on musical cultures. While Hanslick's concepts rest on assumptions formed by the Austro-German legacy, Hostinsky argues that *Stimmung* breaks down boundaries set by national traditions. A case in point is the music of the Bohemian composer Smetana which — in Hostinsky's view — through *Stimmung* can overcome the national tradition and can turn into a transnational cultural phenomenon.

Huw Hallam (King's College, London, UK)

Music, identity, agonism: Reconsidering music's sociality through Chantal Mouffe's challenge to post-political democratic theory

Approaching music in relation to identity has become a commonplace musicological practice. It allows scholars to highlight the imbrication of music within social life and lends a theoretical structure to the passions and affects that music harbours. Psychoanalytic theory posits that such libidinal investments in identity formation always also engage in processes of Othering: the assertion of "us" is spliced with a negative projection of "them". Anthropology generally supports this thesis and it has become a mainstay of ethnomusicological theory (e.g., Stokes 1994; Born & Hesmondhalgh 2000), providing insight into the complex ways in which musical activity is controlled in widely diverging social groups.

If music is engaged so fundamentally in such divisive processes, then it carries political implications far from the ideal of cross-cultural dialogue. Understanding these implications requires re-examining the valence given to affective identity structures in political theory. This paper proposes refracting the problem of music's relation to identity through political theorist Chantal Mouffe's advocacy of an "agonistic" conception of democratic politics. Mouffe (1993; 2005) pitches her theory between what she sees as the passionless, "post-political", consensus-driven approach to politics that dominates Western-style democracies, as advocated by Frankfurt School philosopher Jürgen Habermas, and the "antagonistic", identity-based political theory of the influential Nazi jurist Carl Schmitt.

Attuned to the Schmittian psychological dynamic, indeed insisting that its repression in contemporary democracies now serves to spark (neo-) fascistic resurgences, Mouffe's "agonist" politics champions an adversarial relationship that would engage the affectivities of identity in a sublimated form without provoking enmity. Can contemporary musical practices be rethought similarly?

Federica Rovelli (Università degli Studi di Cagliari, Italy)

Identity in movement: Images of childhood in musical literature

The identity of a child cannot be associated with something stable, immune to time's caducity, since a child is by definition passing through a phase of continuous and not necessarily gradual transformations. Perhaps this is why Western culture has elaborated contradictory images of childhood in which the child appears both as a mysterious, irrational creature, amoral and wild and hence ripe for education, and as the incarnation of natural spontaneity, a pure spirit and as such a model to be emulated if not adored. Many of these images have their roots in the mystic and religious imagination; others appear closely linked to themes in the philosophy of history; while still others constitute the fundamental premises for the development of psychoanalysis. Music too, along with philosophy, literature and the visual arts, played its part in constructing this identity in movement, particularly from the 19th century onwards. For Schumann it had particular significance, but many others followed his lead — Bizet, Debussy, Ravel, Cajkovskij, Humperdinck, Busoni and Casella — and explored related aspects, providing their own viewpoints and insights. In this paper I set out to identify the main aspects starting from an analysis of the musical literature relating to childhood, and show how the phenomenon relates to the more general cultural debate.

Federico Celestini (Universität für Musik und darstellende Kunst Graz, Austria)

Aesthetics of hybridity in early 20th-century music

Nietzsche described the *Birth of Tragedy* as the result of a cultural transfer from the "barbarian" Asian cults into the Apollonian culture of the Greeks. In this way, Nietzsche's celebrated first book presents a cultural theory based on the idea that hybridization is the fundamental principle governing cultural innovation and artistic creativity. In the proposed paper, I intend to build on this idea by examining the hypothesis that the principles of hybridity play an important role in the music history of the early 20th century. The fact that Nietzsche's thinking was strongly influenced by arts and aesthetics, and by music in particular, seems to support this assumption. However, it is important to stress that the task of this research is not to

explore Nietzsche-Reception in the music history of the 20th century, but to follow traces of aesthetic hybridity in this period. This means considering a musical work to be a “contact zone” in which “trans-cultural” processes take place. Aesthetic experience and, more specifically in the context of my research, musical composition (and to some degree, musical listening), can be analyzed as the experience of a shift in the relationship between Self and Otherness. The dimension of performativity emphasizes that neither of them pre-exists the aesthetic experience. Rather, they emerge in the course of it. This approach opens new perspectives for the study of recent and contemporary music.

Richard P. Nangle (Boston University College of Fine Arts, Massachusetts, USA)

“Auf den Straßen zu singen”: The reception of Hanns Eisler in the wake of the student movement

The German-Austrian composer Hanns Eisler (1898-1962) devoted much of his lifework to coupling music with politics and consequently has often been portrayed as a political musician whose works are in varying ways political in intent and function. His posthumous reception in the West was undoubtedly affected by his association with East Germany, as its best-known musical figure and composer of its national anthem. Moreover, formalist criticism of his work and of socially- and politically-engaged music in general was, and continues to be, a considerable factor in its reception. For example, in his *Thesen über engagierte Musik* (Theses on Engaged Music) from 1972, the eminent musicologist Carl Dahlhaus posits an inverse relationship between musical quality, on the one hand, and political effectiveness on the other. The concept of absolute music and its aesthetic preeminence underlie this perspective. This paper addresses the critical reception of Eisler in West Germany, especially in the wake of the student movement, and places it in the context of the post-war period and the Cold War. The revival of the idea and ideal of absolute music may be understood as a reaction against the misuse and functionalization of music that occurred in Nazi Germany as well as a counterpoise to Marxist aesthetics espoused in East Germany and elsewhere in the Eastern Bloc. Although the Cold War has long since passed, along with many of its polemics and controversies, the role of music in societal transformation and the tension between notions of the function and autonomy of art are recurring questions.

FP 1c History of music theories

Monday, 2 July · 9.00 am - 1.00 pm · Studio 1

Chair: Giorgio Sanguinetti (Università degli Studi di Roma Tor Vergata, Italy)

Julie E. Cumming (Schulich School of Music, McGill University, Montréal, Québec, Canada),

Peter Schubert (Schulich School of Music, McGill University, Montréal, Québec, Canada)

From Babel to lexicon: A common terminology for Renaissance polyphony

Music theorists and musicologists who work on music composed after about 1700 share widely accepted terminology for describing and analysing western art music. While they certainly have divergent approaches and concerns, there is enough common language that scholars from around the world can understand each other. The situation for music before 1700 is very different. There is little common vocabulary, and few shared assumptions about how music was composed. Every time scholars write about music they have to identify and explain their terms and assumptions in detail, or else they end up describing music with vague or subjective language that is impossible for another scholar to verify or apply.

Our goal is to provide precise labels for the organization of Renaissance vocal polyphony, from 1400 to 1600. Building on our own earlier studies and those of Rifkin and Milsom we will present a list of terms and concepts based on the writings of Renaissance theorists as well as on our experience of analysing and performing Renaissance music. Our list will take into account recent work on compositional process (Bent, Blackburn, and Owens), memory and improvisation (Busse Berger and Wegman), and Renaissance music pedagogy (Schubert and Weiss). We will not discuss mode or *musica ficta* (issues that have dominated the field for the past fifty years). It is only when scholars speak the same language that we can learn from each other, and recognize our similarities and differences.

Thomas Christensen (University of Chicago, Illinois, USA)

“Tonalité” as difference

During the 19th century, the concept of *tonalité* became of obsessive interest to French musicians. As promulgated by the Belgian music historian and theorist, François-Joseph Fétis in the 1830s, tonalité was conceived as a definable topos of music that could distinguish specific styles, historical periods and cultures from one another. Again and again, we see Fétis and his colleagues using conceptions of tonality to distinguish and define historical stages of Western music. Most famously, Fétis drew a strong line between an early form of diatonic “plain-chant” tonality from the more affective language of modern harmonic tonality (which was distinguished by Fétis above all by the appellative defining character of the

dominant seventh chord). We can see how the strong distinction drawn by musicologists between early and later forms of tonality affected — indeed even helped to motivate — their communal project to rehabilitate plainchant by cleansing it of all tonal contaminants that had accumulated over time. At the same time, the concept of tonality was elastic enough to help explain (and help critique) the encroaching chromatic music that was beginning to filter across the Rhine from composers in Germany, above all Wagner.

Yet tonality was something that did more work than simply distinguish styles of Western art music. It was invoked by French critics to also understand vernacular music, particularly the folk music and chansons of the provinces that were then being recorded and analyzed by scholars such as Julian Tiersot and Jean-Baptiste Weckerlin. At the same time, Belgian scholars such as Fétis, Adrian de la Fage, and François-August Gevaert were attempting to analyze the modal practice of various Arabic, South-Asian and East-Asian musical traditions by identifying their particular “tonalities” (imagined via the differing scale systems each employed).

The concern to identify and demarcate musical cultures with their own specific tonalities bespeaks of an obvious anxiety among French music scholars in the 19th century. The topography was not one that could be clearly delineated, though. For instance, not all observers accepted Fétis’s claim that modern tonality emerged only at the beginning of the 17th century at the hands of Monteverdi. As with almost any intellectual debate in France during this time, such questions inevitably became tinged with political overtones. For many Republican sympathizers, there was a major stake in finding traces of nascent (“modern”) tonality in early music — particularly to demonstrate vernacular folk influences. Still, the issue was not clear cut. For Joseph d’Ortigue, just the opposite conclusion could be drawn when one analyzed the most primitive folk tunes and peasant intonations he had observed among the peasants of Brittany or Langduc, wherein a strong modal character could be detected. As we today consider the complex ways in which cultural identities are negotiated through musical means, it is revealing to step back and observe how strikingly the French experience in the 19th century foreshadows many of our own debates on this question, and raises many of the same paradoxes that we face in attempting to correlate music and culture.

Bella Brover-Lubovsky (Hebrew University; Jerusalem Academy of Music and Dance, Israel)

“The harpsichord of colours, and the music of the eyes”: Francesco Algarotti and synaesthetic theories in Italy

The bicentennial anniversary of Francesco Algarotti (1712-1764) compels a systematic examination of his contribution to 18th-century culture. His writings on various subjects played a

notable part in the European cultural development, reflecting the wide-ranging intellectual interests in the age of the Enlightenment.

Algarotti's works are primarily considered as a conceptual preparation for the upheaval in aesthetic values and artistic criteria occurring between the Baroque / Rococo and the Neoclassical periods. At the same time, due to his affiliation with the Istituto di Scienza in Bologna, and especially his influential exegesis of Newtonian optics (*Il newtonianismo per le Dame*, 1737), the discussion of new sciences that permeated his writing is equally prominent. Algarotti's goal was to popularize and "domesticate" scientific theories within the cultural consciousness of his time. By using shared rhetoric, terminology, and modes of discussion, he applied new scientific methods and discoveries both to various natural phenomena and to artistic endeavours. In this way Algarotti believed himself to "have brought into Italy a new Mode of cultivating the Mind."

In *Il Newtonianismo*, Algarotti highlights Newton's observations on the affinity between seven-fold light and a division of an octave into seven diatonic tones, in order to extensively elaborate on the consanguinity between the "system of Light and Sound, these two new brothers in Natural Philosophy." In this context, his vision of opera as "one regular and harmonious *whole*, whose beauty should result from all the parts being properly adjusted together" (*Saggio sopra l'opera in musica*, 1755) attains additional significance.

In this paper, I aim to further explore Algarotti's holistic ideas and his theories of the systematic commonality between various arts, and between the arts and science. I address Algarotti's fascination with then-popular synaesthetic theories of light and pitch kinship, based upon the compound nature and propagation of both. I propose to approach his views as a coalescence of theoretical observation — practical knowledge — emotional experience, showing how they echo the all-embracing impact of the new epistemological paradigms on the interdisciplinary models of contemporaneous culture.

Keith Chapin (Cardiff University, UK)

Counterpoint and nature: Strategies of legitimation in the 18th century

Professional musicians in the Western art tradition have long formed their disciplinary identity in part through their cultivation of counterpoint. Often, however, they had to combat the suspicion that counterpoint's high artifice was contrary to "nature". In the 18th century, faced both with challenges to their professional culture and with general changes in worldview, musicians developed new strategies of legitimation. They shifted their appeals from an "objective" nature towards the "subjective" nature of man.

At first, counterpoint was seen as a sophisticated elaboration of the potential dormant in "natural" musical materials: intervals and a tone system. In such terms, for example, Birnbaum

defended Bach's polyphonic style. As the century progressed, champions of melody rejected this argument. Melody seemed more "natural" in its simplicity and popularity. "Nature" resided in a person's common sense and taste.

Champions of counterpoint gradually internalised the shift towards subjectivity. The fugue, wrote Forkel, expressed the sentiments of a community, the *Volk*. Moreover, insofar as it resulted from the natural progress of human society, fugue was the "fruit of nature". By the early 19th century, writers such as Schumann increasingly portrayed the successful fugue in organicist terms. A "natural" gift (genius) could permit composers to transform artifice into art. When grounded in inspiration, sophisticated fugues attained the status of nature.

Through such arguments, musicians justified a discipline essential to their professional identity. They also ensured the continuity of their professional culture into the future, albeit a professional community markedly changed by the new subjective strategies of legitimation.

Giuseppe Fiorentino (Universidad de Cantabria, Santander, Spain)

The origin of the "folia framework" in a compositional process

Even though the Folia as a musical theme was especially typical of the Baroque, during the Renaissance many vocal and instrumental pieces were composed using the so-called "folia framework" (i-V-i-VII-III-III-i-V-i). During the last century, scholars have suggested several theories about when and where the folia framework originated, and both Italy and Spain have been alternately proposed as the country from whence this sequence of chords spread.

In this paper, I will suggest a different theory about the origin of the folia framework: it was neither a specific theme nor a fixed sequence of chords that was disseminated throughout Europe starting from the end of the 15th century, but a compositional-improvisational process, largely used to produce vocal and instrumental music, which could generate this sequence of chords. Explained for the first time at the end of the 15th century by the anonymous *Guilielmus Monachus*, this method was also described with significant variants during the 16th century by other theorists such as Pietro Aaron and Tomás de Santa María. When applied to a melody in minor mode that moves stepwise, this compositional process generates sequences of chords that are typical of the folia framework.

Firstly, I will summarize the main theories about the origin of the folia framework; second, I will present some new evidences about the Renaissance repertoire based on this framework, concerning its structural features and transmission; finally, it will be shown how different themes based on the folia framework can be generated by means of the mentioned compositional processes.

Massimiliano Guido (McGill University, Montréal, Québec, Canada)

Gluing music identities: Teaching historic counterpoint at the keyboard as a crossover experience

Music theorists are more or less openly accepting of and in discussion over the hidden discrepancy between the way compositional rules had been taught in the past and how we study and explain them nowadays in the classroom. The more we investigate the early Baroque, the more it is clear how counterpoint was not only presented as abstract precepts for writing music, but how it also provided tools for generating pieces extemporaneously, singing or playing at the keyboard. Improvisation was a “theoretical tool,” because it introduced the student to the craft of music. Reading the composition tutors of the past however, like Santa Maria or Diruta, and trying to apply their methods as described there does not lead to a satisfactory result. In the learning process, experience shows how the gap between very simple exercises and complex and refined pieces, presented there in a few pages distance, can only be solved by reinventing the experience of the player, using repertoire models, theoretical writings, and job audition requirements. All of these determined the musical identity of the early 17th-century student of advanced composition, very likely a keyboardist. Teaching Theory today must take into consideration the cultural identity of the present-day students and present them not only with a set of rules but also their cultural frame. Only by linking the two worlds one can expect the best results: this paper summarizes my personal experience in recreating this learning path.

Youn Kim (University of Hong Kong, PRC)

(De)Constructing the disciplinary identity of music theory: The case of theories of rhythm at the turn of the 20th century

Recent musicology has addressed diverse identities shaped and mediated through music, such as those associated with gender, ethnicity, religion, and nationality. This paper takes the same issue but at yet another level to embrace the kind of identity constructed in relation to a set of scholarly discourses, i.e., the disciplinary identity. The case to be investigated here is music-theoretical writings at the turn of the 20th century, particularly those concerning rhythm. Such writings collectively present the process, in which the disciplinary identity of musicology had been shaped during its formative period, responding to and interacting with other disciplines. Many of these disciplines were also newly formed then and similarly bound by the “scientific” rhetoric. Music theory was most cross-disciplinary and scientific among the sub-fields of musicology, yet the disciplinary identity of music theory was even more complicated in its endeavor to position itself on the map of musicology. “Speculative theory” closely associated with aesthetics and psychology on one hand and analyses of music on the other hand constitute two separate but related constructs of identity. Rhythm serves an illustrative exam-

ple here: various notions of temporality and how they were translated and projected in the practical analyses and interpretive editions are examined in light of the disciplinary identity of music theory. By looking into the convergence and divergence of these different identities and voices, we reflect on the identity of music theory not only as something constructed but also as an agent that conditions our perceptual experience.

FP 1d · Colonialism

Monday, 2 July · 9.00 am - 12.30 pm · Studio 2

Chair: Ralph P. Locke (Eastman School of Music, University of Rochester, New York, USA)

Eliana Cabrera Silvera (Università degli Studi di Bologna, Italy)

Identidad musical e identidad musicológica. Propuestas para el estudio de una cultura musical antillana a caballo entre los siglos XV y XVI

A sound object, the pellet bell, plays an important role in the first contacts between Europeans and native West Indian cultures: the different uses of the pellet bells (as seemingly selfless gifts, as currency or as a measure of tax imposed by force) reflect the changing power relationships between both groups. The pellet bells brought to the West Indies by Europeans were able to take over from similar instruments already present in the area, and in their European form would be rapidly absorbed (as archaeological research shows) by the culture of the Tainos.

Written documentation and archaeological findings allow us to reconstruct a dynamic image of West Indian musical culture at the time of European settlement, through the story of these instruments' reception. However, the issue has been given little attention in the most recent work of Musicology and Ethnomusicology. Its absence is not explicitly justified: either because in this context the metal pellet bells represent an element seen as impure by scholars of Native American musical culture, or because the unstable relationship that could be established between the two musical cultures is not the object of that Musicology; we believe, however, that their presence or absence in various studies may derive from different conceptions of musical identity. A critical analysis of recent literature will allow us to investigate the methodological possibilities permitting to solve this problem.

Bernard Camier (Lycée Baimbridge, Pointe à Pitre, France)

Colonial music and the race issue in the 18th-century French West Indies

Racial divisions in West-Indian colonial societies have had a strong impact on musicians, musical practices and musical genres. Those diverse influences are sufficiently documented to allow detailed depiction and help reveal the areas of confrontation. Up to a point, the colonists' music did reflect the black population's global influence on society. Those who had an intermediate civic status, the free people of African origin, used music as a means to voice social demands through the issues of tastes and distinction as conveyed in the public sphere. Finally, the slaves were involved in many different ways in the practices and musics relevant to the colonists' culture. Identity strategies that became evident in the late 18th

century emerged from all those interactions. They illustrate how versatile these relationships could be in a Creole society and also the decisive role economic and social conditions played within such contexts. In this respect, the local music production reflects the complexity of those individual and collective strategies as evidenced in the only surviving Creole-written work (*Jeannot et Thérèse, parodie nègre du devin du village* /Jeannot and Thérèse a Negro parody of the village soothsayer). Over the long term, it has resulted in music being visibly at the core of identity issues both as a product and as a producer of social bonding in the French West Indies.

Bennett Zon (Durham University, UK)

Blinded by the light: Science and Victorian representations of musical Asia

It is impossible to generalize about 19th-century British representations of Asia. 19th-century Asia was immense, including vast land masses of Asian Russia, Turkish Asia, Arabia, Irania, India, Indo-China, the Malay Archipelago, China, Korea, Tibet and Japan. Within Asia British imperial holdings were concentrated in certain regions of Southern and South-Eastern regions, and so inevitably more cultural knowledge — if not understanding — of those areas accrued with increased contact. David Cannadine points out that India, for example, attracted British understanding precisely because of similarities in its collective social, religious, political and scientific knowledge. Like their Asian counterparts, Britons considered their culture an “unequal society characterized by a seamless web of layered gradations”, and it was this impression they replicated in their estimation of foreign countries, such as India. Such affinity was extended to countries outside the empire for which analogous structures could be discerned, but those more seemingly primitive worlds — those well beyond the territorial boundaries of the empire — attracted for much of the 19th century British incomprehension in almost every artefact of its intellectual and material culture.

This paper explores Britain’s deep-seated tension between comprehension and incomprehension by focusing on 19th- and early 20th-century representations of Asian music and musical culture. In particular, it tests Cannadine’s hypothesis by examining and explaining the role scientific ideologies and paradigms had in establishing musical knowledge — and conversely, ignorance — of Asian musical cultures. Is science “essential to the complete efficiency of the arts?” as Victorian musicologist Daniel Reeves suggests. This paper aims to find out.

Isabella Abbonizio (Center for European and Mediterranean Studies, New York University, USA)

Italians in Africa: The role of music in the construction of identity in colonia context. Libya as case study

The colonial context presents an effective case study of the role of music in cultural identity

formation. In this talk I will analyze how Italians built their own identity in Libya during their colonial rule, particularly in the Fascist period (1922-1944).

During Italian colonialism, Libya was considered the showcase of national domination. The “Fourth Shore” of Italy, as it came to be known, Libya represented a way to solve domestic demographic and economic problems and foreign political issues. Italian colonizers needed to place tangible evidence of their domination over the colonial territory and also to recreate a familiar environment for their community of colonizing emigrants. Moreover, the cultural policy in the colony was influenced by the development of a widespread tourism system that relied on culturally distinctive attractions and entertainments.

As concrete evidence of Italian domination, the Fascist government built prestigious opera theatres in Tripoli and Bengasi, the major Libyan coastal cities. At that time, the theatre was a center of artistic production alien to Libya, and therefore, identifiable exclusively with the dominator’s culture. Italian-organized opera seasons were, therefore, a poignant symbol of cultural identity and attracted tourists and locals particularly in the spring, the period when attendance was typically highest.

In order to satisfy the western desire for the exotic, colonial theatres also featured performances by North African companies of Arab music and dance in separate halls that carefully preserved the alluring blend of exotic and erotic.

Michael McClellan (Chinese University of Hong Kong, PRC)

Unfamiliar sounds: Colonial Hanoi and the politics of music

The colonial experience affords both the colonizer and the colonized novel sensory experiences that require interpretation. In confronting new sounds, colonial inhabitants participate in a process of definition that typically employs hierarchical rankings that divide acoustic phenomena into categories such as “music” and “noise.” Yet at the same time, this encounter with the unfamiliar may also result in the absorption and appropriation of sonic novelties within established traditions or even witness the broadening of perceptions and the embrace of alternative aesthetic modes. Given the colonial context in which they occur, these outcomes inevitably involve negotiations of power and control, generating a politics of sound.

This situation typified colonial Hanoi in the first half of the 20th century when the city’s French and Vietnamese populations underwent a series of socio-cultural transformations triggered by the shifting policies of successive French governments, the growing political awareness of educated native elites, and the introduction of new media like radio to the territory. As part of a process of “modernization” in Southeast Asia, these developments altered the relationships of individuals to the larger community and affected their view of themselves within

colonial culture. As newspapers, memoirs, novels and government records make clear, the sounds of Hanoi were now being heard differently, and music in particular acquired fresh relevance as a mode of cross-cultural communication. In this way, music became a vehicle for the expression of multiple and competing identities, revealing in unexpected ways the tensions of empire and the complexities of the imperial project.

Stephen Q. Wye (University of Newcastle, Australia)

Filling the coffers of public institutions, uniting the European tribes in whiteness: Amateur blackface performers in regional 19th-century Australia

In the 19th century, the Hunter region of NSW, Australia, was a network of small multi-cultural communities, their inhabitants striving to set standards of refinement, intelligence, and respectability in a landscape that held few of their songs. Blackface minstrelsy was a “popular” entertainment with a widespread following. By the close of the 1860s, professional companies’ occasional visits were complemented by 15-20 local amateur troupes, the proceeds of whose entertainments were directed to a broad range of community causes and benevolent organisations. Racial, class, and to a lesser extent, gender, transvestism were a prominent features of the local practice, which included opera burlesques, local content (in the form of puns, conundrums, and stump orations), and “authentic delineations” of Negro life in the Southern (US) States. These “delineations” provided the negative against which the colonial European community could forge its own positive templates of race, class, and gender. But if the “Other” was also a cipher for contemporary indigenous “sable brethren,” amateur blackface may also be considered an early step along the inevitable and necessary process of indigenisation. Drawing primarily on contemporary newspaper advertisements and articles, this paper traces the emergence of a local colonial blackface tradition and speculates on its legacy to present-day approaches to multiculturalism.

FP 1e ▸ Performers and patrons

Monday, 2 July ▸ 9.00 am - 12.30 pm ▸ Studio 3

Chair: Giorgio Adamo (Università degli Studi di Roma Tor Vergata, Italy)

Michael Turabian (University of Ottawa, Ontario, Canada)

Resonating home: The diasporic musician and the performativity of “Armenianness”

As a forum for representing, performing, and reinterpreting cultural memory, this paper shows how the Armenian-Canadian ethnic *Gemeinschaft* uses music as a means of constructing and negotiating an Armenian identity in the diaspora. Adopting J. L. Austin’s term “performative”, I argue that whilst the musical event imparts deliberate musical utterances, the musician produces a performative action, the reaffirmation of Armenian identity. By engaging in field research in the Armenian-Canadian music community, this paper demonstrates how performers fulfill three social processes particularly germane to the development of a diaspora: (1) constructing an imagined community; (2) creating and negotiating cultural boundaries; and (3) preserving “authentic” culture. To fully comprehend the function of music in unifying the diaspora, this paper invokes Susan Stewart’s work on the “souvenir.” Employing Stewart’s model here, I argue that these musico-cultural events bring into focus the musical souvenirs of a highly romanticized homeland. Moreover, while these musicians dovetail old musical traditions into new cultural environments, they are also promoting feelings of nostalgia for an antiquated albeit attractive Armenian cultural memory.

To interpret these findings I make reference to the major tropes of the Armenian folk music tradition with particular focus on the Armenian composer Komitas Vartabed. By consulting the “musicological literature” and drawing upon my experiences as a musician and fieldworker, I conclude that without the labours of the performing musician, music would be unable to do the social work necessary in forming cultural, social, or even personal identities.

Lisa E. Nielson (Case Western Reserve University in Cleveland, Ohio, USA)

Musical identity & social performance in the early Abbasid courts (750-1000 CE)

During the 8th and 9th centuries of the early Abbasid era, the expansion of the Islamic Empire introduced foreign musicians, new musical styles, and new instruments to the court. These were integrated with existing musical traditions, leading to the development of a sophisticated canon of art music and diverse compositional styles. As standards for musicianship and performance were negotiated, a new class of celebrity musicians emerged whose exploits and artistic output inspired a diverse range of literary reaction.

Literary representations of court musicians in 9th and 10th century Arabic sources reflect varying degrees of social discomfort. Musicianship at the time was defined according to several criteria. In addition to technical skill, a musician was expected to meet (or transgress) a subtle array of social conventions. Creating a musical identity that was appropriately virtuosic in both technical and social performance was essential to earning and maintaining patronage. Narratives concerned with musicians and court life also contributed to constructions of musical identity until the image of the musician, real or imagined, became as canonical as the musical system or tradition they represented.

In this paper, I outline key themes in the development of musical identity in the Abbasid court as found in select 9th- and 10th-century Arabic texts. I then discuss the function and purpose of this type of narrative in the social contract between audience, patron and musician and how the literary performance of music and the image of the musician informed subsequent music discourse in the early Islamic era.

Elodie Oriol (Université de Provence, Aix-Marseille, France)

Practices, careers and performances of the musical professions in 18th-century Rome

The central focus of this presentation is the study of the careers of professional musicians in a European musical capital, the city of Rome, during the 18th century. It examines the musical practices in this specific urban context, noting in particular, not only the resources available to musicians who were there but also the groups and environment in which they moved.

It also takes into account the political, social and cultural identity of Rome insofar as it influences the manner in which the art of music was developed and taken forward. The effect of the developments and changes in the selected time period of the study can be seen by looking at their impact on professional musicians taken as an illustrative example.

The analysis of the practices and musical careers adopts a multi-disciplinary perspective (social history, sociological, musicological, history of art...) in order to arrive at a better understanding of the musical identity of this city.

The pluralistic identity of the professional environment of musicians practicing music in Rome supports case studies, individual or collective. In the study of the careers of some individuals in the representative group, it is possible to illuminate some of the choices, dynamics and of rhythms of that professional artistic milieu.

Another feature of this paper is the dual perspective taken in the examination of how the musician and music in Roman society is portrayed: how the musician is described by others and the musician's own self-assessment.

Lucio Tufano (Università degli Studi di Napoli Federico II, Italy)

Models of sociability, class identity and musical taste: Concert activity in the Accademia dei Cavalieri and the Conversazione degli Amici (Naples, 1777-1799)

The Accademia dei Cavalieri and the Conversazione degli Amici, organizations devoted to the entertainment of Neapolitan high society, flourished in the second half of the 18th century. They offered their members a variety of activities: vocal and instrumental concerts, balls, and games such as billiards and cards. The Accademia was patronized by the aristocracy, while the Conversazione was founded by members of the lower nobility, the middle class and foreign businessmen. The Cavalieri established the model for this kind of assembly, while the Amici sought to compete with it, claiming for the middle class a right to enjoy its leisure and a conspicuous place within the city's social life. Women were admitted to both circles as members, but their participation met some restrictions, as shown in the groups' bylaws. We can partially reconstruct the musical offerings of the two institutions by consulting such sources as contemporary newspapers, travel accounts, and payments to singers, instrumentalists, and copyists documented in the archives of Neapolitan banks. Each academy had its own orchestra led by a *maestro di cappella*. On specific occasions, they both commissioned large dramatic works from preeminent composers (e. g., Paisiello and Guglielmi); their regular concert activity depended on the cooperation of renowned singers (some of whom were engaged by contract), who performed arias and ensembles. The programs of the Cavalieri were dominated by *seria* style, while the Amici appear more inclined to the juxtaposition of genres by mixing *seria* and *buffa* performers in the same *soirée*. The two academies also encouraged the circulation of scores and the activities of musicians from abroad.

Sylvia Kahan (College of Staten Island, CUNY - City University of New York, USA)

Sewing machines, Strads, and the devil: The curious case of Victor Reubsæet, "Duc de Camposelice," 19th-century music patron

In many languages, the term "maecenas" has become synonymous with lavish and enlightened arts patronage. Throughout history, composers and performers have sought out patrons in order to gain subsidies for their art. But what motivates patrons to pursue this activity? Some music patrons have twinned the generous impulse of promoting musicians with self-promotion. As a case in point, I will consider the patronage activities of Victor Reubsæet, better known to posterity as the self-styled "Duc de Camposelice" (1843-1887).

Reubsæet, a Dutch-born violinist and tenor, performed light opera and recitals throughout Europe. After meeting and marrying Isabella Singer, wealthy widow of the sewing machine magnate, Reubsæet used her fortune to procure his ersatz ducal title and to buy a double quartet of Stradivarius instruments. Seeking notoriety in French musical circles, with the Stradivarius

instruments he established a salon, where he performed as tenor and violinist alongside Europe's great musicians.

Reubsaet's promotion of himself as an "illustrious Maecenas" used Flemish music as the vehicle. In 1883, he mounted a charity concert at the Salle du Trocadéro featuring the Paris premiere of Peter Benoît's gigantesque oratorio *Lucifer*, performed by renowned soloists and 500 musicians. Reubsaet's press campaign touted both the "new Flemish school of composition" and his own largesse. His selfish motivations notwithstanding, Reubsaet's patronage created opportunities for Flemish musicians and composers to attract new audiences in France, London, and other European cities. His tactics and shrewd use of the press would influence future generations of music patrons.

Roe-Min Kok (McGill University, Montréal, Québec, Canada)

Elective affinities: Chopin, Chinese pianists, Chinese aesthetics

Since 1955, when Fou Ts'ong made history as the first Chinese to win prizes at the prestigious International Fryderyk Chopin Piano Competition (Warsaw), East Asians have become increasingly prominent as interpreters of Chopin's music. In this paper, I ask why Chopin attracts Chinese pianists, and how they successfully construe his music in light of demanding cultural-stylistic standards set by internationally renowned jurors. Studies by Wang (2009), Yoshihara (2007), Yang (2007), Kok (2006), Melvin and Cai (2004), Hwang (2001), and Kraus (1989) have shed light on historical, social and political reasons behind East Asian engagement with western classical music, emphasizing the roles played by imperialism, modernization/westernization, familial structure, the rise of affluent urban middle classes, and immigration. Yet, while we may better understand why East Asians pursue western classical music, we know little about how they approach interpreting this occidental artform, beyond mastering requisite technical skills.

What qualities in Chopin's music appeal to Chinese pianists? And how do they conceptualize intercultural interpretive work? Information collected from two prizewinners of the International Chopin Competition, Colleen Lee (b. 1980) and Fou Ts'ong (b. 1934) and published interviews is presented and discussed. It emerges that Chopin's life story and his music share surprising relationships with Chinese history, philosophy and aesthetic traditions in the eyes of these pianists. I theorize these findings using Weber's notion of "elective affinities" (1905) wherein multivalent elements from disparate arenas intersect, sparking musical interpretations that convince across cultural divides.

FP 1f · Italian opera, 18th century

Monday, 2 July · 9.00 am - 1.00 pm · Room C11

Chair: Reinhard Strohm (University of Oxford, UK)

Bruno Forment (Université de Gand, Belgium)

“Alla nobiltà romana... La scena è in Roma”: The performance of Roman identity and memory in Jommelli’s “opere serie”

The papacy of Benedict XIV (1740-58) saw such a burgeoning interest in Roman antiquities that travelers came from afar to see a “city that they already knew, and in which the greatest pleasure lay not in the discovery of the new, but in recognition of the familiar” (Cooper 1999). This popularity was due in part to literature, partly to the pictorial skills of Piranesi, Panini, and those other artists who captured the Eternal City in glossy *vedute* and *capricci*. Yet, Rome’s lore and monuments were as fervently commemorated on the stages of the Teatri Argentina, Capranica, and delle Dame. Patronized by notorious antiquarians such as Alessandro Albani, their operatic productions helped natives and foreigners alike identify themselves with the hallmarks of *romanitas*.

The present paper seeks to shed light on the musical toolbox deployed for the performance of Roman identity and memory. After paying short notice to poetic and scenic developments, we will focus on Niccolò Jommelli’s *Ricimero* (Teatro Argentina, 1740) and *Attilio Regolo* (Teatro delle Dame, 1753), both of which were dedicated to the Roman nobility and consequently paid tribute to the “elevated Queen of Latium and of the world.” As shall be demonstrated, Jommelli’s “epic-rhetoric” use of obbligato recitative resulted in such energetic descriptions of the Roman heroes and *lieux de mémoire* that they can be heard as a genuine form of Roman propaganda, equivalent to historiography and Vedeutism.

Takashi Yamada (Osaka University, Japan)

Local comedian to “artist”: Turning point of the “*commedia per musica*” in Naples in the late 18th century

The “invention” of *commedia per musica* took place in Naples among local aristocrats and citizen groups. *La Cilla*, the first comic opera written in Neapolitan dialect had been performed privately at the palace of the Carafa Marquis of Chiusano in 1707, which reflects a political change from Habsburg Spain to the new “generous” ruler of the Kingdom of Naples - Habsburg Austria. This genre was adopted as a form of commercial entertainment at the public theaters after 1709 and flourished among the local audience for 150 years, conquering cities and courts all over Europe.

This study will explore a new perspective on the direction of the “boom” or “transformation” of the *commedia per musica* in Naples in the late 18th century. Regardless of the high popularity of singer groups in public theaters, their wages remained quite low until the 1760s, as compared to the wages of the “artists” of the Royal Theater of San Carlo. However, the analysis of the reconstruction of the *organum* of public theaters through the impresario’s payment records, conserved at the Historical Archive of Bank of Naples, shows that the singers’ salaries suddenly increase in a curve after the 1770s and by the 1790s reach almost the same level as the salaries in the Royal Theater’s company. Furthermore, the seasonal ticket price had doubled in the same period. In comparison with the stable expenses for the orchestra players, a drastic change can be observed in the singers, audiences, and the works themselves in public theaters by the time of the Revolution, even though the name and location remained the same.

In conclusion, the author tries to bring out the “mechanism” of *topoi* in the *commedia per musica*, in the innovative impresario-system after the 1770s and in the attitude toward the Enlightenment of the Neapolitan court.

Guido Olivieri (University of Texas at Austin, USA)

Cultural identities in 18th-century intermezzo

One of the most popular forms of entertainment of the early 18th-century, the comic intermezzo played a role of crucial importance in the development of musical theater. The influence of the intermezzi on the development of formal and stylistic aspects of opera buffa and on the definition of a symphonic idiom have been widely recognized. Nonetheless, studies on the genre (Troy, Lazarevich, Piperno) have mainly focused on general characteristics of the repertory or on the production of single composers. While the intermezzis’ simple plots and use of stock characters have often been linked to the *commedia dell’arte* and to the Greek origins of the comedy, they also represent systems of values that are not universal, but rather reflect particular social and cultural demands.

Using the tools of archetypal literary criticism (N. Frye, *Anatomy of Criticism*), my paper addresses a number of crucial questions. Is the intermezzo a harmless carnivalesque representation of an upside-down world, or rather a vehicle of social and cultural change? Does the intermezzo’s happy ending correspond to a reinforcement of established norms or does it present new social models, bridging gender, ethnic, and social differences?

A discussion of the formulaic music reveals not only its close correspondence with the meanings of the text, but also the presence of hidden innuendos. Excerpts taken from two of the most representative examples (Albinoni’s *Pimpinone*; Orlandini’s *Il Marito Giocatore*), with frequent

references to Pergolesi's and Hasse's intermezzi, show that the intermezzo can offer a unique viewpoint on some of the social, ethnic, and gender dynamics of 18th-century culture.

Ingrid Schraffl (Universität Wien, Austria)

The play/game concept as an interpretative key of cultural identity: "Opera buffa" in Venice in the second half of the 18th century

After centuries of wallowing in wealth and affluence, during the 18th century the political and economic importance of the world mercantile power of the *Repubblica della Serenissima* was little by little nearing its decline. In spite of this, Venice presented itself to an even higher degree — with its sumptuous carnival, a unique density of theatres, opera houses, and casinos, as well as a conspicuous number of festivals and solemnities — as the European capital of amusements and entertainment. In fact, the feeling of doom and gloom, that could hardly be belied, went along with an extraordinary self-celebration and gambling obsession as a sign of negation of, and/or flight from, reality.

In this contribution that takes up several essential topics of my doctoral dissertation. First an attempt is made to analyse game and entertainment as identity-building elements within the Venetian cultural and societal context in the second half of the 18th century. As one among the numerous entertainment options and facilities offered by the town, the — at that time particularly successful — *opera buffa* genre, also called *dramma giocoso*, is singled out as an emblematic phenomenon. In particular, it is used, by adopting different theatre-sociological and anthropological play or game theories, to depict the role played by its ludic aspects at various levels. On the one hand, the whole context in which *opera-buffa* performances were embedded was strongly steeped in playful elements; in fact, during the 18th century an opera house could be considered a kind of "play space". On the other hand, the content of an *opera buffa* presented manifold ludic moments, such as among others burlesque, disguises, festive scenes, that make it possible to recognise a certain correspondence between the playful lightness of operas and the jocularity and exuberance of the Venetian game and carnival culture.

Martina Grempler (Universität Bonn, Germany; Universität Wien, Austria)

"Opera buffa" in Vienna before Mozart: Between internationality and local identity

In 1763 for the first time, a continuous tradition of performances of opera buffa was established in Vienna. The repertory in the 60s mainly consisted of works which came from the centres of Italian opera, such as Venice and Rome, and covered the most successful pieces of that time, written by composers like Niccolò Piccinni, Baldassare Galuppi, Antonio Sacchini or Giuseppe Scolari. The works were mostly sung by Italian artists, many of them with an international rep-

utation, like the bass Francesco Carattoli or members of the Baglioni family. The musical director Florian Gassmann (and later Antonio Salieri) supervised the adaptation of these works for the Viennese theatres and contributed a large number of new arias, so that the “imported” operas played a crucial part in the development of the local tradition of opera buffa.

The “Viennese versions” of opere buffe performed between 1763 and the foundation of the “Nationaltheater” in 1776 form the subject of the research project established at the University of Vienna in 2009. The paper presents some results of this project and deals, in particular, with its international dimensions, shown, for example, by the travel routes of the singers, the transmission of musical manuscripts and the interaction of European courts.

Patricia Debly (Brock University, St. Catharines, Ontario, Canada)

English identity in Italian opera: Haydn’s “L’anima del filosofo”

Commissioned by Gallini for the re-opening of the Haymarket Theatre (London) in 1791, Haydn’s last opera, *L’anima del filosofo ossia Orfeo ed Euridice*, had a tragic ending both on- and off-stage: the first performance was cancelled due to the politics of the rival opera houses. This unfortunate turn of events foreshadowed the opera’s performance and reception over the next two centuries, being neither published nor performed until the later 20th century. From this revival a number of Haydn scholars have examined the work, but have found it wanting, both in terms of theatrical timing and dramatic effectiveness.

This paper will challenge the validity of these negative criticisms and whether other factors, such as the influence of English literature, theatre, society and musical traditions played an important role in the overall structure of the libretto and its music. Badini, the librettist, had lived in London for over twenty years, and his work was affected by the cultural identity of the English. The extensive use of the chorus, the reduction in the number of arias, the inclusion of only two duets, and the lack of any large-scale *scena* results in a style and structure atypical for late 18th-century Italian opera.

This paper will consider how English culture and society with the rise of a democratic middle class, the strong oratorio tradition, the Enlightenment, and the English literary style transformed the Orfeo legend in Haydn’s *L’anima del filosofo* into an opera *all’inglese*.

Bianca De Mario (Università degli Studi di Siena, Italy)

The crisis of the happy ending: Current staging direction and 18th-century dramaturgy in search of an identity

A brief chorus usually closes an 18th-century opera seria. In the last scene, a recognition, a forgiveness, or a sudden change restores a balance in the complicated events the characters

live for the whole drama. It's not a simple conclusion but the aim, the natural way back to the pre-existing order, which was obvious for the 18th-century spectator, but perhaps is difficult for current opera-goers to imagine.

The happy ending seems to upset stage directors concerned with this kind of genre. The Handelians Orlando, instead of coming to his senses, goes along in his madness with a bitter laugh (Herzog, Zurigo 2008); in different settings of *Giulio Cesare*, Sextus is likely to lose his reason (McVicar, Glyndebourne 2006) and the scenery is always bloodstained till the end (Copenhagen, Mortensen 2007); Pergolesi's *Salustia* (Scarpitta, Jesi 2008) dies on stage while music and libretto go on singing a peaceful state, in a short circuit between dramaturgy and stage. Are these cases isolated or do they represent a widespread malaise in staging operatic happy-endings? What is the spectator's role in the choices for stage direction? How does this "tragic happy-ending" affect a public not trained to this genre?

If staging direction is a personal reading and an actual interpretation of a text from the past, it is worth wondering how the present emerges from this revival, how much and in which way we can find our identity into an ancient and forgotten musical culture.

FP 2a · Italian opera, 17th-18th centuries

Monday, 2 July · 3.00 pm - 7.00 pm · MUSA - Museum of Musical Instruments

Chair: Bruce A. Brown (University of Southern California, West Hollywood, USA)

Ayana Smith (Indiana University, Bloomington, USA)

Campaspe: “Flora primavera” or “Flora meretrice”? Iconography in Alessandro Scarlatti’s “La Statira” (Rome, 1690)

Alessandro Scarlatti’s *La Statira*, composed to a libretto by Cardinal Pietro Ottoboni, invokes the visual mode on multiple levels. In Act II, Alexander the Great and his court painter Apelles examine the portraits of two rivals, Campaspe and Statira. This moment engages with early modern visual aesthetics: the *vero* versus the *finto*, shifting perspectives, and illusionistic framing devices. Extending visual analogies to *La Statira*, this paper reveals Campaspe as allegorical subject.

Early modern paintings of Campaspe highlight her role as a nude model, depicting her in the (passive) act of being painted, showing her both as a living figure and as a work of art yet to be completed. As Act two of *La Statira* unfolds, Campaspe in the opera represents another iconic subject “La Flora”. Dressed as Flora, Campaspe seduces Alexander through his eyes, using rich visual display. Campaspe’s dual identity symbolically references early modern anxieties regarding female sexuality; is she the goddess of abundance, rebirth and springtime, or a morally dubious courtesan?

Understanding the underlying visual topics recognizable to 17th-century audiences helps us to contextualize the moral point of the opera and the reason for its dedication — to the “Ladies of Rome.” We can now see that the opera is a cautionary tale for women — not a tale of loss, betrayal and shared sexual partners as it appears on the surface, which seems strikingly odd as a gift to Roman noblewomen — but rather a commentary on class, morality, marriage and gender.

Wendy Heller (Princeton University, New Jersey, USA)

“Furioso cantabile”: *Orlando, Ariosto, and the staging of heroic identities in 18th-century London*

In the second scene of Handel’s *Orlando*, the wizard Zoroastro uses his magic power to a curious purpose. Critical of *Orlando*’s effeminate preoccupations with love, he conjures up a vision of the kingdom of love with a young cupid sitting on the throne, the heroes of antiquity at his feet. Zoroastro’s intent was to banish love, but Orlando gets the message wrong: praising the cross-dressed Hercules for heroism, Orlando reveals a fundamental misunderstanding of masculine norms that leads him to a loss of reason and another delusion — one in which he briefly assumes the role of no less an operatic figure than Orpheus. Whereas

Ariosto's Orlando's madness manifests itself as a loss of voice and identity with a naked savagery, Handel's Orlando lack of reason is expressed with hyper-theatricality and auditory hallucinations that call attention to the aural realm in which the operatic hero necessarily functions. Embarking on an imagined voyage to the underworld that is that is at once suicidal and evocative of opera's origins, Orlando challenges conventions of both genre and gender. Focusing in particular on *Orlando* (1733), but with reference to *Ariodante* (1735), and *Alcina* (1738), my paper explores this remarkable encounter between Handel and Ariosto. I explore the inherent theatricality of the *Furioso* and the way in which it heightened the crisis of gender identity that was so vital to the operatic discourse and propose that Ariosto provided an invaluable alternative to Metastasian poetics that was particularly appealing to Handel at this moment in his career.

Alan Maddox (Sydney Conservatorium of Music, Australia)

"Quel decoro col quale parlano i Principi, e quegli che a Principi sanno parlare": The performance of identity in 18th-century "dramma per musica"

Singers approaching Italian vocal music of the 17th and 18th centuries face significant challenges in interpreting the written pitches and rhythms, but even more in dealing with the essential elements of vocal performance that are not represented in the score at all, including dynamic, articulation and timbre. Principles for applying these elements in performance are, however, to be found in the rhetorical tradition. These principles were governed by the "Virtues of Delivery", codified by Quintilian on the model of the four virtues of rhetorical style identified by Cicero in his *De Oratore*: *puritas* (correctness), *perspicuitas* (clarity), *decorum* (appropriateness) and *ornatus* (speaking with distinction). The Virtues of Delivery were transmitted in early modern rhetorics, and are also reflected in early modern writing about performance generally and about musical delivery in particular. They thus provide a framework for understanding the qualities of good vocal delivery as they were conceived in the 17th and 18th centuries.

Decorum can also be understood more broadly as an "encompassing concept" of classical rhetoric which provides a framework for decoding the multiple and overlapping identities which singers of *dramma per musica*, because of their special public and private status, performed both on and off the stage. In this broader sense, the concept of decorum clarifies what constituted "appropriate" (and inappropriate) performance not only in relation to musical and dramatic delivery, but in the complex constructions of gender and sexuality, social and economic class, ethnicity, personal and state power which singers of *dramma per musica* uniquely embodied.

Christine Siebert (Universität der Künste, Berlin, Germany)

Exoticism in “opera seria”

While exoticism in opera has since the 1980s increasingly aroused scholarly interest, the question of foreignness in opera seria has only gradually come into focus. This scholarly reserve, however, is surprising, for the dramaturgy of the *dramma per musica* quite often seems to be conditioned by patterns of foreignness, as representatives of the Grecian or Roman upper class are confronted with Orientals of the same rank. In these cases the European sovereigns are distinguished by the governance of rationality over emotion and by ultimately effecting a positive turn of events. This becomes clear not least in the parable arias, which Metastasio obviously used for characterisation. The comparisons incorporated in them focus on the one hand on nature, and on the other, on human beings and human achievements. The comparison drawn by the respective protagonist therefore reveals if he or she conceives human beings primarily as creatures of nature or as beings who act strategically in accordance with reason. The differences between Europeans and “the others” emerge distinctly in *Adriano in Siria*: while the Roman Aquilio refers to the warrior and the peasant, the Persian king Osroa has recourse to the stable oak and the wounded lion. Particularly striking is the eponymous hero’s aria “Barbaro, non comprendo,” in which Metastasio combines Adriano’s address to Osroa with a series of characterising comparisons (she-bear, snake, lion, and tiger), thus disclosing the protagonist’s deprecatory view of his opponent. Eventually, the composers, too, were inspired by comparisons of this kind, and consequently established a mediated form of exoticism.

Margaret Butler (University of Florida, Gainesville, USA)

“Non bisogna tutto d’un colpo introdurre un gusto straniero”: Traetta’s reform operas for Parma and du Tillot’s “French plan”

Writing to a friend in 1759, the poet Carlo Frugoni expressed his desire to introduce Parma’s theatrical audiences gradually to the French style — a “foreign taste.” He was referring to his libretto *Ippolito ed Aricia* and its musical setting by Tommaso Traetta, an opera representing an unprecedented blend of French and Italian elements, now regarded as seminal in the history of operatic reform. In 1755, Guillaume du Tillot, director of entertainments at Parma’s Bourbon court, had engaged a troupe of French performers whose activities are almost entirely unexplored. The troupe presented works by Rameau, Campra, Mondonville, and others that set the stage for Traetta’s operas for the Teatro Ducale. One of many French cultural products imported to Parma, the troupe represents the beginning of the city’s immersion in French style encompassing all the arts that lasted more than a quarter century — du Tillot’s “French plan.”

Drawing on newly explored material from the Parma State Archives, this study examines du Tillot's theatrical administration and its mechanism, the troupe's French repertory and its relationship to Traetta's operas, and the political role of the "French plan" in the Bourbon quest for hegemony in mid-century northern Italy. Traetta's works for the Teatro Ducale signify a public attempt at the imposition of French culture in Parma — a complement to and extension of the private attempt represented by the troupe at court. Leaving aside traditional comparisons with Viennese reforms, this study examines Traetta's operas as part of the "French plan's" broad array of luxurious entertainments.

Marie Cornaz (Royal Library, Bruxelles, Belgium)

Contribution to the rediscovery of the Baldassarre Galuppi's opera "Enrico": A study of the manuscript score kept in the Royal Library of Belgium

Since 1872, the private library of the Belgian musicologist François-Joseph Fétis has been part of the music collections of the Royal Library of Belgium. Amongst more than a hundred Italian opera manuscripts, the Fétis music collection contains the manuscript score of the opera seria in three acts called *Enrico*, composed by Baldassare Galuppi (1706-1785), native of Burano near Venice. With the shelf mark Fétis 2546, this volume, containing more than 200 pages, is exceptional because it proposes the most complete source of the work, composed on a libretto of Francesco Vanneschi and presented for the first time on the stage of the London King's Theatre on January 1, 1743. The composer was settled in London since October 1741.

This paper will present and analyze this source not only in comparison with the bilingual libretto (Italian - English) published in 1742 by Wood in London, but also with the other surviving contemporary musical sources, all partial, more particularly the London publication *Favourite Songs* of John Walsh and some manuscript copies of arias written following the London creation in 1743 and the revival of 1753.

The presence in the volume Fétis 2546 of arias from other Galuppi Londonian operas, performed before (*Penelope, Scipione*) or after *Enrico (Sirbace)*, and from Andrea Bernasconi's *Alessandro Severo* (Venezia, 1738), will also be analyzed.

Elena Biggi Parodi (Università degli Studi di Verona; Conservatorio di Musica di Pesaro, Italy)

The concept of "truth" in the "opera seria" at the end of the 18th century: Pietro Alessandro Guglielmi's "La Semiramide riconosciuta" (Naples, 1776) and Antonio Salieri's "Semiramide" (Munich, 1782)

Comparison of these two operas based on the same libretto reveals how the composers followed the Metastasian model; though their works are fundamentally different, both musicians expressed a need to move in the same direction of renewal. Even before Da Ponte, De

Gamerra and Casti produced librettos with a more complex scheme than that of the Metastasian model, Guglielmi and Salieri had achieved shifts in the drama through the music of the arias, in contrast to the portrayal of static stereotyped sentiments.

This essay explores how the musical organization of these arias made it possible to carry forward the action in a complex scheme of events depicting the psychological impulses and emotions of each character and the changes in each relationship with the other characters in the opera.

The units of the librettos and music analyzed here were comprehensible to a supranational community of people able to decodify the sense of the music and the true drama far beyond the text. These units allow us to observe of a series of musical structures that are meaningful from an affective point of view, a kind of expressive dictionary perceived in the same way in different European countries, evidence of a common system of values.

Furthermore, this paper provides new information on the sources of the two *Semiramide* operas.

FP 2b · Devotional music, 16th-17th centuries

Monday, 2 July · 3.00 pm - 6.30 pm · Auditorium Arte

Chair: Lorenzo Bianconi (Università degli Studi di Bologna, Italy)

Alceste Innocenzi (Istituto Civico Musicale di Spoleto, Italy)

Una raccolta sconosciuta di “Lamentazioni” palestriniane: un esempio di circolazione musicale

The musical holdings of the Spoleto Cathedral include some particularly interesting manuscripts. Amongst these, our attention is drawn to a group of six codices with polyphonic music in choirbook format by Palestrina, Nanino, Ferrabosco, Troiano and anonymous. These manuscripts date back to the second half of the 16th century.

In the first of these codices there is the inscription “Joan.s. Petrus Aloisius prenestinus” twice in the header. This codex contains nine Lamentations attributed to Palestrina. This attribution should be considered uncertain, because there are some unusual details not found in other versions. These lamentations “sound” as if they had been written many years after 1560.

There are different elements that suggest such a composer as Dragoni, rather than Palestrina. Particularly, two textual differences in the Spoleto book distinguish it from all of Palestrina’s other manuscripts. Thanks to meaningful analogies with other codices and consultation with the resolutions of the cathedral chapter, I can suppose that these Lamentations were composed by Dragoni and only later copied and brought to Spoleto by Giovanni Troiano, after he had held the office of choir director at S. Maria Maggiore and served as organist at S. Giovanni Laterano in Rome.

Between the 16th and 17th centuries there was a consistent and regular circulation of music books in the Papal States and the publication of music was actively supported. This circulation of sacred music was determined by the need to propagate the Roman Catholic Doctrine and reorganize the Church after the Council of Trent. Music was an essential part of this plan and the creative genius of Palestrina and his followers greatly contributed to enhancing the role of music in the cultural production of the Papal States. Surely, Giovanni Troiano had a share in this plan, thanks to his Roman experiences, helping to diffuse of specific works of sacred polyphony.

Esperanza Rodríguez-García (University of Nottingham, UK)

Sebastián Raval’s “Lamentationes Hieremiae Prophetae quinque vocum” (1594) within the context of Italian lamentations

The case of the composer Sebastián Raval (d.1604) illustrates the crucial role that identities might play in reception history. Born in Spain, he left the country in his youth never to return. He settled in Italy and, there, developed his musical career. It appears that this

combination (being born in Spain, working and living in Italy) has resulted in most of his output being overlooked in modern times: as a foreign composer he did not appeal to Italian music historians; as a composer living and working in Italy he was of little interest to Spanish scholars.

On the other hand, Raval's Spanishness has been overemphasized with equally unsatisfactory results. The treatment in modern scholarship of his book of lamentations, *Lamentationes Hieremiae Prophetae quinque vocum* (Rome: Nicolo Mutii, 1594), offers a case in point. The book, conceived as a tribute to the then recently deceased Duke of Parma Alexander Farnese, is a very original piece of work with regard to the selection of texts, melodies and textures. Modern scholars have tended to pass over this originality, instead focusing on comparing Raval's lamentations to those of other Spanish composers, concluding that his bear no relation whatsoever to Spanish tradition.

This paper will re-examine Raval's lamentations illuminating its special features and linking them to traditions other than the Spanish, such as the Roman and the North Italian.

Margaret Murata (University of California, Irvine, USA)

Colloquy and desolation in Italian spiritual monody

Chamber songs and cantatas often present listeners with portraits more like paintings or photos than videos, that is, short, static, and unitary. Some chamber monologues, however, offer portrayals that speak and change. As singer, words, and music fuse, emotions pass before the listener in real time, engendering a kinesthetic sympathy with the performance that can result in identification with it. Musical devices, especially harmonic planning, animate and control the relationship between listener and the figure embodied by the performer. This paper illustrates the kinesthetic/empathetic process happening musically in phases: listener and subject must come to mirror each other (via kinesthesia), before performance and listener may somehow and at some point be joined. Romantic aesthetics may have idealized such a state of unity (e.g., Isolde's transcendence), but the Baroque could be less trustful of art. One recognized 17th-century device calls attention to the absorption of the listener into a performance by deliberately breaking the bond or transferring it. Although a patently rhetorical artifice, such a return to "reality" functions to confirm the realness of the listener's empathetic identification.

Adopting such musical techniques, several spiritual monologues before the 1640s generated the kind of penitential and devotional intensity idealized by the Counter-Reformation. With music by Orazio Mihi, Giovanni Girolamo Kapsperger, Claudio Saraceni, and others, this paper situates the works briefly in terms of cultural familiarity with saintly intercessors; then it focus-

es on connecting their musical strategies to colloquies in spiritual exercises and the importance of desolation in the Roman experience of faith.

Luis Robledo (Conservatorio Superior Madrid, Spain)

Consolidar la ortodoxia católica. La cofradía del Ave María en el Madrid del siglo xvii

In 17th-century Spain the reaction against the Reformation “heresy” was focused on the cult of the Holy Sacrament and the devotion to the Immaculate Blessed Mary. In the first decades of this century several confraternities devoted to the Holy Sacrament were founded in Madrid involving music, Latin and vernacular, on a regular basis. In 1611, coinciding with the fast spread over all the Spanish territories of the devotion to the Immaculate Blessed Mary, the clergyman Simón de Rojas founded in Madrid the confraternity of “Ave Maria”. From the evidence of hitherto unknown documents extant in its archive, this paper will show the role of this institution as a musical patron involving the main musical forces of the city (Royal Chapel, “Descalzas” monastery, “Encarnation” monastery, and other musical chapels active in Madrid) and creating a rich musical network across the capital of the Hispanic Monarchy.

Drew Edward Davies (Northwestern University, Evanston, Illinois, USA)

Villancicos from Mexico City for the Virgin of Guadalupe

In 17th-century Latin America, devotions stressing New World topics acquired literary, visual and, to a lesser extent, musical traditions by means of troping, glossing, copying and re-inventing European source material. The most prominent of these devotions in New Spain was the Virgin of Guadalupe, whose miraculous apparitions of 1531 near Mexico City began to be related to a wider public in the late 1640s through printed texts. A small but significant repertoire of villancicos for the Virgin of Guadalupe survives at Mexico City Cathedral and illustrates the application of New Spanish literary tropes of the Guadalupe story to 1690s cathedral music. This essay contextualizes the Guadalupan pieces within the larger Mexican villancico repertoire and considers the dialogue between the local and the transatlantic in the process of building a new musical repertoire for the Virgin of Guadalupe’s feast day. It shows how composer Antonio de Salazar adapted the European “battle” tradition to Guadalupan villancicos in order to musically represent her iconography, which is based upon that of the Woman of the Apocalypse, and discusses how villancico poets refashioned the Guadalupe story according to classical Roman mythology and Old Testament images. In so doing, it stresses the creative ways in which European aesthetics were adapted to New World topicality to meet local religious needs. The paper ends

by considering the transition toward more popular devotional practices in the later 18th century as reflected in the surviving repertoires.

Allen Scott Dale (Oklahoma State University, Stillwater, USA)

Protestant sacred music culture in 16th- and early 17th-century Breslau

The size and diversity of the music libraries of Breslau's three principal Lutheran churches indicate that in the 16th and 17th centuries the city's sacred music culture was quite cosmopolitan. Much of the inventory consists of single prints by individual composers, many of the most popular collections in Europe, and most of the published works of Lassus. In addition to stylistic breadth, the collections contain a diverse confessional assortment, including Latin masses, motets, litanies, and music for Vespers; German motets, devotional songs, and occasional works; and Calvinist and Czech Brethren hymnals.

Because of the multi-confessional nature of the collections, Breslau's sacred music culture in the most prominent Lutheran parishes cannot rightly be described as being identifiably Protestant, much less Lutheran. Indeed, the Breslau City Council and the early reformers have been described as having continued Catholic liturgies with Protestant theology. It appears that, in musical matters, quality, utility, and taste took precedence over confessional or geographic origin. Recent scholarship apparently is heading toward the conclusion that, at least in some areas, Europe's common Christian culture created a common sacred music culture that did not concern itself with confessional identity. What allowed this musically ecumenical culture to develop in Breslau? Did music play any role in creating confessional identity? I believe that intriguing answers are found in viewing Breslau's adoption of the Reformation through the lenses of Steven Ozment's three-tiered process described in *The Reformation in the Cities* and Robert Wuthnow's examination of cultural production and adoption in *Communities of Discourse*.

FP 2c · Historiography

Monday, 2 July · 3.30 pm - 6.30 pm · Studio 1

Chair: Manuel Carlos de Brito (Universidade Nova de Lisboa, Portugal)

Andrea Bombi (Universitat de València, Spain)

Antonio Eximeno, Felipe Pedrell and historiography

Mathematician by vocation and musicologist out of necessity: this formula could synthesize the picture of Antonio Eximeno (1729-1808) which emerges from a recent contribution by Michela Garda. More precisely, the way by which Eximeno irrupted into the musical aesthetic debate with his *Del origen y reglas de la música* (1774) and the subsequent controversy with Father Martini could be part of a strategy for gaining visibility in the literary world of Rome, once he settled there after his expulsion from Spain in 1767. On the other side, the Spanish translation of his musicological works (1796-1797) and the writing of the novel *Las investigaciones músicas de Don Lazarillo Vizcardi* (published only in 1872) testify to the sincerity of his interest in music theory and practice.

The practical ineffectiveness of Eximeno in his homeland during most of the 19th century is explained in part by the programmatic marginality of his harmonic theory, and above all precisely because his writings were conceived for circulating in the open circuit of enlightened public debate; whilst the Spanish musical culture was still primarily articulated in the closed guild like system of ecclesiastical chapels. Less obvious is that, with these characteristics, Eximeno's critical approaches could be handled as a weapon against the musical establishment of his time by Felipe Pedrell (1841-1922), a musician who, after all, came precisely out of that system. This contribution is intended to consider the contradictory use of Eximeno's thinking by an intellectual who decisively contributed to construct a space for music in the shaping of Spanish identity.

Thomas Holme Hansen (Aarhus University, Denmark)

A correspondence of 20th-century musicologists: The private archive of Knud Jeppesen at the Royal Library, Copenhagen

For several decades of the 20th century, Danish musicologist Knud Jeppesen (1892-1974) occupied a prominent position in modern musicology. In addition to the pathbreaking dissertation on *The Style of Palestrina and the Dissonance*, the world-known textbook on *Counterpoint*, and his articles and scholarly editions, he served as long-time editor of *Acta musicologica* (1931-1953) and President of the IMS (1949-52).

As my recent research project has revealed, the archival materials pertaining to Jeppesen preserved in Danish as well as in foreign libraries are very comprehensive. Most interesting

among these materials is his correspondence, amounting to thousands of letters and post-cards. For a period of nearly fifty years Jeppesen was in contact with a large number of the leading musicologists throughout the Western world, as well as many other persons, institutions, and — not least — countless libraries and archives.

Jeppesen's correspondence is without comparison the most extensive and well-preserved of any Danish musicologist. It constitutes a unique and up till now unknown source in relation to the history of 20th-century musicology, and they have great value for further studies of Jeppesen as musicologist, editor, composer etc.

The aim of this paper is to present an overview of Jeppesen's professional correspondences, especially with regard to a very large and hitherto unknown collection at The Royal Library, Copenhagen. This collection contains — among many other materials — more than 5000 letters and can best be characterised as the private archive of Knud Jeppesen.

Fátima Graciela Musri (Universidad Nacional de Córdoba, Spain; Universidad Nacional de San Juan, Argentina)

Relazioni tra le storie locali e la storia "nazionale" della musica in Argentina. Subalternità, alterità, circolarità?

We will give account of the recent emergence of local histories of Argentine music and also discuss its epistemological problems and those produced because of relations between those histories and what is usually called "national history" of music.

Local histories question some assumptions made by the musicological canon. First is the "national" representativeness of discursive constructions established as the history of Argentine music, written from a metropolitan perspective, unique and centralized, with a generalizing presumption that hides lacunae about regional histories of music. This is a result of limited questioning and epistemological vigilance. Second is the purpose of traditional historiography itself: recover, appreciate and keep updated the works of the past regarded as models, which correspond mostly to written, transmitted music with central European roots. This itself brings about a pedagogic projection of that corpus onto the present, and, at the same time, a devaluation of Argentine academic production vis-à-vis its European counterpart, that is transferred to the relationship between metropolitan and interior histories. The final concern is the significant lack of regional studies from emic perspectives and the ignorance of musical cultural diversities existing within Argentine geopolitical boundaries.

Due to the appearance of new subjects of study (practices in popular genres, public musical performances by women, reception of immigrant musics, arrival of the culture industry,

among others) and problems related to subalternity, otherness, false proportionality and circularity between these asymmetric relationships of knowledge, we propose a reflection on the epistemological assumptions of a socio-cultural history of local music.

Alejandro Vera (Pontificia Universidad Católica, Santiago, Chile)

Music, Eurocentrism and identity: The myth of the discovery of America in Chilean music history

During the past century, scholars such as Edmundo O’Gorman, Tzvetan Todorov and Enrique Dussel pointed out the Eurocentric perspective implied in traditional narratives about the discovery of America, most of which intended to confirm Europe as the center of world history and culture.

At the same time, Claude Lévi-Strauss, Hayden White and others argued for the mythical character of history. According to them, even though historians attempted to assemble documentary evidence objectively, they constructed their narratives incorporating such an evidence in preexisting stories, characters and categories with a mythical origin (such as the hero, wars between good and evil, and so on).

In this paper, which expands and deepens another presented in the 1st Meeting of Researchers in Early and Colonial Music (Santiago, Chile, 2009), these viewpoints will allow us to analyze and criticize the way in which Chilean music history has been constructed, particularly during the republican era.

The main hypothesis is that traditional discourses about that history have constantly recycled narratives on the discovery of America, which thus operates as a kind of founding myth for historical and musicological interpretations, especially when dealing with turning points such as the change of dynasty (1700), the beginning of independence (1810 ca.) and the centenary of the republic (1910).

A corollary would be that documentary evidence about music has been frequently hidden or distorted precisely in order to adjust it to that myth. That is why the present paper examines both bibliography and original documents found in different archives.

Kei Saito (Japan Society for Promotion of Science, Tokyo, Japan)

How should Japanese music history be written? Struggles of early musicologists in Japan

After the Meiji Restoration, the needs for the modernization and reformation of Japanese society increased considerably. Moreover, in the field of music, people were trying to establish their own “Japanese music” as a necessity of a modern country. This struggle was common not only among the composers but also among musicologists of this time. Early musicologists such as Kanetsune Kiyosuke (1885-1957) and Tanabe Hisao (1883-1984) intended to write Japanese music history

according to these needs. However, they soon realized that it was hard to describe Japanese music history in the western manner that they had learned.

Of course, their respective thoughts differed in specific aspects, but they shared some important viewpoints: (1) The lack of source materials: most Japanese traditional music genres do not have systems of accurate musical notation, because the musicians typically use them as supplementary means. Subsequently, musicologists considered that they could not completely illustrate the history; (2) The inadequacy of the concept of the “great composers”: because of the reason mentioned above and the rigid system of oral transmission, the evaluation of the composers of Japanese traditional music through written sources was not popular. Furthermore, a large number of genres and subgenres were played and received in parallel. Therefore, it was difficult for them to write history with an emphasis on composers’ or players’ relationships in a single time series.

In this presentation, I will clarify whether musicologists solved these problems or left them unsolved, by verifying and comparing their conceptions of Japanese music history. This will stimulate present Japanese music history studies to reconsider their aims and methods.

FP 2d · Organology and iconography

Monday, 2 July · 3.00 pm - 5.00 pm · Studio 2

Chair: Tilman Seebass (Universität Innsbruck, Austria)

Gabriele Rossi Rognoni (Università degli Studi di Firenze, Italy)

The impact of the studies on musical instruments of the “others” on the development of a historiography of Western music

Discussions about musical instruments begin to appear in treatises as early as the 15th century, and are afforded more and more space during the 16th. As early as 1487, with Johannes Tinctoris' *De inventione et usu musicae* an interest arises towards instruments that do not belong directly to the environment and experience of the author: this includes both a historical interest in the instruments of ancient people (Greek and Romans, Hebrews, and later towards the Egyptians) and an ethnographic interest in the populations described by travellers and missionaries.

The critical approach to these sources, historical and ethnographical, can be shown to often share methods and perspectives and varies remarkably through time, reflecting more general changes of attitude in historiographical method.

Between the 1770s and the 1860s, in particular, a new critical approach to historical evidence and to foreign musical practices leads to the development of an articulated method that aims to interpret sources on musical instruments towards a reconstruction of the origins of western musical tradition, drawing inspiration and interacting with several disciplines that were developing at that time: particularly anthropology, archaeology and linguistics. The results formed a specific area of study, the history of musical instruments that Adler in 1885 specifically recognized as “a subsidiary sphere of the historical section of musicology”.

The paper will offer an overview of the dynamics of the transmission of knowledge about musical instruments of the “others” with particular attention to the work of Carl Engel (1818-1882) in the development of a first method specifically aimed at the comparative study of antique and extra-European sources, whose knowledge, in his own words, “is capable of yielding important suggestions for the science and history of music” (1862).

David Francis Urrows (Hong Kong Baptist University, PRC)

The bamboo pipe organs of 19th-century Shanghai

The Roman Catholic missionaries who came to China and the Far East beginning in the 16th century brought Western musical instruments with them, for their own recreation and for their religious services. As early as 1583, Western instruments were used in the mission at Zhaoqing, China, to the great interest of local people. In 1600, the first pipe organ in China

was constructed in Macau, and set the stage for an intermittent “tradition” of locally-made organs which lasted for 250 years. From the start, these organs crossed the lines between sacred and secular usage, and became part of a culture of reciprocity between Western and Asian concepts and practices in music. The apex — and end — of this experiment in mediating mutually foreign traditions, came in Shanghai in the 1850-60s, where a small group of enterprising Jesuits — “les facteurs improvisées”, as they called themselves — and their Chinese craftsmen constructed a number of organs with bamboo pipes, some of considerable size. Although it is doubtful that they were influenced by earlier models in the Philippines, they went much further in Shanghai in the process of cultural accommodation, including stops modeled on traditional Chinese instruments.

Long thought all to have been destroyed by the time of the Cultural Revolution (1966-76) a single surviving example has now been identified in France; and recently opened archives in Mainland China have yielded new primary materials and references that were used in the original construction of these instruments.

Makiko Hayasaka (University of Bristol, UK)

Searching for the identity of the organ: The conditions surrounding cinema organists in early 20th-century Britain

At the beginning of the 20th century, there was a new tide in organ circles of Europe and the United States: the emergence of the cinema organ. Equipped with innovative features such as electric actions and a variety of timbres and sound effects, the cinema organ prevailed in cinemas and theatres as an accompanying instrument. The popularity of well-known songs and dance tunes played on the cinema organ spread onto the BBC’s radio programmes, which became an integral part of the entertainment industry during the 1930s and 1940s in Britain. Meanwhile, contemporary music periodicals carried widespread discussions of this new secular current and its performers. While some organists and critics of the traditional “straight” organ did not hesitate to express antipathy to the quality of cinema organists and the instrument’s peculiar traits, cinema organists and their advocates insisted that playing the cinema organ required a unique musicianship which traditional organ schools failed to teach. Indeed, the cinema organ was one of the mirrors of the period which reflected how different values and aesthetics crossed each other in the process of seeking the identity of one instrument. Referring to three types of organists, “straight organist”, “lighter straight organist”, and “entertainer organists”, recognised in Britain at that time, this paper introduces some aspects of the way that the secular organ culture was formed through diverse conflicts and tensions over tradition and innovation, secularity and sacredness, and artistic orthodoxy and popularity.

Emily C. Hoyler (Northwestern University, Evanston, Illinois, USA)

Bridging the gap between music and machine: Cyril N. Hoyler's lecture demonstration of the RCA Mark II synthesizer, 1958 ca.

The 1957 invention of the RCA Mark II Electronic Music Synthesizer paved the way for the programmable modular synthesizer and the realization of a whole new concept of musical production. Cyril N. Hoyler was the Manager of Technical Relations for RCA from 1941 to 1959 and toured around North America conducting educational demonstrations of RCA's latest technologies that became known as "Hoyler's Road Show" in the RCA Labs. Of the many acts in his show, a portable component of the music synthesizer was featured in his later demonstrations. His methods of explaining the synthesizer lend insight into how the public mind in the late 1950s grasped the concept of music synthesis.

Using a recording of Hoyler's presentation, this paper demonstrates how Hoyler used his portable synthesizer to manipulate tone qualities for his audience and navigate them through the synthesis process. This early public exposure of the synthesizer marks a significant and unknown stage in its social construction. The Mark II was not a marketable technology in a practical sense and was not intended to be mass-produced. RCA's motives for showcasing the synthesizer on tour were not based on sales, but indicative of larger goals. My research will address RCA's intentions and expectations for product demonstration and its effect on public perception. As a musician, Hoyler was particularly invested in the realistic reproduction of music through electronic technology. Hoyler's lectures and the portable Mark II component demonstrate the early conceptual barriers in understanding the intersection of music and machine.

FP 2e · 20th-century composers

Monday, 2 July · 3.00 pm - 6.30 pm · Studio 3

Chair: Gianmario Borio (Università degli Studi di Pavia/Cremona, Italy)

Leo Izzo (Università degli Studi di Bologna, Italy)

Edgard Varèse's "Poème électronique": From jazz improvisation to electroacoustic composition

During the summer of 1957, in New York, Varèse was planning his first entirely electronic composition, *Poème électronique*, which he would complete a few months later in the Philips electroacoustic studios in the Netherlands. Lacking the necessary equipment in New York, Varèse started developing the piece in several sketches. In the same period the composer was carrying on a completely different experience: with the help of Earle Brown and the tenor saxophonist Teo Macero, Varèse organized a workshop that included a group of jazz players (trumpeter Art Farmer and vibraphonist Teddy Charles were among them). He wrote a graphic score specifically for these encounters, and he conducted several sessions of organized improvisations (some of them were recorded on tape). A careful comparison between his "so called" *Jazz Graph* and the sketches of *Poème électronique* reveals some striking convergences: Varèse's experience with the New York jazz musicians offered him the opportunity to overcome the limitations of conventional music notation and to plan his electronic work in more detail. Despite the many studies already published on *Poème électronique*, the genesis of this work still remains poorly understood: the sketches, on the whole, constitute an unsystematic corpus and, for this reason, at first glance some of them may seem almost undecipherable. On the contrary, a careful comparison between the manuscripts (now held at the Paul Sacher Stiftung in Basel) and the tape of *Poème électronique* reveals a complex, and mostly still unknown, process of composition. In addition, the importance of the cultural exchanges between Varèse and the New York jazz scene should be reconsidered. Varèse's workshop was indeed a rare case of convergence between two fields (jazz and classical music of the late 20th century) that have been often considered completely unrelated. Far from being an isolated experiment, the interest of Varèse in jazz improvisation was part of a larger rethinking of his compositional means.

Cheong Wai Ling (Chinese University of Hong Kong, PRC)

Cultural cross-fertilization in the "Gagaku" of Messiaen's "Sept Haïkai" (1962)

The influence of Japanese aesthetics on Western visual arts has long been noted and widely discussed in scholarly circles, with Siegfried Wichmann's *Japonisme: The Japanese Influence on Western Art in the 19th and 20th Centuries* hailed as an acclaimed text. The question as to how Japanese

aesthetics may have informed Western music, however, remains largely unexplored. For a long time, the ingrained notion of Western influence on the Japanese art music scene has effectively discouraged scholarly studies of how Japan could have influenced the West. A number of French composers of art music, including such maestros as Claude Debussy, are known for their admiration of Japanese sensibility, but Olivier Messiaen remains a special case in that he meticulously studied Japanese traditional music and endeavoured to compose music that drew on his ornithological survey of Japanese birdsongs. Among Messiaen's musical compositions, *Sept Haïkai* is the most pronounced celebration of his experience of Japan in sonic terms. It is arguably his musical portrayal of Japan. While *Sept Haïkai* tells of a marvelously rich Japanese influence, no scholar has as yet conducted any in-depth study of this facet of the work. This paper will explore key issues of cross-cultural influences through a case study of "Gagaku", the centerpiece of *Sept Haïkai*, with reference to the traditional Japanese *gagaku*, and Messiaen's approaches to cultural studies documented in the fifth volume of his *Traité de rythme, de couleur, et d'ornithologie*.

Amy Bauer (University of California, Irvine, USA)

The cosmopolitan imagination in Ligeti's "Weöres songs"

As Esa-Pekka Salonen notes, György Ligeti (1923-2006) "was the most cosmopolitan of composers," but remained clearly defined in terms of his roots and language. Despite his conflicting cultural identities and the experience of Nazi and Soviet occupations, Ligeti retained an inherent idealism that reached back to Kant's notion of a cosmopolitan, universal future, albeit an idealism tempered by nostalgia and fatalism. This paradoxical combination of the local and the universal may be most clearly expressed by two song cycles that frame his long and fruitful career, based on the poetry of fellow countryman Sándor Weöres (1913-1989). The stark musical setting and obscure symbolism of the *Three Weöres Songs* (1946-47) summon an imaginary culture at odds with both the "new nationalism" advocated by Bartók and the burgeoning doctrines of Socialist Realism. Half a century later, Ligeti set seven "fake" Hungarian folk songs, parables, oriental fables, and untranslatable sound-poems in *Síppal, doppel, nádihegedűvel* (*With pipes, drums, fiddles*, 2000) for mezzo-soprano and four percussionists. In both cycles, poetry and music embody the "cosmopolitan imagination," a condition of self-problematization described by Gerard Delanty "when and wherever new relations between self, other and world develop in moments of openness." I argue that the free-floating exoticism of these works neither mimics nor merges the vernacular music that inspires it, but produces an authentic moment of aesthetic discovery. Weöres's fantastic poems meet a similar sonic world of mixed modes, rhythms and instruments to produce a singular event, a comic turn that grounds the universal in the concrete, whether that be melancholy princesses, singing wolves, or dreaming apples.

Wolfgang Marx (University College Dublin, Ireland)

“What passing bells for those who die as cattle?” War and Requiem compositions in the 20th century

The function of requiem compositions has changed repeatedly since the genre’s emergence in the late 15th century. From the original intercession on behalf of the deceased the focus switched to consolation of the living in the 19th century, coinciding with the genre’s move from the church to the concert hall. The 20th century witnessed another major change: many requiem compositions have now become a vehicle of political or social critique, addressing not the death of an individual relative/friend but rather the circumstances responsible for not just one death but the death of thousands or even millions. The focus thus shifts from the deceased to the people or institutions responsible for their deaths. This paper will look at several “war requiems” by composers like Delius, Britten, Ligeti, and Henze in order to investigate different techniques of responding to the traditional generic expectations of the audiences. Some compositions retain the liturgical text entirely or in part, others contrast it with newer texts, while others dispense with this or any text altogether, only referring to the requiem in movement or work titles. The paper will address questions of generic identity as well as the problem of music being used as an “educational” tool beyond its aesthetic value.

Lois Karen Fitch (Royal Northern College of Music, Manchester, UK)

Life after “Ludwig van”: Recent perspectives on the “Neue Romantik”

Darmstadt 1980: two of the keynote speakers at the Ferienkurse were Wolfgang Rihm (then 28) and Brian Ferneyhough (then 37). In one review, their aesthetic perspectives were sharply contrasted (and heavily criticized). Ferneyhough subsequently developed a rationale for his musical aesthetics — based on a concept of gesture — that was formulated as a critique of the so-called *Neue Romantik* (with Rihm as its figurehead) and its own concept of gesture that sought expressive immediacy and to re-establish a “lost” communicability in musical language. Certain commentators have referred to the contemporary works and aesthetics of Rihm, Wolfgang von Schweinitz, Detlev Müller-Siemens et al. as a “wilfully regressive [...] quintessentially German aberration in late-Modernism” (Christopher Fox), “highly questionable” and “clichéd” (Denys Bouliane/Anne LeBaron). However a recent article by Beate Kutschke in *The Musical Quarterly* presents their collective endeavours and relationship to past “Grand Masters” in an altogether different light. Here, kitsch is viewed as a determinedly subversive element in a musical idiom conceived as West-German antiauthoritarianism arising from the events of 1968, and in part as a response to the surreal works premiered at the 1970 Beethoven Bicentenary, exemplified by Mauricio Kagel’s *Ludwig van*. The present paper will explore these two contrasted receptions of the *Neue Romantik* or “West German Postmodernists” (Kutschke) examining

questions of identity and culture posed in musical terms by Kagel, Ferneyhough and Rihm et al. I will suggest some additional reflections, offering perspectives on musical form and expression, homage, anti-homage, nationalism and the recuperation of musical subjectivity.

FP 2f · German 20th-century music

Monday, 2 July · 3.00 pm - 6.0 pm · Room C11

Chair: Federico Celestini (Kunstuniversität Graz, Austria)

Golan Gur (Humboldt Universität zu Berlin, Germany)

Schoenberg and narratives of progress: Towards an intellectual history of modernist identity

Schoenberg presents an intriguing case for the study of reception history. From the outset, critical reactions to his work were marked by conflicting views in both attitude and assessment. With the patent exception of *Verklärte Nacht*, few of his works ever won popular acclaim among concertgoers. A hundred years after he wrote his first atonal pieces, this music is still very much a matter of controversy. At the same time, Schoenberg was and remained one of the most important and influential composers of the 20th century. Despite the resistance from the wider audience, his music and ideas were enthusiastically received by leading musicians and writers on music. Several attempts have been made in the past to explain how Schoenberg came to be so central to the course of 20th-century music without enjoying the public's sympathy. The first efforts in this direction were undertaken by Schoenberg's students and exponents, including Webern, Berg, and Adorno. A common thread in their apologetic writings, as well as in Schoenberg's, concerns the historically inevitable nature of Schoenberg's innovations in the field of compositional technique. Such an argument, needless to say, is less likely to be taken seriously nowadays, following the skepticism toward narratives of historical teleology. My paper addresses the contribution of Schoenberg's literary output to the reception of his music. Specifically, I will argue that his pedagogical activity and verbal statements about "history" and musical progress played a crucial role in shaping his public identity as the foremost modernist composer of his time.

Silvio José dos Santos (University of Florida, Gainesville, USA)

Feminine, masculine, and "in-between": Geschwitz as "neue Frau" in Berg's "Lulu"

In the conclusion of Berg's *Lulu*, the audience is left with the dying Geschwitz, a lesbian character whose self-sacrificing love for Lulu and eventual decision to fight for women's rights is cut short. Because Geschwitz is left alone on stage and sings a soliloquy similar to those reserved for operatic heroines, it is her death, not Lulu's that carries the moral message of the opera. During the compositional process, Berg even considered alternate endings for the opera, one in which Lulu would remain alive and Geschwitz would be the only fatal victim of Jack the Ripper. Berg's transformation of her character from the original Wedekind plays, I argue, is emblematic of the significant changes in the perception of gender identity in his contemporary world.

In this paper I argue that Berg modernized Geschwitz according to notions of the “third sex” and refashioned her character as a *neue Frau* (Modern Woman). As a cultural phenomenon in the 1920s and 1930s, images of the *neue Frau* embodied ideals of modernity and emancipation, but also pointed to conflicting notions of gender identity and power. I demonstrate that Berg linked the musical structures associated with Geschwitz to social and gender instability represented throughout the opera. Most importantly, he changed the meaning of her death: she becomes a sign of degeneration and pays the ultimate price for the loss of her feminine identity. Ultimately, Berg turned her character into a signifier of the tragic effects of the newly reinforced laws criminalizing homosexuality in Germany and Austria.

Graziella Seminara (Università degli Studi di Catania, Italy)

Berg e la modernità

Despite being dismissed as a composer retrospectively linked to tradition by the musicians from Darmstadt, Alban Berg is a far more complex and difficult artist, and — through his dramaturgical search — he has provided modernity with an answer different from those provided by Schoenberg and Webern as far as aesthetic choices and the interpretation of the “present” are concerned. His conception of music drama as “multimedia” work, although based on the hierarchically dominant position of music, is marked by the influence of cinematographic art, which is evident in the dramaturgical planning itself through the adoption of focusing techniques as well as procedures of synchronization of sound and images, and through the introduction, in *Lulu*, of a film sequence whose modernity of conception is affected by the most advanced theories on cinema (Balázs Musil Ejenštejn Arnheim).

Also the awareness of the possibilities of the manipulation of time is stimulated by his encounter with cinema, and it creates a theatricality marked by the combination of different “time” conceptions: directionality, circularity, and disarticulation of time intersect and clash both in *Wozzeck* and in *Lulu*, and they betray that tendency towards “contradiction”, towards the “setting up of tension” between clashing forces, which crosses all parameters of Berg’s writing and represents the distinctive trademark of his art.

The antinomy which insinuates itself into the meticulous construction of Berg’s compositional plots leads also to the use of heterogeneous music materials instead of the linguistic “purism” pursued by the musicians of the Viennese School, and contributes towards the narration of the “chaos” of the world and of History, which — in the light of Kraus’s premonition of the “crisis” of western civilization — is transposed into a wider and more desperate metaphysical perspective so as to inscribe the historical catastrophe of early 20th-century Vienna in the existential condition of man, in the ontological statute of reality.

Albrecht Gaub (Madison, Wisconsin, USA)

No need for Diaghilev: Imperial Germany's different approach to Russian music

According to Richard Taruskin's *Defining Russia Musically* (1997) and Marina Frolova-Walker's *Russian Music and Nationalism* (2009), it was Serge Diaghilev who popularized Russian music in "the West" and defined what "Western" audiences would recognize as Russian music. This hypothesis, however, holds true only if Germany and Austria are excluded from "the West." Contemporaneous periodicals testify to the omnipresence of Russian music — instrumental music — in Germany at the time, but they also document that Diaghilev was practically ignored there before the first performances of the Ballets Russes in Berlin in 1910 and that his later influence in the country was mostly limited to ballet. Also, although already Eduard Hanslick had a clear notion how "truly Russian" music had to sound like, it turns out that in Germany and Austria, absence of such national character (whether Russian or "Oriental") did not turn Russian music into the "unexportable commodity" that Tchaikovsky, according to Taruskin, was to Diaghilev: Sergey Taneyev went to Germany to premiere his Piano Quintet in 1911 because he counted on its appreciation by the *Bildungsbürgertum*, and Tchaikovsky caused such a craze that Willi Kahl would polemicize in 1923 against an "übertriebener Tschaikowsky-Kult der letzten Zeit." Rather than Diaghilev, it was the writings of ethnic German musicians in Russia (such as Oskar von Riesemann), the "bicultural" Anton Rubinstein, concert tours in both directions, and regular press reports from St Petersburg and Moscow that paved the way for Russian music in Germany. The "Russland-Heft" of *Die Musik* (April 1907) will receive special attention.

Marie-Hélène Benoit-Otis (University of North Carolina, Chapel Hill, USA), **Cécile Quesney** (Université Paris-Sorbonne, France; Université de Montréal, Québec, Canada)

Mozart outil de propagande. Les musiciens français à la Mozart-Woche de Vienne en 1941

The *Mozart-Woche des Deutschen Reiches* organized by the National-Socialist authorities to celebrate the 150th anniversary of Mozart's death took place in Vienna in 1941. The primary goal of this event was to assert Germany's cultural hegemony as the leader of a new "European culture"; it was also an occasion for the Reich to reinforce its political and cultural ties with occupied countries, such as France. Around twenty personalities of the French musical world were invited to the Mozart Festival, notably Arthur Honegger, Florent Schmitt, Jacques Rouché and Marcel Delannoy. This official invitation of French musicians to the *Mozart-Woche* is frequently mentioned as one of the most manifest acts of Nazi musical propaganda in the occupied countries; however, we still know little about the details of their stay in Vienna. In this paper, we will provide more information on the program and the con-

ditions of this travel instigated by the German authorities, as well as on its reception on the part of the French guests.

Drawing on unpublished sources (held in the Bibliothèque nationale de France, the Paul Sacher Foundation, the Archives nationales, and the Bundesarchiv, among others), on reviews published in the French and German press and on an analysis of the programs of the *Mozart-Woche* (including official speeches), we will show how, within the framework of an extremely rich festival, the French musicians' opinion was oriented by a subtle but effective rhetoric that used Mozart's personality and works as a tool of propaganda.

Kirsten Yri (Wilfrid Laurier University, Waterloo, Ontario, Canada)

Carl Orff's "O Fortuna": From German national to transnational identity

One of the most recognizable pieces among listeners worldwide is Carl Orff's "O Fortuna" from his scenic cantata, *Carmina Burana*. Used at length in the 1981 Irish film *Excalibur*; the trailer for the Japanese animé film *The End of Evangelion*; the Pakistani documentary, *End of Times*; in graduation ceremonies at the University of Oslo; and in numerous American and English films and television commercials, "O Fortuna" has enjoyed a transnational identity long since removed from its German origins. Drawing on theories of musical semiotics to describe the range of possible codes inherent in "O Fortuna"'s music and text, and on theories of identity as culturally and socially constructed, this paper articulates the ways "O Fortuna" is reconfigured in such local settings.

I will begin by discussing the musical attributes of "O Fortuna" against the backdrop of Weimar period Germany when Orff came of age, and the conflicted discourses of National Socialism when the work was celebrated as a staple of the musical theatre. I will then discuss the relationships between "O Fortuna"'s 1940s German national identity and the Irish, Japanese, Pakistani, Norwegian, and Anglo-American uses of "O Fortuna" listed above. The work's meanings in these different cultural contexts are shaped through a complex interplay of local identities and the musical codes inherent in the musical text. The layers of meaning "O Fortuna" accumulates as it moves through different global contexts and the relationships between them may be one sign that music can contribute to understanding and discourse among cultures.

FP 3a ▸ Italian opera, 19th- early 20th century

Tuesday, 3 July ▸ 9.00 am - 12.30 pm ▸ MUSA - Museum of Musical Instruments

Chair: Virgilio Bernardoni (Università degli Studi di Bergamo, Italy)

Aaron S. Allen (University of Carolina, Greensboro, USA)

Spanning the “twin cultures”: Beethoven’s “Fidelio” in Italy

For decades before unification in the 1860s, Italian critics called Beethoven an opera composer — an unusual situation because he wrote only one opera, *Fidelio* (1804-14), which was not fully staged in Italy until the 1880s. This misreading of Beethoven can be understood in the context of the crisis of opera in the later 19th century: at the same time, the Western canon was becoming ossified, and critics lamented the static and provincial nature of Italian operatic life and were searching for new possibilities for reinvigoration, including — curiously — the incorporation of German instrumental music, particularly Beethoven’s chamber music.

But why were Italians ostensibly so interested in *Fidelio*? On the one hand, emphasizing *Fidelio* was a “sugar coating” to help audiences, composers, and students swallow the bitter pill of studying Beethoven’s instrumental music with the eventual aim of reinvigorating Italian opera. On the other hand, the plot of *Fidelio* would have resonated with Italian political sentiments of the Risorgimento, as it is a “rescue” opera about freedom from unjust imprisonment. Italians would have found in *Fidelio* relevant interpretations: artistic freedom from apparently tired and historically shackled operatic traditions, and political freedom from centuries of repression and foreign domination.

This research contributes to the on-going discussion that sees scholars problematizing Carl Dahlhaus’ simplistic “twin cultures” dichotomy, in which the aesthetics of the Italian (operatic, performative) and the German (instrumental, authorial) are separate but equal worlds. The 19th-century Italian reception of Beethoven shows rather that *Fidelio* spanned the two cultures.

Marie Sumner Lott (Pennsylvania State University, USA)

Bringing opera into the living room and the countryside into the city: 19th-century arrangements for domestic chamber musicians

During the 19th century, chamber music served as a crucible for the formation of cultural identity among amateur and professional musicians alike. The wide variety of musical performance spaces and works designed for them demonstrates the important role that original works and arrangements for string quartet, trio, and quintet played in middle-class culture throughout central Europe. An examination of previously overlooked sources reveals the myriad ways in which domestic string quartets and piano trios reflect the changing national and class identities of these musicians.

Berlin-based publisher M. A. Schlesinger provides an excellent case study. Between 1800 and 1900 Schlesinger produced dozens of opera transcriptions, collections of folksongs, and arrangements of Classical works for amateur chamber musicians. Analysis of surviving scores and business records (from the archive now housed in Frankfurt) shows that the preferences of sheet-music purchasers shifted over the course of the century away from arrangements of contemporaneous foreign operas, such as works by Halévy and Meyerbeer, and towards a nascent canon of older (mostly German) works like Mozart's *Don Giovanni* and Beethoven's *Fidelio*. At the same time, arrangements of folksong from distant regions of the Austro-Hungarian and Prussian lands increased. Thus, in domestic chamber-music performances as in the concert hall and opera house, performers and listeners sought out works that expressed their evolving self-image(s) in a variety of ways, including their identities as middle-class consumers, as citizens of an expanding world, and, in Berlin, as a unified people with a shared German culture.

Suzanne Scherr (University of Chicago, Illinois, USA)

Puccini's instrumental revisions — orchestral story-telling

The pacing and orchestration of dramatic-musical climax gave Puccini's operas a unique position at the turn of the 20th century and still appeals today to a post-literate oral/aural culture. This study explores Puccini's instrumental revisions which demonstrate his intentional creation of orchestral "story-telling". Many authors have pointed to dramatically significant melodies in his orchestra, but none have shown Puccini's intentional shaping of waves of density and intensity through instrumental revisions. Rather than remaining part of a subliminal background, the orchestral melodies themselves were given freedom to "tell" much of the internal emotional narrative — not just the details of the story. Thus we observe a clearing away of other sounds, dramatic use of silence or near-silence, swap of instrumental lines or registers to highlight instrumental solos. Several revisions carefully insert or delete dramatically-significant melodies to adjust the pacing of the presentation of the drama. As part of his new "story-telling", Puccini fashioned short, intense scenes with minimal linear narrative and character development. Compared to his contemporaries, intense moments of climactic melody were used more sparsely and, more significantly, the climax was carefully orchestrated with multiple doublings in lower registers and "hollow" middle registers. Dynamics, accentuation, string bowings, and instrumental phrasing contribute further to the drive towards the intense moment, which ends sooner than expected with less orchestral bombast. Puccini thus achieves the intense, emotional impact he sought. However, this style did not emerge directly from his conservatory years, rather through experimentation with a more transparent and temporally nuanced orchestra.

Davide Ceriani (Columbia University, New York, USA)

Italian opera and identity in New York: The case of the Metropolitan Opera House during the management of Giulio Gatti-Casazza (1908-1935)

The Italian Gatti-Casazza worked as general manager of the Metropolitan Opera House for twenty-seven years; during this period he staged numerous operas by Italian composers, often choosing his compatriots to perform them. The New York Italian community took great pride in the general manager's choices, especially during an era in which Italians were viewed unfavorably in the United States. They saw opera as a means to social legitimization.

In my paper I investigate two important productions from the early years of Gatti-Casazza's management: Giuseppe Verdi's *Aida* (1908) and Alberto Franchetti's *Germania* (1910). Italian newspapers in New York wrote very positive reviews of these two works, highlighting both the quality of their musical content and what they meant to the Italians in that city. They also expressed great satisfaction in the interest that *Aida* and *Germania* aroused among the majority of American critics and audiences.

Italian singers and conductors who worked at the Met also displayed considerable pride in their role as cultural ambassadors for their own country, especially during the years between the two wars. Numerous letters I discovered in Italian and American archives demonstrate how, in addition to being successful performers, they wanted to promote Italian culture in the United States and strengthen the sense of connection Italian immigrants felt with their motherland. The materials I introduce prove how Italian opera and its interpreters reinforced Italian identity in the United States, and how this art form helped to bolster relations between American society and the New York Italian community.

Karen Henson (Columbia University, New York; Radcliffe Institute for Advanced Study, Harvard University, Cambridge, Massachusetts, USA)

Rough tunes: Enrico Caruso and the early history of opera and sound recording

It is a truism of the early history of sound recording that the new technology initially favored loud, focused sounds, whether Thomas Edison reciting a nursery rhyme, brass band marches, or the voice of the first operatic recording star, Enrico Caruso. As is well-known, Caruso rose to fame in the early 1900s as a star of the new technology. According to a story that has been told and retold, the important turning point was when the pioneering producer F.W. Gaisberg traveled to Italy and recorded excerpts of the tenor singing in a Milan hotel room.

In this paper I will explore Caruso's first years as a recording artist as well as the larger subject of the early history of opera and sound recording. In particular, I will take a cue from the relatively new discipline of "sound studies" and from the much more established field of record collecting,

and try to unsettle some of our basic historiographical assumptions about these subjects. In the first part of the paper I will explore Caruso's early recording career, emphasizing the remarkable diversity of his recordings in the years before 1906-7. In the second I will place this diversity in the context of a number of amateur traditions of recording opera that existed before Caruso and that, if forgotten and even obscured by the tenor's later loud sounds, made his career possible. These include the activities of two New York-based figures, the entrepreneur Gianni Bettini and the librarian Lionel Mapleson.

Giorgio Ruberti (Università degli Studi di Napoli Federico II, Italy)

The controversial relationship between musical cultures and social identities in the contemporary genres of classical Neapolitan song and "opera verista"

In the first half of the 19th century, in Naples, thanks to the activities of middle- or upper-class people such as Guillaume Cottrau, folksongs were transcribed according to the formal patterns of contemporary bourgeois vocal chamber music. This production derived from the enduring aristocratic genre of Opera. In the second half of the century, the outcome of this process was the classical Neapolitan song, a hybrid genre we can define popular. Through the style and formal structure of this genre we can recognize cultural similarities and intersections.

In another case, on the contrary, we find a homological relationship between musical genres and social classes. Within the Opera genre, we can trace an attempt to articulate different musical traditions in the opera *Mala vita* (1892). Its author Umberto Giordano, to reproduce the local colour of the slums of Naples where the story was set, used some Neapolitan songs and a *tarantella*. The critics harshly spoke of "aristocratic scenes of San Carlo mudded by the plebeian vulgarity", and the opera was revised in a completely different and idealized version purified of all "brutally realistic" traits.

Through these two cases the paper intends to show that there is no fixed rule by which the nature of the relationship between musical cultures and social identities may be classified. Different musical traditions do not exactly correspond to different identities; the link between different musical traditions are formed by similarities and intersections of different identities. We must therefore examine this relationship in each case within its particular historical and social context.

FP 3b · Medieval monody

Tuesday, 3 July · 9.00 am - 1.30 pm · Auditorium Arte

Chair: Agostino Ziino (Università degli Studi di Roma Tor Vergata, Italy)

Peter Jeffery (University of Notre Dame, Indiana, USA)

Tonal identity in late Mozarabic chant: The psalm tones in the “cantorales” of Cisneros

The Mozarabic chant MSS of the 10th-13th century were written in staffless neumes, so that we cannot recover the pitches of the melodies. Since the Mozarabic rite was abolished during the Reconquista, no medieval MSS on staff lines exist. However, early in the 16th century, Archbishop Cisneros of Toledo sponsored a Mozarabic revival, producing four MSS of monophonic chant in black mensural notation. Do these melodies represent a tradition going back to the original Mozarabic rite? Or are they a late derivative of Gregorian chant? These questions have lingered for over a century, but the Cisneros MSS were barely accessible. The new facsimile edition of 2011 makes thorough investigation possible for the first time.

While the MSS do contain some Gregorian chants, most texts are clearly Mozarabic. The quickest way to assess the tonal characteristics of the music is through the syllabic psalm tones, which exhibit no awareness of the 8-mode oktoechos. Most common by far are the psalm tones that recite on the pitch A, which resemble the Gregorian first mode. However, some of the tones that recite on G, D, and C are emphatically non-Gregorian. Comparison with Mozarabic and Gregorian MSS from Toledo show how pre-existent material was adapted to create a “Mozarabic” musical identity distinct from the Gregorian mainstream, by way of processes similar to those observed by ethnomusicologists who study micromusics and minority musical cultures today: “repertory shrinkage”, “restricted preservation”, “consolidation”, “reintroduction” and “stylistic exaggeration”.

Leandra Scappaticci (Pontificio Istituto Ambrosiano di Musica Sacra, Milano, Italy)

Canto romano antico e commistioni liturgico-musicali in ambito monastico: il caso di S. Cecilia in Trastevere (secoli XI-XIII)

The chant peculiar to Roman Churches in which the Pope did not celebrate, the Old Roman, is presented in a limited number of complete sources, among them the Gradual-Tropary-Sequenciary from Santa Cecilia in Trastevere, nowadays Cologny-Genève, Bibl. Bodmeriana, C 74, and the Gradual, Vaticano Lat 5319 and the Antiphonary from St Peter (Biblioteca Apostolica Vaticana, Archivio S. Pietro, B 79).

This research aims to rebuild a general picture of Roman Antique Chant, distinctive first of all by a series of melodic characteristics expressed in precise way of writing and notating music,

quite different from the Gregorian tradition. it aims to uncover an analytical design by study of the source in the library of S. Cecilia in Trastevere, a male Benedictine monastery founded by Pasquale I (817-824).

The complex description, both of books and fragments, partially undertaken in earlier studies by Joseph Dyer and Thomas H. Connolly, allows us not only to shed light on Old Roman chant in an historical period strongly influenced by the Gregorian Reformation (the last thirty years of 11th century and first decades of 12th), but above all to understand the general cultural life, the interests, and the identities of the monastery of S. Cecilia in Trastevere. This liturgical and musical identity, very well defined locally and chronologically, becomes the starting point for understanding the mixtures, transmigrations and relationships throughout the Ambrosian tradition from North to South, including the abbey of Montecassino, pivot of the entire Benedictine movement.

Svetlana Poliakova (Universidade Nova de Lisboa, Portugal)

Italian and Russian neumatic Studite Triodia and Pentekostaria: Some remarks on their connections

The paper concerns the connections in the celebration of Great Lent, Easter and the period of Pentecost according to the Byzantine rite in Italy and Russia between the 10th and 14th centuries, reflected in the neumatic liturgical books — Triodia and Pentekostaria.

The renaissance of the Studite monastery in Constantinople at the beginning of the 9th century initiated a new phase of development in Byzantine liturgical celebration. The Studite tradition spread to the periphery, including Mount Athos. The Athonite-Studite Typikon was taken to Italy around the second half of the 10th century. Russia adopted the Studite liturgical tradition at the time of the assimilation of Byzantine practice around the same period. Bearing in mind the connections between Russia and Mount Athos, on the one hand, and the connections between Mount Athos and Italy on the other, we can expect to find parallels between the particularities of the Italian and Russian celebrations and, consequently, the books.

These parallels will be discussed in the paper from three points of view. One deals with the classification of Italian and Russian manuscripts according to their content. The other concentrates on the fact of the presence of notation in these multi-genre books, normally unnotated. The questions of the choice of the repertory to be notated and the type of notation will be discussed. The third point of view regards the hymnographical genres — stichera prosomoia, which were found until now only in one pair of Russian books and in a restrict number of Italian manuscripts.

Luisa Nardini (University of Texas at Austin, USA)

Collective identities in medieval monasteries: Late liturgical chants from southern Italy

Medieval chant manuscripts — through a purposeful combination of melodies, texts, and visual apparatuses — offer a unique perspective onto the shared values and ideals of medieval monasteries and reflect the cultural interchanges between religious communities. Particularly significant in this respect are the manuscripts copied for monasteries that no longer exist. Analysis of liturgical formularies allows the reconstruction of cultic traditions that cannot be inferred from pictorial decorations or archival documentation, for instance. The circulation of chants reveals the network of intermonastic influences and the negotiations of power between local churches, their respective motherhouses, and the Papacy.

My paper analyses a selection of chants copied in manuscripts linked to the usages of two monasteries dedicated to St Peter in medieval Benevento. The combination of chants and prayers reflect the ethnic and cultural matrices of local communities where Lombards, Byzantines, Normans, and Romans exerted, at different times, their political control and cultural influence.

The cult of saints' at Benevento attests to the shift of power between the initial political subjection to the Lombards and Byzantines (8th-9th centuries) to the period of the conflict of the investitures that sanctioned the regained power of influence of the Papacy (10th-11th centuries). Neo-Gregorian Mass Propers for Sts Michael, Agatha, Peter, John the Baptist, and the Annunciation, among others, represent the collective cultural identities of the religious communities that made use of them, and document the increased network of interchanges with churches and monasteries outside of the region.

Honey Meconi (Eastman School of Music, University of Rochester, New York, USA)

"Caveat cantor": Manuscript differences in Hildegard's songs

Hildegard of Bingen's seventy-seven songs appear in two main 12th-century manuscripts, the "Dendermonde" codex (fifty-seven songs copied at the end of a manuscript sent to the Cistercian monks of Villers-la-Ville), and the "Riesencodex" (seventy-five songs in the massive volume containing most of Hildegard's creative output). Both manuscripts were copied by scribes of Hildegard's own Benedictine community on the Rupertsberg, and both are believed to date from relatively close to each other, with the Dendermonde manuscript completed by 1175 and the Riesencodex likely finished before Hildegard's death in 1179, with some additions thereafter. Despite an identical provenance and close temporal proximity for the manuscripts, though, the readings of the fifty-five pieces shared by both sources diverge in many ways, including specific pitches, choice of neumes (especially ornamental neumes), and presence of accidentals.

Notwithstanding the existence of two critical editions of Hildegard's songs, little has been written on the discrepancies between the two manuscripts and what they tell us about Hildegard's music and its dissemination. The paper uses case studies of individual works to demonstrate that, while scribes used exemplars at least some of the time, various differences are almost certainly the result of oral transmission. The paper draws attention to the surprisingly high number of genuine errors in both text and music, points out problems with virtually all modern editions, and demonstrates the need for caution in our discussions of Hildegard's music. When it comes to either modern editions or the original sources, our guide needs to be *caveat cantor*.

Claire Fontijn (Wellesley College, UK)

Hildegard's "Ordo virtutum" in the context of the Scivias vision of music

Well-known as one of the earliest sacred music dramas, *Ordo virtutum* portrays the plight of the soul as she tries to choose between the virtues of the life of the spirit and of those of the world. *Ordo virtutum* survives in two versions that share a compelling relationship: one written as a play within one of the Visions constituting Hildegard's treatise *Scivias* (1140s ca.), the other expanded and set to music in her posthumous manuscript *Riesencodex* (1180s ca.). In the former, 14 antiphons and responsories — again, in text only — precede the play, while the latter supplies the material for current performances, a through-composed vocal work seemingly complete in itself. But just how "complete" can the latter version be, considering that in its initial guise, those antiphons and responsories constituted an integral part of the Vision?

This paper brings the nascent *Ordo* and the Vision in which it appeared into confrontation with the posthumous end product. Together, a new artistic project emerges, in which illuminated miniature, costume design, spoken proclamation, and extensive musical solos join the action of the sacred music drama. Ultimately, this study argues for more vivid 21st-century performances of *Ordo virtutum* that acknowledge and integrate the rich artistic and spiritual context offered by the Vision.

Chantal Phan (Université de Colombie-Britannique, Vancouver, British Columbia, Canada)

Hidden and revealed identities: The melodic treatments of names and pseudonyms in the troubadour lyric

Though it originated in an era that left us many anonymous works, the 12th and 13th centuries, Occitan lyric repertoire sources include names. Among the words that are intended to reveal identity, or to reveal it while at the same time hiding it, it is useful to differentiate between proper names, pseudonyms and vaguer forms of address, such as Domna (Milady) and Senher (Milord). In this paper I will look at the melodic treatment of these key moments of ambiguity (an ambiguity due to the difficulty of identifying individuals because of a lack of historical information, the

Frenchifying of the text in some manuscripts, and the identification and masking of author and lady through the use of courtly pseudonyms). Taking elements from the work of Scherner van Ortmerssen, van der Werf, Pollina, Switten, and Gaunt, as well as from my own publications, I will consider melodic leaps, highest and lowest notes, and modal treatment of “identifying” keywords, in songs by Marcabru, Bernart de Ventadorn, the Comtessa de Dia and Guiraut Riquier. I will then analyze two figures of reiteration: alliteration around keywords and melodic repetition. Finally I will discuss some performance possibilities offered by these moments of identification and dissimulation; here I will consider recordings by the Clemencic Consort and Sequentia Köln. P.1A

Hana Vlhová-Wörner (Yale Institute of Sacred Music, New Haven, USA)

Prague as the new Rome: Liturgy and music in service of politics and presentation

Rome remained a vacant symbol of the Roman Church for most of the 14th century. As such, it inspired the Emperor Charles IV (d. 1378) to translate its spiritual legacy to Prague in order to emphasize the prestige of the new Central-European metropolis. In addition to his skillful manipulation of architecture and the visual arts for political propaganda (recently described in detail by historians of art and architecture) he initiated several major projects associated with liturgy and music. Following the vision to promote Prague as the universal Christian metropolis he established two monasteries for the non-Roman — the Ambrosian and the Old-Slavonic — rites. His prime interest was, however, the support of liturgy and chant in the newly founded St Vitus’s Cathedral in Prague. Liturgical music in the Cathedral, generously supported by the Emperor (up to 180 people were responsible for the performance of the daily liturgy after 1360), remained strictly traditional, partly with outdated chant repertory, and did not include music in the “modern” *ars nova* style which flourished at the same time in Western Europe. In this way, music stood in sharp contrast to the other arts, for which, during the reign of the Luxembourg dynasty, Prague became an important center for many decades. The archaic character of the Cathedral’s music, I will argue, was intended to build a spiritual bridge between the Cathedral and Rome, the historical center of the Catholic church and the city, in which sacred Roman chant was believed to have originated.

FP 3c ▸ Cultural theory, aesthetics, sociology 2

Tuesday, 3 July ▸ 9.00 am - 1.00 pm ▸ Studio 1

Chair: Michela Garda (Università degli Studi di Pavia/Cremona, Italy)

Carla Zuddas (Università degli Studi di Cagliari, Italy)

Traditional music, intellectual property rights and cultural identity

This proposal aims at analyzing the issue of traditional music, in the wide framework of the protection of traditional cultural expressions (TCE). Specifically, this issue will be studied from an intellectual property (IP) perspective, in the light of recent policies of the World Intellectual Property Organization (WIPO) and UNESCO.

The relationship between IP and TCE raises complex and challenging questions. For instance, what is the relationship between IP protection, the promotion of cultural diversity and the preservation of tangible and intangible cultural heritage? The activities and policies carried out at international level by these organizations variedly intersect the national and local normative systems, up to recent initiatives. This proposal will highlight some issues concerning the peculiarities of specific cultural expressions and the identity of the communities involved: e.g., in the policy of UNESCO about the protection of Intangible Cultural Heritage, the acknowledgement “from the top” seems to contradict the fundamental principles of the 2003 Convention; some problems emerge, furthermore, from the choice of the criteria of selection, followed for the insertion in the Intangible Heritage Lists.

The juridical protection of traditional music raises further aspects concerning the applicability either of copyright law to the peculiarities of musical traditional expressions, or the use of other IPR's in the production and commercialization of traditional musical instruments.

James Garratt (University of Manchester, UK)

Our common culture? Musical values, globalization and community

Much recent work in musicology — as in aesthetic theory and sociology — has aimed at historicizing and localizing values, emphasizing their cultural specificity and limited field of operation. Such an emphasis certainly corresponds with the atomized nature of contemporary Western social and cultural life, as well as with present-day skepticism and uncertainty. In an age in which the multichannel TV is emblematic of our lack of shared aesthetic experiences, the idea of a “common culture” may seem merely a fantasy. This atomization, however, stands in stark contrast to the increasing homogenization of cultures at a global level. This is not merely a matter of the standardization of popular culture — eating the same burgers while watching the same films — but of the emergence of global

artistic networks and cultural organizations: a “unified artworld” and a “common art culture” (Noël Carroll, 2007). My paper explores the tensions between these forces of atomization and globalization, probing their implications for music and value. In doing so, it explains why these developments make it necessary to rethink our understanding of culture and, in particular, the idea that values are culturally fixed and bounded. I challenge Carroll’s equation of the global spread of artistic networks with the homogenizing force of globalization, exploring how modern media facilitate the proliferation of highly individualized virtual musical communities. As a counter to globalization, I outline a more pluralistic model of global citizenship, exploring new ways in which the global musical citizen might conceptualize the interaction between cultures and values.

Mário Vieira de Carvalho (Universidade Nova de Lisboa, Portugal)

National identity as otherness

Some of those European composers of the 20th century who cultivated folklorism began to reject a given musical identity — the hegemonic consensus as to the concept of “national” music — and sought to create a musical identity based on alternative sources (notably, rustic music). The “pure” and “genuine” captured in field research has its ideological justification in the idea of returning to ethnic origins or roots lost during the civilizing process or banned from the public sphere by standardized music products disseminated by mass media. Transfigured into music-to-be-listened-to in concert halls, these elements (collected in oral traditions of more or less isolated rural communities) are, nevertheless, in this way submitted to a new kind of standardization as a constructed, while counter-hegemonic, musical identity, which a composer or a group of composers seeks to enforce. However, direct access to the documents that inspired those artworks of the concert hall repertoire that are taken as representative of a “national music” allows us to conclude that such appropriation is rather linked to very particular, narrowly located, even individual experiences. What served as material to construct an “identity” manifests itself paradoxically as radical alterity. The “national” is denied by the “local” difference. What emerges is a dialogic structure in which folklorism appears as a composer’s strategy of individual differentiation.

Hermann Danuser (Humboldt-Universität zu Berlin, Germany)

Multiple identities in “Weltanschauungsmusik” and “Metamusik”

This paper aims at defining some aspects of multiple identities in two large-scale aesthetic projects, “Weltanschauungsmusik” and “Metamusik” that have occupied my work for

quite a long time. The book *Weltanschauungsmusik* was published in 2009, the other one, *Metamusik*, is still work in progress.

Problems of multiple identities in *Weltanschauungsmusik* arise from the fact that this concept is based on a paradoxon, i. e., on the simultaneously constitutive relevance of an extra-musical reference on the one hand — a premise of heteronomous aesthetics — and of a reference to the intra-musical world on the other hand — a premise of autonomous aesthetics. The example of the reception history of Beethoven's Ninth Symphony shows how the paradigm "community" (*Gemeinschaft*), with its roots both in the structure of the music as well as in Schiller's poem, became relevant in very diverse pragmatic contexts — in terms of the histories of ideas, of music, of nationality, of society, and of politics — and thus developed even contradictory identities.

Concerning "Metamusik" — a music articulated in self-reflexive, self-referential, meta-referential, or multi-medial ways —, I will show that multiple identities belong constitutively to this idea of music insofar as the defining elements of meta-music — the acoustic (sound), the optic (image), and the semiotic elements (verbal language) — are always readable on various layers and in different ways. Reversible directions of reference thus belong to the basic principles that guide the understanding of aesthetic structures of meta-music. I will explain this based on an intermedial example of "meta music theatre" as well as on multiple *Doppelgänger* identities of musical structures in Schumann.

Mirjana Veselinović-Hofman (University of Arts, Belgrade, Serbia)

The culture of musical identities

The aim of this paper is to examine the problem of musical identities as an issue that is considerably determined by a cultural policy, and consequently to show that speaking about musical identities nowadays means to a large extent speaking about *promoting* musical identities, which has itself become a cultural strategy.

Since the beginning of the postmodern deconstruction of the former artistic hierarchy, all important categories of modernism have "become" plural — for example (aesthetic) *ideas* instead of the idea, (artistic) *projects* instead of the project, (procedural/methodological) *systems* instead of the system, *technologies* instead of the technology, (artistic) *values* instead of the value, *histories* instead of the history, *the circular* instead of the linear, etc. Also, the identity in/of music has changed into plurality.

So, the postmodern conception which has actually established the thought of music as "the universe without the universality", determined the phenomenon of musical identity as the characteristic indication of a pluralistic view considered in the sense of a global cultural policy. That view is aimed at neutralizing the model of hierarchy within which a number of Euro-

pean musical cultures have the status of the principal, and other musical cultures of the marginal. That neutralization has been achieved through endorsing the musical fringes in their creative efforts to show the validity of their musical peculiarities and richness within the current cultural multiplicity and multicultural dialogs.

Serbian contemporary music, on which that problem will be exemplified here, is just one of those numerous “central peripheral” musical identities.

Tijana Popović Mladjenović (University of Arts, Belgrade, Serbia)

Music has a vision: Listening to others and oneself through it

Since music is primarily a cultural phenomenon (because there is no culture without music and because everybody possesses that subtle skill of significantly yet intuitively understanding music), whose essential feature is diversity (the plentitude, variety and coexistence of musical identities), the question that always imposes itself and now seems especially intriguing is *when* and *how* music moves us (Kramer), or to *what* are we moved? In other words, if we model ourselves through music both as individuals and as participants in culture, and if in constructing musical traditions, we model the way culture is constructed by building the consensus of musical belief and commitment on which musical collaboration depends (Burrows) — the question that imposes itself is *how* does music give us a new identity today, which is both thoroughly *Other* (Lacanian symbolic order) and fully ours or, in other words, to what extent people now tune their sense of self to (different) music (identities)?

From a postmodern perspective, the basic work of culture is to construct subject positions, and the primary action of music in this era is not to express, but to invite subjectivity (Kramer). In this context, the general power of music to implant subjective states in the listener that are paradoxically both native and alien, is perceived using the work of Benjamin Yusupov as an example (his approach combines the specific cultural identities of various ethnic groups with different styles of art and popular Western music), primarily his *Concerto for Viola and Orchestra* (2003).

Darla Crispin (University of Sydney, Australia)

Negotiating the “artistic turn”: Identity, ethics, and advocacy in research in-and-through musical practice

In their theoretical writings, Pierre Schaeffer and his colleagues at the *Groupe de Recherche De Musique Concrète* reveal an array of influences including writers on phenomenology and semiotics - Heidegger, Husserl, Merleau-Ponty, Lévi-Strauss, Walter Benjamin, Foucault, Bergson and

Saussure - poets, particularly Paul Valéry and Henry Michaux - and the painters Paul Klee and Piet Mondrian. Less well known, however, is the influence of the Greek-Armenian mystic George Gurdjieff and his circle which included the pataphysician poet René Daumal.

In Schaeffer's 1966 *Traité des objets musicaux: essai interdisciplines*, he expressed a phenomenological perspective towards decontextualised sounds that, displaced through recording or radio broadcast, reveal "non-ordinary realities" rather than simply directing attention to their origins as is the case with instrumental music. This idea of "renewal" in sound is similar to the ideas on music expressed in Gurdjieff's own writings. Material in the IMEC archive in Normandie includes hand-written transcripts of discussions between Schaeffer and Gurdjieff on the nature and function of music as well as two complete folders of letters written by Schaeffer to Gurdjieff's followers in Paris. Schaeffer's interest in Gurdjieff spanned many years, including those before and after the establishment of the GRMC. The influence of Gurdjieffian ideas on Schaeffer's theories casts new light on his seminal publications on musique concrète. This paper will investigate the influence of Gurdjieff and his circle on the aesthetics and acousmatic reasoning underpinning Schaeffer's musical theories with special reference to the radio play written by Schaeffer on the subject of Gurdjieff's magnum opus, *Beelzebub's Tales to His Grandson*.

FP 3d • German music, 19th century

Tuesday • 3rd July, 9.00 am - 12.30 pm • Studio 2

Chair: Roe-Min Kok (McGill University, Montréal, Québec, Canada)

Katherine Hambridge (University of Cambridge, UK)

Emerging identities in Berlin, 1800 ca.

The dawn of the 19th century saw Berliners struggling to come to terms with multiple challenges to their collective sense of self, from the growth of secularism, to the French Revolution and the demise of Prussia's military pre-eminence. The need to define and re-assert a collective identity dominated the local press, whether in the interests of preserving the stability of the state or fostering a sense of "German" cultural unity. In this paper, I begin by surveying the ways in which music became involved in competing identity discourses in the Berlin press, in terms of music's national character, musical heritage and music's power to create communities. As examples of these discourses becoming influential in musical life, I consider a number of musical performances held between 1808-1815 to celebrate state events, such as the return of Prussian troops or the birthday of the Queen. The choice of repertoire and forces at the latter occasion in 1810, for example, suggests a concerted effort to represent the Prussian state to Berliners: the unusual concentration of Prussian composers (dead and alive) reveals a desire to create pride in a shared culture; and the prevalence of choral music for massed forces, and, at times, the participation of audiences, reflects the widespread conviction that singing together both expressed and encouraged collective identities. I argue that such occasions are symptomatic of a shift in political uses of music, from the representation of a monarchy, to the representation, expression and involvement of a community.

Maria Teresa Arfini (IED - Istituto Europeo di Design, Milano; Università della Valle d'Aosta, Italy)

Exoticism without exoticism: Mendelssohn, Schumann, and German musical identity

Felix Mendelssohn and Robert Schumann related to the concept of German musical identity in many ways. Mendelssohn was among the promoters of the German musical tradition, from Bach and Handel to Beethoven; Schumann did the same, particularly with his music criticism. Both of them contributed to the consolidation of German musical identity, in parallel with political nationalism: Mendelssohn especially as conductor and musical manager, Schumann as journalist. As composers too they dealt with the matter. For example Mendelssohn in the *Reformation Symphony* confronted musically a German protestant identity with a Roman catholic one, with a musical symbolism rooted in baroque tradition.

I wish to focus this paper on a topic not much represented in both composers' output, but ideologically important: exoticism. The few recurrences of this topic in their compositions have an important similarity: the absence of musical depiction of "local color". Mendelssohn's *Italian Symphony* is perhaps an exception. Compositions involved with exotic subjects, for example Schumann's oratorio *Das Paradies und die Peri* op. 50 or Mendelssohn's *Lied Auf Flügeln des Gesanges* op. 24 n. 2, are completely lacking in exotic musical elements. Why? I assume this absence comes from their intention to universalize German musical identity rather than from any incapacity in using exotic traits, as I shall try to demonstrate in this paper.

Julie Hedges Brown (Northern Arizona University, Flagstaff, USA)

Schumann, Beethovenian reference, and the recasting of classical sonata form

Schumann's 1842 chamber music exemplifies his notion that composers must not merely imitate the past but reinvent it. Many movements reveal an experimentalism that has largely gone unnoticed, including three that drastically rethink sonata-form procedure: either the tonic key monopolizes the exposition (op. 47:i) or the tonic is prevented from establishing a definitive identity at the outset (op. 41/1:iv and op. 41/3:i). Both approaches thwart the harmonic polarity so crucial to the form. Using an insightful analysis by Joel Lester as a point of departure, my paper illustrates how Schumann subverts tonic identity in the A major String Quartet (op. 41/3:i) as part of a long-range process that gradually brings the home key of the work into focus.

Schumann also uses Beethoven as a point of departure: each of the movements cited above conjures up themes and/or formal strategies found in three Beethoven works, only to rework these elements toward wholly new ends. My paper explores the Quartet's allusion to Beethoven's E-flat Major Piano Sonata, Op. 31/3, and provides a critical context for this allusion. In reviews of his contemporaries' music, Schumann offered both censure and praise for such allusions, reactions that seem to have been largely determined by the degree of invention accompanying them. Although many have noted the similarities between the main themes of Schumann's and Beethoven's works, what is most striking are their *differences*. Where Beethoven poses a contradiction between thematic gesture and function, Schumann explores tonal ambiguity as a way of rethinking the harmonic procedure of sonata form.

Heather Platt (Ball State University, Indiana, USA)

Ironic folk gestures and the construction of gender in Brahms's "Mädchenlieder"

Throughout his life Brahms composed a significant number of songs depicting the *Backfisch*. These works, including "Anklänge" (op. 7, n. 3), are characterized by *volkstümlich* elements, and while scholars have frequently acknowledged this debt to tradition they

have not examined how the folk elements actually function. A greater understanding of these compositions is achieved by studying the way art historians and critics interpret related paintings and prints. Contemporary visual artists, working in both high and low media, placed images of the simply clothed maidens in pastoral settings, where the young women often performed household duties such as sewing or looking after children. These scenes perpetuated the idealized view that country life was simpler and less troubled than modern, urban life. But they should not be interpreted as merely nostalgic representations of an outmoded lifestyle or as emblems of lost innocence; they also reflected contemporary values. These portraits modeled the behavior society expected of young women, and underscored the common perception that women's assumed lack of ingenuity and innocence were connected with their purported closeness to nature. In Brahms's settings, *volkstümlich* elements function in the same way as the pastoral settings and the simple clothing; at the same time as they convey the girls' purity and naïveté they also inscribe society's values. Ironically, far from expressing the natural truth, which scholars normally emphasize, the folk elements express socially imposed falseness.

Natasha Loges (Royal College of Music, London, UK)

Brahms's folksong arrangements as a challenge to the identity of art music

Johannes Brahms's large instrumental works such as his symphonies and chamber music are commonly considered to be a key part of the Western art music canon as well as a mainstay of traditional musicological enquiry. Via the critic Eduard Hanslick, and consolidated by Arnold Schoenberg, Brahms's music was, for many years, considered to be the embodiment of "pure" music, a kind of "sounding architecture" removed from time and place. As such, this music played a significant role in the increasing dislocation of Western art music from a mainstream culture, which culminated in the excesses of high modernism in the 20th century.

Brahms's music with text, however, presents a much messier picture, in which it is impossible to dislocate the music from its words, its performers and its audiences. His folksong arrangements for various combinations of solo voice/piano and vocal ensembles can be seen to challenge the increasingly exalted role of German music in the second half of the 19th century. Focussing on selected folksong arrangements, this paper will show how this repertoire raises central questions about the philosophical identity of Western art music. These include: does art music need to be technically or conceptually "difficult"? What, if anything, does it mean for this music to be "authentic", or for it even to qualify as a "work" in the philosophical sense? In the exploration of these questions, I hope to show how Brahms's music stood on both sides of a growing musical divide between "popular" and "art" music.

Zoltan Roman (University of Calgary, Victoria, British Columbia, Canada)

Ethnicity, Faith, and the problem of identity in “fin-de-siècle” “music theatre”: Goethe’s “Symphony of a thousand” and Mahler’s “Das klagende Lied von der Erde” (or, “Warum Mahler keine Oper schrieb”)

One of the innovative opera conductors and producers of his time, Gustav Mahler was often asked why he had written no operas. Some forty years ago, this paper’s subtitle had served Wolf Rosenberg for a seminal article on the subject; his approach was encapsulated in his subtitle: “Über Wortklang und Wortsemantik bei Gustav Mahler.” Although it was a notable attempt in the early years of interdisciplinary Mahler-research, Rosenberg was unable to propose a convincing solution for the “conundrum”.

Some four decades of research into the musical and extramusical aspects of Mahler’s creativity, and into the cultural topography of the “long 19th century”, enable us to pick up essentially where Rosenberg had left off. By interpreting the concept of “music theatre” in a specifically 20th-century, early-modernist sense, this study shows that a number of developmentally pivotal works in Mahler’s *œuvre* are also highly relevant to Rosenberg’s “question”. In effect, these works represent various precursory stages and formative exemplars in the evolution of a stylistically significant, transgeneric extension of the concept of “opera”.

Goethe’s *Faust*, and his lifelong interest in religion and the exotic, provide both background and framework for Mahler’s exploration of European folk tale, non-denominational faith, and Oriental poetry in works as different as *Das klagende Lied*, the Eighth Symphony, and *Das Lied von der Erde*.

FP 3e · Popular music

Tuesday, 3 July, · 9.00 am - 12.30 pm · Studio 3

Chair: Raffaele Pozzi (Università degli Studi Roma Tre, Italy)**John Richardson** (University of Turku, Finland), **Kai Lassfolk** (University of Helsinki, Finland)*Metaphorical extensions of the groove in the music of Michael Jackson*

This paper investigates the relationship between corporeality and cultural identity in the music of Michael Jackson. Focusing on the songs *Smooth Criminal* and *The Way You Make Me Feel*, we argue that Jackson's hyperembodied performances result from a combination of vocal technique, studio production and visual coding. Characteristic of Jackson's performances are an extended idea of performative agency. Of particular note is how the gestural qualities of Jackson's dancing stand in for the invisible gestural actions of the musicians (who perform acousmatically). Consequently, we carry with us the mental image of Jackson's (surreal) body in action when responding to his music. This is accentuated by the fact that acousmatic gestures implying syncopated movement (audible dance moves) were often deliberately preserved in his studio recordings. Other sonic characteristics result from a careful separation of vocal and instrumental sections and clear reproduction of transients, despite the extensive amount of recorded tracks. Serving as a model for live performances, recording techniques such as these contributed to the sonic complexity of the groove and the impression of vibrant physical movement that defined Jackson's style. The concept of metaphor (Ricoeur, Cook) is employed to shed light on the intergesturality of the groove. By this we mean that the sense of embodiment conveyed in the groove is responsible for establishing Jackson as an artist of extraordinary abilities, which in turn connects with a sense of escapism (or transcendence) that defines his cultural identity.

Sophie Stévançe (Université de Montréal, Québec, Canada)*The modernization of inuit throat-singing : A stylistic analysis of Tanya Tagaq's performances*

This research consists of a study of performances of Inuit throat singing as it has been modernized by Tanya Tagaq. The primary objective is to characterize the singer's musical style in relation to the paradigmatic analyses that I have done for a selection of her filmed performances. Based on interviews with the singer, knowledge of traditional throat singing as well as an inventory of components of the artist's production process, the aim is to understand how and why Tagaq has modified certain parameters of the traditional form of throat singing. Among other things, it will be possible to observe the coherence of the macro- and microstructures of her improvisations as they relate to the compositional elements from which they evolve.

Akitsugu Kawamoto (Keio University, Tokyo, Japan)

“Progressive rock” in Japan and the idea of progress

The term “progressive” has often been attached to popular music styles, such as progressive jazz, progressive rock, and progressive country. These are called so because, according to the existing explanation, fans and critics consider each of these styles musically more advanced than their respective predecessors, i.e., swing jazz, rock ‘n’ roll, and country and western. However, this explanation might be a bit too narrow, since these progressive styles have been exported to many locations outside of their origins, and still labeled “progressive.” The preceding styles against which the progressive styles emerged did not necessarily exist in the new places. In that case, the label “progressive” may no longer have the original meaning; the label must have some other meanings. And this suggests the need to rethink the idea of progress in popular music.

To explore the meaning of the term “progressive” in popular music genres from a more international viewpoint, this paper offers a case study of progressive rock in Japan. Through the investigation of this music in Japan and in the U.K., the paper argues that the term “progressive” acquires two new meanings in the context of Japanese pop music: more advanced than the preceding Japanese rock, and more British than the preceding Japanese rock as a whole. The idea of “progress” here implies the musical Westernization which, in turn, suggests that a political connotation is mixed into the label.

Travis A. Jackson (University of Chicago, Illinois, USA)

The highest British attention to... detail: Post-punk sound and vision and the meaning of Englishness

This presentation is a critical examination of the strategies of the recordists (musicians, producers and engineers) and designers who created the sounds and images of a retrospectively recognized post-punk project. Through analysis of the ways in which those creative agents borrowed and resignified items from other times and places, it explores how, through the affordances of different media, they worked through anxieties over the long decline of the British Empire and over changing understandings of race’s role in defining Englishness.

Some writers on the predecessor style, punk, have described it as a reaction to the excesses of progressive rock and the vicissitudes of working-class life, while celebrating the emancipatory potential of the music and its creators’ do-it-yourself ethos. The story of punk is more tangled and complex than those narratives allow, but it is true that the years following punk’s emergence in Great Britain were ones of incredible ferment. Between roughly 1977 and 1983, recordists found inventive ways to exploit emergent digital sound processing tools, synthesizers and drum machines and experimented more and less self-consciously with approaches to

songwriting and live performance. At the same time, a group of young graphic designers, some working exclusively for independent labels, were playing with the conventions of record sleeve and poster design and, through their work, raising questions about the nature of creativity. In either event, their collective work — read as aesthetic intervention — resonated powerfully in both place and time in ways that become apparent only when we examine sounds and images together.

Justin A. Williams (Anglia Ruskin University, Cambridge, UK)

Maria Schneider, digital patronage and composer/fan interactivity

This chapter will focus on the jazz composer Maria Schneider's success with the internet-based label ArtistShare. ArtistShare was founded in 2000 by musician Brian Camelio as an alternative to major labels. In addition to receiving revenue from albums sold exclusively online, an artist can request funding from fans to start a particular recording project. In return, the fan/patron receives information on the recording process through special access to sessions, scores or video updates, and can have their name included on the musical score and CD. Schneider, with the help of her digital platform, became the first artist to win a Grammy without the album available in physical retail stores. Through the ArtistShare model, the artist may be paid up to 80% of revenue as opposed to 10% after recuperating recording and other costs with majors. With this business model, there exist ideological implications to such a structure of digital patronage, involving what Jenkins calls "participatory cultures". ArtistShare paradoxically reinforces the notions of authorship and of the "great composer" while revealing the imperfections in the compositional process to a select few who pay for it. In other words, compositional process itself becomes of high exchange value, in addition to, and perhaps of more value than, the product for the most dedicated of fans. This paper begins to outline such implications for the jazz community, while raising important questions surrounding new conditions of the digital music industry, artist/fan interactivity and the internet in facilitating spaces for musical creativity and communication.

Tanya Sermer (Eastman School of Music, University of Rochester, New York, USA)

Samba, klezmer and songs of the land of Israel: Musical language, political discourse and competing visions of the Israeli nation-state

Music constitutes a key medium through which political actors in Jerusalem embody, perform, and negotiate competing paradigms of nationhood and, more specifically, their visions of the future of Jerusalem. Right-wing religious groups express themselves using Jewish folk, klezmer, and liturgical music; this repertoire parallels the liturgical and biblical rhetoric of religious

Zionism and the nostalgia associated with the Diaspora. The Zionist Left exploits the repertoire of modern popular song known as “Songs of the Land of Israel”; these songs form one attempt to grapple with the geo-political realities of the Israeli state and address the tensions between Jewish nationalism and secular liberalism. The slogan of the Zionist Left, “I will not be silent because my country has changed her face,” from the song, *I Have No Other Country*, embodies Yael Tamir’s claim that “the main characteristic of liberal nationalism is that it fosters national ideals without losing sight of other human values against which national ideals ought to be weighed.” The Radical Left seeks a universalist political language; together, Jews and Arabs protest using samba drumming, music that is neither Jewish nor Arab, in an attempt to transcend ethnicity, religion, and nationality. This musical language reflects Yoram Hazony’s assertion that post-Zionism constitutes part of a world-wide paradigm shift based on Kant’s “Perpetual Peace”; Kant maintains that attaining a universal state represents the moral maturity of civilization. Analyzing musical language as a manifestation of political interaction provides a portal into understanding the forces competing to define the public sphere of Jerusalem.

FP 3f ▸ 20th-century compositional techniques

Tuesday, 3 July ▸ 9.00 am - 12.00 pm ▸ Room C11

Chair: Massimiliano Locanto (Università degli Studi di Salerno, Italy)

Stephen C. Brown (Northern Arizona University, Flagstaff, USA)

Twelve-tone rows and aggregate melodies in the music of Shostakovich

Starting in the late 1960s, Shostakovich began to incorporate sporadic twelve-tone rows in his music, in works such as the Twelfth and Thirteenth String Quartets, the Fourteenth and Fifteenth Symphonies, and the Violin Sonata. These rows often stand out prominently from their surroundings, usually occur melodically, and are normally not subjected to the standard serial operations (although examples of inversion and retrograde do exist). Though several scholars have discussed this phenomenon, much work remains to be done both in terms of grasping the nature of Shostakovich's rows themselves as well as how they fit into his music.

This paper aims to further our understanding of Shostakovich's twelve-tone melodies in three ways. First, I argue that these melodies are better understood as part of a broader phenomenon that I refer to as "aggregate melodies"; put simply, an aggregate melody is one that touches on all twelve pitch classes, with or without any repetitions. Second, I detail several traits that characterize many of Shostakovich's twelve-tone (and aggregate) melodies; to take one example, in many of these melodies, Shostakovich pursues a strategy of completing the aggregate by unfolding multiple zones of chromatic activity. Finally, through in-depth analysis of selected movements, I offer detailed examples of how Shostakovich's twelve-tone (and aggregate) melodies relate to their larger surroundings.

Lidia Ader (St Petersburg State Conservatory of Music, Nikolay Rimsky-Korsakov Apartment-Museum, Russia)

Microtonal identity: Premises, approaches and tendencies of the 1900-1930s

The microtonal music revival that happened in the 1870-1900s inspired many composers of the new century to use a wider tonal range. It was physicists, acousticians and inventors who started the development of equal and unequal temperament. One should go deeper and look at what was behind these processes.

The idea of a division of a whole into parts excited people's minds at the turn of the century. The principle itself became the leading trend for different fields of science and art, being rather a phenomenon of a general "Zeitgeist". "Everything is analytically decomposing and dividing", stated Nikolay Berdyaev in his article "Arts crisis". Positivism, which was rooted in a creative environment, defined scientific method as having potential of the future progression of the arts.

These processes were widely established in different fields, and were mostly examined in the frame of internationally known trends of arts.

In my paper I am going to establish models of “division” and their realization in different arts. The isolation of a sound, phoneme, object etc. was explored in various contemporary trends. By stressing this subject, I consider microtonality as a logical part of other artistic processes. For music of the 1910-1920s it is significant that composers search for the spectral possibilities of a sound. Germany, France, Russia and Czech were the centers of microtonal experiments. Moreover it is important what was the overall outcome of those experiments and how was it used later in music?

Shigeru Fujita (Tokyo College of Music, Japan)

“Primauté du rythme”: Une nouvelle conception du rythme de Messiaen dans son traité posthume, et l'évolution de son style de composition depuis les années 1950

Messiaen's posthumous treatise, published in 7 volumes under the title of *Traité de Rythme, de couleur, et d'ornithologie*, provides us with a complete account of his concerns and the materials with which he organized his various works. In effect, the *Traité* replaced his early treatise written in 1942, *Technique de mon langage musical*, all the arguments of the latter being incorporated into that of the former with extended examples and commentaries. But does this mean that Messiaen's musical universe continued to expand without any changes of course? Focusing on the “primacy of rhythm” argued in the first volume of the *Traité*, this paper will show that Messiaen achieved a new conception of rhythm which caused an unexpected evolution of his compositional style from the 1950s.

Messiaen, who had advocated “the sovereignty of melody” in his early treatise, turned to claim the “primacy of rhythm” in his posthumous *Traité*. This shift seems to have occurred around 1950 when Messiaen wrote his *Quatre études rythmiques*. With these experimental works, Messiaen refined his conception of rhythm, and he adapted his rhythmic principles not only to form the individual rhythmic patterns but also to organize the global structure of the work. In consequence, rhythm began to function as a fundamental law according to which the composer could control the various levels of structure. This caused the evolution of Messiaen's compositional style since 1950s: Messiaen got to unify all of these sometimes heterogeneous elements under the general notion of rhythm.

Marija Masnikosa (University of Arts, Belgrade, Serbia)

The “saturated self” of the Serbian postminimalist music: The case of Zoran Erić's Konzertstück

The concept of musical postminimalism, recognized as a fraction of musical postmodernism, relies on the fundamental presumption of musical intertextuality realized through the cre-

ative dialog between neutral minimalist musical discourse and other, different musical discourses and practices.

Creating their postminimalist works, Serbian composers of the late 20th century entered various dialogs with different “distant” and “other” (considering both time and cultural dimension) musical practices, patterns and artifacts such as the patterns and “appropriated images” of the musical baroque, romanticism, folklore traditions, jazz idioms and the practices of popular music. The results of these dialogs and various discursive intersections are the inclusive identities of postminimalist works, and consequently the complex and broad cultural identity of Serbian postminimalist music in general.

In several cases the dialog includes three or even more different musical discourses, incorporated in the heterogeneous identity of the work. Attention must be drawn to the fact that the very essence of those works is their fragmentation both at the level of their musical structure and also at the level of their subjectivity. Having that in mind we could conclude that there is no inclusive identity without the postmodern concept of fragmentation.

This paper will focus the coexistence of minimalist and (pseudo)romanticist musical identities in the composition *Konzertstück* by contemporary Serbian composer Zoran Erić, trying to understand the very essence of its “hybrid” identity and the specific nature of its postmodern fragmented subjectivity.

Mikko Ojanen (University of Helsinki, Finland)

Technologically oriented music production processes: A case study of Erkki Kurenniemi's electronic music and instrument design

Over the last century, the development of sound and music technology has influenced the aesthetics of music. The composition process of electroacoustic music can roughly be divided into *techniques* and *technologies*. While the composition techniques have remained more or less the same, the composition *technology* has changed — thus altering our listening experience and expectations of music, i.e., the aesthetics of music.

This presentation concentrates on describing technologically oriented music production processes and presents a case study of electronic musical instrument design and electronic music of Erkki Kurenniemi (b. 1941), a central figure in Finnish experimental and avant-garde scene in the 1960s and early 1970s. He collaborated with several Finnish and Swedish composers and artists, designed a series of unique electronic musical instruments and founded the first electronic music studio in Finland in 1962.

Kurenniemi's electronic music relied strongly on the technologically oriented music production processes. His innovative instrument design, compositions and media art can be studied

as an example of how the development of technology has influenced the musical aesthetics. Avant-garde, minimalism and popular music influences combined in Kurenniemi's work has even brought the art and popular music closer to each other. During the last decade, the interest in Kurenniemi's visionary ideas has increased. His life-time work including electronic music, avant-garde films, media art, visionary texts on technology and future and his vast archive are under eager exploration.

FP 4a Northern European identities

Tuesday, 3 July ▸ 3.00 pm - 6.30 pm ▸ MUSA - Museum of Musical Instruments

Chair: Philippe Vendrix (Université François-Rabelais de Tours, France)

Liisamaija Hautsalo (Sibelius Academy, Helsinki, Finland)

Articulations of identity in Finnish opera

Unlike most European countries, opera in Finland became established only in the early 20th century, and was inspired by the National Romantic movement rather than by image building within a court culture. After the Second World War, Finnish opera started to flourish, and in 1975, according to Mikko Heiniö's (1999) research, the "Finnish opera boom" began. The unique role that opera started to play in Finnish culture is seen in the quantity of contemporary operas: in the year 2000, Finnish opera reached a peak with sixteen new works by Finnish composers.

Contrary to Heiniö, this paper argues that Finnish opera is divided into three distinct periods that follow the changes that have taken place in Finnish society: the early period of Finnish opera (1852-1974), the "first opera boom" (1975-1992), and the "second opera boom" (from 1993). It explores the ways in which Finnish identity has been articulated in these three periods through the identity theory of Stuart Hall (1992). According to Hall, a subject articulating his/her subjectivity can be (1) an enlightenment subject; (2) a sociological subject; or (3) a post-modern subject.

The paper will explore the hypothesis that in Finnish opera there has been a switch from a unified, heroic identity (the early period), through a lower social class identity (the "first opera boom"), towards an urbanized, complex and fluid identity (the "second opera boom"). The study argues that the articulations of Finnishness do not manifest a unified view but rather show parallel, complex and multiple representations of Finnishness.

Audronė Žiūraitytė (Lithuanian Academy of Music and Theatre, Lithuania)

Forms of the cultural identity of Lithuanian ballet

Being a synthetic genre, ballet promotes cultural dialogue when its creators represent different identities. Can ballet be associated with a national identity that is desirable at the Lithuanian National Opera and Ballet Theatre? The ballet with the English title *Acid City* (2002) staged by the Polish choreographer Pastor, currently working in the Netherlands, music by the Lithuanian composer Urbaitis, and set and costumes designed by the Lithuanian Jewish artists Jacovskis and Jacovskytė, is perceived as Lithuanian, or rather "one's own". Although with an English title and the composer's obvious liking for American minimalism, it joins the mainstream of contemporary Lithuanian art, reflecting its aesthetic (modern/postmodern) identi-

ty. *Acid City* builds more inclusive identities also connected with generational identity as it reflects the life of young people who view it positively. Nowadays, the formation and the nature of the consolidation of national identity change in the process of creation. The revival of cultural memory on the occasion of the 85th anniversary of professional Lithuanian ballet is connected with the impressive interpretation of *Coppelia* by the eccentric Russian artist Chemiakin (2010).

The meaning of cultural identity in ballet changes all the time (classical, modern, national, international). In the conditions of global openness thanks to its interdisciplinary nature, ballet has an even wider international prospect. At the same time, the urgent issue of the cultural consolidation and dispersion of national identity in Europe is left to be solved as it is part of being European.

Gražina Daunoravičienė (Lithuanian Academy of Music and Theatre, Lithuania)

Phylogenesis of the national identity idea in contemporary Lithuanian music

The modern conception of the phenomenon national identity places emphasis on the psychosociological aspect of its formation, and makes the phylogenetic aspect relevant, disclosing at the same time an interdisciplinary perspective. In this way, the factors of anthropological, ethno-linguistic, cultural sociology and philosophical thought are also involved in deliberating this issue. Lithuanian musical phylogenetic identity is analysed, drawing on three components characteristic of its ethnic conception. The first component is the connection between the conception of national identity and the ethnic function of language. The individual musical vocabulary of Feliksas Bajoras, created on the basis of the lexis and dialect of the Lithuanian language, is analysed. The second component is represented by the modern recomposed forms of archaic Lithuanian folklore. This trend in present-day Lithuanian music is related to the mixing of the authentic folk tradition with jazz, techno-music, rock beats, electronic and other music. The third component of the national identity model is linked with the rethinking of national cultural values (Vidmantas Bartulis' musical action *Our Lithuania* (2003) is analysed). The study of the relationship of the uniqueness and universality of Lithuanian culturally specific musical codes, "the genetic fallacy" (Xiaorong Li), i.e., the opinion that the norms of one culture are not applicable to another and have the right to exist only in the hermetic medium of its origins, is eschewed.

Luca Sala (Université de Poitiers, France)

Identity and national influences in Mieczysław Karłowicz's symphonism

Mieczysław Karłowicz's oeuvre offers a broad artistic portrayal of Poland at the end of the 19th century as a fast-evolving country, politically divided and filled with contradictions. Hence the necessity to investigate the fin-de-siècle context with its social and historical impli-

cations, showing the influence of the European cultural milieu on the composer's poetics and on his thought. We shall examine the spectrum of relationships and affinities linking Karłowicz's works to the Polish cultural world (on the wave of the rising "autochthonous" avant-garde movements) and to the wider cultural life pulsating beyond its borders, with special reference to German Wagnerism and symphonism. Essentially, I'd like to define the uniqueness of his oeuvre, which — in relation to the manifold influences co-existing in Poland, an insubstantial nation from the political viewpoint and divided along three socio-cultural fronts — could be defined as distinctively Polish, yet ultimately European.

Petra van Langen (Radboud University Nijmegen, The Netherlands)

Defining Catholic identity in music in The Netherlands, 1850-1948

In this paper I will show how musicians and church authorities negotiated "the Catholic" in music. Music contributed to the modelling of the Dutch Catholic identity. At different stages during the so-called "process of confessionalisation" of the Dutch society, Dutch Catholic church authorities took measures to define the specific characteristics of "the Catholic" in music. For example in 1865 Dutch bishops prohibited orchestras in churches and excluded women from church choirs, declaring Gregorian chant to be the true Catholic church music, and formulating the ambition that new compositions were to be modelled after the music of Palestrina (1525-1594). In 1903 this policy was confirmed by the *motu proprio* of Pope Pius X. This led to an even stricter policy by which all new compositions and performances were judged by the Gregoriusvereniging, a society founded in 1878 by a group of clergyman to promote church music in accordance with the wishes of the Dutch bishops.

While Dutch music historians have always focused on the role this organization played in shaping Catholic music identity, I will focus on the way professional Catholic musicians and composers tried to deal with these official church rules and how they built their careers within and outside the churches, compromising, challenging, adapting and adopting church policies. This paper draws on a rich collection of the personal archives of seventeen catholic musicians who were active between 1850 and 1940, among them the church musician Hubert Cuypers (1873-1960), the pianist Willem Andriessen (1887-1964), and the organist Albert de Klerk (1917-1998).

Koenraad Buyens (Conservatoire Royal, Bruxelles, Belgium)

Building a Belgian national identity through music: Brussels, 1830-1850

When considering music in relation to national identity, Belgium proves an interesting case. As a small country with a bilingual situation, it found itself at the crossroads of Latin and Germanic cultural orbits. The challenge of forging a firm national identity, and one that was sufficiently

convincing for its powerful neighbours, was a hard one. Most problematic for Brussels during the first two decades of Belgium's independence was the city's relation to Paris. Already in the second half of the 18th century, when Belgium (then the Southern Netherlands) was a remote part of the Austrian Habsburg Empire, the process of frenchification had started, but it was substantially accelerated by the experiences of the Revolutionary and Napoleonic era. Integrated into the French Republic and later Empire, Brussels, formerly a court city with a certain prestige, found itself reduced to one of many provincial satellites of the French capital.

As the country gained independence in 1830, it was lacking an educated middle class that could have somehow compensated for the narrow economic orientation of the elites in society. This resulted in a musical landscape that was characterized by a consequent and often insecure imitation of the French example. When the long process of emancipation of the Flemish majority began in the 1840s, its activists, finding themselves in a kind of cultural wasteland, could hardly resist falling into a similar trap. Their straightforward rejection of French culture often found its counterpart in an equally uncritical veneration of that other strong neighbour, Germany.

FP 4b · Portugal, 18th-19th centuries

Tuesday, 3 July · 3.00 pm - 7.00 pm · Auditorium Arte

Chair: Manuel Pedro Ferreira (Universidade Nova de Lisboa, Portugal)

Cristina Fernandes (INET-MD, Universidade Nova de Lisboa, Portugal)

Crossing musical cultures at the Portuguese royal and patriarchal chapel in late 18th century: Italian models and local traditions in composition and performance practice

The impact of Italian music on the 18th-century Portuguese musical scene has been analysed in several musicological studies. However, until recently, the approach was usually limited to the historical background and the circulation of scores and musicians. The intersection of different influences in sacred music and its meaning within the performance contexts of Court etiquette, ceremonial, and liturgical services deserves closer examination. Roman models imported during the reign of King João V (1707-1750) — who hired composers like D. Scarlatti and G. Giorgi — remained relevant during the second half of the century and coexisted with the Neapolitan trends brought by the music of David Perez and Niccolò Jommelli, Italian singers at the service of the monarchy, and Portuguese musicians who had studied in Naples. By the end of 18th century, Roman sacred music continued to be copied and some of Perez's and Jommelli's works written for Lisbon had acquired the status of a local canon. At the same time, several Portuguese composers (such as Cordeiro da Silva, Leal Moreira, José Joaquim dos Santos or Marcos Portugal) and Italians living in Lisbon (for example G. Totti and Antonio Puzzi) developed specific repertoires with distinctive models of instrumentation: pieces for choir, vocal soloists and “obbligati” cellos and bassoons; orchestrations for low strings and wind instruments (playing a major role in Court ceremonies); the dark sound of violas (and no violins), used as a rhetorical device in music for Holy Week; and others. The present paper will provide an overview of the repertoires at the Portuguese Royal and Patriarchal Chapels towards the end of the Old Regime in order to show how they incorporated and reinterpreted Italian models (Roman, Neapolitan among others) and in what way these foreign influences interacted with local practices concerning composition, ritual and performance.

Mario Marques Trilha (Universidade de Aveiro, Brazil)

Neapolitan “partimenti” and “solfeggi” in Portugal in the 18th century

The Italianization, or rather “Neapolization”, of Portuguese musical life was a continuous process of assimilation during the 18th century, not just in the musical repertory, but also in the music educational system, which was orientated towards Italian training methodologies. From

the second decade until the end of the 18th century, many significant Italian composers, like Domenico Scarlatti, Giovanni Giorgi and David Perez, came to Portugal to assume leading positions as composers and music teachers, and a number of Portuguese musicians received a royal grant to enable them to enrol at the Conservatorio Sant’Onofrio in Naples.

One of the consequences of musical Italianization in Portugal during these years was the introduction of Neapolitan *partimenti* and *solfeggi* with basso continuo accompaniment, as a very important part of a solid musician’s training. We find in Portuguese National Libraries not just original Neapolitan *partimenti* and *solfeggi* composed by Leonardo Leo, Carlo Contumacci, David Perez etc., but also local production by composers such as Romão Mazza, Joaquim José dos Santos, João de Sousa Carvalho, José Policarpo and Marcos Portugal. The aim of this paper is to highlight the quality of this material and the instruction in the music school linked to Lisbon cathedral in the 18th century, and to show how thoroughly the local composers had assimilated the Neapolitan teaching tradition.

Marco Aurelio Brescia (Universidade Nova de Lisboa, Portugal; Université Sorbonne-Paris IV, France)

The phenomenon of symmetrical placement of twin organs in 18th-century Portuguese churches: Between Italian and Iberian organ-making influences

The organ’s main function was to respond *in alternatim* to the seraphim’s choir, symbolically represented by the clergy, dialoguing with heavenly music, embodied by the *rex instrumentorum*. Besides this ordinary practice, a festive one — of doing music with two choirs — was imposing itself in the 16th-century Roman churches, requiring a portable organ to be placed in the front tribune. The first Roman church to have a couple of stable instruments placed symmetrically was Santa Maria in Vallicella (Giovanni Guglielmi, ca. 1612). In the 17th century, the organs of San Lorenzo in Damaso and of the Ospedale di San Giacomo must also be mentioned. In Spain, Gilles Brebos built an exceptional ensemble of three couples of organs in the Basilica of San Lorenzo del Escorial (1678-84), a concept that, despite its absolute novelty, would not be systemized. It is only with the construction of the remarkable twin organs of Santiago de Compostela’s Cathedral (1704-12) — Manuel de la Viña’s masterpiece — that a strong related phenomenon spread, through other Galician cathedrals, to reach Portugal, where it found immense favour. This paper aims to study the origins and evolution of the concept of twin organs with identical cases placed symmetrically in Portuguese churches, taking into consideration the unquestionable influences — both parallel and contemporary — of the phenomenon: the well-known Spanish, and the Italian — that until recently have been ignored by scholars and mostly attached to the activity of Nicolò Nasoni, Tuscan architect and painter established in Portugal (ca. 1720), after leaving Rome.

Ricardo Bernardes (University of Texas, Austin, USA; Universidade Nova de Lisboa, Portugal)
The finding of a “lost” opera: Issues of gender, colonialism and taste in “A Saloia Namorada” (1793) by Leal Moreira and Caldas Barbosa in the Context of the late 18th-century Italian influenced comic opera in Portugal and Brazil

This presentation aims to discuss the newly rediscovered intermezzo *A Saloia Namorada*, in the context of transatlantic musical and political relationships between Italy, Portugal and Brazil in the late 18th century. This unique work, previously considered lost, has been found by the author of this paper in the Library of the Congress, Washington D.C. The libretto of this one-act work, premiered in the Teatro de São Carlos in 1793, was written by the Brazilian poet and musician Caldas Barbosa (1740-1800) and set to music in an Italianized style by the Portuguese composer António Leal Moreira (1758-1819). The importance of *A Saloia Namorada* also lies in the fact that it is the only 18th-century operatic work in Portuguese discovered to date that has recitatives instead of spoken dialogue. A study of this score’s provenance and its accession to the Library of Congress are also discussed, since the newly-discovered score also opens an interesting question about how those works reached the USA in 1922 by the purchase of material originally marked as coming from the “Royal Collection of Lisbon”. Issues of gender, colonialism and musical taste will be discussed, based on the archetypal characters/roles presented in this work, represented through both theatrical and musical elements.

David Cranmer (Universidade Nova de Lisboa, Portugal)

The Portuguese composer Marcos Portugal (1762-1830): Processes of identity and rejection

The Portuguese composer Marcos Portugal (known in Italy and elsewhere as Marco Portogallo) is remarkable in that his surname is the name of his country. Thus in his very name he is a potential standard-bearer for his nation and hence his culture. Yet in Portugal, the land of his birth, though he was in his lifetime more popular internationally than any Portuguese composer before or since, until recently he has, for various reasons, been systematically rejected and denigrated. In Brazil, where he died a Brazilian citizen, he has suffered exactly the same fate, though for quite different reasons.

At the same time, certain individuals have strongly identified with or been identified with the composer: his singing pupils the Portuguese *infantas* Maria Isabel and Maria Francisca de Assis championed his music at the Spanish court, following their marriages to Spanish princes; the *prima donna* Angelica Catalani was strongly identified with his music in London, where she sang the operas he had composed for her in Lisbon. The great tenor Domenico Mombelli, who sang in more Marcos Portugal premieres than any other singer, continued to perform his music in Italy, together with his daughters, when the composer’s popularity was well in decline.

In this paper, I seek to examine the various forms that identification with and rejection of Marcos Portugal have taken, for political (especially nationalist), cultural, aesthetic and personal motives. It is particularly appropriate to undertake this assessment of the composer in 2012, it being the 250th anniversary of his birth.

Francesco Esposito (Fundação para a Ciência e a Tecnologia; Universidade Nova de Lisboa, Portugal)

Tra esterofilia e protezionismo. La difesa del musicista “nazionale” nella Lisbona dell’800

19th-century Portuguese cultural life constantly looked with admiration at foreign models and especially, in music, at those of Italy and France. Awareness of the country’s backwardness and the desire to correct it seem to have determined a sort of cult of “modernity” that was most often defined by an attempt to import the main European fashions quickly. But it also sometimes tried to give life to more substantial cultural projects such as, for instance, lyric opera in Portuguese. The inferiority complex with regard to those countries considered to be more advanced, however, often determined nationalistic attitudes which ended up by proposing “portugueseness” as a value in itself, used as an *extrema ratio* in defence of local musicians, for instance in the comparison between the pianism of Liszt and that of the pianist of the Portuguese royal family, or between the operas of Verdi and those of the director of the Lisbon Conservatory.

The Irmandade de S. Cecília, the brotherhood that since the beginning of the 18th century had brought together the musicians of the Portuguese capital, will succeed in exploiting to its advantage this diffuse patriotic-nationalist feeling to defend the interests of the musicians of the capital although these were in their large majority of foreign origin, as their last names unequivocally show. Driven by the members of the Italian theatre orchestra, the Irmandade will achieve the monopolistic control of the city’s musical activities, ending up by creating a rigid auto-referential system of Freemasonic stamp, which excluded itself from the market and competition dynamics, and which is partly responsible for the failed modernization of the city’s musical life.

Luisa Cymbron (Universidade Nova de Lisboa, Portugal)

Rifiutando la storia. I compositori portoghesi della seconda meta dell’800 e la costruzione di un modello di eroe nazionale

As in other countries, the few 19th-century Portuguese composers who wrote operas were concerned with the need to create a national opera. However, contrary to other operatic traditions, or when Portuguese themes were used by Italian and French composers (the several *Ines de Castro* operas, *Don Sebastien*, etc.), they never put on stage the great heroes of Portuguese

history. The aversion to seeing the great names of national history on the operatic stage went so far that the name of Vasco da Gama was replaced by that of Guido d'Arezzo at the 1869 Lisbon premiere of Meyerbeer's *L'Africaine*.

Since they could not use their mother tongue (as only Italian was used in the country's two opera houses), composers such as Francisco de Sá Noronha, Miguel Ângelo Pereira, Alfredo Keil, and Francisco de Freitas Gazul opted to use works of fiction, in particular the more emblematic ones written by Romantic authors such as Almeida Garrett and Alexandre Herculano. This choice would give rise to five operas composed in a time-frame which comprises the second half of the 19th century and which, starting from Italian dramaturgical models, began in certain cases to approach the aesthetics of *grand opéra*.

This paper will attempt to analyse the plots of these operas, particularly the construction of their heroes (individual or collective, female or male), and try to understand how far the identity problems with which contemporary Portuguese society confronted itself can be seen to be reflected.

FP 4c • Singers and songs

Tuesday, 3 July • 3.00 pm - 7.00 pm • Studio 1

Chair: Alexandra Amati-Camperi (University of San Francisco, California, USA)

Amy Brosius (University of Birmingham, UK)

“Essa è sempre stata la favorita del Papa”: Female singers and the construction of the cultural identity of elite Roman men in the 17th century

The Roman social and political landscape during the end of early modern period was particularly volatile. In order for men to rise to or maintain elite social status they were trained from childhood to construct unique public personae by choosing from a range of skills associated with elite culture. By the early 17th century these skills included properly describing the effects of certain types of musical experiences on the elite listener. During the first half of the 17th century in Rome female singers (virtuose) began to appear regularly in elite male writings and the discourses about prominent Roman males.

In this paper I will argue that associating oneself with performances by virtuose was increasingly an important part of establishing oneself in elite male culture. Using writings by elite males and Roman news generating sources such as “avvisi”, I will explore the descriptions of performances by virtuose and these women’s associations with many elite cultural insiders during the papacies between Urban VIII and Clement IX. I will examine how these writings carefully construct such performances as a noble pursuit and combat previously held social stigmas associated with female performers and performances. Among the singers I will discuss will be Leonora Baroni, darling of Barberini and Rospigliosi courts, her close rival, the courtesan Nina Barcarola, and the Costa sisters, Anna Francesca and Margherita.

Juliet Forshaw (Columbia University, New York, USA)

Medea Mei, Nadezhda Zabela, and the composition of the soprano heroine in fin-de siècle Russian opera
Commentators on 19th-century Russian opera have long noted its reliance on lower voices, a reliance that contrasts strikingly with the soprano- and tenor-dominated repertoires of Italian and German opera in the same period. Opera in Russia as elsewhere relies on a set of vocal typecasting conventions according to which high voices tend to connote youth and low voices age (and the authority that often comes with it). The frequent casting of a bass in the principal role invites speculation about Russian opera’s political and social conservatism and its tendency to valorize father figures who represent the old order rather than young people who represent the forces of change. Yet if higher-voiced protagonists are less prominent, they also invite critical attention, precisely

because they are marginalized and seem to reflect contemporary anxiety surrounding the role of young men and women in society.

My paper will address the soprano voice: how the dramaturgical conception and vocal style of the soprano heroine changed between 1836 and 1905, and how these developments reflect both the changing feminine ideals of the Russian intelligentsia and the changing social status of soprano singers. I will give particular attention to two competing fin-de-siècle ideals: the forceful lyric-dramatic heroines of Tchaikovsky and the light-voiced, rather passive heroines of Rimsky-Korsakov. These ideals were embodied, and to some extent created, by two remarkable singers: the Italian-born diva Medea Mei and the ethereal, tragic Nadezhda Zabela. Through an examination of letters, memoirs, photographs, and early sound recordings, I will explore the heretofore neglected impact of these two sopranos on fin-de-siècle Russian opera.

Rosana Marreco Brescia (CESEM - Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa, Portugal)

Augusta Candiani and the lyrical scene of the Brazilian empire

The main opera house in the court of Rio de Janeiro was practically paralyzed after the return of the young Emperor Pedro I to Portugal in 1832, and the accession to the throne of Pedro II, who occupied the position of Prince Regent from the age of five. It was only after the emancipation of the Prince in 1840 and his marriage to Teresa Cristina of Bourbon-Two Sicilies in 1843, that the cultural and social life of the court recovered the splendor it had during the first reign. In December of that year, the brigantine *Empireiro* arrived in Rio de Janeiro bringing on board the “Compagnia Lirica Italiana” and the its prima donna, Augusta Candiani, the inspiring muse of so many poets in the coming years who was responsible for raising so many passions in the court of the new Empire. The beauty of her voice and figure provoked many reactions from the Brazilian people. Several poems were dedicated to her, her considerable number of loyal fans including Muniz Barreto, Maciel Monteiro and Machado de Assis. This paper proposes the historical reevaluation of Augusta Candiani and her importance in the dramatic and operatic activity in Rio de Janeiro and other Brazilian cities, based on research into primary sources, newspapers and poems dedicated to the famous Milanese soprano, whose activity was responsible for a complete change of view regarding the current taste in the Empire of Brazil.

Roger Freitas (Eastman School of Music, University of Rochester, New York, USA)

The art of artlessness, or, Adelina Patti teaches us how to be natural

In this study, close analysis of a single celebrated performance prompts a reconsideration of what it meant to sound natural and simple in the 19th century. The performance is the 1905

recording of *Home, Sweet Home!* by Adelina Patti (1843-1919). Patti was unquestionably the leading vocalist of the late 19th century, praised by critics and fabulously successful. Yet, as I show, Patti's contemporaries associated her with notions of simplicity and unaffectedness, in both her person and musical style. It was an identity that Patti herself helped to construct, not least by adopting *Home, Sweet Home!* as her calling card. Nonetheless, her actual performance of the song can seem to modern listeners inconsistent with such testimony. For if today naturalness and simplicity are evoked by interpretive understatement, Patti's pronounced and now-unusual effects register as contrived in the extreme. With transcriptions, tempo graphs, and audio examples, however, I show how Patti's choices — often modeled on speech — actually do work together to suggest artlessness. It is merely that the artlessness of the 19th century now “reads” as complex, that earlier naturalness has come to sound unnatural. This paper thus illuminates not only how the performance practices of Patti's era could convey specific qualities, but also how abstract properties like naturalness and simplicity have been differently constructed at different times. Indeed, this research offers an aural complement to recent studies of operatic virgins and ingénues, demonstrating the now-unfamiliar methods by which innocent femininity could be conveyed in song.

Laura Tunbridge (University of Manchester, UK)

Identity construction in early 20th-century song recitals

Recital programmes from New York and London between the First and Second World War, far from being neutral constructions, reveal a great deal about the personal and political allegiances of singers and their audiences. As is the case today, singers were expected to master repertoire in several languages. Their choices were not only determined by the pedagogical canon, but also by complex issues surrounding expressions of cultural identity.

Typically, song recitals were divided into five groups, ordered roughly chronologically and according to nationality. Although 19th-century *Lieder* were presented as ‘classics’, with the potential to transcend nationhood, in the aftermath of World War One there was resistance to hearing the German language on stage. Schubert, Schumann and Brahms were either removed from programmes or heard in translation. As a result audiences were introduced to a greater amount of music from France, Russia and Scandinavia. Support also grew for Anglophone composers. As well as extending the art song repertoire, singers also usually included material in their mother tongue or that of their ancestors: John McCormack included Irish ballads; Lauritz Melchior Danish folk tunes; Roland Hayes spirituals, and so on. This paper argues that on the one hand these additions to programmes represented a greater cosmopolitanism; on the other, they suggested a heightened investment in establishing specific ethnic identities through musical performance.

Grant Olwage (Wits School of Arts, Johannesburg, South Africa)

Paul Robeson and the song recital as cosmopolitan practice

Paul Robeson's first recital programme in Carnegie Hall in 1929 consisted entirely of spirituals. At the time, a concert of such content performed in such a venue and in the (western) tradition of art song was a novel event. Robeson's final recital in the Hall was in 1958, and presented a radically different programme. In the intervening decades the singer had devised a somewhat idiosyncratic blueprint for what became an identifiable "Robeson recital". In this paper I consider the art song recital as practice, specifically exploring the manner in which Robeson's late recitals may be thought of as instances of cosmopolitan practice. In doing so I draw on the insights of what has been called the "new cosmopolitanism" (Hollinger, 2002).

The practices of a Robeson song recital — such as programming, the singer's position *vis-à-vis* a live audience, the accompanist-singer relationship, the singer's performance persona — allow for an interrogation of the problem of bordered identities. I argue that, as dialogic acts, the recital practices opened up an exploration of cosmopolitan identity. Viewed this way, we might conceive of the Robeson song recital as redefining the art song recital as it attempts to enact understanding of the possibilities of an enlarged sense of identity.

Jürgen Thym (Eastman School of Music, University of Rochester, New York, USA)

Memory as song, song as memory

"The melody haunts my reverie" — Roy Lichtenstein's unforgettable pop-art painting *Reverie* of 1965 (New York, Museum of Modern Art), shows a blonde woman sing a line from the pop song *Stardust* into a microphone. The function of song embodying and encapsulating memory, which the artist seems to critique here as a cliché, has been part and parcel of artistic representations in literature and music for hundreds of years. Its earliest manifestations arguably are songs in the Pentateuch, where particularly poignant moments in the historical narrative are captured by a more poetic, song-like rhetorical style.

The evocation of memory through music and song reached its zenith in the 19th century in the *Lieder* of Beethoven, Schubert, Schumann, and Mahler. Aided by lyric poetry, often recalling poignant moments from times past in the present through flashbacks, thereby rolling different temporal layers into one, these composers found ingenious ways through musical means such as thematic recall, variation, paraphrase, heterophony, and counterpoint to give expression to the emotions — some soothing and healing, others conflicting and jarring — that memory inflicts on those who remember.

Examples will be drawn from Beethoven's *An die ferne Geliebte* (Jeitteles), Schubert's *Winterreise* (Müller), Schumann's *Dichterliebe* (Heine), and Mahler's *Lieder eines fahrenden*

Gesellen — all of them focusing on the topos of lovers separated by geography and time with memory and song functioning as catalysts to intensify emotions caused by separation. (Two vignettes standing outside the 19th-century Lied tradition may shed light on ways in which memory functions as a means of finding one's self: Kurt Weill's *Lady in the Dark* and Schoenberg's *A Survivor from Warsaw*, works in which identity — respectively individual and collective — is asserted in remembering a specific song.)

FP 4d · Wagner and national 19th-century opera

Tuesday, 3 July · 3.00 pm - 6.30 pm · Studio 2

Chair: Jürgen Maehder (Freie Universität, Berlin, Germany; Università della Svizzera Italiana, Lugano, Switzerland)

Feng-Shu Lee (University of Chicago, Illinois, USA)

Transcending the philosophical boundary in the spirit of ending: The Feuerbach-Schopenhauer controversy and the evolving “Ring” re-evaluated

Feuerbach’s and Schopenhauer’s impact on the *Ring*’s ending has been the subject of endless debates in Wagner scholarship. In the mid-1850s, Wagner famously claimed to have converted to Schopenhauer’s philosophy and drafted the “Schopenhauer ending”, yet other evidence suggests the lasting impact of the “Feuerbach ending”. While the meaning of the *Ring*’s definitive ending is extremely vague, scholars’ opinions are divided into two mutually exclusive interpretations: a Schopenhauerian reading, which celebrates the end of the world, and a Feuerbachian reading, which promises an improved world after the curtain falls.

However, a careful examination of Wagner’s manuscripts invites a reassessment of Wagner’s claims and the divided scholarly opinion. I will focus on three sources: Wagner’s prose and verse drafts of the “Schopenhauer ending”, his orchestral sketch of *Götterdämmerung*, and the 1872 edition of the libretto. I will show that, while Wagner’s vacillations between Feuerbach and Schopenhauer indeed played a crucial role during the *Ring*’s evolution, at the last stage of this evolution, he worked toward a partially open ending that encouraged multiple interpretations. Not only does this indicate his transcendence over a fixed philosophical message, but it also invites us to consider the extra-philosophical factors that motivated his decisions about the definitive ending.

My re-assessment of the controversy offers a different view of Wagner’s last-minute revisions of the *Ring*. It allows Wagner’s sources to function as a crucial layer of his autobiography that not only complements, but also sheds new light on, his statements about Feuerbach, Schopenhauer, and the *Ring*.

Fuyuko Fukunaka (University of Arts, Tokyo, Japan)

The anxiety of “Wagnerian” influences: Wagner and/in the creation of opera in Japan

There seems to be little to dispute in the claim that every artist makes creative attempts within the incessant sense of threats resulting from complex relations with the past, as Bloom eloquently stated in his *Anxiety of Influence*. In this paper I take his thesis as a starting point for my discussion of the Wagnerian “influences” within the context of the 20th- and

21st-century opera creation in Japan. I aim to illustrate one particular case of reception history, where a single composer has been accorded a status that no-one else in the history of European music could match.

It was with a lack of authoritative ideas mediated by social and cultural demands that the first generations of Japanese composers of “Western music” set out to write operas. In their search for much-needed historicity, they collectively referred to Wagner. The result was two-fold: on the one hand, Wagner’s *Gesamtkunstwerk* concept, along with his idea of opera as ultimately the amalgamation of the spirit of the *Volk*, prompted a search for *Japanese* opera: this encouraged works based on folk tales or legends, Japanese in origin, a trend that still remains valid today. On the other hand, Wagner’s insistence on text over music, when introduced to Japan, had ironic consequences: a narrative quality was disproportionately sought after, as the result of which the genre of opera has in time failed to undergo aesthetic critiques of the kind responsible for the drastic revision of the genre in the 1960s and 1970s in Europe (Berio, Kagel, etc.).

Mary Ann Smart (University of California, Berkeley, USA)

Post-human Wagner

George Bernard Shaw’s *The Perfect Wagnerite* (1898) begins by inviting the reader to imagine himself as a Rhinemaiden: “Let me assume for a moment that you are a young and good-looking woman. Try to imagine yourself in that character in the Klondyke five years ago. The place is teeming with gold”. Here and elsewhere, Shaw figures the events and characters of *Der Ring des Nibelungen* as normal, familiar from the streets of London. Chéreau’s centennial production at Bayreuth (1976) famously brought Shaw’s ideology onto the stage; but the political allegory and realism derived from Shaw have become almost an orthodoxy, defining a default style of Ring productions.

With the translation of digital technologies onto the opera stage, however, a style of Wagnerian production has emerged that might be dubbed “post-human”. In Valencia (2007) a street theater company built Valhalla from a pyramid of circus acrobats, their bodies rendered purely architectural. In Los Angeles (2009) Achim Freyer concealed his performers within huge carapaces and froze them in symbolic poses for long stretches. The latest post-human Wagner can be seen in the Barenboim/Cassiers cycle for Milan and Berlin.

This paper will explore the technological, aesthetic, and psychological implications of this production style, while also asking what Wagner’s cycle has come to mean in our present moment. Detailed discussion of specific scenes and stage effects will be paired with methodological reflection on the challenges of analyzing performance: pondering how musicologists

can take staging seriously without falling into journalistic rhapsody, advocacy, or dead-end debates about fidelity and transgression.

Michael Walter (Universität Graz, Austria)

Das Paradoxon der Nationaloper im 19. Jahrhundert

The 19th is the century of national operas. At least we can read this in music histories. There are certainly elements of national history in the texts of many operas, and composers also incorporated “national music” (normally elements and/or quotations of folk music) into their operas. On the other hand, one cannot ignore the fact that so-called national operas are musically anything but national. In many cases — especially with regard to South- and Southeastern Europe — composers strove more for a European musical standard of the music than for a national idiom. They took up musical and structural elements of grand opera and later of verismo operas. Therefore the “national” differences between operas of the first half of the 19th century which were not intended to be “national operas” are sometimes more striking than the differences of the “national operas” of which it usually is said that their intention was to ensure national identity via a musico-dramatic art form. The paper will explore this paradox and its reasons.

Paulo Kühn (UNICAMP - Instituto de Artes, Campinas, Brazil)

War, nature and love: inventing national opera in Brazil in the 19th century

Luiz Vicente de Simoni (1782-1881) was an Italian physician who went to Rio de Janeiro in 1817. An *Accademico Concorde* (Genova), in Brazil he became a librettist, a translator of Italian opera libretti, a poet, and a censor of the Brazilian Conservatory of Dramatic Arts. Constantly involved in the musical and theatrical scene of Rio de Janeiro, De Simoni was also the librettist of *Marília de Itamaracá* (1854, music by A. Maersch), considered by some authors the first “Brazilian” opera. The subject is historical and narrates some episodes of the 17th-century war against the Dutch.

In the preface to the opera, De Simoni discussed several subjects related to the creation of libretti in Portuguese, comparing them to the Italian tradition. One of the main concerns was the use of Brazilian and Portuguese themes in operas, in order to invent something “national”. As part of a movement called “National Opera”, the idea was to explore Brazilian people, landscape and traditions as the main subject for operas sung in Portuguese. The movement was related to a broader political project sponsored by the government and the Emperor that aimed at the revision of Brazilian history and the construction of a new cultural identity for the country.

The purpose of this paper is to examine some aspects of *Marília de Itamaracá* and the ideas discussed in its preface, showing the contradictions and tensions involved in the creation of a “national” identity through operas.

Teresa Cascudo (Universidad de La Rioja, Spain)

Enrique Granados' first opera and the difficult construction of Spanish identity at the “fin-de-siècle”
Spanish opera production occupies a secondary place both in global music historiography and repertoire. Nevertheless, during the 19th century, opera was at the core of musical practices in Madrid and Barcelona. This genre provided a sort of dreamed ideal for composers, usually fostering debate on cultural nationalism and professional organization. The most important Spanish composers between 1880 and ca. 1925 wrote at least one opera: Isaac Albéniz or Manuel de Falla, for instance. This was also the case with Enrique Granados, better known as a composer-pianist, who devoted a substantial part of his artistic drive to less-known dramatic works. A fine example is his first opera, *María del Carmen*, composed in 1898 on the homonymous drama by José Feliù y Codina. Historiography has explained it from different points of view: it has been analyzed as an attempt to create Spanish national opera, but also as an example of international style, composed, according to different musicologists, under the influence of Wagnerism, zarzuela, or verism. My hypothesis is that the reception of the opera, considered very “modern” by reviewers, touched the heart of a discussion that, in retrospect, could be fruitfully interpreted by applying the concept of identity. With his opera, his first major work, Granados made a sort of triple statement on artistic, cultural and gender identity that was quite unacceptable to the Spanish mainstream. The paper will explain this by reference to the score and contemporary published reviews.

FP 4e • Renaissance institutions

Tuesday, 3 July • 3.00 pm - 7.00 pm • Studio 3

Chair: Franco Piperno (Università degli Studi di Roma La Sapienza, Italy)

Jane A. Bernstein (Tufts University, Medford, Massachusetts, USA)

Sixtus IV, the Franciscans, and the beginning of music printing in Quattrocento Rome

Rome was the leading center for book production on the Italian peninsula during the early years of the incunabulum period. It was also important for the genesis of music printing. In 1476, a *Missarum Romanum* emanated from the press of Ulrich Han. A truly extraordinary volume, this Roman publication is the first dated book to contain music notation printed from movable type. In the colophon to the missal, Han boldly proclaims the innovative technology he employed. He also presents a wealth of information about the other participants involved in the creation of the volume. He mentions that the Franciscan community at the Roman monastery of Ara Coeli carefully edited and corrected the text. Even more significantly, he concludes his colophon with a tantalizing reference to Pope Sixtus IV, under whose reign the book was completed.

Who was Ulrich Han and why did he print this particular book? Why was this book issued in the Eternal City? Why was it the Franciscans who provided the copy text? And, most notably, what role did Sixtus IV play in this landmark publication? This paper will consider these questions by examining the context in which this missal was printed. It will focus on the various participants involved, their relationships with one another, and the motivations behind the publication. What we will suggest is that Sixtus IV sponsored the 1476 *Missale Romanum*, not only for his own self-aggrandizement but also to promote a deliberate Franciscan agenda of religious reform during a crucial time in Renaissance Rome.

Stephen Rice (University of Southampton, UK)

Northern polyphony at Tarazona

The cathedral library at Tarazona in North-Eastern Spain contains fifty sources of 16th-century polyphony, prints outnumbering manuscripts by a ratio of two to one. Due to the survival of two 16th-century inventories, it has been established that the collection was once considerably larger, encompassing nearly a thousand musical works in 93 sources. The majority of the repertory (both extant and lost) is indigenous to Spain, including the contents of the important manuscript Tarazona 2/3, crucial to our understanding of Spanish sacred music 1500 ca. There are also numerous pieces of Roman origin, principally by Palestrina but also some examples of late-16th-century polychoral canticles and psalms. A substantial presence of works by Low Countries composers (over 100 examples originally, of which about thirty sur-

vive) has attracted little attention, however. Most of the extant Northern works are found in MS 8, a large-format *libro de facistol* copied in the later 16th century. MS 8 combines Spanish and foreign polyphony in an unusual collection spanning perhaps fifty years. This paper will address questions of transmission in both MS 8 and the lost sources, considering groupings of works, and where possible issues of filiation. Conclusions will be offered concerning not only the dissemination of Northern repertoires in 16th-century Spain, but also (drawing on the speaker's performance experience) issues of performance practice as these pieces were reinterpreted and assimilated into Spanish musical culture of the later 16th century.

Megan K. Eagen (University of South Carolina, Chapel Hill, USA)

"Il viene, ma non canta": Singers of the Duomo of Mantua voice their concerns during the Council of Trent
The Archivio di Stato in Mantua preserves a number of letters written by singers during the final session of the Council of Trent. I argue that many of these documents constitute an early form of pastoral visitation initiated by Trent's third session president, Cardinal Ercole Gonzaga. Two of these letters, composed by the cleric, Bartolomeo Cavaccio, contain detailed information regarding attendance and payment for the singers at the Duomo. A third letter, penned by the singer Claudio Trotto, includes a discussion of the difficulties experienced by clerics who were asked to sing masses or offices in more than one parish. The Duomo's singers were, at times, unable to fulfill their responsibilities due to the lack of standardization of chants among local churches. Cardinal Gonzaga found himself in the unique position of being able to open up discussions of these issues during the Ecumenical Council. These three letters, along with other reports and personal accounts, bear witness to the idea that Cardinal Gonzaga saw standardization of the liturgy as an essential part of the Counter-Reformation program. Earlier documents, such as those collected by Romolo Putelli, reveal that Cardinal Gonzaga had been cataloguing and categorizing liturgical practices within the churches of his diocese since the late 1530s. This evidence further solidifies Cardinal Gonzaga's role in the establishment of the visitation practice.

Juan Ruiz Jiménez (Granada, Spain)

Italian music in Spanish minstrel books

From the late Middle Ages, wind bands were long established as independent groups in urban centres or as members of royal or noble households. In 1526, Seville cathedral chapter decided to place them on the payroll. Since then, these groups of *ministriles* became formalized at Spanish major ecclesiastical institutions and a major distinguishing feature of them. From at least the beginning of the 16th century, and separate from their likely participation in the performance of improvised polyphony, these instrumentalists made use of music books, including those

of vocal polyphony, compiled or acquired exclusively for them. Into these books was copied a varied repertory that allowed them to serve the diverse purposes required of them. Four extant books for wind-players, and the detailed inventory of a fifth book now lost, bear witness to the existence and use of these books in Spain and Spanish America. These books generally include works by important local composers as well as imported international repertory of the highest quality. The paper examines the group of pieces originally in Italian or created by Italian composers in this context. Some of these works are known only through these instrumental sources; others may have been copied, directly or indirectly, from prints. Many elements in these books suggest a degree of selection in the repertory and a direct line of transmission through instrumentalists who were also copyists. With instrumental performance, the limits between vernacular and sacred were blurred, making the wind band one of the most important agents for the circulation of international repertory in the Spanish crowns.

Anne MacNeil (University of North Carolina, Chapel Hill, USA)

Monsignor Antonio Ceruto and music-making in Mantua in the 1560s

Our primary source of information concerning comedies, concerts, and sacred music in Mantua in the 1560s is a priest employed at the cathedral of S. Pietro. Monsignor Antonio Ceruto, known early in the decade as one of four reliable singers at the Duomo, wrote frequent letters to his patron and others, narrating his weekly activities as a keen observer of life in Mantua. His descriptions include the performance of a new mass at the Basilica of Santa Barbara, a pleasure cruise along the river Po with Giaches de Wert and musicians from the ducal chapel, and performances by two competing commedia dell'arte companies.

Ceruto's letters disclose a man personally enamored of secular beauty, seduction, and the enticements of corporeal luxury, music, and food. They were penned in the wake of his banishment from S. Pietro in the autumn of 1562. Five years later, as he scraped a living singing the Office for an invalid, he wrote of having learned all the chants and liturgy for the newly-finished Basilica of Santa Barbara, in hopes of being reinstated to his position at the cathedral and once more singing religious rites for the various churches of the city. Ceruto's letters limn a portrait of a forgotten man who, through his own disgrace, illustrates the quotidian responsibilities of a priest's employment at the Duomo of Mantua.

Michael Alan Anderson (Eastman School of Music, University of Rochester, New York, USA)

The role of St Anne in the Immaculist identity of Frederick the Wise: Ritual, image, music

One of the ideological watersheds in late-medieval Christianity involved the controversy of the Immaculate Conception, the complex theological question on the nature of the Virgin

Mary's relationship to sin. It may seem odd that one of the champions of the doctrine would be the famous protector of Martin Luther, Frederick the Wise (Elector of Saxony); however, contextual evidence suggests Frederick was a firm supporter of the Immaculate Conception, particularly in the first two decades of the 16th century. The elector willingly accepted — and possibly commissioned — manuscripts from the Alamire workshop that highlighted the Immaculate Conception in both musical content and illuminated imagery. Further, he specially endowed a weekly votive mass to commemorate the Immaculate Conception at the magnificent Castle Church in Wittenberg. It has gone unnoticed, however, that Frederick's support of the doctrine was bolstered by a marked emphasis on the figure of St Anne, the apocryphal mother of the Virgin Mary. Usually known as a saint that could support the cause of either immaculists or maculists, St Anne was expressly positioned as a defender of the doctrine in the case of the elector. St Anne's presence in music from the Jena Choirbooks, imagery from the Alamire manuscripts, and rituals at the Castle Church underscored the notion that her esteemed daughter was uniquely and miraculously conceived in sinlessness.

FP 4f · 20th-century musical theater

Tuesday, 3 July · 3.00 pm - 6.30 pm · Room C11

Chair: Suzanne Scherr (University of Chicago, Illinois, USA)

Gavin Williams (Harvard University, Cambridge, Massachusetts, USA)

“L’Aviatore Dro” between Futurism and evolution

At the height of the First World War, the composer and writer Francesco Balilla Pratella published his miniature *Evoluzione della musica da 1910 a 1917*. Its sub-pocketbook dimensions made it supremely portable — literally “light” reading for the trenches, perhaps. Part of the series “Raccolta di breviari intellettuali”, Pratella’s book comprised his early Futurist manifestos alongside more recent essays on Italy’s place in the European musical scene. Pratella’s book thus implicitly reflected on his personal (r)evolution in becoming a Futurist.

In 1913 Pratella had begun his first Futurist opera *L’Aviatore Dro*, a lavish work in which the protagonist is a pilot, and which incorporates the sound of a plane taking off (an effect provided by Futurist Luigi Russolo’s recently-invented *intonarumori*). When Pratella conceived *L’Aviatore Dro*, aeroplane demonstrations were a mass entertainment, stimulating publications such as *L’Aviatore italiano* (1909-1911). However, by the time of the opera’s premiere in 1920, following the War — and the massive expansion in the aviation industry that resulted — *L’Aviatore Dro* now, paradoxically, looked toward the recent past. In other words, the opera negotiated the same awkward retrospection that characterized Pratella’s seven-year *Evoluzione*.

Drawing on recent musicological literature concerning the links between (biological) evolution and narratives of music history, I will examine Pratella’s role within a broad, polyvocal conception of musical futurism and its historical semantics. When *L’Aviatore Dro* finally took off, it punctured what Marjorie Perloff (1986) has called the “Futurist moment” — bringing to a revolutionary movement an uneasy historical awareness.

Elaine Kelly (Edinburgh University, UK)

Opera as a political barometer: Joachim Herz, Ruth Berghaus and Wagner’s “Ring” in the GDR

There has been a growing awareness in recent years of the challenges that the legacy of East German opera production poses to accepted narratives of Cold War culture. The innovative staging practices of directors such as Herz, Kupfer and Berghaus contrast starkly with established perceptions of the GDR as culturally monolithic, while the influence they exerted on the West reveals a curtain that was often more nylon than iron, to take a metaphor from the historian György Péteri. As Joy Calico has tellingly demonstrated, the GDR’s opera directors

not only transcended Cold War borders with considerable alacrity, they also exerted a considerable impact on the European opera stage in the years following 1989.

This paper explores the extent to which the influence of GDR opera can be ascribed to its symbiotic relationship with the socio-political transitions of the Cold War. Focusing on the Ring productions of Joachim Herz and Ruth Berghaus, it examines the extent to which the two major styles that dominated GDR theatre — realism and allegory — encoded both the changing political climate of the GDR, and the wider shift from modernity to post modernity that characterised left-wing cultural thought across Europe. The contrasting aesthetics of Herz and Berghaus are revealing in this context. While Herz's historical realism reflects the predilection for meta-narratives that dominated in the post-war era, Berghaus's allegorical style is very much a product of the lateness that was manifest on both sides of the iron curtain in the final decades of the Cold War.

Kailan Rubinoff (University of North Carolina, Greensboro, USA)

A Dutch Passion for Bach: Andriessen's "Mattheus Passie" (1976), Bach reception, and cultural identity in the Netherlands

The music of J.S. Bach is central to Dutch identity, even though Bach himself never traveled there. Since 1899, Eastertide *St Matthew Passion* performances became a cherished tradition; still today the Concertgebouw Orchestra, Netherlands Bach Society and amateur choirs present hundreds of productions annually.

Nevertheless, the Dutch *Passion* season came under fire during the post-war era due to demographic, aesthetic and cultural changes. Declining attendance in Catholic and Protestant churches indicated widespread questioning of Christian beliefs. The *Passion* tradition likewise faced challenges from audiences and musicians. Composer/critic Konrad Boehmer attacked the *Passion* "cult", arguing that productions had "degenerated into an amusical orgy"; he railed against musicians performing lackadaisically, failing to understand the text, and fetishizing performance practice details over Bach's musical complexities. Moreover, historical performers critiqued large-scale *Passion* productions on grounds of "authenticity". Gustav Leonhardt, leading the period instrument revival, advocated greater fidelity to Bach's music, thinner textures and rejection of Romantic excess.

More radical still was Louis Andriessen's *Mattheus passie*, composed for the Baal Theatre Group, a Brechtian troupe established following 1969 protests against conservative theatrical programming. Complementing the alienation effect of the acting, Andriessen employs quotation and stylistic allusions, eclectic instrumentation and non-operatic singers. More than an ironic critique of the *Passion* ritual, Andriessen's music argues against the Romantic fetishiza-

tion of the composer and the permanence of the score — values the historical performance movement only emphasized by advocating *Werktreue*. Negative critical reaction to Andriessen's work was indicative of continued reverence for Bach's music, despite its growing separation from religious meaning.

Susanna Avanzini (Università degli Studi di Milano, Italy)

"Jagden und Formen Zustand 2008". Le forme in dialogo di Sasha Waltz e Wolfgang Rihm

Jagden und Formen is an orchestral piece by Wolfgang Rihm, whose composition began in 1995 and came to a "definitive" shape through a multistage generative process. The present *Zustand* — created to meet choreographic requirements — as well as the preceding stages and the pre-existing musical "texts" *Gejagte Form*, *Gedrängte Form* and *Verborgene Formen* are produced through "overpainting", a complex procedure based on the principles of variation and elaboration, which operates vertically by application of new musical layers on pre-existent ones. The sections obtained by fragmentation and thus processed are then juxtaposed or connected by means of "freshly" composed material.

Sasha Waltz's choreographic research often starts with improvising experimentations; *Dialoge o6 Radiale Systeme* works as a preliminary project for *Jagden und Formen*: the dancers, interacting with *Akademie für Alte Musik Berlin*'s instrumentalists, create moving choreographic "forms" thanks to a technique deriving from *contact improvisation*. Many of the sequences produced by fragmentation and/or elaboration will be connected by means of some new ones and then "confronted" with Rihm's music.

The performance, fitting in the complex tradition of German dance theatre, will be considered as a multimedia product and analysed as such. I mean to study both the choreographic and musical genesis of the piece in order to investigate the relationships which establish themselves between music and dance movements, and the significance produced by "superimposing" Rihm's music onto choreography.

Bettina Varwig (King's College, London, UK)

Staging Bach's Passions

The idea of a staged performance of J.S. Bach's *St Matthew Passion* dates back at least to the early 20th century, when both Ferruccio Busoni and the theatre director Gordon Craig designed plans for elaborate stage sets. Neither of these projects ever came to fruition; but since the 1980s, both of Bach's Passion settings have been performed in staged versions at a variety of venues: from Deborah Warner's theatrical enactment of the *St John Passion* for English National Opera, to an explicitly politicised rendering of the *St Matthew Passion* at Glyn-

debourne, directed by Katie Mitchell, and a “ritualisation” of the same work by Peter Sellars with the Berlin Philharmonic Orchestra in 2010. This paper focuses on the last two of these events in order to investigate the implications of translating a work originally intended for a Protestant liturgy into the secular space of the modern concert hall or opera house. In particular, I will situate these recent dramaturgical approaches to the *St Matthew Passion* in dialogue with the 18th-century context in which the work was first conceived and heard, teasing out the operatic allusions in its musical language, and rethinking the place of music in Lutheran worship as suspended between the aims of instruction and edification. Moreover, by studying the critical reception of Mitchell’s and Sellars’s ventures in the contemporary press, the paper offers a fresh perspective on current perceptions of the status and value of Bach’s music in Western artistic culture.

Eftychia Papanikolaou (Bowling Green State University, Ohio, USA)

Uwe Scholz’s choreographic completion of Mozart’s “Große Messe”

German choreographer Uwe Scholz (1958-2004), former director of the Leipzig Ballet, has been hailed as one of the most brilliant choreographic minds of our time. In 1998, Scholz created *Die Große Messe (The Great Mass)* for the Leipzig Ballet, set to the music of Mozart’s unfinished Mass in C minor (K. 427), interspersed with Gregorian chant, music by contemporary composers György Kurtág, Thomas Jahn and Arvo Pärt, as well as Mozart’s own Adagio and Fugue (K. 546) and *Ave verum corpus* (K. 618). This massive work’s conceptual complexity is furthermore exaggerated by Scholz’s own conception of the ballet as having a “liturgical function,” complete with events that correspond to the parts of the Mass.

Using video excerpts of the ballet’s performance (recorded in 2005), I propose to address modes by which the “incompleteness” of Mozart’s score is made “complete” by the choreography. Ballet and music complete each other’s hermeneutical “gaps” by forming a rapprochement between what Roger Scruton would call the “imagined space” of Mozart’s music and the “real” space of the performance. Similarly, Nicholas Cook has discussed the notion of “gapping” in relation to music and the filmic image. By drawing on concepts that attempt to theorize the bridges and interrelationships between music and other media, I will explore the musical and choreographic collaboration in Scholz’s *Große Messe* as the realization of a liturgical praxis, itself a type of ancient *choreia*.

FP 4g ▸ Ethnomusicology

Tuesday, 3 July ▸ 3.00 pm - 6.30 pm ▸ Room C13

Chair: Francesco Giannattasio (Università degli Studi di Roma La Sapienza, Italy)

Peter van Kranenburg (Meertens Institute, Amsterdam, The Netherlands), Louis P. Grijp (Utrecht University, The Netherlands)

A computational approach to the identification of folk tunes

During the 20th century, one of the main concerns of folksong research was the question how to design systematic methods to classify and identify folksong melodies. This question was studied by e.g., Béla Bartók for Hungarian melodies, Samuel Bayard for Anglo-American melodies, and many others.

The recent rise of computational modelling of relations between musical artefacts (closely related to the growth of music information retrieval as a research area) caused a renewed interest in this question.

The Meertens Institute in Amsterdam hosts a music archive (the database of Dutch songs) that consists of ca. 7.000 audio recordings of Dutch folksongs, transcriptions of many of these recordings in western music notation, and meta-data about ca. 125.000 songs. During the last few years, thousands of the melodies have been digitized and are thus available for processing. We present the results of a successful research project at the Meertens Institute, in which a computational approach was taken to identify and classify folksong melodies. The algorithms that were developed are currently employed in a search engine for melodies, which facilitates the identification of unknown tunes. At the core of this search engine is a newly developed and thoroughly tested similarity measure for melodies that is based on an alignment algorithm. We show how musical knowledge is incorporated in the abstract alignment algorithm to arrive at a musically meaningful algorithm to measure the similarity between a pair of melodies.

Tatevik Shakhkulyan (Komitas Conservatory, Yerevan, Armenia)

Komitas and the Armenian traditional music

The paper is about Armenian Christian music (surviving from the 5th century, and still in use today), and its exploration by the Armenian composer and ethnographer Komitas (1869-1935). Born in Turkey, he lived in Echmiadzin (Armenia), Berlin and Constantinople. One of his purposes was to study and to compare the music of the nations living in the region (Armenians, Kurds, Turks, Iranians, Assyrians and others) and to identify the features of each of them. Much resourcefulness was required to find and to record the typical “authentic” tunes: hiding

himself in the roofs of the houses, participating in improvisational song-dances, persuading people to sing: for how could one sing a ploughing song, when not working? or a wedding song when there is no wedding?

This research led to the conclusion that the system of the modes is different from the Western-European ones, which were the leading forms in world-wide music. The modes of Armenian music are structured on associated tetrachords. That is to say, the last note of the first tetrachord is simultaneously the first note of the second, the last note of the second tetrachord is the first note of the third, etc. A mono-tonic system emerges as a result; and the functional tones (i.e. dominant, subdominant) differ from those of European structures.

It was Komitas who discovered the peculiarity of Armenian music and found that it is common to both sacred and folk music. The samples of those two branches are not only similar, but also coincide in structure. Komitas called them “sister and brother”.

Larry Francis Hilarian (Nanyang Technological University, Singapore)

“Zapin” as cultural identity of the Muslim communities in multicultural Singapore

The issue of a national music seems to be confronting newly independent nation states in their search for a cohesive national identity. In this paper I will explore the role of music and dance of the minority Malay Muslim and Hadhrami Arab communities within the larger multicultural setting of Singapore.

The focus of the paper is on the role of *zapin* music and dance shared by both Muslim communities but each with its own distinctive social and cultural characteristics. Hence there are two types of traditional *zapin* forms; *zapin Arab* (Arabs) and *zapin Melayu* (Malays). I will examine the differences between these two styles of *zapin* and explore some aspects of their musical practices such as the interlocking rhythms. I will follow a line of inquiry that exposes complex political and intercultural expressions with different social perceptions and cultural values.

In spite of *zapin*'s significant cultural role, the music, dance and instruments at times may conflict not only with national politics and cultural policies but also with the exegesis of Islam. Paradoxically, *zapin* music, dance and the musical instruments, such as the *gambus*, *kompanyang* and *marwas* are closely associated first with Islamic culture, then as cultural properties. Does being Muslim pose a challenge to the larger non-Muslim population? I will deliberate on how these two distinctive minority Muslim cultures are allowed to flourish as sub-cultural heritage within the predominantly non-Muslim independent nation state. In conclusion, the status accorded to these two minority cultures is re-examined within the Singaporean context.

Basil Considine (Boston University School of Music, Massachusetts, USA)

Identity in Mauritius: The role of government policy and tourism in the formation of “national culture”

Ethno-cultural diversity has been a great contributor to tensions in postcolonial states. A nation lacking a common history or culture finds its politics dividing along regional and ethnic lines, giving rise to favoritism, acrimony, and deadlock. The establishment of a true “national culture” and identity would erase these divisions and provide a source of enduring unity. Instead, many countries have attempted to suppress minority cultures, with tragic and destabilizing results.

This paper examines the successful creation of a shared “national culture” and collective identity in post-colonial Mauritius. When this island nation became independent in 1968, it was socially stratified and politically divided along ethnic lines, a source of great domestic unrest. Over a course of decades, the Mauritian music-dance tradition of *séga* was transformed from a minority culture to the basis of a coherent “national culture” and a source of common identity among Mauritians. Mauritius itself, aided by this unity, has become one of the most stable and prosperous countries in Africa. This paper details the cultural, educational, and economic policies that established this “national culture”, including the significant roles played by *séga* musicians and the sustainable tourism industry. It assesses the cultural heritage of individual ethnic groups on the island and the reasons for their inclusion or exclusion from today’s “national culture”.

Nausica Morandi (Università degli Studi di Padova, Italy)

From “Officium Stellae” to “Star’s Plays” : Seven centuries of music-cultural identity

My paper examines how, in the evolution through seven centuries from the medieval musical drama *Officium Stellae* to contemporary *Star’s plays*, music always acts as a tool for the construction of different forms of cultural and musical identities.

The different sources of the *Officium Stellae*, the Epiphany drama developed between the 10th and 15th centuries in 11 European countries, express not only the musical identity of the individual monastic *schola* that composed the drama, but also explains the choice of texts, musical intonations and dramaturgical devices. The drama became the expression of the musical identity of the whole community, both distinguishing it from other communities and linking to others which presented the same drama.

Star’s plays are a music-folkloric phenomenon in contemporary popular music practice, nowadays performed in many European countries, with particular significance in the North-Italian Sabbia Valley, where it represents a real culture of communication of values of music-cultural identity and belonging.

Even though very little is known about the origin of this repertoire, from a comparative and analytical study it emerges that the main part of the sung texts bears a relationship to the *Officium Stellae*. It is possible to recognize the coexistence of medieval compositional techniques (cantillation, modal echoes, centonization) within contemporary tonal and popular musical styles (homophonic, polyphonic, heterophonic).

In *Star's plays* today as in *Officium Stellae* in Middle Ages, music marks and gives values to the flow of time and seasons, creating cohesion, shaping a recognized identity and allowing shared knowledge even in a changed social setting where globalization and musical-anthropological archetypes continuously interact.

Brian Diettrich (New Zealand School of Music, Wellington, New Zealand)

Christian music as cultural identity in Micronesia

Today in the Federated States of Micronesia (FSM), an island nation in the western Pacific, Christianity and its music act as significant articulations of cultural identity. While Christian music in the FSM has its origins in the work of 19th-century missionaries from Europe and America, it has been significantly remade and transformed by the islanders in terms of its sonic landscape, its contexts, and its cultural conceptualisations. Today Christian music takes many forms in the FSM, from repertoires of old hymns to current popular songs, but the music is also tied to both cultural and religious identity within local island communities. In this paper I examine the culture of Chuuk State in the FSM, focusing on the intersection of religious and cultural identity, through various repertoires of Christian music. In Chuuk one of the primary means by which communities articulate their identity is through religious affiliation, especially between populations of Catholics and Protestants — the two most pervasive and oldest faiths in the region. Through contrasting approaches, repertoires, and performances of religious song, Chuukese Catholics and Protestants articulate clear conceptions of “us” and “them.” In this paper, I contend that, through Christian singing, Chuukese cultural identity is intrinsically tied to religious identity, and by extension, identities of singing are linked to the cultural and social transformations that Islanders enacted during the late 19th century.

FP 5a · The Iberian space

Thursday, 5 July · 9.00 am - 10.30 am · MUSA - Museum of Musical Instruments

Chair: Andrea Bombi (Universitat de València, Spain)

Stephanie Klauk (Deutsches Historisches Institut in Rom, Italy)

Flamenco as a form of cultural identity in the 19th century?

As the earliest examples of flamenco (chant) are from the end of the 19th century (such as some recordings archived at the Centro de Documentación Musical de Andalucía in Granada), it is difficult to define the origins and the nature of flamenco at the end of the 18th century. Efforts were made to discover influences of Jewish and oriental (medieval) music and to stress the involvement of Andalusia gypsies in the genesis of flamenco. Flamenco then would have been musical expression of cultural identity of an ethnic group within the Spanish kingdom.

In the last few years, sociological aspects of flamenco have become prominent and opened new perspectives on flamenco, which, however, are still without crucial impact on musicological studies. At the latest the publications of the sociologist Gerhard Steingress provide evidence that “original” flamenco was not the traditional music of a certain culture, but a “modern” invention of a certain social class in the concrete historical context of European romanticism.

In my paper I will present evidence from musical sources and music treatises that may strengthen the thesis of Gerhard Steingress from a musicological point of view, confirming that flamenco originally was not the expression of a “traditional” cultural identity, but the product of a “romantic” socio-cultural identity.

Grazia Tuzi (Universidad de Valladolid, Spain)

Identify themselves with music: The process of identity construction in Cantabria, Spain

This paper is based on an ethnographic study carried out in the Cantabria region of Northern Spain. My findings allow me to offer some general reflections on the concept of identity as well as to address the question of how and why, in different contexts, musical expressions are among the most significant aspects of, and play a crucial role in the formation of local identities. The main question is that formulated by James Clifford, among others, whether it makes sense to speak about “native land” or identity in the ever more “fragmented space of post-modernity.” Social sciences and humanities have, in fact, been debating and challenging the very idea of identity and problematizing belonging. Within this theoretical framework, my paper strives to analyze the mechanisms through which musical and choreutic forms contribute to and are part of the community’s rhetorical strategies of construction and exhibition of identity. Without trying to reduce musical activity to an instrument of identity construc-

tion, we cannot — as Martin Stokes suggests — “ignore the existence of identity categories in musical activity” as it is often the locus of identity production on an individual and social level. Through an analysis of formal aspects of music, I propose to show how the Cantabria performing style is employed to emphasize local differences and to allow the community to identify with that musical system.

Rosa Isusi Fagoga (Real Colegio-Seminario de Corpus Christi, Valencia, Spain)

Música e identitat cultural en Valencia (Espanya) entre los siglos XIX y XX

“Art music” has been one of the most important topics of study in musicology but it continues to offer new possibilities from the perspective of cultural identity. Music has helped to shape individual and collective identities over the centuries according to cultural background, social class, gender, political tendency, and religious beliefs.

In this paper I propose an approach to the study of the music and musicians in one of the largest cities in Spain between the 19th and 20th centuries, during a time of renewal of the tradition of Western sacred music. On the one hand, I will examine how the web of personal and professional relationships, especially in itinerant choirs, contributed to their collective identity. On the other hand, I will analyze the role of some musicians in rejuvenating older music of Valencian composers and their link with the European Cecilian movement. Furthermore, I will relate certain types of repertory in a vernacular language instead of Spanish to the local movement known as the “Renaixença” in order to demonstrate the nature of the dialogue between diverse and coexistent cultural identities.

The main source of my research has been music preserved at the Real Colegio - Seminario de Corpus Christi in Valencia, probably the largest and most comprehensive collection of sacred and devotional music in the Valencian Community.

FP 5b ▸ Africa

Thursday, 5 July ▸ 9.00 am - 1.00 pm ▸ Auditorium Arte

Chair: Serena Facci (Università degli Studi di Roma Tor Vergata, Italy)

Anri Herbst (University of Cape Town, Rondebosch, South Africa)

Creating cultural multiplicity through juxtaposing Western and sub-Saharan musical arts performance practices

Drawing from indigenous knowledge systems of musical arts in Africa and acculturated knowledge of maize farming in South Africa, this paper puts forward an explanation of and philosophical argument for bi-musical arts education. The arguments are rooted in philosophies of the mind, interactionism, theories of creativity, hybrid theory, multiple memory systems (from Tulving to Baddeley), implicit and explicit learning theories (e.g., Reber) as well as aspects of indigenous knowledge systems. The history of maize farming in Africa and South Africa and knowledge about the “split-personality” of maize form the metaphoric thread that runs through the argument, which emphasizes the quest for cultural multiplicity that expresses itself as a kind of bi-musical identity. I suggested in a previous study that “[w]e could argue that all [cultural] ‘aliens’ should be destroyed and [that] indigenous knowledge systems should be re-installed as the only truly (South) African way(s) of learning [and living]. In arguing along such lines, we would have forgotten about the symbioses between humankind and maize. [...] maize requires human intervention to survive [...]. Similarly the musical arts require human interaction and intervention to survive. As with maize, the musical ‘cultivars’ reflect the socio-cultural history of a nation.” (Herbst 2006:208)

Ilaria Sartori (Padova, Italy)

Microculturality and musical transitions: The case of Harari songs

The city-state of Harar, a microcultural island in Eastern Ethiopia, was for centuries an Islamic holy city and an international commercial crossroad. Called by its inhabitants simply *Gey*, “the City”, Harar nurtures a multicultural community. The Harari represent the main cultural group, recognizing the old town as the physical and symbolical nucleus of their identity. The repertoire of Harari songs (*gey fäqär*, “Songs of the City”) presents a remarkable stylistic variety: monodic and polyphonic traditional styles are presently practiced by women, most frequently in a voice-percussion configuration, while a new generation of “pop” bands performs on stage and produces recordings for commercial distribution.

Before the cultural repression of the DERG regime (1974-1991), traditional youth associations (*mugād*) performed and recorded a vast repertoire of songs, also implying western instru-

ments. Besides and above *mugāḍ*, for three decades, the most famous Harari singer was the blind Shamitu, “Homer of Harar”.

Presently, only 1/3 of the worldwide Harari population reside in the city. Through an efficient transnational and transgenerational network, Ethiopian and diaspora Harari enforced global broadcasting of songs, strengthening permeability between traditional and popular repertoires yet always maintaining in their musical production a quite discernible Harari taste. Today, Ethiopian grandmothers gladly refolklorize their grandchildren’s tunes, while younger singers, evenly inspired by Eastern and Western styles, keep underlining their indissoluble connection with the “authentic” culture.

While conveying a constantly evolving musical hybridity, Harari songs openly advocate centripetal identity messages, spread moral advice, linguistic skills and behavioral codes, symbolically representing the spatial-temporal continuity of Harari cultural habits.

Barbara Titus (Utrecht University, The Netherlands)

Itinerant musical identities: Maskanda performance in (post)apartheid South Africa

Responding to postcolonial endeavours elsewhere, (ethno) musicologists address the musical articulation of place. Their research focuses on the *outcome* of music that moves: globalized or diasporic musical cultures. As yet, there is no exhaustive exploration of the *process* and theoretical implications of music that moves. This project about South African maskanda music proceeds from the view that musical ideas derive their interpretative capacity from being-in-flux, just like linguistic concepts acquire, lose and twist meaning traversing from one debate, discourse or discipline to the next (Bal, *Travelling Concepts*, 2002). Maskanda emerged in the early 20th century from an experience of forced labour migration. Commuting between their rural homes and work places, labourers played on cheap guitars or concertinas, singing about the loves and hardships they encountered on their way. Maskanda – currently a thriving studio practice – is perceived as a genre thanks to this itinerancy. It is crucial in the construction of a “nomadic identity as an inventory of (imagined) traces” (Braidotti, *Nomadic Subjects*, 1994). In this paper, I present material from my fieldwork in Durban, examining the related, but often incompatible, utopias that maskanda helped shape: maskanda as the evocation of a “home” forcibly left behind, as an essence of *ubuZulu* (“Zuluness”), as a link to the “black Atlantic” (Gilroy, 1993). These utopias emerge from specific (musical) ideas in maskanda (such as regional styles, “black” vocalizations, dances, dress) and the fluid meanings attributed to those en route from village to town, from street to studio, from national to international performance venues.

Christopher Cockburn (University of KwaZulu-Natal, South Africa)

Resisting an ideologically-imposed identity: African choirs sing Händel in South Africa (1950-1970)

The works of Händel, particularly Messiah, have a significant place in the choral tradition that developed among South Africa's black middle class in the century before the advent of apartheid as the official political ideology of the Nationalist Party that came to power in 1948. This paper will consider a number of performances of Händelian oratorio by African choirs from the townships of Johannesburg during the first two decades of National Party rule. These years saw the introduction of various pieces of legislation that sought to establish specific racial and ethnic identities for the various population groups within South Africa. This political context gave a unique significance to performances by African choirs of works from the Western classical repertoire. I will suggest that such performances represented a refusal to accept the rigid categories of identity which apartheid ideology sought to impose, in part through a particular view of "culture". The performers were, in effect, transgressing the boundaries that had been set for them, and demonstrating their desire and their ability to participate in a cultural form beyond those considered appropriate in terms of government policy. In doing so at this moment in South African history, they staked a claim for a broader and more inclusive identity than that imagined by apartheid ideology.

Jonathan Eato (University of York, Heslington, UK)

Negotiating tradition, modernity, and cultural identity in contemporary South Africa: The music of Tete Mbambisa, Louis Moholo-Moholo and Zim Ngqawana

The 2010 IMS-SASRIM regional conference in Stellenbosch featured a composer's panel with three key South African musicians: Tete Mbambisa, Louis Moholo-Moholo, and Zim Ngqawana. Although they are all considered South African jazz musicians, have displayed similar political convictions, and share a common linguistic and cultural background – that of the amaXhosa – their musical and verbal statements display strikingly divergent relationships to the ideas of musical culture and musical identity.

As Tony Whyton (2011) has pointed out, the understanding of jazz music is too often characterised by sets of antonyms. Indeed when considering the music of Mbambisa, Moholo-Moholo and Ngqawana it is easy to concentrate on the local vs the international, urban vs rural, traditional vs modern. But such antonymic readings are overly reductive and miss the many insights on music, culture and identity formation that these musicians can offer.

Various notions of culture scream out from discussions on musical identity, but what does this mean for contemporary South African music in general? How are musicians tackling the idea of a positive "South African tradition" in a contemporary urban society? How has the apartheid regime's co-option of rural "tradition" for very negative ends affected this process?

As Jean-François Bayart (1996) theorized, identities are “at best a cultural construct, a political or ideological construct; that is, ultimately, a historical context.” This paper will argue that the careful deployment of varying cultural and identity constructs by these three musicians provides a rich model for understanding the ways in which communities continually renegotiate their history and consequently their identity.

Aryan Kaganof (South Africa)

The Legacy (South Africa, 2010, 48 minutes; Directed by Aryan Kaganof; Music by Tete Mbambisa, Louis Moholo-Moholo, Zim Ngqawana and Kyle Shepherd)

The composers’ panel at the 2010 IMS-SASRIM Conference (Stellenbosch) featured three South African jazz legends: Tete Mbambisa, Louis Moholo-Moholo and Zim Ngqawana. Aryan Kaganof’s *The Legacy* is part documentation of that panel, and part filmic response by Kaganof to a question from the floor regarding musical legacy.

Interpolated with footage from a live performance by Zim Ngqawana and Kyle Shepherd at a scrap yard in Stellenbosch, and an impromptu solo piano performance by Tete Mbambisa, Kaganof’s film deftly exposes questions of musical and political legacy, as well as various constructions of musical and cultural identity in twenty-first century South Africa.

FP 5c · Women and men

Thursday, 5 July · 9.00 am - 12.30 pm · Studio 1

Chair: Wendy Heller (Princeton University, New Jersey, USA)

Bernhard Bleibinger (University of Fort Hare, South Africa)

Women's behaviour and/in beer songs

Even though men have their songs, women are seen as the main bearers of traditional music in remote areas of the former Transkei in South Africa. As recognized conservers of traditional culture they often form groups and perform in official functions and concerts. Occasionally they try to attract the attention of the younger generation in order to influence the youngsters to find a way back to their roots, to protect the young people from modern temptations, such as drugs. Through music one can refer to rituals or life circumstances, but also try to influence people. Beer songs are a special category for they may be used as a musical means to transmit social comments. As will be shown through examples from traditional Xhosa music groups from the region around Queenstown, some beer songs may deal with specific female characters and refer to correct or inappropriate behavior of women. Thus they talk of good or bad examples. Yet although they are based on a given text and a transmitted structure, they can be modified individually and in consequence change their meaning and connotations completely.

Thierry Favier (Université de Poitiers, France)

"Male music" and "effeminate music" in 18th-century France

Most of the ethical judgments given about sacred music in 17th century France have been based on a binary and unyielding opposition of genders, from which followed the stylistic features of a so-called "male music" opposed to a so-called "effeminate music". First used by Plutarque and by the Church Fathers, this opposition was a chief argument in the defence of the plain-chant by certain clerics against the rise of the new genres in *concertato* style, as the *grand motet* or the *leçons de ténèbres*. Despite the fact that this stylistic evolution had been gradually legitimated by clerics, the gender opposition has remained pre-eminent in debates about the aesthetics of music, and has been mixed in other categories, as the opposition between French and Italian music. This paper proposes to analyse the evolution of the "male and effeminate music" discourse until the French Revolution.

In my first line of inquiry, I will discuss the place granted to a gendered discourse in the process of legitimation or in the objection to a sacred music more and more based on emotion and sensibility. The second line of inquiry will point out the influence, in the social construction of gender, of the discourses concerning the musical experience. I will analyse the features underlined in these

accounts, particularly in the light of the traditional oppositions in sacred literature between reason and imagination, thought and emotion, stability and changeableness, modesty and sensuality. In these two lines of enquiry, particular attention will be devoted to discourse production and diffusion process to shed light on the dynamic tension that characterizes the new sensitive relation to music and its effects on gender categorization.

Alexandra Amati-Camperi (University of San Francisco, California, USA)

“Cherchez la femme”: A feminist critique of operatic reform in pre-Josephinian Vienna

Gluck and Calzabigi's 1762 *Orfeo ed Euridice* is one of the most oft-mentioned works of operatic history for its patent agenda of naturalistic reform. Much has been said about its novelty and about its choice of the “superannuated” myth of Orpheus (Rosand). While 18th century opera no longer needed Orpheus or Apollo to justify the non-verisimilitude of singing throughout (Pirrota, Heller, Tomlinson), I argue that the authors had other reasons for using this myth, a *latent* agenda involving Eurydice. After a careful exegesis of Eurydice's dramatic transformation, this study seeks to uncover how and why it occurred there and at that time.

The impact of Gluck and Calzabigi's changes to her persona, ignored or underappreciated by contemporary scholars, reveals *Orfeo ed Euridice* as a mirror of pre-Josephinian Viennese society. To explain her shift from guileless nymph to purposeful provoker I interrogate the context of the misogynistic social and cultural environment of these men, including their involvement with Freemasonry and Calzabigi's friendship with Casanova. This paper also analyzes the unanticipated byproducts of the authors' choice, including the significance of the specific ways in which Eurydice's persona and role were irrevocably changed. I argue against the contemporary reception (Žižek, Martina), as well as 18th century one, not only to free Eurydice from existing solely to set Orpheus' creativity free or to show him to be a good man, but also to demonstrate how opera often reflects contemporary society's mores and beliefs, even if cleverly disguised or astutely hidden.

Cristina Cimagalli (Conservatorio di Musica di Potenza, Italy)

Women and men musical amateurism in Rome in the first half of the 19th century

The present report aims to show how music was practiced in Roman families of the upper-middle class during the first half of the 19th century, and in particular within the feminine world. Although elusive by definition, this non-public musical sphere did leave some evidence of itself. First of all, chronicles of the most significant events were published in Roman newspapers of the time; the systematic analysis and transcription of all articles printed in this period regarding concert activities also turned up information about private music making. Second, there is

considerable evidence concerning private music activities in diaries and in letters of Italian and foreign visitors of the period. Third, a significant sampling of the repertory performed in Roman salons can be determined by cataloguing manuscripts present in Roman family archives, as I have done. Thousands of musical manuscripts, assembled in more than a hundred volumes, reveal many interesting facts about feminine musical practice, including information about the most popular repertoires (with interesting statistical considerations), about methods of teaching, and about characteristics of domestic practice.

By outlining the activities of Roman musical amateurs, and particularly of women, we can escape the many clichés that circulate about this practice: We will be able better to appreciate the competence of these private performers, sometimes their innovative characteristics, as well as the level of cohesion in common amateur practice and the desire to keep abreast of developments in European music. And we will investigate how musical practice could promote processes of gender identity and social status in 19th century Roman society.

Erinn Knyt (University of Massachusetts, Amherst, USA)

Ferruccio Busoni and the “halfness” of Fryderyk Chopin: A study about gender perception and performance interpretation

Ferruccio Busoni's performances of Fryderyk Chopin's compositions elicited responses of quizzical amusement in the late 19th and early 20th centuries. Even some of Busoni's staunchest admirers had trouble appreciating his insertion of additional measures, the repetition of structural wholes in the preludes, registral or textural alterations, and his unsentimental interpretive style. Also unusual was his choice to program the preludes as a complete cycle. What was the rationale behind Busoni's interpretive approach? Based on the analysis of a previously unpublished and un-translated essay by Busoni, “Chopin: eine Ansicht über ihn”, in conjunction with analyses of recordings, concert programs, and recital reviews, I connect Busoni's unconventional Chopin interpretations to an idiosyncratic perception of Chopin's character. As Jeffrey Kallberg and other scholars have already documented, Chopin and his music were commonly viewed as effeminate, androgynous, childish, sickly, or “ethnically other.” Busoni's essay shows that he too acknowledged a “poetic,” “feminine,” and “emotive” side in the music commonly attributed to effeminate perceptions of Chopin at the time. Yet he simultaneously perceived “half-manly” and “half-dramatic” elements in the music and in Chopin's character — that is, a heroic monumental side — as well. What he strove to portray in his interpretations was the “whole” of Chopin and his music. He sought to distance himself from the gendered “halfness,” as he called it, which informed contemporaneous interpretations. In so doing, he became a pioneer of Chopin programming and interpretation.

Romina Dezillio (Universidad de Buenos Aires, Argentina)

Between nation and emancipation: Women's musical work in Buenos Aires, Argentina, during the political conflicts of 1945

During September 1945, while Argentina was going through a dramatic political and institutional crisis under a military dictatorship, tributes held in honor of the centenary of the death of Bernardino Rivadavia — first President of the United Provinces of the River Plate — gave women the possibility to demonstrate and fight for their own rights.

The figure of this national hero represented the quintessence of democracy and liberal arts encouragement, especially music. A wide range of social groups enthusiastically celebrated Rivadavia's legacy all over the country. The Army was not an exception. In this context, the *Círculo Militar* [Military Circle] of Buenos Aires offered a musical program in his memory, which consisted of twenty-three pieces, all of them created by female composers, residents of the city. Thus, women's musical work, historically underestimated as trivial and too emotional, was chosen by the authoritarian forces to picture the "national feeling". In this sense, *zambas*, *chacareras*, *huaynos* and *vidalitas* written by the best known female composers at the time, were aligned with the nationalistic and anti-liberalistic cause of the official power.

This paper examines the ideological motivation and political meaning involved in the "use" that the authoritarian forces made of women and their music on the one hand, and in the symbolic position these female musicians took, on the other. I claim that the representative repertoire of the "Argentine musical nationalism" they developed, placed them closer to a "patriotic duty" to the Nation than to the spirit of freedom and democracy held by their fellow countrywomen.

FP 5d · Jewish identity, and the music of the exile

Thursday, 5 July · 9.00 am - 12.30 pm · Studio 2

Chair: Talia Pecker Berio (Università degli Studi di Siena, Italy)

Yael Sela Teichler (Max-Planck-Institut für Bildungsforschung, Berlin, Germany)

“Sebastian, sage ich lange, ist durchaus Kant”: Negotiations of music aesthetics and the 1829 revival performance of “*St Matthew Passion*”

The performance of Johann Sebastian Bach’s *St Matthew Passion* conducted by Felix Mendelssohn at the Singakademie zu Berlin on 11 March 1829 has long been acknowledged as a pivotal event in the formation of a national German identity. Attended by Christian and Jewish men and women of Berlin’s high society and intellectual elite, it was recorded in contemporaneous accounts as a formative collective experience of almost religious significance.

This paper discusses a little noted commentary on the *Passion* performance written by the Jewish-Berlin salonière Rahel Varnhagen née Levin that offers a surprisingly ambivalent critique of Bach’s newly revived vocal composition. Indeed, Bach’s instrumental music had been cultivated throughout the last third of the 18th century in Berlin among a loosely defined network of professional musicians, patrons, and music lovers that included several upper-class Jewish families, among them the Levins. But it was only following the revival of the *Passion* that Bach’s vocal music began to circulate widely, gaining a cardinal status as a cherished *German* cultural icon.

Departing from Varnhagen’s contemplations on Bach’s *Passion* music, this paper rather seeks to examine the aesthetic divergences in the reception of Bach’s vocal music following the 1829 performance. It explores how the aesthetic and cultural sensibilities and conventions expressed by a woman whose Jewish upbringing continued to loom large in her consciousness, coupled with discrepancies between vocal and instrumental music aesthetics inherent in German musical thought around 1800, may have fed into negotiations of musical taste and, in turn, of identities at intersections of German and Jewish experiences.

David Brodbeck (University of California, Irvine, USA)

“Come out of the ghetto!”: The “*Goldmark-Bild*” of Ludwig Speidel

The composer Carl Goldmark once held a significant place within the musical milieu of Liberal Vienna. Yet the two works on which his initial popularity was founded — the programmatic overture *Sakuntala* (1865) and the opera *Die Königin von Saba* (1875) — met little favor with the city’s two leading critics, Eduard Hanslick and Ludwig Speidel. Both knew that Goldmark was the son of a Jewish cantor from West Hungary and on that basis assumed that the oriental(ist) local color used in these works was not a strategic choice on the composer’s part but an

embodiment of his presumed Eastern self. Goldmark — who later lucidly opined that what had drawn the critics' disapproval was not the music, but rather what they imagined to be his very intellectual and mental being — was perturbed to see his German credentials thereby called into question.

Both sides in this imaginary colloquy are best understood within Austrian liberal-nationalist ideology, which treated Germanness as a matter of assumed cultural superiority (theoretically available to anyone, including Jews, through *Bildung*), not of race or ethnicity (and so necessarily exclusionary of Jews). Even more than Hanslick, Speidel explicitly associated Goldmark's earlier music with *ungebildet* ghetto life. Later, with works such as the opera *Merlin* (1886) and the Second Symphony (1887), his attitude changed, and he thereafter accorded Goldmark status as an unmarked *German* composer. This transformation reflects the liberal (and anti-Wagnerian) ideological position Speidel had taken in several *feuilletons* in which he extolled Jewish writers such as Moses Mendelssohn for having escaped the ghetto and learned “to speak German, even to think German.” These non-musical essays, then, provide an especially sensitive lens through which to view the critic's evolving *Goldmark-Bild*.

Jeremy Leong (University at Buffalo (SUNY); University of Nevada-Las Vegas: international programs in Singapore)

Reclaiming a musico-cultural identity: Austro-German Jews in republican China (1911-49)

While much has been written on the political and cultural identity of Jewish musicians and composers in Western societies, little is known about the musical culture of Jews in Asia. Following the *Anschluss* and *Kristallnacht* of 1938, many Jews ended up in an unusual haven nestled in the east coast of China. Shanghai became the new home for more than 18,000 Jewish refugees that came mostly from Germany and Austria. Among the newcomers were some of the most talented musicians and music historians in their native countries. These musical talents not only transformed the music scenes of the metropolis but also raised the level of music appreciation for many Shanghai residents. Some of these musicians also relocated south, to the province of Fujian. Yet, how did Austro-German Jewish exiles retain a sense of their musical heritage amidst the Sinitic environment? As educators, what influence did Austro-German Jewish musicians and music historians have on Chinese music education? Politically, despite their cultural differences, how did music function as a powerful cultural force that brought Austro-German Jewish musicians and the Chinese together against Japanese hegemony during the Pacific War? In my paper, I will address these and other related questions in some detail in hope of broadening our musical understanding of the Jewish diasporic community in China and their importance in shaping China's musical identity.

Marida Rizzuti (IULM - Libera Università di Lingue e Comunicazione, Milano, Italy)

Identity/non-identity – Place/non-place: Weill’s case study

The present paper intends to investigate the process of creating the self by the composers emigrating from Germany to the United States during the Second World War, and, in a more precise perspective, to study the case of Kurt Weill. To deeply understand Weill’s poetics, his condition of being an emigrant becomes of paramount importance. It is the key both in the process of interpreting his American production and in establishing a continuity — rather than a discontinuity — with the German works.

Against this background, the intention of the study is to draw a parallel between the German and the American Weill’s subjects, with the intention to make his continuous attention to the social element stand out. On the one hand, the language (intended as a meaningful element) and the compositional techniques stay unchanged. On the other hand, both the intention of the composer and the audience he addresses his works change. These play a fundamental role in the process of generating the “new” identity. In Germany, Weill addressed issues such as the individual’s relationship with the society, the alienation of the self among the others, the capital-labor ratio.

Once in Broadway, Weill’s central theme spreads to new aspects linked to the society. For instance, in *Lady in the Dark* (1940), psychoanalysis and women self-determination are the most approached topics; in *One Touch of Venus* (1943) everything is both linked to the woman emancipation and the place/non-place theme.

Therefore, the status of being an emigrating composer is a two-folded issue, which is divided between a disenchanting look over the “new” society — what helps him catch both the real contradictions (the place/non-place opposition) and the most hidden aspects, and that allows him to build or re-build his lost identity, being now away from Europe.

Malcom Miller (Open University, London, UK)

Contesting cultures of East and West: Symbiosis of middle-eastern instruments and identities in vocal and chamber music from Israel

Many Western-European concert traditions have evolved multi-layered and hybrid identities through adaptation to contrasting cultures, for instance those of the Near and Far East. The range of influences contesting their space in such repertoire results in a locus of intercultural dialogue and exchange. An example is the incorporation of non-Western instruments and sonorities into Western genres, as evinced in recent music in Israel. My paper focuses on vocal and chamber music of the last two decades, combining middle-eastern instruments, such as the ‘*Ud and Santur*, with European instruments, often in multi-eth-

nic, multi-faith ensembles. I consider those new works against the background of orientalisms of the *émigré* generation of composers of the 1930s-50s, whether the “Mediterranean” style of Paul Ben-Haim and Alexander Boskovich, or more modernist works by Josef Tal, Oded Patos and Mordecai Seter. Composers of later generations, for whom middle-eastern soundscapes became a part of their musical habitat, engage in more radical compositional fusions. My analyses of works by composers including Yehezkel Braun, Tsippi Fleischer, Menachem Wiesenberg, Michael Wolpe, Taiseer Elias, Yizhak Yedid, Hagar Kadima and Shai Cohen, explore compositional challenges such as instrumental and textural relationships, contrasts of timbres and tuning systems, and the balance of improvisational and fixed structures. I highlight the music’s role as an encounter between identities and cultures, and underlines how the ever varying balance of regional and international influences remains a potent topos, relevant as much to the universal concerns of post-modernism as to current aesthetic-political tendencies in Israel and the Middle-East.

Diego Alonso Tomás (Universidad de La Rioja, Spain)

A new Catalan music: Roberto Gerhard’s conception of modernity after his studies with Schoenberg
Roberto Gerhard studied from 1916 to 1920 in Barcelona with Felipe Pedrell, one of the most influential theoretician on Spanish musical nationalism at the time, and from 1923 to 1928 with Arnold Schoenberg in Mödling and Berlin. From the former, Gerhard learnt “the most distinctive characteristic of Spanish art-music”: the marriage “between the highbrow and the vulgar”, that is to say, between high music and folklore. From Schoenberg, he absorbed a conception of modernity understood as the last stage of the evolution of compositional technique in (Western) musical tradition. As a result, Gerhard, like Schoenberg, defended modern music as an intellectual, and therefore elitist, challenge both for composers and listeners.

Just after his arrival from Central Europe, in 1929, Gerhard displayed these aesthetic ideals in his new works (premiered at the *Liceu*) and also in a number of articles written for the weekly magazine *Mirador*. He complained about the naive musical “regionalism” or “*pairalisme*”, typical even of the youngest Catalan composers, and demanded his colleagues a greater awareness of the technical aspects of their work. In Gerhard’s opinion, new (Catalan) music should be based on an “objective” compositional “system” that must be strictly modern and, at the same time, technically derived from tradition (and therefore more “conservative” than “revolutionary”). This paper discusses Gerhard’s identity as a Catalan composer and explores his links with the Spanish and European musical modernity of the time as well as his ideas on tradition, nationalism, folklore, intellectual elitism and musical formalism.

FP 5e · Instrumental music, 17th- early 19th centuries

Thursday, 5 July · 9.00 am - 12.30 pm · Studio 3

Chair: José Maximo Leza (Universidad de Salamanca, Spain)

Arne Spohr (Bowling Green State University, Ohio, USA)

The history of a genre as a field of musical exchange: The “English pavan” in Germany, 1600-1640

English instrumentalists and composers contributed significantly to the development of instrumental ensemble music in Germany during the early 17th century. In this context, the genre of the Pavan became a main vehicle for the dissemination of a specific English consort style.

In England the Pavan had developed into a genre of sophisticated chamber music in the second half of the 16th century, becoming increasingly independent from its original function as a dance. Elements of stylization, such as contrapuntal texture, melodic individuality, and the establishment of subtle, intertextual references marked the rise of the Pavan within the hierarchy of instrumental genres in England. They also became stylistic markers for the reception of the “English Pavan” in Germany.

In my paper I examine the compositional strategies by which English musicians in Germany and native German composers approached the genre of the Pavan. As my comparison of these approaches shows, English and German composers viewed the Pavan rather differently, despite some stylistic parallels. First, I demonstrate how an Anglo-German composer, William Brade (1560-1630 ca.), uses the genre formally and stylistically as a field of experimentation, by combining polyphonic (English) and concerted (continental) textures, and by transcending the narrow limits of the genre through formal experiments, such as the integration of the multi-sectional canzona form. I then examine the German reception of the “English Pavan” by analyzing Pavans by the Hamburg town musician Johann Schop (1590-1667 ca.) who was most likely a student of Brade. Schop demonstrates in many aspects of his three- to six-part Pavans a detailed knowledge of the “English Pavan.” As my analysis shows, Schop does not superficially imitate the English style, but is so familiar with it that he is able to synthesize it with more recent Italianate aspects of figural and harmonic expressivity. Quite paradoxically, the German Schop keeps preserving the tradition of the “English Pavan” at a time when English composers had already abandoned it.

Rodolfo Baroncini (Conservatorio di Musica di Adria, Italy)

Giovanni Gabrieli: The “Sonata con tre violini” and the reception of new expressive music in the Laguna

Remarkable example of small concertato style, the Sonata for three violins is one of the most original and stylistically advanced pieces composed in Venice during the first decade

of the 17th century. This appeal is due to a perfect integration of the great Venetian tradition of instrumental music and the new expressive style matured in the affective vocal context of the Florentine monody and of the late Mantuan madrigal. Such an admirable synthesis was possible thanks to the musical competence and sensibility of a composer like Gabrieli, but also to the special interest of some Venetian patrons in the new secular solo songs and the new accompanied monody in general. Usually connected to annual festival organized by the Scuola Grande of S. Rocco, the Sonata for three violins was most likely composed for the private *ridotto* of Antonio Milani, a wealthy merchant of Cannaregio, patron of the monodist Bartolomeo Barbarino and of other virtuosi who, in 1610, erected in Venice a “Theatro fatto per la musica”. The significance of this Gabrielian piece and its fine patronage context are made evident by its first measures: a quotation from Monteverdi’s renowned madrigal *Cruda Amarilli*.

Stuart Cheney (Texas Christian University, Fort Worth, USA)

Teaching the viol to French choirboys, 1580 ca. to 1700 ca.

This paper explores the teaching of viol to choirboys in French *mâitris*es connected to the principal cathedrals, collegiate churches, and parishes. Several of these young musicians, including Marin Marais, later enjoyed careers as professional players.

Little scholarly attention has focused on how viol players began playing their instrument. Most professional musicians began as children, within a culture led by professional teachers and practicing musicians. An important participant in the French system was the *maitre de musique*, a licensed teacher who taught independently or was attached to a religious institution such as a *mâitrise*. The principal mission of the *mâitrise* was to train choirboys in Latin, grammar, and singing. In turn, choirboys sang chant and the highest parts in polyphony during daily church services. Archival evidence, contemporary writings, and iconography suggest that from the 16th through 18th centuries, several *mâitris*es also provided instruction on the viol and other instruments to a greater extent than formerly understood. The viol was more affordable, easier to learn, and better suited to ensemble playing than lutes, harpsichords, or other instruments.

Teaching the viol to choirboys allowed ensembles to play purely instrumental genres and, when necessary, to support voices, as when a shortage of singers threatened the choir at Saint-Pierre in Troyes in 1653. Inventories also indicate that several *mâitres de musique* and other church musicians owned viols. The cases of several teachers and prominent performers in Paris, Lyons, Troyes, Rouen, and Amiens provide details of this important connection between religious education and professional music-making.

Grzegorz Joachimiak (Institute of Musicology, Wrocław, Poland)

Oriental traces in lute music in Silesia in the 18th-century

The activity of the Cistercians in Silesia was important not only for history of the Roman Catholic Church but also for the whole history of culture of this region, especially in fine arts and music area. Beyond measure, Krzeszow's (germ. Grüssau) abbey which was one of the six monasteries in Silesia, is connected with the lute tablature collection that comes mainly from the 1st half of the 18th century. In the whole repertoire of this collection there are compositions that could be marked as those for chamber and also solo lute music. Especially interesting seem to be pieces with the distinct oriental predilection. In my paper I would like to draw your attention mainly to the sound of these compositions and to the context of culture connected with them. I have the nagging question concerning the existence of both lute sonatas and intavolations as well as the independent pieces and pieces influenced by Orient in the written pieces of lute tablatures. What is the meaning of the "Tono Arabico" inscription located in these pieces? Why can we notice the oriental inspirations in these manuscripts that are very closely connected with the Silesian Cistercians? Undoubtedly a very strong stamp on the Central European culture was left by the Turkish invasion. The Battle of Vienna in 1683, so-called Vienna Victory by John Sobieski the third, was probably the basic reason for Silvius Leopold Weiss (who was born in Silesia) to write the suite *L'infidele* SW 29. This work as a whole is written only in London and Dresden manuscripts and they contain the autographs of Weiss. But the *Menuet*, as the only part of this work, has been copied to two manuscripts connected with the Cistercians from Krzeszów (call numbers: PL-Wu RM 4136 and PL-Wu RM 4138). This *Menuet* as the only one contains some "oriental sound". My question is: why did the scribe copy only this piece? Why is the *Menuet* the one and only concordance for the whole suite *L'infidele*? The next mystery is the "Tono Arabico" inscriptions located by the titles of *Fantasia*, *Menuet* and *Courante* in the manuscript PL-Wu RM 4142. Do these Anonymous compositions contain similar "oriental sounds" to the pieces by S. L. Weiss? Could the "Tono Arabico" designations mean something different like only "oriental sound"? Is there any connection between Silesian Cistercian Monks and the battle contra Turkish invasion on Europe? How could we understand and know deeper the music culture of Silesia in the end of 17th and the first half of 18th century and especially the lute music in these time? The answers and suppositions to all of the questions will be the subject of my paper.

Ana Lombardía (Universidad de La Rioja, Spain)

Shaping musical tastes: "Spanish" violin music for the 18th-century English market?

During the period 1750-80, several Spanish instrumentalists performed and published in London, especially regarding violin music. Besides the Plá brothers, first-rate wind virtuosos who

published works for flutes or violins there from 1754, at least two Spanish violinists-composers were active in London in the 1760s and 70s: Juan Oliver and Nicolás Jiménez. These musicians' participation at major musical events (Jiménez performed at the Bach-Abel concerts of 1772), their respectable number of editions (some of them reprinted, e.g., Oliver's trio sonatas op.3) and their connections with powerful patrons (e.g., the Earl of Sandwich) and publishers (e.g., Bremner) point at their successful integration within London's musical scene.

Interestingly, composers active in Madrid also took advantage of the opportunity to reach wider audiences through publishing in England. An early example is *Eighteen new Spanish minuets for two violins* (1760), including pieces by José Herrando. The contemporaneity of this collection with three sets of *Lisbon Minuets* suggests that "foreign" musical styles were then fashionable among London *dilettanti*. However, whether these pieces were in fact substantially different from those composed elsewhere remains to be investigated.

As this paper shall show, despite some stylistic differences between the works by Spanish violinist-composers based in London and Madrid, they all responded to the same Pan-European trends. Nevertheless, an alleged Spanish musical identity was occasionally used as a commercial strategy. These presumably attractive violin publications paved the way for further exchanges between both musical centres, as attested by late 18th-century editions of Manuel Canales' quartets and Antonio Soler's sonatas.

Janet Pollack (Colorado State University, Fort Collins, USA)

Reconstructing a cultural identity: Johann Baptist Cramer and the Cramer-Byrd manuscripts

Studies of identity-construction are often focused on the exchanges that occur between displaced peoples of the world's many diasporas. So while there are studies examining such things as the construction of Pan-Yoruba identity in southwestern Nigeria, there is little written about how musicians of western music reconstructed their musical identities after adopting a new homeland. This study attempts to redress the balance by examining several manuscripts in the hand of Johann Baptist Cramer — the German-born, Anglicized composer and publisher — who became an outstanding representative of the London Piano School and a leading piano virtuoso of the first half of the 19th century. This approach opens up discourse on how musicians of western art music historically reconstructed their musical identity through the appropriation and sometimes creative adaptation of idioms of their newly adopted homeland. Underpinning this study is the recognition that musical processes are shaped both by specific musical practices and by the pressures and dynamics of political and economic circumstances.

In particular, this study concerns several manuscripts in the hand of Johann Baptist Cramer carefully folded and tucked in the back of the New York City Public

Library's 1659 edition of the keyboard anthology *Parthenia* (Drexel 3608.1), manuscripts until now completely overlooked. These manuscripts are Cramer's adaptations of William Byrd's *Pavana: Sir William Petre*, *Galiardo*, and *Preludium I*. Issues of authorship and creativity are tackled alongside matters relating to the purpose of Cramer's manuscripts themselves, gender biased composition, and the intersection of music and nationalism.

FP 5f · European centers

Thursday, 5 July · 9.00 am - 12.30 pm · Room C11

Chair: Markus Engelhardt (Deutsches Historisches Institut in Rom, Italy)

Robert G. Rawson (Canterbury Christ Church University, UK)

German moon, Czech fire: A case study of musical and national characteristics in Baroque Bohemia

The English MP and travel writer Fynes Moryson commented in 1592 that “the women of Bohemia, contrary to the custome of women in Germany, drinke with as large intemperance as the men, and goe alone by themselves without the company of men to taverns”. Already by the 16th century the foreign reputation of ordinary Czechs — especially women — for social non-conformity was in place. This stereotype also contributed to the rise in popularity of characters from Czech antiquity and mythology, especially the warrior “princess” Vlasta (or “Valasca”) in Italian libretti. Works by Czech composers departed somewhat from the Italian models. Long before the rise of the Romantic notion equating closeness to nature with veracity, the interest of Czech authors with rural and rustic subjects was thriving. One remarkable work, a name-day ode for the Count Johann Adam Questenberg (1685/78-1752) of Jaroměřice in Moravia, composed in 1734 by the Czech composer František Antonín Miča (1694-1744) is divided into two distinct sections. The first half is sung in German (allegory of the Planets, sung by men and women) and the second half in Czech (allegory of the Elements, sung only by young women). This paper explores (though this, and other works) the use of language and musical style to represent widely-perceived stereotypes of the two groups: the Germans with their celestial, clock-work reliability (*musica universalis*) and the Czechs in their earthy and rustic earnestness (*musica humana, instrumentalis*), but also with a penchant for virtuosity.

John A. Rice (University of Alabama, Tuscaloosa, USA)

The Hyvart-Sheremetev correspondence in St Petersburg: A little known source of information about opera in Paris during the 1780s and early 1790s

The operatic activities of Prince Nicolai Sheremetev are well known to specialists in the history of Russian music, thanks to the pioneering wartime archival work of N. Elizarova (*Teatri Sheremetevch*, Moscow, 1944); Douglass Smith’s recent account of Sheremetev’s relations with the serf soprano Prascovia (*The Pearl*, New Haven, 2008) has made the prince’s operatic patronage known to a wider audience. During a tour of Western Europe in the early 1770s he fell in love with opéra-comique and tragédie lyrique. He quickly became one of Russia’s leading operatic patrons, engaging language teachers, musicians, and dancers from Western Europe to form his serfs into a troupe capable of presenting French opera in his palace theaters near Moscow.

A certain Hyvert, an orchestral cellist of so little importance in the Parisian musical hierarchy that his first name is still unknown, played a crucial role in Sheremetev's operatic program by serving as his Parisian agent, reporting to him the latest developments in French opera and sending him scores, librettos, costumes, stage designs, and architectural plans of Parisian theaters. Hyvert's correspondence with Sheremetev from the years 1784-1791, preserved in the Russian State Historical Archive in St Petersburg, served Elizarova as an important source and her book includes several of the letters in Russian translation. But the correspondence has not yet been published in its original French, and students of French opera have not yet fully appreciated its value as a source of information about opera in Paris.

As part of a project whose ultimate goal is an annotated edition of the letters in French and in English translation, this paper surveys the Hyvert-Sheremetev correspondence and discusses some of the ways in which the letters will enhance our knowledge and understanding of opera in Paris during the last years of the *Ancien Régime* and the first years of the Revolution.

Ulrike Präger (Boston University, Massachusetts, USA)

Between borders and identities: Music and identity reconstruction in "Sudeten-German" expulsion

Musical practice offers insights into the ways people rebuild lives in extraordinary times. This study presents stories from Sudeten Germans who were expelled from their homeland in former Bohemia, Moravia and Czech Silesia around the close of World War II. The narrators, between 70 and 93 years old, described the social upheaval and personal trauma of their expulsion and suffused those descriptions with details of the role that music played, and continues to play, in coming to terms with these experiences. The narrations provide compelling data on musical, historical, political and personal matters and expose the powerful role music played in these refugees' lives. Taken one at a time, their stories disclose how music mitigated the harsh effects of expulsion. Woven together, they reveal how music offered emotional stability and provided a foundation for reconstructing a Sudeten-German identity in the face of geographic and material dispossession. For Sudeten Germans, music as a repetitive feature enabled the internalization of Sudeten-German culture and the rebuilding of "home". From my investigation, musical and cultural themes emerge, such as music's role in the processes of expulsion and social integration, music as a marker of place and identity, and the concepts of multi-locality and transculturalism — which in this case is the negotiation between the Germans and the Sudeten Germans. Within this dialogue, music takes on both an integrating character for members of a cultural group and an excluding character for non-members. Broader implications of this study facilitate an understanding of the phenomenon of expulsion and how music is able to reflect and reframe it.

Katalin Kim-Szacsvai (Hungarian Academy of Science, Budapest, Hungary)

“Ich biete 50 Dukaten für ein Schauspiel an, das dem ungarischen Volksleben entspringt, von aller Gemeinheit frei, gut ausgerichtet und sehenswert ist”. Erkel und das Volksschauspiel-Programm des Pester Nationaltheaters

Literature about the Hungarian composer, Ferenc Erkel, mentions the period between 1844 and 1857 (the premières of *Hunyadi László* and *Erzsébet*) as years of silence in which the composer–conductor enriched the repertory of the National Theatre of Pest only with *népszínmű* [= popular plays with musical insertions, in German, *Volksschauspiele*]. The genre, which is based on the popular stage of Vienna and the Paris vaudeville, can be traced to a competition held in 1843. In fact, four *népszínmű* plays for which Erkel wrote music were performed right after the première of *Hunyadi*.

In Hungarian musicology Erkel’s involvement with *népszínmű* is largely overestimated. An examination of *népszínmű* melodies, compiled mainly from popular songs in the manner of quodlibets, and the philological analysis of autograph manuscripts and parts make it possible to prove — contrary to earlier assumptions — that his preoccupation with *népszínmű* did not inspire Erkel to compose popular songs. Although at first he was very interested in the genre, his contribution was limited to making settings of several parts and orchestrating melodies. Analysis of the source of *Two Pistols*, his earliest music to a *népszínmű*, suggests that after his first two historical operas he preferred to try his strength in an easier genre. Thus, he found it useful to battle his way to Hungarian comic opera through the thicket of the Hungarian *népszínmű*.

Pablo L. Rodríguez (Universidad de La Rioja, Spain)

Local identity vs globalization: The case of the “Wiener Klangstil” of the Vienna Philharmonic Orchestra

In the past few years there has been an increasing number of comments concerning changes in performing styles and the characteristic sound of today’s major symphony orchestras. Through recordings of European or American orchestras it is possible to verify how some of their distinctive sound characteristics have changed over the last seventy years or so; it is even possible to recognize a more uniform sound in some of them or how different aspects of historical performance have affected their sonorities. In this context, the Vienna Philharmonic Orchestra represents a very special case of the preservation of local identity despite globalization. This famous orchestra has worked without a chief conductor since 1933, while maintaining a traditional style of playing style partly related to the use of different musical instruments. It also has a research institute since the 1970s, the Institut für Wiener Klangstil, which studies local stylistic characteristics and instrumental preferences in order to demonstrate the existence of a “Viennese dialect” in orchestral sound.

Historical musicology has not contributed much to the study of the performing traditions of the 20th century. This is both because of the difficulty of differentiating between musical interpretation and performance practice and because of the limited interest the discipline used to show toward the study of sound recordings. In fact, have the sonority and performing style of the Vienna Philharmonic changed in the past seventy years? In my paper I will try to answer this question mainly through the study of sound recordings from the New Year's Concert from 1941 through today.

Gregor Kokorz (University of Chicago, Illinois, USA)

Music at the borders, music as borders: 19th-century Trieste and the fate of multiplicity

Multicultural environments and the phenomena of cultural encounters — even though of greater importance for today's societies — entail a historical dimension. The historical urban space, particularly, can be construed as a multicultural environment and a place of cultural encounters.

The paper focuses on 19th-century Trieste, analyzing the role of music in the different processes of identity-building which were taking place there at a time when the coexistence of Italians, Slavs, Germans and the larger international community of the Habsburg Empire's largest port came under pressure because of the new and fast-rising "nation paradigm". Multiple processes of identity-building by means of differentiation, exclusion and border-building were opposed by the persistence of processes of cultural transfer and exchange. In order to understand the complexity of the situation and to develop an adequate analytical tool, different aspects of music will be examined, especially with regard to their potential for transformation, including interactions of diverse musical genres, changes in performance situations, use of the public space, novelties in perception and aesthetics.

Besides language, music is shown as the most important marker of communal identity. The periphery at the border of different cultural areas can be read as the ground of music, and music can be seen as the seed of processes of identity-building.

FP 5g ▸ Stravinsky and French 20th-century music

Thursday, 5 July ▸ 9.00 am - 12.30 pm ▸ Room C13

Chair: Massimiliano Locanto (Università degli Studi di Salerno, Italy)

Will Fulton (The Graduate Center, CUNY - City University of New York, USA)

Stravinsky's "Ebony Concerto": atomized listening, and the importance of missing voices

In the opening measures of *Ebony Concerto for Clarinet Solo and Big Band*, written by Igor Stravinsky on commission for Woody Herman and his Orchestra in 1945, a syncopated motive provides a decidedly counter-rhythmic figure, yet it is presented by the brass without any rhythmic accompaniment. This is a recurring feature in *Ebony Concerto*: a phrase that would, in a contemporaneous jazz piece, be part of an interlocking relationship with the rhythm section is presented alone. The resulting perception of “missing voices,” and of a jazz rhythm deconstructed, is telling. Stravinsky, who was nervous about his ability to write for a jazz ensemble, had used Herman’s phonograph records in his research while composing the concerto. How then might his compositional process for the work be viewed in terms of Theodor Adorno’s theory of “atomized listening,” which argues that recorded and broadcast music alter the listener’s perception of the musical act? Stravinsky had bought American ragtime, jazz, and Dixieland phonograph recordings since 1914. What did he hear, deconstruct, and perhaps misunderstand in the recordings of Herman’s band? How does *Ebony Concerto* comment on jazz, and process Stravinsky’s “atomized” view of the musical idiom?

By analyzing Herman’s 1940s recordings and Stravinsky’s previous interpolations of jazz and American idioms, this paper explores *Ebony Concerto* as a triangulation of Stravinsky’s Americanization, jazz fascination and genre deconstruction, and as an important hybrid in the history of 20th century concert and jazz interactions.

Craig B. Parker (Kansas State University, Manhattan, USA)

Stravinsky and Ingolf Dahl: Portrait of a collaboration

During his American years (1939-71), Igor Stravinsky maintained close associations with many younger musicians, notably composers Alexei Haieff and Ingolf Dahl, composer/impresario Lawrence Morton, and conductor/author Robert Craft. Of these, the Stravinsky/Craft association is the best known, due to their numerous collaborations on recordings, books, and conducting engagements.

Before meeting Craft in 1948, Stravinsky’s closest musical associate in America was Ingolf Dahl (1912-70). Born in Hamburg of Swedish parents, Dahl settled in Los Angeles in 1938.

From 1945 until his death, he taught at the University of Southern California, where he conducted the orchestra, taught composition, and gave courses on Stravinsky's music.

A virtuoso pianist, Dahl often performed Stravinsky's works, culminating in the premiere of Stravinsky's final composition, *The Owl and the Pussy-Cat* (Monday Evening Concerts, 31 October 1966). Dahl collaborated with Stravinsky in numerous interviews, and wrote reviews, program notes, and essays about Stravinsky's music. Stravinsky's Norton Lectures (given in French at Harvard in 1939-40 and published as *Poétique Musicale*) were translated into English by Dahl and published as *Poetics of Music* (1947). Dahl also made piano reductions of Stravinsky's *Scenes de Ballet* and *Danses Concertantes*. These two composers often socialized, and even exchanged greetings in the form of musical canons.

This paper details the mutually-beneficial Stravinsky/Dahl association, and elaborates upon the birthday canon Stravinsky wrote for Dahl in 1952 (a work uncovered by the author in the Lawrence Morton collection at UCLA and which is not discussed in any Stravinsky literature). Excerpts from the unpublished Stravinsky/Dahl correspondence will also be quoted.

Elia Andrea Corazza (Università degli Studi di Bologna, Italy)

Stravinsky's orchestration of "The sleeping princess" (1921): Neoclassicism, French style or propaganda?

This paper was written after a period of research at the Houghton Library, Harvard University, consulting original sources mainly pertaining to Stravinsky's orchestration of two musical numbers and several other passages of *The Sleeping Princess* (1921).

Tchaikovsky composed the ballet *La Belle au Bois Dormant* in 1889, and immediately after the dress rehearsal introduced certain cuts suggested by Tsar Alexander III himself. In 1921 Sergey Diaghilev wanted to export this ballet to Europe and obtained a manuscript score from the Mariinsky Theatre, lacking the excised musical items. The impresario asked Igor Stravinsky to restore some of the missing music, re-orchestrating it from the Siloti piano reduction. As I verified in my research, not only did Stravinsky orchestrate the *Variation de la Fée de Lilas*, and the *Entr'acte*, but also composed some unedited connective measures and adapted and re-orchestrated the entire *Danse Russe*.

Stravinsky's intervention was not an attempt at literal reconstruction: he adopted a *Neoclassical* approach in a deliberate adaptation of orchestral colors following his idea of "French style". Stravinsky lightened up the orchestration, supported the instruments in their *solo* passages, and avoided (almost everywhere) octave doublings. Dynamics were reduced to *p* or *pp*. He took some *hints* from the piano transcription (e.g., asymmetrical bowing) in order to increase the "French" component. The overall color is brighter and, conversely, the final result is music *without* any "German" characteristics in its orchestration. According to these conclusions,

the ballet can be seen as an attempt at advocating and propagating Tchaikovsky's music in France. In a wider sense, my paper will widen our knowledge of Stravinsky's creative process during the Twenties, linking his activities as transcriber and orchestrator with the beginnings of the so-called neoclassical style.

Brian J. Hart (Northern Illinois University, DeKalb, USA)

Competing cultural identifications for the symphony in France

In 1902, Julien Tiersot stated that contemporary French symphonies followed a “double tendency,” for which the “Organ” Symphony of Camille Saint-Saëns and César Franck's Symphony in D Minor served as the models. The distinction between the two trends lay not in “conservative” versus “progressive” musical styles, as both experimented markedly with tonal relations, instrumentation, and cyclic unity; rather, the difference lay in the perceived purpose of the compositions. According to Tiersot, Saint-Saëns's work exemplified symphonies of “lighter” character designed primarily to excite listeners, while Franck's inspired those who regarded the symphony as the vehicle for the “grave” expression of profound emotions or deeply-held philosophical convictions. In short, one symphony sought to entertain, the other to enlighten. Paul-Marie Masson (1913) described the two symphonic “camps” as *musique-contemplation* (“meditation music”) and *musique-discours* (“oration music”). The aesthetic divide also appears in the *symphonies pour orgue* of Charles-Marie Widor and Louis Vierne: whereas Widor generally followed the Saint-Saëns paradigm of detached expression, Vierne looked to the symphony to “sing the joy, sorrow, hate, anger, hope, [and] faith” of his difficult life. Writers and composers in each camp claimed that their side alone represented the “true” French symphony, though both in fact contributed significant characteristics that helped form the language of later symphonists like Arthur Honegger. This presentation will examine the “double tendency” of French orchestral and organ symphonies in the period between 1880 and 1920 and discuss the distinctive qualities each camp contributed to French symphonic identity and culture.

Delphine Vincent (Université Paris VIII, France)

“Groupe des Six,” identité nationale et musique de film

The “Groupe des Six” occupies an incontestable position in the 20th century music. Although the grouping has often been discussed, it represents the incarnation of French music at the beginning of the 20th century. In spite of this acknowledged place, musical historiography has often neglected a very important part - statistically and aesthetically - of its production: film music. However it is especially in this field that the notion of

national identity may play a role, given the national character of the audiences for which the film is made (at this time French films were conceived for a national audience). On the other hand, Georges Auric in particular worked for Hollywood and Ealing (UK). How did the “Groupe des Six” write for different national socio-cultural practices, for different webs of codes? Do we find a different articulation of the relation between “high” musical language and film music? The results of this enquiry will allow me to discuss the notion of national identity in the whole production of the “Groupe des Six” and to question a few historiographical attitudes.

Federico Lazzaro (Università degli Studi di Pavia/Cremona, Italy)

Historiography and identity: The case of the “École de Paris”

My paper’s aim is to detect how a historiographic label could create an identity, in particular that of “École de Paris”.

This expression usually designate a group of Eastern European musicians who emigrated to Paris in the 1920s; actually, the study of coeval and more recent music criticism shows that “École de Paris” is a historiographic label (and an inconsistent one) rather than an actual expression used by contemporaries — the École de Paris probably never existed, at least under this name.

Apparently, the name “École de Paris” has its origin in the fine arts: in 1928 two expositions (French Contemporary Art in Moscow, and XVI Biennale di Venezia) devoted a section to “Paris School”, including artists of various provenance (not strictly Eastern Europe) who worked in Paris.

The label “École de Paris” is not unambiguous even in art criticism, and when it gets into music discourse the confusion grows: the lists of the composers supposed to be in the group hardly fit together (we find almost everywhere the names of C. Beck, T. Harsányi, M. Mihalovici, B. Martinů, A. Tansman). Different sources indicate the “École de Paris” either as a self-constituted group or as some independent musicians joined by someone else in respect to their provenance.

The case of École de Paris is a revealing case of the historiographic need of labeling through a definition of identity. Worth noting is that different sources choose different distinctive elements for the definition of this identity: the group identity is thus found in geography (“Eastern Europeans”), religion (“Jews”), esthetics (“spiritualists”, or, on the contrary, “constructors”), style — the latter being the less considered parameter, even if it would perhaps be the most important one to detect a presumed “musical identity” of these composers.

FP 6a · 17th- 18th-century music theater

Thursday, 5 July · 2.30 pm - 4.30 pm · Room C11

Chair: Martha Feldman (University of Chicago, Illinois, USA)

Andrea Garavaglia (Université de Fribourg, Switzerland)

The Baroque aria among compositional strategies and intercultural stereotypes: An anthropological interpretation of the “Italian” model

The opera aria, having to express, like a theatrical monologue, the emotional and reflective feeling of a subject, is the result of factors which are not only related to the production system, but also to anthropological and cultural codes belonging to the people who employ it. Dramaturgical aesthetics, rhetorical formulas, and formal structure are the elements through which the aria embodies these codes, becoming a symbolic projection of how a specific population conceives and represents the reaction of an individual in an existential instant and in a specific relational context. In order to consider the anthropological factors that may have affected the musical elaboration of the aria, it is useful to examine contemporary stereotypes about the temperament of peoples, which was often used at that time to explain differences in the artistic productions of various countries. Although generic and sometimes ideological, the stereotypes arise from a shared vision of real features. The paper, after a rereading of the *querelle*, straddling the 17th and 18th centuries, on the superiority of Italian or French opera, will reflect on the relationship between emotional stereotypes attributed to Italians and the formal and compositional aspects that characterize perception, especially the transalpine one, regarding the Italian atmosphere, in contrast with the French one. More generally, my objective is to study in depth the interrelationship between formal strategies and the specificity of “national” anthropological cultures.

Louise Stein (University of Michigan, Ann Arbor, USA)

Opera production as personal and cultural identity: A patron’s legacy in Madrid, Naples, and Lima
My paper focuses on the identity of opera in three very different loci of musical composition, production, and reception, in a critical period for early modern institutions, musical forms, and theatrical conventions. I consider Madrid (1659-61), Naples (1680s), and Lima (1701) — three cities under the same sovereign and connected through networks of private aristocratic patronage that have not loomed large in general studies of opera in the late 17th century. In this paper I will bring to light new evidence and ideas about the intersection of private and public concerns and monies. One acclaimed patron of artists and promoter of opera is central to my cross-cultural investigation. Gaspar de Haro y Guzmán (marquis de Eliche in Madrid

and marquis del Carpio as viceroy of Naples) influenced the history of opera in both Italy and the Hispanic lands (he was the first successful producer of Hispanic opera but also produced operas as Viceroy of Naples) but his operas were not shaped primarily by narratives of empire. As I have explained elsewhere, the occasions that required commemoration with opera performance were dynastic celebrations (royal birthdays and weddings, in particular). Opera was the public genre (though the “public” was primarily aristocratic and invited) most intimately shaped by private desire, the unveiling of erotic delight, and lyrically charged explorations of the patron’s nostalgia, sense of self, and personal history (for instance). Opera was concerned both with royal decorum and with the patron’s self-promotion, but the centrality of the procreative impulse to the hottest political topic of the age (the question of the Spanish succession) was more urgently relevant than broad displays of “political hegemony.” The music of opera, in Haro y Guzmán’s view of the genre, was especially invested with a heightened discourse of passion, such that “operatic” music was distinguished from other kinds of vocal music precisely by its intensity of affect, erotic impulse, and overloading of passion.

Beate Kutschke (Universität Leipzig, Germany)

Moral-ethical identities in German baroque opera around 1700

Among the various aspects that shape human beings’ identities, moral-ethical attitudes and beliefs have received only marginal attention in scholarship despite the significant role that moral-ethical identities have played as factors in collisions, conflicts and wars. Similarly, in musicology the significance of moral-ethical identities has almost entirely been neglected thus far. This is regrettable because, since antiquity, music has not only been discussed in close connection with moral-ethical issues, but the change of moral-ethical identities taking place throughout western history has also been reflected in music. To give only one example: The protest music of the 1960s expressed not only political protest, but also — as a basis for it — new ethical values with which the musicians and their audiences identified.

This paper investigates the extremely complex and radical moral-ethical change from the early modern to the enlightenment era by means of German opera: libretto and music. Whereas contemporary philosophers tended to revolve around isolated systematic questions, opera — the main dramatic genre around 1700 in Germany — assembled the constituents of the transforming moral-ethical mentality. Its success in places such as Hamburg, Braunschweig and Vienna indicates how much bourgeois and aristocrat spectatorships identified with the moral-ethical schemes presented on stage (independent of whether they had factually internalized them). In my paper, I will demonstrate how the specific moral-ethical identity of the early enlightenment, articulating itself in the libretti, shaped the music dramaturgy of operas, especially the finales.

FP 6b · Rossini

Thursday, 5 July · 2.30 pm - 4.00 pm · Room C13

Chair: Emanuele Senici (Università degli Studi di Roma La Sapienza, Italy)

Carlo Lanfossi (Università degli Studi di Pavia/Cremona, Italy), **Giovanni Salis** (Università degli Studi di Bologna, Italy)

Textual variants and local identity: “Il barbiere di Siviglia” in Naples

The investigation into the very first years of life of Rossini’s *Il barbiere di Siviglia* has highlighted the making of a textual tradition made of cuts and variants somewhat homogeneous, with the exception of the Neapolitan area, where this opera was paradoxically performed more in conformity with the 1816 Roman première in regard to the music, while — by virtue of local and independent tradition (prose sections and redefinition of characters’ dramaturgical weight) — it presented strong “local” variants not to be found anywhere else.

As a matter of fact, while *Barbiere* circulated through the rest of Italy thanks to seasonal companies (without leading up to any “regional” version of the opera), recent researches (which brought to light the names of some of the performers and companies who took part in the Neapolitan *Barbiere* around 1825) show how a distinctive production system can affect an opera’s dramaturgical structure (as in the case of Don Bartolo’s exceptional role improvement).

Recently, Arnold Jacobshagen and Paologiovanni Maione debated over the relationship between prose dialogues and “Neapolitanized” *opéra-comique* (*Cantare e parlare nell’opera napoletana: un equivoco storiografico*, «Saggiatore musicale», XVI, n. 1, 2009): our paper’s goal is to point out how the connection of opera and local identity is the result of more complex cross-cultural dynamics, with stratifications and influences which are rarely one-sided. The case of the Neapolitan *Barbiere di Siviglia* will emphasize these dynamics very well.

Saverio Lamacchia (Università degli Studi di Udine/Gorizia, Italy)

Identità regia (perduta) da “Elisabetta, regina d’Inghilterra” a “Roberto Devereux”

The paper aims to reflect upon the image of royalty and its substantial mutations, determined by both historical and aesthetic causes, in Italian melodrama of the 19th century, pointing out some specific examples. In its beginnings Opera gave an edifying image of royalty. Usually throughout the drama the monarchs’ souls are torn with private weakness, but in the end they choose to set aside their personal passions and to privilege the State’s and their subjects’ good. Rossini’s *Elisabetta, regina d’Inghilterra* (1815) falls exactly into this “metastasian” scheme: in the final Aria, Elisabeth the first forsakes her love in favour of the reign.

Twenty years later, the same character of Queen Elisabeth in Donizetti's *Roberto Devereux* (1837) is turned upside down: the clear-headed Elisabeth of Rossini becomes Donizetti's distraught Queen. In her first exposition of the cabaletta Elisabeth rages against the people responsible for her beloved Devereux's death. In the transition she answers negatively ("Non regno... non vivo... escite... lo voglio") to her courtiers' request to keep calm ("Ti calma... rammenta le cure del soglio"); in her second exposition of the cabaletta she becomes delirious (the words change, but the music is the same as in first cabaletta), and only at the end — in the stretto — she regains that bit of clearness that allows her to abdicate the throne ("Dell'anglica terra sia Giacomo il re"). But the final roaring cadences, with the full orchestra playing and the choir singing, thwart her efforts: no listener will ever be able to perceive her words. Besides, the idea that a Queen could set aside her royal duties — and to go as far as to abdicate the throne — because of being prey to a wild passion, is clearly not an edifying message: "rather better to conceal the inconvenient outcome with an uproarious stretto," could have been Donizetti's thought. Elisabeth is no more Queen, and — what is worst — she doesn't care about it anymore.

Benjamin Walton (University of Cambridge, UK)

"L'italiana" in Calcutta

My paper will use the visit of a small Italian operatic troupe to Calcutta in 1833-1837 as a way to consider the meaning of operatic performance in this specific location, and also to explore the wider question of how such performances contributed to a developing idea of "global opera," transmitted through a network of newspaper reports written about such tours. The singers who arrived in Calcutta in late 1833 came directly from a summer season giving operas — mainly by Rossini — to the European traders in Macao, and before that had performed with varying success around the ports of South America. In Calcutta, their performances at the Chowringhee Theatre were described by some as providing a cultural space in which rich British and Indian merchants could come together in shared appreciation of the seductively universal appeal of Italian opera. The reality was, predictably enough, far more complex, and my paper will seek to set the tour within various contexts: of colonial Calcuttan society, of the troupe's transcontinental peregrinations, and of a powerful European discourse about Rossini's music spreading effortlessly around the world, epitomised by the famous opening sentence of Stendhal's eccentric and influential biography of the composer, published in Paris in 1824, but only geographically realized a decade later: "Napoleon is dead, but a new conqueror has already shown himself to the world; and from Moscow to Naples, from London to Vienna, from Paris to Calcutta, his name is constantly on every tongue."

Stephen A. Crist (Emory University, Atlanta, Georgia, USA)

Händel and Bach at forty: Arias in “Rodelinda” and the chorale cantata cycle

The arias of Händel and Bach are still imperfectly understood, especially in relation to one another. When comparisons are made at all, they are usually between arias in Bach’s church cantatas and Händel’s oratorios. There is a certain logic in comparing one sacred genre with another. Moreover, it could be argued that there is really no choice since Bach composed no operas. A fundamental problem with this approach, however, is that most of Händel’s oratorios originated in the 1730s and later, long after the majority of Bach’s cantatas (1710s and 1720s).

If one is willing to accept a methodological challenge of a different kind — comparing arias from Italian opera for the London stage with those in German cantatas for the Lutheran liturgy in Leipzig — a promising line of inquiry opens up. Around the time of his fortieth birthday (February 1725), Händel was involved with the premiere of *Rodelinda*, which includes about thirty arias. Meanwhile, when Bach turned forty about a month later, he was completing the most challenging compositional project of his career: fifty-two new cantatas (June 1724-May 1725), mostly based on chorales and each containing at least two arias.

The arias in Bach’s chorale cantata cycle are more numerous and diverse than those in *Rodelinda*. But important features of Händel’s arias (e.g., thematically varied ritornellos, dal segno form, incorporation of recitative passages) are rare in Bach. Identifying and explaining differences in the aria styles of these two master craftsmen at the height of their powers brings into sharper focus their fundamentally dissimilar artistic visions.

FP 7a · The classical style and Beethoven, yesterday and today

Friday, 6 July · 9.00 am - 12.00 pm · MUSA - Museum of Musical Instruments

Chair: Elaine Sisman (Columbia University, New York, USA)

W. Dean Sutcliffe (University of Auckland, New Zealand)

The simplifying cadence: Concession and deflation in later 18th-century musical style

Recent times have seen a burgeoning of scholarly interest in the communicative mechanisms of later 18th-century musical style, whether viewed from topical, rhetorical or schematic perspectives. On a larger scale, form and formal function have become renewed objects of enquiry, and have naturally entailed a focus on the cadence. In the words of William Caplin, “in no other repertoire does cadential articulation... assume such major significance for formal expression”. If cadences are fundamental for formal expression in the music of this time, I would argue that they also play a crucial role in the management of social tension, within a style that is marked by its sociable ethos. A conspicuous pattern involves cadential points that act to simplify the style and calm the tone of the discourse. They often follow passages that are heated or brilliant, as if to return the level of utterance to something that is more universally accessible. I will draw examples of this phenomenon from instrumental works by Dittersdorf, Kraus, Mozart and Pleyel. This discursive category might seem to represent nothing more than Schönberg’s “liquidation”, in which characteristic elements give way to conventional ones to enforce the closure of a phrase. But from my perspective such a process involves no lessening of character or interest. It may bring about the reinvigoration of formula, of everyday language, but on other occasions the result is even simpler, involving a reduction to sub-formulaic musical material. What is being dramatized is a kind of musical behaviour that negotiates between categorical and concessive tendencies.

Nathan John Martin (Harvard University, Cambridge, Massachusetts, USA), Julie Pedneault-Deslauriers (University of Ottawa, Ontario, Canada)

The classical half cadence

Undergirding William Caplin’s theory of formal functions is a tripartite discrimination of harmonic successions into prolongational, sequential, and cadential progressions, which are associated with beginnings, middles, and ends respectively. Since Caplin’s approach sees large-scale formal processes as emerging largely out of cadential articulations, one effect of his theorizing has been to focus music-theoretical attention on the rigorous definition of cadence types, and to that end, Caplin himself published an imposing article on the authentic cadence in 2004 (“The Classical Cadence: Conceptions and Misconceptions,” *Journal of the American Musicological Society* 57).

The half cadence, by comparison, remains undertheorized in Caplin's work, as it is in music theory generally. The present paper is a first step towards remedying this gap. We present an exhaustive taxonomy of the half-cadential progression that appears in Mozart's Piano Sonatas. On the basis of this corpus, we advance and defend a provisional definition of the Classical half cadence in terms of its harmonic, linear, and metrical profile, and its role in the articulation of form. We also propose rules of grouping structure for distinguishing half cadences from authentic cadences in dubious cases. We conclude by positioning our proposals in relation to salient music-theoretical reflections on the half-cadence from Rameau to the present day.

Nancy November (University of Auckland, New Zealand)

The culture of the "classical" string quartet 1800 ca.: Theories and practices

Modern-day scholars of "Classical" (equivalently "Viennese") string quartets frequently apply the ideals of homogeneity, equality, and purity to these works. How and when did these ideals arise, and what do they tell us most about? We examine reviews, iconography, and theoretical writings from around 1800, tracing the origins of these genre ideals back to issues of identity, German national identity in particular, and understandings of selfhood in general. We find that the ideals associated with the string quartet at this time tell us most about the social and cultural situation of the ideologues, especially the renegotiation of the private sphere of music-making in German lands at this time.

We then turn from theories of the string quartet around 1800 to practices, considering composers, performers, and contexts. Studying publication catalogues, amongst other evidence, one finds surprising departures from today's understanding of the canon of "Classical" string quartets, and from the privileged status that is associated with the genre in general. Considering the music in context, we note that the ideals used to celebrate the canonic works, and to undermine a host of little-studied string quartets of the time, do not permit a larger understanding of their socio-musical functions. An alternative set of criteria is proposed — vocality, piquant variability, and theatricality — based on understandings of chamber music around 1800. These criteria help us to access the string quartets' engaging features, so that canonic and lesser-known quartets of the time can be usefully reappraised. We consider Beethoven's op. 18 and Förster's op. 16.

Stephen Husarik (University of Arkansas, Fort Smith, USA)

Musical direction and the wedge in Beethoven's high comedy, "Große Fuge," Opus 133

After two centuries and more than seventy published analyses the musical progression in

Beethoven's *Große Fuge* remains an enigma. D'Indy, Misch, Grew and others identified the work as a series of successive sections; Kirkendale and Kerman added that *Große Fuge* is a *cantus firmus* fugue. No publication, however, has discussed the wedge shape of its main subject or explained how that shape is projected into sections of counterpoint and homophony to play out as high comedy. This critical analysis of *Große Fuge* explains how three musical themes in *Große Fuge* are transformed into a comedic ending and how distiches of diambic pentameter/ tetrameter are combined with syncopation to create musically grotesque effects. The author draws upon his personal experience with Beethoven's Autograph 9 sketches and the original autograph manuscript (*Artaria 215*) located in the Bibliotheka Jagiello ska (Krakow) to present a variant of *Große Fuge* that excludes over 100 measures from the final published version. This variant gives insight into how Beethoven planned the overall key scheme of his work to reflect its wedge-shaped *cantus firmus* and gives insight into its comedic conclusion.

Gaia Varon (Università degli Studi di Bologna, Italy)

Technique, style, ideology of symphonic music on screen: Beethoven's Fifth Symphony

What is the nature of a classical music video? What relationship does it establish with the score, and with the performance it displays? How faithful a document is it of the performers' choices? What is in it the impact of the filming and recording crews? And how does its cultural meaning change through diverse remediations?

The paper presents the final results of a long-term research project (my PhD dissertation), aimed at better understanding classical music videos as artifacts, and as aesthetic and cultural objects. This research takes a few assumptions as starting points. First, filming music implies a specific authorship, comprising all the individual contributions of the team components. Second, the screen version of a performance can be considered a new, specific object, in which three different layers of authorship coexist: composition, performance, screen production. I call the level of screen production the «third authorship», and I assume that analyzing it is possible, legitimate and interesting.

In my dissertation, I analyze several films of Beethoven's Fifth Symphony produced over sixty years of television. I first examine them as artifacts, describing the filming techniques and the specific "reading" of the score; I then investigate their social, aesthetic and cultural meaning in their original context (mostly television live broadcasts). I finally touch upon the crucial issue of present context, where most of these videos are now available on DVD and through the web for the music lover, who can not only watch but also manipulate them, building his own, new, original *Hausmusik*.

FP 7b · Asian perspectives

Friday, 6 July · 9.00 am - 1.00 pm · Auditorium Arte

Chair: Tatsuiko Itoh (International Christian University, Tokio, Japan)

Elizabeth Jane Markham (University of Arkansas, Fayetteville, USA)

Delighting in an art of Sino-Japanese musical “doubleness” in Heian Japan (784-1192)

Musics of foreign traditions from continental East Asian courts and temples — themselves often multimusical — were of considerable significance as cultural workers in political and religious environments in pre-modern Japan in general, and for the development there of musical forms, of song, and of music-poetry symbiosis in particular. At the Heian court (784-1192), and out among nobility and Buddhist clergy — a “long” world during which poetry and poetry-competitions came to delight in and rely on a poetic aesthetic of Japanese-Chinese “doubleness” (Lamarre 2000) and parity, and Buddhist liturgy came to be chanted in both Sino-Japanese and the vernacular — the vocal and musical arts were called upon for spontaneous reciting, singing, and accompanying newly-made courtly poetry and sacred texts in “bilingual” verse-forms that seemingly met in the moment at a common boundary of melodic structuring. Treatises and notated sources in both instrumental tablatures and vocal graphs (neumes), all in all spanning the 9th to the 14th century, indicate that the process derived from standard modal-memory-models-cum-text-setting-templates that are perhaps also traces of earlier continental models.

Matching static notated model in practical treatise with Sino-Japanese and vernacular realizations frozen in notation, my paper seeks mental workings of early singer and instrumentalist obliged to work dynamically together, off the cuff. If linguistic “doubleness” in poetics was a means of identity-shaping and entering relational networks in socio-political, religious, and recreational spheres of a Japan within the cultural fold of a China, perhaps just as vital a musical counterpart lay in a complementary art of delivering these words to music?

Domingos Catalim Telles da Gama de Mascarenhas (Universidade Nova de Lisboa, Portugal)

It takes a “koto”: Gender, nation and tradition in Miki’s “historical” operas

Japan’s modernization and nation-building efforts in the early 20th century comprised a redefinition of the social role of women whereby they were largely assigned to the domestic sphere, including a role in the practice and transmission of “traditional” arts and crafts. As the mechanisms of culture industry consolidated ideology, Japanese women soon became by and large doubly charged with tradition — simultaneously seen as the guardians of particular domestic traditions and as the traditional performers of that role.

Miki Minoru (1930-2011) has made a point of using his activity as an opera composer to challenge

stereotypical views of Japan, most notably that of ethnic homogeneity. In this context I wish to provide an assessment of Miki's approach to modern Japan's gender and nation stereotypes as seen through his musical dramaturgy, with a particular focus on his "historical" operas. The claim laid in these works to a faithful representation of the past, moreover through fictional works of literature largely regarded as "invented classics," raises questions with respect to the reproduction and reinforcement of notions of a presumed historical connection between women and "tradition".

Primary sources that have recently become available provide new insights into the composition and production processes, allowing us to have a clearer image of the social aspects behind decisions. It finally comes across that Miki's critical stance toward stereotype does not in general extend to gender, although contingencies of theatrical production explain some issues better than authorial intention.

Ryuichi Higuchi (Meiji Gakuin University, Tokyo, Japan)

Documentation of the modern Japanese music

After the opening of the country in 1859, Japanese people learned the European Music very quickly. Military band music and hymns were the first European music to fascinate the Japanese. And now we have a rich history of modern Japanese music of ca. 150 years. The first Japanese composer with international fame was Kosaku Yamada (1886-1963). Today Japanese composers play important roles on the international music scene. Many compositions of Toru Takemitsu (1930-1996) are performed not only in Japan but also in various countries in the world. Modern Japanese appreciate not only traditional Japanese music but also Modern Japanese Music, i.e., the Japanese music using the European system. It is a mixture of two different worlds.

Japanese musicology will study this interesting history now and needs to have resources for research. Kazuyuki Tohyama (b 1922) founded already the *Documetation Centre for Modern Japanese Music* in 1987 and had by 2010 collected some 500,000 sources (150,000 manuscripts in more than 100 composer collections). After the closing of this institution the Meiji Gakuin University in Tokyo accepted all sources from it and will open new institution in May 2011: *The Archives of Modern Japanese Music, Meiji Gakuin University Library*. This contribution will report especially about the composer collections from Yamada to Takemitsu and will suggest several research possibilities for the future.

Tokiko Inoue (Toho College of Music, Yoyogi, Japan)

European classical music in non-Western culture: Japanese cultural identity seen in repertoire development in the early 20th century

The development of classical music repertoire has been discussed mainly within the context

of Western modernization. However, classical music did not just spread in Western society; it also spread gradually through various means to non-Western countries where their repertoires were firmly established. The adoption of classical music in Japan after the Meiji Restoration in 1868 was distinctive as it occurred abruptly and proceeded quickly. While it is modeled after the classical music repertoire in Western society, the outcome also became a separate cultural identity in Japan that is independent from the Western repertoire.

This research aimed at understanding the adoption process of classical music in Japan by empirically analyzing its repertoire development through concerts performed during the 20th century, when classical music gained popularity among people and became widespread in Japan. The results indicate that the so-called “Western musical canon” became the core repertoire to drive standardization, and the repertoire development was closely related to performance capabilities, governmental cultural policy, and media. Adopters of classical music in the early 20th century were urban middle-class individuals — especially young male intellectuals. It is conceivable that their preferences influenced the development of repertoire.

As globalization continues, subjects such as the adoption of Western music in non-Western culture will become important research topics, and will facilitate the understanding of the relationship between musical culture and identity.

Hikari Kobayashi (Osaka University, Japan)

Hanka Schjelderup Petzold and the reception of Western music in Japan

Hanka Schjelderup Petzold (1862-1937) was a Norwegian-born musician and the sister of composer and music critic Gerhard Schjelderup. After having studied the piano and singing in France and Germany and giving concerts in Europe, she arrived in Japan in 1909 to teach at the Tokyo Music School and lived there until her death. Nurturing prominent Japanese musicians, she performed at concerts and received good reviews. Although she played an important role in the sphere of music in Japan, her achievements have not been researched extensively.

This paper aims to investigate Petzold’s influence on the reception of Western music in Japan. I will discuss how her artistic view and her identity were formed after her study and career in music in both Europe and Japan. Although she did not leave many writings, we can explore her views and attitudes by analyzing material such as biographical documents on her brother and newspaper articles on her, as well as data of her concerts.

At the time when Petzold was in Japan, while the Japanese were introducing Western music in the country, they struggled with the issue of establishing their music that reflected their national identity. As a musician with an international career, she was naturally interested in this matter and expressed her views in an article on the relation between Western music and the Japan-

ese. These views can be compared to those of her husband, Bruno Petzold, who was a researcher of Buddhism and worked on a comparative study of Buddhism and Western thought.

By analyzing the available material, I would like to reveal the significance of Petzold's views on and attitude toward the conflict of Western and Japanese cultures.

Ayako Tatsumura (Kyoto City University of Arts, Japan)

Music and identity of the minorities: The case of the Uighurs in China

It is true that music often functions as one of the most important media for the people called "minorities" to express their own identities. Even if their own languages have been lost their music can still remain, and as long as they have their own music they are conscious of "who I am". In the case of the Uighurs in the Xinjiang Autonomous Region of China, the situation is not so simple. It is well known that they have a great tradition of classic music and dance called the "12 *mukam*"; this is a large scale suite-like music which is now listed as an Intangible Cultural Heritage by UNESCO. This fact indicates on one side, how the Chinese government respects their peculiar cultural tradition. But on the other side, as among the other minorities in China, their music and dance are always used as a tourist attraction and they function as a medium for showing how comfortably the Uighurs live in the State, which is not always true in reality. The Uighur people, who are culturally of Turkish origin, will retain their own language, religion, philosophy and way of life. However, it is difficult today for young Uighur people to maintain their own language and culture, because of the assimilation politics and the massive immigration of Chinese people into their region. This situation has caused cultural and political conflicts in the region. What can music do in this situation? This issue suggests: musicology cannot remain inside the boundaries of music.

Lee Wan-Chun (National Taiwan Normal University, Taipei, Taiwan, ROC)

From "Yun-fei" to view the inheritance of the singing-style in Taiwanese shadow play

The development of shadow play has continued for two hundreds years in Taiwan. In these days, there are still four existing shadow play troupes in Kaohsiung County. The music of shadow play comprises "percussion music," "singing-style" and "instrumental". However, "singing-style" is the main element of shadow play music. Therefore this paper focuses on the topic of "Inheritance of the singing-style in Taiwanese shadow play".

The songs of the singing-style are named "melodic patterns", "labeled melody (*qapai*)" in shadow play. The characteristic of the sing-style is that different texts are sung in the same melodic patterns. Songs of this type must obey the rules of melodic patterns, including number of words and rhyme.

This paper analyzes the inheritance of singing-style in Taiwanese shadow play by observing thirteen different versions of *Yun-fei*, a song that has already spread over sixty years. Also, the study includes interviews with puppeteers and players. The puppeteers participating in the study are Sui Zhang, Xin-Guo Zhang and Fu-Zhu Xu; and the players are Lian-Biao Lin and Jiang Zhang. Through these analyses and interviews, *Yun-fei* displays stability in text and in music, including syntax, scale, mode, rhythm, interval, melody, instrumental music and so on. Moreover, even though the puppeteers and players come from different troupes and have different teachers, we perceived the same spirits of *Yun-fei* on them during this study.

FP 7c · Film music

Friday, 6 July · 9.00 am - 1.00 pm · Studio 1

Chair: Emile Wennekes (University of Utrecht, The Netherlands)

Jeongwon Joe (University of Cincinnati, Ohio, USA)

Cultural identity of film music: Between high and low

“There is only one real function of film music — namely to feed the composer!” This is Stravinsky’s notorious statement published in *The Musical Digest* in 1946. In a conversation with Walt Disney, Stravinsky again revealed his high-cultural elitist stance against cinema. Regarding the use of *The Rite of Spring* in *Fantasia* (1940), Disney said, “Think of the numbers of people who will now be able to hear your music.” Stravinsky answered, “The numbers of people who consume music are of no interest to me. The mass adds nothing to art.” Schoenberg, too, expressed his strong disdain for cinema, describing film to be the art for “the masses.” Unlike Schoenberg and Stravinsky, Alban Berg was strongly interested in film scoring: “I’m tremendously interested in the ‘sound film’ and I hope that my next work will be one. Perhaps it is possible [that] somewhere there is a fool who will want to make [one] with me..., as I want it.”

In this paper, I examine the discourse on film music as expressed by composers and scholars, and illuminate how the cultural identity of film music has been constructed and reconstructed since the emergence of the motion picture. I discuss Hollywood’s efforts to employ prominent classical composers during the 1930s and 1940s in the larger context of cinema’s aspiration for the high-cultural status of classical music. I also explore the artistic and scholarly skepticism about the “compilation score” in favor of the “original score” within the modernist-postmodernist debate about originality and musical autonomy.

Cormac Newark (University of Ulster, Belfast, UK)

Local phantoms: Cultural transfer and musical identity in film versions of Gaston Leroux’s “Le Fantôme de l’Opéra” (1909-1910)

As is well known, Leroux’s novel has inspired countless adaptations in a variety of media (other novels, musicals, comics, animation) in the century since its publication. In particular, the film versions (of which there are more than thirty) represent a uniquely fertile area into which to expand the field of 19th-century opera reception studies: in their rendering, visual and aural, of Leroux’s repository of 19th-century attitudes to opera, they offer a further layer of interpretation of now familiar, but still vital, questions — including the change in social and intellectual attitudes to listening, the evolution of the repertoire, and the routes and mechanisms of cultural transfer.

This paper will analyse a less well known, but especially compelling aspect of the last of these: as well as the very many Hollywood versions that followed Rupert Julian's (1925, starring Lon Chaney), there were adaptations made by studios in Europe, South America and the Far East. Perhaps most strikingly, certain widely diverse film industries contributed several remakes each, forming what were, in effect, localised mini-genres that in some cases endured for over fifty years. This paper will offer examples from, and commentary on, three of these interpretative traditions (Italian, including films from the 1960s, 80s and 90s; Argentinean, 1950s and 60s; Chinese, 1937-2005), showing how each, even while seeking to translate a late-19th-century Parisian ambience and a particular idea of the place and power of music, represents a window through which to examine the construction of local cultural identity.

Stephan Prock (New Zealand School of Music, Wellington, New Zealand)

Roman forum: Music and masculinity in Miklos Rozsa's score for "Ben-Hur" (1959)

Unlike any number of generic films of 1950s America, the postwar "biblical" epic seems strangely oblivious to the era's "crisis" of masculinity. Its male protagonists express little doubt about their roles as men in narratives situated against the backdrop of nations and cultures in conflict. Indeed, revolving as they mainly do around male journeys of self-discovery (and often, through the interjection of the Christ figure, spiritual fulfillment), they appear to recuperate for a more anxious, uncertain time models of masculinity whose appeal to "authenticity" appears grounded in history's (and religion's) seeming immutability.

But how does one score masculinity, especially when the musical underscore had come to be so closely associated through the 1930s and 40s with feminine emotionality and all its excesses? I propose that Rozsa's score for *Ben-Hur* negotiates a seemingly contradictory nexus of music, emotion, verbal inability and masculinity. In his musical representation of the character Ben-Hur, then, he transforms masculine inarticulateness (the marker of "the strong, silent type") into a powerful musical expression of "authentic" masculinity. Crucially, through an exploration of the musical interactions among the three male leads (Ben-Hur, Messala, Christ), I will demonstrate how Rozsa's musical practice holds a mirror to and illuminates evolving postwar conceptions of masculinity, invoking an American conception of a "Roman"/Christian ideal to negotiate a new kind of musical identity that fits the narrow gender norms of 1950s American masculinity.

Carlo Cenciarelli (King's College, London, UK)

Western art music, "indie" cinema, and the politics of anti-identity

Historically, the rise of American independent (or "indie") cinema has proceeded hand in hand with an allegiance to popular music, particularly in its more vernacular manifestations. This

has been a natural consequence of similar attitudes to cultural production (characterised by a low-budget, DIY attitude to artistic expression) and has proved a successful way for independent filmmakers and musicians to tap into each other's audiences and consolidate their fan base. My paper will focus on cinematic examples that seem to run against this logic. I will discuss rock biopics, generation X romances, and representations of youths and sociocultural minorities that elude the sounds of "indie" music to feature instead the Western music canon. In these instances, the music seems to pluralise and confuse, rather than reinforce and clarify, the cultural genealogy of films and characters, undermining any synergetic fit between target audiences, fictional worlds, and musical genres. Drawing on films including *The Hours and Times* (1991), *Before Sunrise* (1995), *Int. Trailer. Night* (2002), and *Coffee and Cigarettes* (2003), I will thus suggest that their appropriation of music by Bach, Purcell, and Mahler can be conceived as part of what could be called (by freely adapting a term with a long history in queer studies) a politics of "anti-identity": a desire to resist rigid taxonomies and construct identity "negatively," though a stripping off of familiar associations. In this way Western art music, precisely because seemingly unrelated to "indie" cinema, can become part of its iconography and strategies of cultural production.

Julio Arce (Universidad Complutense de Madrid, Spain)

Parody, irony and "esperpento" in the music of the "españolada"

One of the most popular cinematographic genres of the forties in Spain was the *españolada*, a term denoting films in which the traits of Spanish identity are highly exaggerated. The *españolada* finds its roots in literary and theatrical forms, drawing heavily from 19th-century travel writing and the French novel, comic theatre, farce and the Spanish *género chico*. Regarding the influence of the *españolada* in cinema, we need to add some nuances. Contrary to popular belief, folk cinema was not a product of Francoism, but already existed during the Republic. In reality, it was one of the few cultural expressions to endure the transition. Although its folkloric aspect did strengthen under the dictatorship, and remained this way until the 1970s. Further criticism of the *españolada* has dubbed it reactionary cinema. However, recent studies emphasise its capacity for generating alternative discourse to dominant ideologies. Eva Woods, for example, highlights the role of *folclóricas*, whose characters develop within plots that follow their path to success, often contrary to the social conventions and conservative morality of the time. Whereas Jo Labanyi points out that the folk song acts as a vehicle for voicing alternative situations, attitudes and behaviours to those extolled by the regime. By referring to "folk cinema" we are alluding to films that utilise popular music of an urban, mass-produced character, distributed via the media. A more fitting term might be "folkloristic cinema", given

that it alludes to the modern re-elaboration of tradition and identity within mass culture. This paper aims to analyze the significance of music in the *españolada*.

Fumito Shirai (Humboldt-Universität, Berlin, Germany)

Zwischen Symphonie und Filmmusik: Kōsaku Yamadas “Meiji Shōka” und “Die Tochter des Samurai”

The half-propaganda film, *The Daughter of Samurai* (Japanese title: *The New Earth*) was produced under the co-direction of Arnold Fanck and Mansaku Itami in 1936. As a result of the cultural and aesthetic disagreements between two directors, two different versions were issued. Behind this famous episode, however, the discord between Fanck and Japanese composer Kōsaku Yamada, who used parts of his *Meiji Shōka* (1921) as the film music, has not been studied enough.

What is the function of modernization of music in Japan to form and present Japanese identity in the international politics and economy of the thirties? To answer this question, first, I analyze his *Meiji Shōka* and then discuss his film music combined with his orchestral piece, traditional Japanese music and jazz. According to Yamada's texts and the production-documents, there were several changes in the use of his music by Fanck during the editing. After comparing it with the two final versions of the film, I will conclude by discussing his strategy and result of describing Japanese identity in the film. After the success of the film and his concert tour in Europe, he noted that the “film” would be more useful than “orchestral music” to “explain the Japanese position all around the world.”

Maurizio Corbella (Università degli Studi di Milano, Italy)

Representing the musical identity of Southern Italy through cinema: Nino Rota's film scores as a case study

Musical and cinematographic artefacts are frequently addressed for their contribution in shaping cultural identities of vernacular or social communities and groups. Moreover, the cinema can be studied as a vehicle through which musical practices of some relevance for the cultural identification of communities undergo processes of audiovisual representation. In these cases film-composers may work as mediators of such practices and repertoires, for they blend the latter with the musical idiom of their scores. Their role in negotiating ideas of musical identity can thus be analysed as a facet of the articulate process of representation exhibited by films. This topic acquires a particular relevance if referred to films committed to the representation of southern “Italianness,” namely in the neorealist and post-neorealist period, as well as in the Italian-American New Hollywood of the 1970s.

In a context where composers were often expected to musically depict rural and socially outcast Italian “soundscapes,” Nino Rota stands out as a significant case study, not only for his promi-

nence in the Italian film-music scene of that time, but more specifically for the binding role his scores for *The Godfathers* had in imprinting a shift to the strategies of representation of southern identity, from an Italian to an Italian-American sensibility. Drawing on a survey of Rota's archival documents, my paper examines the methods the composer elaborated throughout his career to encompass and rework repertoires of traditional Italian tunes and songs into his style. Then, it concentrates on *The Godfathers*' scores as a privileged point of access for the vast set of issues raised by the audio-visual representation of the *questione meridionale* in present-day culture.

FP 7d · Spain, 19th-20th centuries

Friday, 6 July · 9.00 am - 1.00 pm · Studio 2

Chair: Teresa Cascudo (Universidad de La Rioja, Spain)

José-Máximo Leza (Universidad de Salamanca, Spain)

Don Giovanni visits Spain: The reception of Mozart's opera in 19th-century Madrid

The character of Don Juan has a rich theatrical tradition in Spain which includes works such as Tirso de Molina's (*El burlador de Sevilla* and *Convidado de piedra*, 1630) or José Zorrilla's version (*Don Juan Tenorio*, 1844). However, the late reception of Mozart's *Don Giovanni* in Madrid (1834) took place in a context where the repertoire of Mercadante, Bellini and especially Rossini was prevailing. The conductor of that premiere was the composer Ramón Carnicer, who had previously composed his own version of the play in 1822 for Barcelona, which combined elements pertaining to Rossini's tradition with tributes to Mozart's music. In order for *Don Giovanni* to be represented with some regularity in Madrid from the 1860s, it was necessary to wait for the inauguration of the Teatro Real in 1850.

The reception of the work in Madrid raises several questions regarding the musical and cultural identities due to the confluence of a "Spanish theme" and the score composed by an author who, in spite of being well-known by the public, was not included in the repertory, and in an aesthetic context substantially different from that of its premiere, nearly half century earlier. Through musical materials preserved and contemporary accounts, this paper will address the study of dramatic and orchestral adaptations of the work and its integration into the repertoire and the public perception of the 19th century Madrid.

Adela Presas (Universidad Autónoma de Madrid, Spain)

Caracterización musical de lo español en la obra lírica de Saverio Mercadante

Saverio Mercadante (Altamura, 1795 - Naples, 1870) was hired as master composer and director of the Italian opera company in the Teatro de la Cruz and Teatro del Príncipe from Madrid in two stages, first in 1826-27, and later in 1830-31. In between, apart from spending more than a season at the Teatro de San Carlos in Lisbon, he was in Cadiz from early 1829 until March 1830, before returning to Madrid. During this time the composer from Altamura wrote several works trying to reflect the Spanish soundscape, with the use of popular rhythms of short plays with music, tonadillas and sainetes, which effectively fitted within his own style. Two works are the most representative of this particular intention, *I due Figaro*, which although composed in 1826 was not released until 1835, and *Don Chisciotte alle nozze di Gamaccio*, written and premiered in Cadiz in February 1830. The specific interest of the latter is focused, also, on the

choice of the fully Spanish argument of the episode of *Don Quixote*, by Miguel de Cervantes, on Camacho's wedding. This paper aims to show, from a detailed analysis of these two works, the parts, rhythms, modes and melodies that Mercadante picked for them, as well as the process of integrating these Spanish elements into a completely Italian musical discourse as was the characteristic of the composer from Altamura.

Gloria Araceli Rodríguez Lorenzo (Universidad de Oviedo, Spain)

La ópera como medio para la construcción de la identidad nacional española a mediados del siglo XIX: El caso de "Padilla o el asedio de Medina"

In Spain, the subject of the Opera is a crucial matter that structured the whole 19th century. The determined defence of the Spanish opera genre against the hegemony of the Italian opera in the first and second Romanticism became a constant from the beginning of the century. It was noteworthy, mainly, throughout the different polemics that arose around it (in which the country's intellectuals participated) and in the continuous intents of Spanish opera creation. The need to be free from the Italian music dependency became one of the key points for the development of the longed-for lyrical genre, which was to become the symbol of national identity. Within this context, Joaquín Espín y Guillén (one of the most important figures as composer and ideologist in favour of creating the Spanish opera), composed *Padilla o el Asedio de Medina*. Its partial première in 1845 was considered by the press as a portent of the birth of the national lyrical genre.

Within this work we will approach: the study of the theoretical framework that framed the creation of Spanish opera, specially stressing the ideological contents published in the musical journal that Espín y Guillén directed between 1842 and 1846, *La Iberia Musical* (the first journal of its type in Spain); the analysis and the characteristics of *Padilla* in relation to its valuation as a genuinely Spanish opera; the interrelation between context and operatic production, and its relevance in the construction of a national identity.

Leticia Sánchez de Andrés (Universidad Autónoma de Madrid, Spain)

La música y la construcción de la identidad nacional española a través del modelo institucionalista (1907-1936)

Spanish institutionism, inheritor of Spanish krausism and German idealism, became the leading philosophy and cultural movement from 1876 to the Spanish civil war. Music had a remarkable role in its efforts to change the country in social, scientific and pedagogical fields.

One of its main objectives was to reform the country and to achieve the construction of a Spanish national identity based on two complementary elements: on the one hand the open-

ing to cosmopolitanism and new foreign cultural currents of quality; on the other, the scientific study, recovery and vindication of the value of the Spanish traditional culture to seek a new nationalist artistic language of universal aspiration.

Since 1907, its activity was reinforced through the foundation of an organism called “Junta para Ampliación de Estudios” (JAE), which developed its activity by research and educational resources and grants to stimulate the education of artists, scientists and teachers abroad.

We will analyze the role of music in this context and how the JAE developed the first ethnomusicological scientific studies approaching and researching the national roots of the Spanish music (thanks to researchers such as Martínez Torner, Bal y Gay, Manrique de Lara or Kurt Schindler). Simultaneously, it developed the nationalist spirit related to music through its educational institutions (Instituto-Escuela, Grupo Escolar Cervantes...) and other activities such as Misiones Pedagógicas.

This paper will analyze, as well, the repercussion of its grants to musicians (performers and composers) in the construction of a new nationalist musical language and a Spanish nation image, in our country and abroad.

Celsa Alonso González (Universidad de Oviedo, Spain)

Francisco Alonso (1887-1948): A new paradigm of modernness in the construction of a national culture in 20th-century Spain

Francisco Alonso (1887-1948) was a landmark in Spanish lyric theatre in a time of complex construction of a new mass culture, also dealing with the construction of a national culture. Alonso was a very successful composer, with an amazing catalogue of lyric works (opera, sainete, zarzuela, musical revue, musical comedy, cuplés and pasodobles). He also was a driving force of sound film in Spain, collaborating with the new private companies and composing interesting and new soundtracks. But, opposite to the modernity of such composers as Falla or critics as Adolfo Salazar, he was categorized as a conservative musician, accused of perpetuating obsolete aesthetics just as ancient and not well negotiated stereotypes of Spanishness, in a time in which Spain was searching for modernity and looking for a National identity in cultural terms. This paper aims to evaluate his works in another way: far from aesthetic innovation but engaging a new popular culture, massive and full of identity values. My concern is to explore his legacy as a paradigm of another kind of modernity: supporting the new mass media, new kinds of leisure, new cultural industries, jazz music (through lyric theatre), and even some transgressor proposals dealing with the new roles of women in society. His works represent the new possibilities of music as a matter of cultural construction in 20th-century Spain.

Inés Sevilla Llisterri (Universidad de Valencia, Spain)

El retablo de “Maese Pedro” de Falla como construcción musical y literaria de la identidad nacional española

The main goal of this paper is to show how the dialogue between music, literature and politics in *Master Peter’s Puppet Show*, by Manuel de Falla, constructs a reading of Spanish identity in terms of Castilian centralism.

After the analysis of the sociopolitical and aesthetic framework — taking into account the strong symbolic load of the Spanish Golden Age and the interpretations of the Generation of 98 and other intellectuals of the period — I will start from a rhetorical comparative analysis between *Master Peter’s...* and the relevant chapter of the *Quixote*. I will show the musical “translation” of Cervantes’s literary strategies and I will determine Falla’s reading of the classic, the ethical and aesthetic values of which he aimed to reflect.

After the loss of the colonies in the late 19th century, Spanish intellectuals attempted to build up a national identity through the recovery and revival of Spanish cultural tradition. In this process of national historiography, Castile and *Don Quixote* became a cornerstone in the debate about national identity and national centralization, in which Castile represented *Spanish purity*. Situating Falla’s reading of the *Quixote* allows us to assess his participation in the debate over *Master Peter’s...*

His interpretation will illuminate how the influence of the Generation of 98 is reflected on a shift of his musical nationalism from Andalucism to Castilianism, participating in the national debate. In other words, it will show the possible relationships between music, literature and politics in a historical context as interwar Europe.

Maria Ruiz Hilillo (Universidad de Granada; Conservatorio Superior de Música de Málaga, Spain)

The “Edad de oro” of Spanish musical critique: Change and identity

The details that defined Spanish cultural life during the first three decades of the 20th century have determined the adoption of the term *Edad de Plata* for this period, characterized by the effervescence of the University life, the role of the debate about the meaning of culture and the maturity of the so called *Generación del 27*. Regarding criticism, in particular musical criticism, this period has been called the *Edad de Oro*. This name gives us a measure of the relevance of the role played by musical criticism through several publications.

César Muñoz Arconada was one of the most outstanding representatives of this movement. He was an Ortega y Gasset disciple, and his prolific production shows the legacy of the transition between the 20s and the 30s of the 20th century. Through his musical criticism, specifically as published in *La Gaceta Literaria* (a bimonthly publication), we can outline the politi-

cal, social and cultural changes happening in Spain: a country immersed in a process of Europeanization. The legacy of Arconada, who abandons his enthusiastic conception of musical criticism favoring the social novel, allows us to perceive (1) how the links between music and society changed; (2) how music can take an active part in the construction of both political and social identities; and (3) the final purposes that are attributed to Arts.

FP 7e · Sacred music, 17th-20th centuries

Friday, 6 July · 9.00 am - 12.30 pm · Studio 3

Chair: Sergio Durante (Università degli Studi di Padova, Italy)

Lars Berglund (Uppsala University, Sweden)

A new, delicate simplicity: Bonifazio Graziani as a model for composing in the second half of the 17th century

During the decades after 1650, the Roman composer Bonifazio Graziani (ca. 1604/5 - 1664) became one of the most imitated composers of sacred vocal music in Europe, especially north of the Alps — in this respect overtaking even Giacomo Carissimi. It was mainly his motets for solo voice and continuo that were employed as models, but also his multiple-voiced motets were chosen as a model of imitations and adaptations. This paper addresses the question of what was behind this immense popularity.

An important reason was arguably the availability of his music in a large number of prints, disseminated all over Europe. But there are also stylistic traits in his music that were unusual for its time, and that made it especially attractive to take as a model. Examples of this are his regular phrase organisation and his use of certain recurring harmonic and contrapuntal schemes. This was combined with a smoothly flowing melody, with deep roots in the Palestrina tradition. All this gives his music a delicate character that must have appeared very modern to contemporary listeners. But it was also devices that were comparatively easy to imitate.

Tentatively, these traits can be connected with Graziani's position as *maestro de cappella* at the Chiesa del Gesù and the Jesuit Roman Seminary, and an aim for comprehensibility and simplicity inspired by the Jesuit didactic tradition. At the same time, from a more technical perspective, it reflects a new manner of composing that takes the basso continuo as its starting point.

Alberto Rizzuti (Università degli Studi di Torino, Italy)

Between "Kantor" and "Canticum": Bach and the "Magnificat"

Bach's Latin *Magnificat* is the core of a constellation of works textually, liturgically, and musically interwoven. In the decade that separates the composition of the version in E-flat major (BWV 243a, 1723) from its revision (in D major, BWV 243, 1733) Bach's relationship to the *Canticum Mariae* was intense. Celebrated a few weeks after his appointment as Kantor at Leipzig, the Feast of the Visitation gave Bach the chance to present his *Magnificat* together with a revised version of his last Weimar cantata, *Herz und Mund und Tat und Leben* (BWV 147). Six months later, the Feast of the Nativity gave him the possibility to add four tropes to his *Magnificat*; furthermore, the liturgy of that day granted him the opportunity to perform another

Weimar cantata, *Christen, ätzet diesen Tag* (BWV 63), and to compose a new *Sanctus* in D major (BWV 238). The following year the Feast of the Visitation was a chance to compose and perform a cantata, *Meine Seele erhebt den Herren* (BWV 10), whose text is in part a translation and in part a paraphrase of the *Canticum Mariae*. Although at that point his catalogue included a Latin and a German *Magnificat*, several works composed after 1724 prove that his interest for the pervading themes of the *Canticum* never faded from his mind. Exploring the setting of the Latin text and that of its German translation/paraphrase, the paper aims to shed light on the musical and — broadly speaking — cultural relationship between the two works.

Anna Ryszka-Komarnicka (Warsaw University, Poland)

In rivalry with Pietro Metastasio: Italian “Trionfi di Giuditta” of the first half of the 18th century

From 1734 the field of oratorio repertoire on subjects from the Book of Judith has been viewed as being completely dominated by Pietro Metastasio's *La Betulia liberata*. However, on the Italian Peninsula there was a strong independent tradition of *Trionfi di Giuditta* which did not submit so quickly to the Metastasian proposal. The most important centre of that tradition was obviously Rome. Contrary to expectation, the libretti by the most famous personalities, Pietro and Antonio Ottoboni, set to music by Alessandro Scarlatti, were not the most widely disseminated. Two other versions of the story of *Giuditta* enjoyed greater popularity, the one by an anonymous author (Giacomo Cossa?, first set in music by Francesco de Messi Milanese in 1705) and the one by Giacomo Buonaccorsi dated 1706. The present paper deals with the paths of their reception, the possible influence of Buonaccorsi's text on Viennese oratorios on that subject (Maddali 1723 and Metastasio 1734) along with a brief study on the problem of contamination of Buonaccorsi's libretto with Metastasio's. On the other hand, there was great familiarity with Metastasio's masterwork on the Peninsula what can be proved by several libretti of local Italian poets (surprisingly more numerous than one might expect), prepared with the obvious aim of challenging the Imperial poet's *La Betulia liberata*.

Mariateresa Dellaborra (Istituto musicale pareggiato di Pavia, Italy)

From Milan to London: Giuseppe Sammartini (1695-1750)

Giuseppe Sammartini was born into a family of musicians and in 1728 decided to emigrate from Milan, where he had started a promising career as a composer and instrumentalist, first to Brussels, where he stayed for a few months, and then to London, where he became part of the artistic and cultural life of the city, both as an instrumentalist, renowned for his amazing virtuoso skill, and as a member of several cultural institutions (Society of the temple of Apollo, Opera of the Nobility, Royal Society of Musicians) in which music was only one of the sev-

eral arts practised. Since 1736, while he was in the employment of Frederick, the Prince of Wales, he also devoted himself to composition, producing a substantial catalogue of both vocal and instrumental pieces. The Judgement of Paris, a pastoral piece written in 1740 on a text by William Congreve, appears to be particularly interesting in connection with the theme of this congress. A thorough analysis of this score, so far almost unknown in musicology, will allow me to emphasize the role that Sammartini was able to carve out for himself in an environment that was still strongly influenced by Corelli's model and in which musicians like Handel and Geminiani performed. By creating a blend of elements drawn from his studies in Milan and his later experience in Venice and by including this within the framework provided by London models, the composer was able to create a concrete and effective example of cultural syncretism. A broader debate will follow, aimed at illustrating the role of Sammartini's music within the London context, its meaning and future developments, particularly considering the long-lasting posthumous success of many of his works as well as the numerous 19th-century interpretations and arrangements.

Christoph Riedo (Universität Freiburg, Switzerland)

Between "the ancient grave stile" (Burney) and "the most appalling licentiousness" (L. Mozart): Milan amongst Ambrosian and Roman liturgy

The reports of Charles Burney (July 1770) and Leopold Mozart (February 1770) of the Milanese church music could not be more contradictory. Writing of the Ambrosian church music in Milan Cathedral the English traveler, Burney, speaks about the predominant "ancient grave stile" and means particularly the *stile pieno*. This musical style was imposed by Saint Carlo Borromeo's strict implementation of the reforms of the Council of Trent requiring syllabic and homophonic text declamation. As a result the Ambrosian church music of the 18th century was still characterized by *cappella-style* compositions and the lack of instrumental and concertante music.

Simultaneously though, almost all the religious orders in Milan had subscribed to the Roman rite and at least in the 18th century the strict regulation of church music was no longer imposed particularly in respect to the text declamation and the prohibition of the use of instruments. Leopold Mozart describes a funeral mass, probably in the Jesuit church San Fedele, in which just "The Dies irae from this Requiem lasted about three quarters of an hour [...] all they [the church services] consist of is music and church decorations, all the rest is the most appalling licentiousness." The *Dies irae* actually does not even belong to the Ambrosian liturgical canon. The contrasts in proportion and style of the Milanese church music in relation to the typical 18th century church style could not have been greater. The explanation lies in the ritual tradition.

Francis Maes (Université de Gand, Belgium)

Four Requiems and a tale of life

Death is unknowable. Reflections on the meaning of death are inevitably projections of values cherished in life. As a musical genre, the Requiem performs a double function: it gives musical form to the Christian rite of leavetaking, and it serves as a stimulus for meditation, philosophically and emotionally, on the inevitable.

Since Requiem compositions are most closely tied to ideals and beliefs that are held as fundamental in their culture, they may offer a privileged case for a critical study of the relationship between music and the construction of identity. What the Requiem compositions of Mozart, Brahms, Verdi and Britten have in common is a significant tension between the secularised ideals of modern times, on the one hand, and fidelity to the textual basis of Christianity, on the other. In this sense, they occupy an interesting middle ground between loyalty to received Christian wisdom and a search for a generalised response to the experience of death, without cutting the lifeline with European religious tradition altogether. Their modernity resides in their capacity to reflect the dynamism of ideological change.

In order to define their meaning, this paper starts from the premises that meaning is a cumulative process that should be studied in a vertical way. Meaning does not reside in the horizontal paraphrase of musical and spiritual content only, but arises from the interaction between three layers of signification, namely of music as structure (composition), music as practice and music as philosophical concept. The comparison of these four works on all these levels demonstrates that they are founded on common practices, employ the same musical codes and reflect on a common set of cultural values. The point on which they differ, most significantly, is in the precise relation and balance between them.

FP 7f · Ireland, Great Britain, and the Commonwealth

Friday, 6 July · 9.00 am - 1.00 pm · Room C11

Chair: Helen Greenwald (New England Conservatory, Boston, Massachusetts, USA)

Andrew Greenwood (University of Chicago, Illinois, USA)

Scottish musical identity in the 18th century

In musicological studies, the idea of “art music” has largely been excluded from notions of Scottish musical identity. Folk and art music traditions have often been designated as mutually exclusive, with the former being understood as constitutive of Scottish identity. As David Johnson puts it in his seminal monograph *Music in Society in Lowland Scotland*, while “classical” music had an important place in 18th-century Scotland, “Scotland’s ‘true’ music has always been its folk music”. Johnson’s ahistorical schism of “true” cultural identity collapses the scholarly self with the other and fails to account for how a diverse range of musical traditions in 18th-century Scotland could be said to constitute Scottish musical identity. In this paper, I will examine how Scottish and Italian composers and performers with training in “art music” traditions (e.g., such as castrato Tenducci singing Scots songs) formed a unique musical and cultural network by fostering thriving musical societies and institutions in Edinburgh and the Lowlands and should thus be important to an understanding of Scottish musical identity more broadly understood. By examining the intersection of “folk” and “art” musical practices (such as arrangements of Scottish folksongs as instrumental settings), this paper hopes to raise questions concerning whether Scottish musical identity ultimately needs be understood in terms of cultural multiplicities (e.g., Highland/Lowland traditions), or whether salient similarities and intersections can be identified as constitutive of this identity as a whole.

Mark Fitzgerald (DIT - Dublin Institute of Technology, Conservatory of Music and Drama, Ireland), **John O’Flynn** (St Patrick’s College, Dublin City University, Ireland)

Music, identity, Ireland

The forthcoming publication *Music, Identity, Ireland* (ed. Mark Fitzgerald and John O’Flynn) emerged from the eponymous symposium that took place four years ago at the National University of Ireland, Maynooth, and brings together a range of theoretical perspectives dealing with various styles of Irish music in historical and contemporary socio-cultural contexts. This represents the first interdisciplinary volume of essays on the general theme of music and identity in Ireland, and adds to a growing corpus of similarly conceived volumes dealing with other geo-political entities, including: Africa (Palmberg and Kirkegaard, 2002; Akrofi et al., 2007),

Canada (Diamond, 1994), Europe (Bohlman, 2004; Slobin, 1996), Germany (Applegate and Potter, 2002) and New Zealand (Johnson, 2010).

The proposed paper will set out the key themes of *Music, Identity, Ireland* and will begin by asking, firstly, whether “Irish music” can be regarded as one interrelated field of cultural and/or national identity and, secondly, how various conceptions and contexts of “Ireland”, and “music” can give rise to multiple sites of identification. The paper will then present an overview of one of the book’s three sections focusing on contemporary production. Here, the editors will explore the dialectical relationship(s) between and among domestic music styles in matters pertaining to Irish identity, and will illustrate their discussion by referring to discrete chapters that deal, respectively, with composers of art music, rock musicians, and producers of “progressive traditional” acts.

Gareth Cox (University of Limerick, Ireland)

Drifting over Ireland: National identity and the music of Seóirse Bodley

Over half a century, Seóirse Bodley’s compositional language has developed within a most intense engagement with the music, literature and language of Ireland, whilst at the same time always striving to avoid what he called “false nationalism”. As a Dubliner born in 1933, a fluent Irish speaker, an academic who proposed a notational system for sean-nós singing, and as chair of the Folk Music Society of Ireland, Bodley’s awareness of, and reflection on his own national identity and its subsequent manifestation in his compositional output is quite unique in the history of 20th-century music in Ireland. He is a composer who has shown a mastery of the complexities of post-war European modernism, and combined many of those techniques with overt Irish elements to depict “a musical picture of the ethos of Ireland”, for instance in *A Small White Cloud Drifts over Ireland* (1975). He also wrote Irish liturgical music which has become a deeply familiar mainstay of everyday Catholic worship in Ireland. In order to explore Bodley’s personal sense of Irishness, this paper will draw on his works from the mid-1970s and his many statements during his lifetime on the problems and challenges of being an “Irish” composer, and consider comments by critics on his music of this period which range from a “challenging encounter of the two musical traditions” (Klein) to “a grave disservice to the tradition to which it purports to pay homage” (Deane).

Jennifer Sheppard (King’s College, London, UK)

Sound of body: Music and sports in Victorian Britain

Victorian Britain’s mania for sports is well known. Initially introduced in public schools as a means of social control, the playing of sports and games tapped more broadly into trends that

united moral and bodily improvement, such as Muscular Christianity and the craze for healthy living. Athleticism soon became an essential feature of the “gentlemanly” English identity: indispensable to social advancement and key to the nation’s imperialist endeavors; by the late 19th century, sports had developed into both lucrative enterprise and fashionable leisure pursuit for the expanding middle class.

This paper explores three intersections between sports and music in the decades around the turn of the century. One, in the late 1890s doctors began to advocate breathing exercises and singing as “healthy” activity for the chest and lungs. A panacea for everything from nervous complaints to tuberculosis, singing was also recommended as training for soldiers and Olympic athletes. Two, Gilbert and Sullivan’s operetta *Utopia, Limited* (1893) lampooned both the Victorian health and sanitation movement and the image of the English as sport-mad physical specimens. Set in an imaginary colonial island, *Utopia* reflects not only the British nation’s view of itself, but also how other nations construed its identity. Three, the vogue for muscular training saw a similar “muscularising” of lyrics and music for school songs, popular songs, and hymns: a trend to which Hubert Parry’s setting of *Jerusalem* (1916) belongs. Indeed, *Jerusalem*’s popularity at English sporting events today proves the significance of these long-rooted associations between sports, religion, and nation.

Inge van Rij (Victoria University of Wellington, New Zealand)

From “savage love” to “full dress in the stalls”: Berlioz, New Zealand, and opera as culture

The complex interrelationships between opera and culture have been subjected to scrutiny through a range of lenses. While the process whereby opera became entangled in the Western art-music discourse of canonicity, elitism, and transcendence has been historicised and deconstructed, it has also long been acknowledged that opera’s representation of its “others” may reflect a form of “cultural imperialism” (Said, 1993) that obliges us to interrogate many of the premises upon which the notions of high art have themselves been founded. This paper represents just such an interrogation, but re-examines the familiar discourse by situating it in less familiar territory, namely 19th-century New Zealand, as depicted in Berlioz’s account of the adventures of Irish musician Vincent Wallace in that country, and through the early reception of Wallace’s own operas in the new colony. Described as “opera’s farthest frontier” (Simpson, 1996), New Zealand was most actively colonised by Europe in the second half of the 19th century, during the same period in which opera’s identity was being renegotiated. Opera was part of the process whereby the European colonisers forged their settler identity in relation to the indigenous Maori population. At the same time, European settlers’ and explorers’ impressions of Maori fed back into the imperialist frameworks in Europe that themselves underpin

operatic narratives. An exploration of the unlikely nexus of Berlioz, Wallace, and New Zealand thus illuminates not only the construction of one facet of New Zealand's own cultural identity, but also the shifting identity of opera itself.

Cornelia Bartsch (Universität Basel, Switzerland)

Between identities? Ethel Smyth and her opera "The Boatswain's Mate" in Egypt

Ethel Smyth (1861-1944) wrote text and music of her opera *The Boatswain's Mate* at the eve of World War I in winter and spring 1913-1914 during her lengthy sojourn in Egypt. With this voyage she intended to put distance between herself and her political and emotional engagement with the British Suffragettes' movement and her leader Emmeline Pankhurst (1858-1928), and to gain new scope for her own work as a composer. Her "feminist political opera" humorously questions gender stereotypes, which in the beginning of the 20th century had been forced to an extreme — specifically in music theatre. Mrs Waters, the main character of *The Boatswain's Mate*, could have served as role model for members of the early women's movement. But at the same time Smyth beholds her Egyptian surroundings with an openly colonialist, even racist gaze. This paper will examine if and how far Smyth constructs or deconstructs sexist and racist stereotypes in her opera and in her travelogue on and her letters from Egypt. It will ask if gender and race intersect as reference points — or if they exist completely separate from each other in her music and in her writings. Smyth's letters to her publisher, the leader of the Universal Edition Vienna, Emil Hertzka (1869-1832), which document the creative process of the opera, will be an important source for the paper besides the opera itself and the travelogue on Egypt.

Helen Barlow (Open University, London, UK)

The British military band images of George Scharf

The impact of the military on 19th-century music culture is often misunderstood and underestimated. In most European countries, military bands were the most widespread network for the dissemination of instrumental music, and the fascination with them is evident in a group of sketches and watercolours of London-based bands, produced mainly in the 1820s, by George Scharf (1788-1860). The purpose of some of the images is clear: for example, Scharf was commissioned to record military uniforms by clients who wished to copy or adapt them. The purpose of others remains obscure, but nevertheless they shed considerable light on several aspects of early 19th-century British military bands. They illustrate changes in instrumentation, for example, as well as complexities around the cultural and racial identities of musicians employed to play exotic "Turkish" percussion. The musical education of

band boys is another aspect — in the absence of any conclusive documentation, Scharf's images give fascinating glimpses of how this may have happened in a period before it was centralised and formalised. Some of the images show bands performing outdoors to a general public who had little other access to sophisticated instrumental repertoire. They also illustrate the role of the band in the officers' mess, where music was a crucial element in promoting an idea of gentlemanly sophistication on which the officers based their superiority and authority over the other ranks.

FP 7g · Source studies

Friday, 6 July · 9.00 am - 12.00 pm · Room C13

Chair: Catherine Massip (Bibliothèque Nationale de France, Paris, France)

Zsuzsa Czagány (Institute for Musicology, Budapest, Hungary)

A double-faced manuscript: Sources and models of the Antiphonale Varadiense

In the last third of the 15th century a series of large, richly illuminated representative manuscripts was produced in a Bohemian scriptorium. The commission came from neighbouring Hungary, from the town Várad (Varadinum, Großwardein, today Oradea in Romania), one of the ecclesiastical centers in the Eastern part of the country. The codices were commissioned by the bishop of Várad, Johann Filipecz Pruisz (1477-1490), a priest and diplomat from Moravia, who made a great effort to supply his church, the Cathedral of Várad, with representative liturgical books, for which he exploited his personal and official connections in the highest degree. As a result of his endeavour a series of at least three manuscripts was produced, an Antiphoner, a Gradual and a Prosary. Whereas from the two Mass sources only a few fragments came down to us, a large coherent part of the Antiphoner survives. Moreover, this corpus can be supplemented by several folios, partly complete, partly fragmentary, that were used as binding material during later centuries and as such scattered over the whole country.

We can observe a remarkable discrepancy between the content of the manuscript and its outer appearance. The monumental Bohemian notation as well as the illuminations — probably from the workshop of the famous illuminator, Janíček Zmílelý — are in contradiction with the liturgical and musical repertory, which is almost completely in accordance with the Office tradition of Várad.

The present paper will discuss, whether and to what extent the two aspects of the manuscript are still connected with each other. For this reason such points of the repertory will be analysed that from the point of view of the content seems to be alien to this local tradition of Hungary and through which it is possible to give an overall picture of the double identity and contradictory character of the manuscript.

Gábor Kiss (Institute for Musicology, Budapest, Hungary)

Single source, several cultural influences: The Graduale Wladislai from 16th-century Hungary

After several phases of evolution, which in the absence of early sources can only be roughly reconstructed, an unusually unified and well-recognizable liturgical tradition was used in late Medieval Hungary both in the Mass and Office sources. Around the sources that share this common basis, some special cultural situations or occasions gave opportunity to the production or ordering of manuscripts that represent different kinds of mixture of the local tradition and

outer influences, coming sometimes from different directions. One of the most interesting such manuscripts is the richly decorated and illuminated monumental Graduale Wladislai. This manuscript was ordered by King Ulászló (Wladislaus) II of Hungary and Bohemia for his own use. Probably it was produced in a Bohemian scriptorium based on some Bohemian models, but at some points the requirements of the commissioner were obviously taken into consideration, even if in an inconsistent (complex) way. In the basic layer Bohemian notation was used and the illuminations were made by the famous Bohemian illuminator Joannes Zmilelý, whose name connects several important manuscripts together, among others the Franus Cantional and another special Hungarian codex, the so-called Zalka Antiphoner. The evaluation of the Graduale Wladislai is challenging for several reasons: (1) While its basically Bohemian or at least non-Hungarian character is obvious, it is unclear which branches of Bohemian sources were used in the composition of its repertory; (2) Although there are Alleluias and Sequences for the Hungarian saints Stephen and Emeric inserted in the basic layer, three of them are unknown in the Strigonian use; (3) The ambiguous character of the codex also manifests itself in the later insertions on the margin and on empty places, which obviously took Strigonian characteristics into effect, and must belong to the later use and history of the manuscript. According to hypotheses, in the time of the Turkish invasion the source was taken to Nagyszombat (Trnava), the new residence of the Strigonian chapter, where, in the absence of other, typically Strigonian sources, somewhat ironically, it had to be used and adjusted to the actual practice. The paper gives an overall description of the content of the manuscript and discusses these features in the context of the Hungarian and Central-European source material.

Timothy Watkins (Texas Christian University, Fort Worth, USA)

Cultural and musical identities in Princeton Garrett-Gates MS. 258

Much of our knowledge of music in colonial Latin America centers on large cathedrals such as those of Mexico City, Puebla, Guatemala City, or Lima, the archives of which provide most of the extant musical sources from the period. Relatively little is known about musical life in the churches of small villages, populated primarily by indigenous inhabitants. One of the few collections of musical sources from such rural areas is a set of manuscripts discovered in the early 1960s in northwest Guatemala and first discussed by Robert Stevenson in 1964. These manuscripts include several inscriptions placing their provenance in the Guatemalan department of Huehuetenango; two have inscriptions identifying them as having been produced in 1600 and 1635 respectively by Thomas Pascual, the indigenous *maestro de capilla* of San Juan Ixcoy. These sources, now in Indiana University's Lilly Library, are not the only ones from this area and period, however. Unexamined until now, Manuscript No. 258 in the Garrett-Gates Mesoameri-

can Collection of the Princeton University Library also bears inscriptions by Pascual, with dates of 1635 and 1622. A brief overview of the manuscript's history will be followed by a description of its physical characteristics and a discussion of its contents and problematic organization. A heterogeneous mix of polyphony, plainchant, and non-musical items, with texts in Nahuatl, Spanish, and Latin, the manuscript is a valuable new window onto the complex musical interaction between European and indigenous cultures in early 17th-century Guatemala.

Christine Jeanneret (Université de Genève, Switzerland)

Music for the eye and music for the ear: The music manuscripts of the Chigi collection

Cardinal Flavio Chigi, nephew of Pope Alexander VII, was an avid music lover and collector. The function, provenance and content of his music library are eloquent testimonies about music patronage in the Papal court during the 17th-century. A music collection has an important function in shaping the identity of aristocracy: the scores serve as objects of prestige, knowledge and pleasure, assembled to be preserved and displayed. Some hundred manuscripts from this period build the core of this extremely important collection, preserved in the Vatican Library. Most of them are vocal scores, Roman and Venetian operas, Roman cantatas, and oratorios along with some instrumental music, especially for keyboard. Most of the scores were commissioned by Flavio Chigi himself and realized by one of the professional copyists he had at his service (Giorgio Lottico, Antonio Chiusi or Bernardino Terenzi). The others are functional manuscripts realized by composers such as Frescobaldi, Marazzoli or Pasqualini. The music scores represent a double act: they are intended both for performance and for collection, for the ear and for the eye. A collector's item is an object that has become useless; it has been diverted from its original function. In the process, it acquires a new meaning, becoming the sign of an invisible world. The material aspect of the manuscripts (gorgeous bindings with elaborate decorations) and the religious, historical or mythological references contained in the works are the traces of an invisible world that Chigi wanted to show through the performance of music or by exhibiting his collection.

Stefania Gitto (Scuola di Musica di Fiesole, Italy)

L'archivio di musica di Palazzo Pitti (1765-1861)

The music collection of the Grand Duke of Tuscany Pietro Leopoldo of Habsburg-Lorraine and his sons was held at Palazzo Pitti's Court until 1861, when it was moved to the library of Regio Istituto di Musica in Florence, later named Conservatorio "L. Cherubini".

The Pitti collection, restored after the terrible flood in 1966 and recatalogued in 2010, revealed after 150 years of oblivion more than 6000 music works organized in three main sections: Teatro, Chiesa and Strumentale. This musical material, both manuscript and printed, came

from Tuscany but mostly from the Austrian court, and testified to the close relationship between Florence and Vienna from 1765.

This research aims at studying the last grand duke of Tuscany's music collection, from the private *Libreria Palatina* and the scores for the Real Camera e Cappella of the Palazzo Pitti, until the creation of the Archivio di Musica, currently known as Fondo Pitti.

The retrieval of old catalogues combined with the study of archival sources have made it possible to reconstruct the poorly known history of musical collections at the Pitti court and improve our understanding of musical life in Florence.

The analysis of the internal set up of the Archivio di Musica, of copists and the music provenances, combined with a study of autographs and dated copies, and of musicians, musical genres and instruments in the Pitti collection have opened the way to a rethinking of musical practice in Florence during the Habsburg period and the socio-cultural context in which this took place.

FP 8a · Hungary and Hungarian composers, 19th-20th centuries

Friday, 6 July · 3.30 pm - 6.30 pm · MUSA - Museum of Musical Instruments

Chair: Judit Frigyesi (Bar-Ilan University, Ramat Gan, Israel)

Mineo Ota (University of Tokyo, Japan)

How did the cimbalom become the instrument for women? On the reception history of cimbalom in the late 19th-century Hungarian bourgeois society

Many Hungarians in the second half of 19th century regarded the *cimbalom* (Hungarian hammered dulcimer) as one of their “national instruments”. There was even a movement of playing the instrument among non-Romany bourgeoisie.

Closer examination of this movement reveals that the reception of the instrument had something to do with gender issues: While in the 1860s the cimbalom was considered as the instrument for men, in the 1880s it became one of the favorite instruments for Hungarian women. As contemporary repertoire for the instrument, which includes transcriptions of popular piano pieces, opera arias, etc., suggests, the cimbalom became the instrument for women’s salons.

What does the dominance of female players mean, then? To answer this question, one should note various attempts of Hungarianization at that time: For example, there were nationalists of the Hungarian Cultural Associations, who were eager to Hungarianize women’s life and culture. The discourse of newspapers and of magazines for women suggests that the cimbalom functioned not only as an instrument for a pastime but also as a vehicle for Hungarianization of women and salon culture.

Judith Olson (New York University, USA)

Living or dead: How different groups doing “táncház” imagine their roles in the future of Hungarian traditional music and dance

The international Hungarian dance and music revival moment *táncház* has allowed Hungarian communities in many different locations (primarily Hungary, Romania and the US/Canada, but also neighboring countries, Western Europe and as far-flung places as Tokyo and Australia) to experience a sense of identity and commonality. Members of all of these communities regularly come in contact with each other at *táncház* events in Budapest, dance/music camps in Hungary and Romania, and through active touring and exchanges of teachers and performing groups.

However, as a result of forces affecting each of these groups, including the differing impact of and reaction to the growth of Communism mid-century, varying attitudes developed toward fundamental aspects of traditional music/dance practice.

This paper explores ideas and practice of each of the three major geographic groups in two areas: (1) Their sense of their role in the preservation of material; (2) Attitudes toward improvisation and creating new material.

This study highlights the power of music and dance to connect people under a larger cultural umbrella. It also points to how varying ideas of what the material represents and how to use it live below the surface and may ultimately point toward different pathways of social growth.

Materials for this study include extensive interviews conducted in the US/Canada, Hungary, and Romania, and videotape from events and camps in each location, as well as reference to studies of the political backgrounds of these groups, including those of Mary Taylor, and statements of the groups themselves.

David Larkin (University of Sydney, Australia)

From hell to heaven? The narrative course of Liszt's "Après une lecture du Dante"

Liszt's *Après une lecture du Dante* was published as the final item in the Italian volume of his *Années de Pèlerinage*, but dwarfs its companion pieces in size and dramatic intensity. It is commonly referred to as the "Dante sonata," which has led Carl Dahlhaus, among others, to describe the formal layout in terms of the dual sonata-as-form and sonata-as-cycle paradigm, making it a forerunner of Liszt's famous Sonata in b minor. However, the genre designation acknowledged in the work's subtitle is "fantasia quasi sonata," in light of which Catherine Coppola has proposed an alternative, non-sonata reading of the work. David Trippett's recent study of the work's gestation emphasized the link with improvisatory practices, again suggesting a less architectonic structure. In my paper, I will explore various analyses of the work before advancing a new theory, one which takes seriously the programmatic dimension. The overall course of the work seems to replicate the trajectory of the *Divina commedia*, taking us on a journey from hell to heaven. Most obviously, the opening tritones (A-E-flat), time-honoured symbols of the diabolical, are transformed into their diatonic counterparts (A-D) at the end. This process of diatonicisation, whereby symmetrical progressions and sequences mutate into asymmetrical diatonic formations, is a key aspect of the work, one that casts new light on the formal unfolding. In this hermeneutic-structural approach, I will also consider Victor Hugo's poem of the same title, as well as the intertextual relationships between the piano piece and Liszt's later *Dante* Symphony.

Virág Büky (Bartók Archives, Institute for Musicology, Budapest, Hungary)

Once more about Bartók and the Gypsies

In articles written in the 1930s about his folksong collecting Bartók shows a surprisingly thorough knowledge of the different types of Gypsy music, Gypsy performance style and even of the

different groups within the Gypsy population, which seems to be more interesting if we know only his ambiguous relation to a repertoire spread almost exclusively by Gypsies, which in the 19th and early 20th centuries served as a basis for what was then considered national music.

In his collecting trips, however, besides Hungarian and other people's music, Bartók also recorded some Gypsy songs in Romani, and meticulously registered whenever he heard authentic peasant music performed by Gypsies. The Gypsy folk songs collected by him are listed in an article by Rudolf Víg ("Gypsy Folks Songs from Béla Bartók and Zoltán Kodály Collections" *Studia Musicologica*, 1974), and we can find further examples in his Transylvanian instrumental collections (*Volksmusik der Rumänen von Maramureş*, Munich, 1923, *Rumanian Folk Music Volume 1.*, Hague, 1967).

Bartók's approach to the Gypsy village music can only be partly explained by his field experience; it might also be the result of his knowledge gained from articles on Romani study, which appeared regularly in the Hungarian ethnographic periodicals, *Ethnographia* (founded in 1890) and *Ethnologische Mitteilungen aus Ungarn* (1887-1907), founded, among others, by Antal Hermann, then an internationally acknowledged researcher of Romani.

By examining Bartók's folk music collections, in the first part of my paper I intend to follow how Bartók's field work changed his views about Gypsy music and performance practice, while in the second, on the basis of contemporary ethnographic periodicals, I attempt to reconstruct the scholarly background that might have contributed to the broadening of Bartók's knowledge of this field.

Anna Dalos (Institute for Musicology, Budapest, Hungary)

"*Man is but a flower*": György Kurtág's Hungarian identity and his "*The sayings of Péter Bornemisza*" (1963-1968)

After the political and cultural seclusion of the 1950s young Hungarian composers turned themselves to Western European new music. While learning contemporary compositional techniques they were searching for a new Hungarian identity in music. The musicological discourse about new Hungarian music concentrated on the "Hungarianness" of their music too. Composers turned to Hungarian literary texts, and referred to Hungarian music culture with musical allusions. They inherited the idea of the combination of the up-to-date Western European compositional techniques with the old Hungarian tradition from Kodály and Bartók; that is to say that they were aware of the primacy of tradition.

György Kurtág's (1926) concerto for soprano and piano, *The Sayings of Péter Bornemisza* (1963-1968) represented for Hungarian musicians the paradigmatic example of new Hungarian music, modern and traditional at the same time. It was based on an old Hungarian text from the 16th

century, like Kodály's *Psalmus Hungaricus* (1923). The vocal part however refers to Webern's melodic concept, the piano part follows Stockhausen's piano writing, and Kurtág quotes neither Hungarian folk music nor old Hungarian art music. My paper will reveal that the analysis of the composition can help us to answer the question why contemporaries felt that Kurtág's piece represents unambiguously a Hungarian identity. Kurtág — as well as his contemporaries — uses symbols, allusions connected to certain words and word-paintings while concentrating on the picturesque elements of music. The source of this compositional attitude is Kodály's oeuvre, particularly the *Psalmus Hungaricus*. From this angle Kurtág's *Bornemisza* stands for the new-old Hungarian musical tradition.

FP 8b • North America

Friday, 6 July • 3.00 pm - 6.30 pm • Auditorium Arte

Chair: Massimiliano Guido (McGill University, Montréal, Québec, Canada)

Sophie Bouffard (University of Regina, Saskatchewan, Canada)

Canadian music: Performing a northern identity

The northern landscape has shaped the collective representation of the Canadian nation and has proven to be a major facet of this country's cultural distinctiveness. For decades, the "idea of North" has been central to the Canadian imagination, from the Group of Seven's paintings, to Harold Innis' economic history *Fur Trade in Canada* (1930), Glenn Gould's radio documentary *The Idea of North* (1967), and "the true north strong and free" of the national anthem.

More than a geographical place, the North portrayed by Canadian authors and artists constitutes a captivating multilayered discourse. The sound of the North is a component of this collective myth. In music, Canadian composers have made an important contribution in shaping the national northern narrative.

This paper examines the representation of North in Canadian music for solo voice and offers a detailed review of this repertoire, based on northern texts and representing aspects of the northern wilderness within the musical language. When correlated with R. Murray Schafer's description of the music of the Northerner, presented in *Music in the Cold* (1977), the comprehensive musical analysis of this selected repertoire permits to cross the boundary beyond the simple identification of musical idioms used by Canadian composers to represent northern wilderness or Canada-as-North towards the definition of a Canadian musical style, especially relevant within this northern context.

Ariane Couture (University of Montréal, Québec, Canada)

Integration of Quebecer composers to the contemporary musical life: ECM+'s strategy

Founded in 1987 by the flutist and conductor Véronique Lacroix, ECM+ is an orchestra of around twenty musicians specialized in contemporary music. Since the beginning, Lacroix has given ECM+ the essential mandate to promote and diffuse emerging musical creation in Quebec. Under her artistic direction, ECM+ has developed many concert programming features: a biannual composition contest for composers under thirty years old, a collaboration with flute octet Alizé that allows the composition for a specific musical ensemble, and a program of commissioned works for chamber orchestra. Eventually, some advanced composers are encouraged to participate in a multimedia project with dance, visual installations or a theatrical setting. Lacroix has also thought of large-scale projects within which composers are

invited to write an orchestral piece or an opera to be performed by ECM+. As a result, many composers who gained early experience with ECM+ are today applauded within the music scene, their works performed by other Quebec musical ensembles and even around the world. Among these we can name Ana Sokolovic, Silvio Palmieri, Pierre-Krésimir Klanac, André Ristic and, more recently, Analia Llugdar. Incidentally, these composers have become ECM's ambassadors and have contributed to the musical society's distinct musical identity in Quebec.

Carolyn Krahn (Stanford University, California, USA)

Crossing the Atlantic as shaping an international identity? Pierre Boulez in America 1963

There has been little research as yet devoted to Pierre Boulez's artistic relationship with America, especially before his appointment as a music director to the New York Philharmonic in the 1970s. Yet, Boulez could be found on some of America's most prestigious intellectual and musical scenes about a decade earlier, introducing himself and his work to a wide audience. The anacrusis of this earlier stage of cultural presence in the U.S. could be identified in his term as a visiting lecturer at Harvard University in 1963, in the earlier stages of Boulez's international career as both a conductor and a composer outside central Europe.

This paper will provide an impression of the various appointments Pierre Boulez held during his stay on the east coast, and it will examine the artistic projects he was involved in, while tracing them in the realm of Boulez's work as a conductor and composer on a longer time-span.

Insights into the issues above are based on source material from archives in the United States. A specific emphasis will be shifted to a lecture version of Boulez's publications on the necessity of an aesthetic orientation. This relates to various concerts, including the performance of *Le marteau sans maître*. The goal of this paper is to show how Boulez positioned himself on an international level as one of the most influential musicians and musical intellectuals after 1945.

Sarah B. Dorsey (University of North Carolina, Greensboro, USA)

Two ways of looking at "Thirteen ways of looking at a blackbird": An ecomusicological consideration of Louise Talma's settings from 1938 and 1979

Wallace Stevens' iconic poem "Thirteen Ways of Looking at a Blackbird" has been set at least forty times since it was published in 1917. Louise Talma (1906-1996) set it twice. The first version, "Fourteen Variations on Thirteen Ways of Looking at a Blackbird" (a student piece for three women's voices and piano; never published), was written in 1938 at Fontainebleau outside of Paris. The later setting (also variations) was a commission from tenor Paul Sperry. Scored for tenor (or soprano) and oboe (or flute or violin) and piano, this piece was composed in 1979 in New York City and published in 1984.

These two pieces are in contrasting styles: neoclassical and modified twelve tone. The unavoidable comparison of these two works composed over forty years apart gives us an opportunity to examine the influence of place (the rural Fontainebleau and the urban New York) on compositional style and text setting. In this ecocritical interpretation I will illustrate the influence of nature and place on Talma's interpretation and re-interpretation of this poem, situating these two pieces in the larger flock of Blackbirds.

Sabine Feisst (Arizona State University, Tempe, USA)

Negotiating nature and music through technology: Ecological reflections in the works of Maggi Payne and Laurie Spiegel

Conventional wisdom has long viewed women as physiologically and psychologically more closely tied to nature than men, and, vice versa, men as more strongly connected with culture and technology. Cultural ecofeminism which developed in the 1960s has underscored this perspective and encouraged women to embrace female difference and female forms of environmental activism. However, these years have also seen the emergence of such emancipated women as Annea Lockwood, Pauline Oliveros, Maggi Payne, and Laurie Spiegel who have not only shown great ecological awareness, but who have also successfully established themselves in composition, a once entirely male-oriented cultural domain, and pioneered and used new music technologies.

Focusing on the work of Payne and Spiegel, I pursue two goals. As Payne and Spiegel are highly respected artists, but still lesser known than their female and male colleagues of the same age, I intend to introduce their work into the musicological discourse. I will show how they express ecological concerns and, moreover, probe how these two non-active feminists display and challenge ideas of ecofeminism in their technology-based ecologically conscious music. I will explore Payne's *Apparent Horizon* (1996), an audio-visual piece inspired by various desert landscapes; and Spiegel's *Anon a Mouse* (2003), a ten-minute opera about mice and a dog, a work drawing on processed animal sounds. My study is based on published and unpublished materials including interviews I conducted with both composers. It is also indebted to environmental and ecofeminist studies by such writers as Irene Diamond, Gloria Orenstein, and Sherry Ortner.

Tiffany Kuo (San Antonio College, Texas, USA)

Composing American individualism: The political and musical identities of 1960s American new music

This paper examines the shaping of an American classical music identity during the 1960s by the eminent philanthropic organization: the Rockefeller Foundation. I bring into discussion a set of documents previously unfamiliar in scholarship, the internal "Program and Policy"

records of the formation of the Foundation's Arts Division, from the late 1940s to the early 1960s. In examining these records, I provide a brief history of music programming, an assessment of the officers and their objectives, and I show that the decade-plus long road to the founding of the Arts Division, in 1964, favored American new music of the Western classical tradition over other genres and styles. I demonstrate that this favoritism privileged contemporary music by European composers in addition to American ones, suggesting a broader definition of "American music" as music of the Western classical tradition, not necessarily composed by American citizens, naturalized or native. Drawing on the contemporaneous political writings on American individualism by Herbert Marcuse and Irving Berlin, I argue that the redefinition of "American music" by the Rockefeller Foundation articulates both a political and a musical identity. In other words, "American music" in the context of 1960s arts philanthropy is at once both an expression of American modern individualism and Western European art music.

FP 8c · Donizetti and Verdi

Friday, 6 July · 3.00 pm - 7.00 pm · Studio 1

Chair: Philip Gossett (University of Chicago, Illinois, USA)

Claudio Vellutini (University of Chicago, Illinois, USA)

On the way to Vienna: Gaetano Donizetti, Italian opera and the identity of the Habsburg empire in the restoration

19th-century Italian opera has often been interpreted as a crucial site for the construction of an Italian national identity. Its political function in Restoration Vienna, however, has not received equal attention. After the Congress of Vienna, the Habsburg Court continued to support Italian opera even when the multi-ethnic unity of the Empire and its political supremacy in Europe were threatened by the spread of nationalistic movements. By considering the political relevance that observers of the time attributed to the presence of Italian composers in the city, this paper discusses how Italian opera in Vienna contributed to the articulation of the supranational identity of the Habsburg Empire during the Restoration. As a case study, I will focus on previously unknown negotiations between Donizetti and the Kärntnertheater in the mid-1830s, which emerge from recently discovered documents. These negotiations offer new insight into the cultural politics of the Habsburg Court. The postponement of a commission for an opera until 1842 suggests that only after his successes in Paris Donizetti's versatility in different national operatic genres became functional to the Court's strategy of fostering the idea of the Empire as a supranational entity — a political body that transcended national differences. Donizetti's appointment as Court Composer after triumphing at the Kärntnertheater with *Linda di Chamounix* demonstrates that, at a time when German nationalistic claims were spreading, the Court's support of Italian opera represented a defense of the political *status quo* and of the multinational identity of the Habsburg Empire.

Candida Billie Mantica (University of Southampton, UK)

Gaetano Donizetti's "L'Ange de Nisida": A Franco-Italian opera

In August 1838 Anténor Joly obtained from the Ministre de l'Intérieur the authorization to produce spoken plays and works with music, giving rise to the activity of the Théâtre de la Renaissance. The licence stated that its repertory comprehended two new genres: the *vaudeville avec airs nouveaux* and the *opéra de genre*. The latter epitomizes the interchange between Italian and French operatic conventions in mid-century Paris.

This paper focuses on Gaetano Donizetti's *L'Ange de Nisida*, composed for the Renaissance but never performed as a consequence of the premature closure of the theatre in May 1840. The sur-

living autograph materials allow us to reconstruct the score of the opera, of which I am presently preparing a critical edition. In this paper I develop a comparative study among the dramaturgical and musical features of the unfinished Italian opera buffa *Adelaide* (portions of which were used for the composition of *L'Ange de Nisida*), *L'Ange de Nisida*, and the *grand opéra* *La Favorite* (1840), where parts of *L'Ange de Nisida*, revised to fit the new context, finally reached the stage. The differences among the layers are sometimes only slight and in other instances more substantial, affecting the orchestration, the melodic lines or the entire structure of individual numbers. Tracing the patterns of revision and transformation from one opera to the other, my study sheds light onto the metamorphosis of an opera strictly based on Italian conventions, through the hybrid *opéra de genre*, into the quintessential product of the French musical tradition — a *grand opéra*.

Francesco Paolo Russo (Conservatorio di Musica di Campobasso, Italy)

Gli anni romani di Francesco Maria Piave

This paper will present a progress report of a study on the early years of the librettist Francesco Maria Piave (1810-1868). At present no essay has yet focused on this aspect of Piave's works. Indeed little is known about his production until he began to work with Verdi on *Ernani* (1844). The study focuses on biographical events in Piave's childhood and youth: his job at the Antonelli print shop in Venice, his first introduction to the world of the theatre in Venice and his landmark sojourn in Rome in the mid-1830s. The latter was a period of great inspiration for the future work of the young librettist Francesco Maria. In particular it was possible to shed light on Piave's relationship with the academic and literary world in Rome; of particular note were his contacts with the *Accademia dell'Arcadia* and the *Accademia Tiberina* as well as with Roman cultural circles animated by literati such as Giuseppe Gioacchino Belli and Jacopo Ferretti. The young Piave's friendship with the latter proved to be crucial. In the 1830s Ferretti was the leading librettist in Rome: he wrote critiques and articles on music for Roman magazines, had close links with the musical world both in Rome and throughout Italy, and was a key point for reference for anyone wanting to try his hand at melodrama in the capital of the papal state. Evidence of the close ties between the two comes from the extremely interesting collection of letters and documents, full of extensive and unpublished information about Piave's librettos, currently held by the Ferretti heirs.

Helen Greenwald (New England Conservatory of Music, Boston, Massachusetts, USA)

Verdi's "Attila" as festival drama: Venice, Raphael, and the rite of Christian initiation

In this paper I bring together two important visual phenomena in Verdi's 1846 opera, *Attila*: the sunrise over the lagoon at the conclusion of the Prologue and the Act I Finale, the encounter between Attila and Leo outside the gates of Rome. As I noted in an earlier article

(COJ 21/3), the sunrise can be understood as part of the enormous wave of “optical” entertainments — *laterna magica*, *théâtre mécanique*, shadow play, and *vue optique* — that swept Europe in the late 18th and early 19th centuries, while the Act I finale also has a distinct relationship to current popular entertainments. The scene is based on Attila’s actual encounter with Pope Leo I outside Rome in 452 A.D., realized by Raphael in his fresco in the Vatican, “The Meeting between Leo the Great and Attila,” which depicts Hun and Pope, against a distant Rome, with the apostles Peter and Paul, swords aflame, hovering overhead. The operatic recreation of it is a *tableau vivant*, the origins of which lie in medieval liturgical dramas, frequently concerning the conversion of the infidel, the subject of all the frescoes in the Stanza di Eliodoro in the Vatican. I propose that the sunrise and the *tableau vivant* in the Act I Finale of Verdi’s opera relate specifically to several important historical and religious phenomena: Attila’s exploits on the Italian peninsula, Verdi’s tailoring of his opera for the Venetian audience — the founding of the City of Venice and its yearly festivals, and the climactic moment in the Rite of Christian Initiation, the Easter Vigil. Most important, Verdi’s *tableau vivant*, like its model in the Vatican, clearly communicates a warning to those who would occupy and terrorize a nation.

Francesco Izzo (University of Southampton, UK)

“*Intentions grandioses*”: Verdi’s “*Jérusalem*” and the politics of translation

Giuseppe Verdi’s *Jérusalem*, the adaptation of *I lombardi alla prima Crociata* that introduced the composer to the Paris Opéra in 1847, is hardly a favourite with audiences. Its success was limited to mid-19th-century France, whereas in other parts of the world and to the present day *I lombardi* has prevailed. Important studies by Julian Budden, David Kimbell and Arrigo Quattrocchi have reassessed *Jérusalem* in the face of widespread critical prejudice, emphasizing how the transformation highlights not only the need to adjust to the conventions of the Parisian theater, but also Verdi’s increased experience and maturity. The transformation of the plot deserves further consideration, however. Alphonse Royer and Gustave Vaëz simplified the storyline of *I lombardi*, substituting French characters for the Lombards and eliminating several aspects of the clash between Christians and Muslims (especially the tale of love and conversion between a Christian woman and a Muslim man, which became a more conventional all-French affair). After his falling out with Temistocle Solera, it is not surprising that Verdi accepted those changes; but no evidence suggests that he triggered them himself. This paper examines *Jérusalem* in the context of mid-century French culture and politics. The title itself (which, as the *Revue de deux mondes* remarked, announced “*intentions grandioses*”) capitalized on the fascination of Parisians with the distant city. Furthermore, the “*intentions grandioses*” resonated with political concerns: during the decade-long Egyptian control of Jerusalem (1831-1840) for-

eign presence and connections with the West had increased rapidly, and while the Ottoman Empire resumed its rule, the marginalization of the Islamic Other in a new Parisian opera reflects the politics of the July Monarchy in North Africa and the Middle East.

Elizabeth Hudson (New Zealand School of Music, Wellington, New Zealand)

Verdi's "Il trovatore": Remembered song and the formation of the modern musical subject

In the gradual transition to repertory opera across the 19th-century, Verdi's *Il trovatore* marked a crucial turning point toward a public conception of opera that found repetitions of the familiar more satisfying than experiences of the new. In this context, it is striking that Verdi's seminal three works from the early 1850s are still known more for their "popularity" rather than for the way in which they encapsulate an emphatically new approach to musical experience — one that simultaneously mirrors, and has had a profound effect on, identity formation of the modern musical subject. I claim that Verdi's "popular" trilogy thematized the experience of repetition and memory of voice that is the critical feature of constructing meaning in performance in repertory opera, more generally: and that the operas' popularity (and repeated performances) has itself helped to construct the very emotional response that the drama and music point towards.

I propose to address these issues through laying out how *Trovatore's* musical-dramatic fabric is rooted in staging singing and singers, and response to voice and song, constituting a much more critical cipher to the work's meaning than mid-19th century operatic conventions. Thus *Trovatore* — in a striking analogue to Scott Burnham's Beethoven Hero — can be understood to set forth a way of receiving operatic song and constituting musical value that so pervades our musical culture today that it is taken for granted, even as the details of the forms of construction and dramatic content in *Trovatore* itself have largely fallen by the wayside.

Francesca Vella (King's College, London, UK)

Verdi and politics: The case of 1859-1861

Throughout approximately the last twenty years, musicological research has on several occasions addressed the topic of Verdi and his connection to the rise in Italian national feeling in the 1840s and 1850s. An examination of the reception of Verdi's early operas during the period up to 1848 has led some scholars to call for a reconsideration of some long-held assumptions about "Verdi politico". In particular these scholars suggest that the construction of Verdi as one of the most potent symbols of Italy's patriotic activity was above all a retrospective phenomenon, one that took place only after Italy's Unification. The exact ways in which the composer's political reputation was shaped, however, remain largely unaddressed in these debates. In this paper I focus on two aspects of Verdi reception in northern Italy during the years 1859-

1861: the spread of the “VIVA V.E.R.D.I.” motto (an episode that lasted only a few months and was then long forgotten), and the Milanese response to some of Verdi’s so-called “patriotic” operas during the same period. By drawing on both Italian and foreign writings, I will suggest that historical and geographical boundaries may have contributed importantly to the formation of the now traditional image of Verdi as a “political” composer. I will argue that the watershed of Unification on the one hand, and foreign observers on the other, encouraged readings of Verdi’s early operas and his commitment to Italian politics that gradually coalesced into the composer’s wider “political story”.

FP 8d • Music in soviet era

Friday, 6 July • 3.00 pm - 7.00 pm • Studio 2

Chair: Lidia Ader (St Petersburg State Conservatory of Music, Nikolay Rimsky-Korsakov Apartment-Museum, Russia)

Marina Frolova-Walker (University of Cambridge, UK)

Tuning in to the revolution: Sovietization of Russian musical culture in the 1920s

In the course of the first fifteen years after the 1917 Bolshevik revolution Russian musical landscape changed out of all recognition. Former symbolists and expressionists, avant-gardists and conservatives, composers of church and popular music coalesced into a single body of Soviet composers (represented by the Union), and aligned their work with the demands of Party and the state. This paper aims to investigate this process of identity transformation; it will look at the steps composers took towards the integration with the new order even when they were originally hostile to it.

The paper will take two complementary approaches. First, it will examine pioneering works on explicitly Soviet themes, from simple choral songs to large-scale symphonic canvases, taking into account composers' motivations and assessing the relationship of such pieces to the composers' earlier practices. Second, it will look at composers' participation in professional and bureaucratic institutions, where, it can be argued, the gradual transformation of their self-perception took place.

The paper is based on a broad range of primary sources: it will bring to light some of the obscure Soviet-themed pieces from the 1920s, which have been either forgotten together with their composers, or ignored as undeserving of their creators, and introduce new contextual material from personal memoirs, diaries, and letters, which have mostly remained unpublished.

Pauline Fairclough (University of Bristol, England, UK)

Classics for the masses: Western art music in the early soviet period

Right from the first years after the Revolution, Soviet Russia's musical identity was bound up with Western traditions. In the international spirit of early communism, there was no preoccupation with Russian culture for its own sake: the Bolsheviks saw their revolution in European terms, as the fulfillment of a long-cherished European cause. So it was only natural that musical culture was seen in similar terms; sharing operas, symphonies and chamber music with the proletariat was a logical outcome of Enlightenment values and they themselves — the new Soviet audience — were the natural inheritors of the whole Western tradition. In that confident and optimistic spirit, foundations were laid that took deep root in Soviet musical

tradition. Right up to Russia's entry into World War II, its concert life was remarkably rich and, until the late 1930s, international in breadth. This paper will show how Soviet musicians and writers shaped musical life in a social context that was initially as inspiring as it was challenging, presenting composers and works to audiences in ways that are strikingly contemporary and fresh. It will show how concert repertoire developed over the first two decades of the Soviet period — what became standard, and what was rejected — and offers some analysis of why such decisions were made.

John Rego (University of Princeton, New Jersey, USA)

Prokofiev as pianist: Aesthetics, op. 26, and the foundation of soviet pianism

Biographical, historical, and technical discussions of the life and work of Prokofiev are in plentiful supply. An interesting by-product of some of these surveys has been the attention they have focused on Prokofiev's eclectic aesthetic. Indeed, philosophical tenets form significant organizational principles in Prokofiev's music. In light of this, it is surprising that existing scholarship has made very little of the connection between his musical aesthetic and compositional technique. The lacuna is even greater when it comes to examining the relationship between musical aesthetic and his equally idiosyncratic pianism. In spite of what appears on the surface to be both a prodigious and virtuosic pianistic ability which would have allowed him to contend with other piano giants of his time, Prokofiev's capabilities and career as a pianist seem mysteriously under-documented. In view of the above, some obvious questions pose themselves: how does Prokofiev respond as a pianist to his unique compositional aesthetic? How does he interpret his music at the keyboard? How was he received as a pianist and interpreter of his music? Thus, this paper will focus on Prokofiev's pianism whilst also contextualizing it within the Russian piano tradition and his personal aesthetic. It will highlight pertinent information in relation to Prokofiev's performance practices as they can be gleaned from an examination of his extant recordings, reviews, and other documentary sources, précis some of the problems connected with this research, and hopefully offer some illuminating ideas on a musician sometimes forgotten as a piano virtuoso.

Nathan Seinen (University of Cambridge, UK)

Ideal versus "Real Man": Prokofiev's final opera and late Stalinist subjectivity

Prokofiev's last four operas are central to his engagement with Stalinism. His final opera, *The Story of a Real Man* (1947-1948), is based on a contemporary novel of the same title (Polevoy, 1946), a prominent work of post-war literature that tells a true story of heroism: an airman who loses his lower legs overcomes seemingly impossible physical and psychological obsta-

cles to fly and fight again. This paper offers a critical account of *Real Man* that focuses on the theme of subjectivity, crucial to the subject matter and the historical context. A definitive feature of Soviet socialism was the ambition to reconstruct human subjectivity, to create the New Soviet Man, a Bolshevik Übermensch. According to Stalinist propaganda, this archetypal figure was responsible for the great achievements of the 1930s in industry, agriculture, and exploration, and had proven himself superior in the victory of WWII. Composed before and after the infamous 1948 Resolution on music, Prokofiev's opera failed in its representation of heroic subjectivity, since grotesque imagery, elements of Expressionism, crude comedy, and romantic lyricism effectively evinced a bourgeois/Freudian rather than a Soviet/Nietzschean understanding of the self. I contrast the opera with Polevoy's novel and with Stolper's 1948 film based on the same source, released two weeks before the official audition at which *Real Man* was utterly condemned. I argue in conclusion that Prokofiev himself failed as a Soviet subject, that his aesthetics of opera and his professional conduct together revealed a liberal subjectivity that remained in conflict with the Stalinist ideal.

Francesco Finocchiaro (Conservatorio di Musica di Ferrara, Italy)

La "Corazzata Potëmkin" tra Mosca e Berlino: Le vite parallele di un capolavoro

A broad uncertainty characterizes the status of film music in the "silent-era": for a long time the exposure to contingent factors and the unstable nature of the compositional act conferred an evasive identity on cinematographic music. The special case of the so-called "localizations", that is the arrangement of different scores for the foreign distribution of a movie, bears witness to the uneven path that awaits the composition of original scores and to the difficulty in identifying a film music dramaturgy.

The most famous instance of localization concerns a milestone of film history: Sergej Eisenstein's *Bronenosec Potëmkin*, represented at Bolshoy Theatre in Moscow on 24th December, 1925 and performed in a different version at Apollo-Theatre in Berlin on 29th April, 1926. At the premiere in Moscow the Bolshoy's orchestra performed a compilation of fragments from Beethoven and Chaikovsky; but for the German version, was broadly modified in the montage, the Russian director personally ordered an original score from the emerging composer Edmund Meisel.

The movie was a great success at the same time in Moscow and in Berlin: in both capitals for many years there circulated two different movies, both authorized by the director, with distinct musical scores, until Meisel's version was lost under the Nazis. However, this latter score has recently been restored by Helmut Imig and Lothar Prox. In the meantime two other accompaniments were arranged in Russia after World War II: the first in 1949 with Nikolaj Krjukow's music; the second with Shostakovich's music in 1976.

The paper aims to outline the movie's "musical history" and to study the connections between the different sonorizations and the communicative universe of the Eisenstein's work in the context of a broader historical analysis on the relationship between Avantgarde music and Soviet cinema.

Joan M. Titus (University of North Carolina, Greensboro, USA)

Mediated identities and the film music of Dmitrij Shostakovich

Recent trends in film studies and related disciplines demonstrate a resurgence of interest in narrative, particularly between film and music. Certainly narrative is no stranger to Western musicology; musicological scholarship has a history of using narratology in musical analysis. Yet discussions of narrative in identity formation and cultural mediation have been neglected, especially in regard to the relationship between visual/aural media and reception. I propose a discussion about what we can gain as musicologists from examining the intersection of Dmitry Shostakovich, narratology, film, and identity. More specifically, I focus on how Shostakovich's film scores, particularly those from the 1930s, can be read within contemporaneous and current perspectives, and how these scores as texts and contexts inform the way we choose to hear his overall output. I look at two scores, one modernist/socialist realist semi-flop (*Alone*, 1929-1931) and one significant Soviet success (*The Counterplan*, 1932), and examine how each film acted as a representative musical/film text for its time. Furthermore, I examine how these films, specifically their musico-cinematic "codes," have translated for audiences today; and how they participate in identity mediation across cultures, especially via media such as YouTube. I conclude with a proposal to read Shostakovich anew, as an interstitial figure that mediates and is mediated, and propose a way of hearing of his film music as part of his complete oeuvre. More importantly, I suggest that music for cinema conditions our hearing of the visual/aural and participates in how we perform our identities through media today.

Lisa Jakelski (Eastman School of Music, University of Rochester, New York, USA)

(Un)common history: Performing a modernist canon at the Warsaw Autumn Festival

The history of modernist composition has long been narrated from its centers — New York, Paris, Darmstadt. How might our understanding change if we viewed the history of modernism from a Polish perspective? I explore this question by investigating concert programming at the Warsaw Autumn International Festival of Contemporary Music during the 1960s and 1970s. Established in 1956, the Warsaw Autumn was a unique zone of contact in Cold-War Europe, since it brought together music and musicians that could rarely meet in any other way. Drawing on festival records and journalistic reception, I suggest that Warsaw Autumn pro-

programming articulated ideas about a shared European identity and Polish contributions to modernism. I will discuss portrait concerts that highlighted living composers, as well as retrospective concerts that memorialized figures from the early 20th century, for it was in concerts of music from the past that the organizers' hopes for the future became most palpable. I conclude that performances of music from somewhere else did particular cultural work at the Warsaw Autumn — though composers such as Messiaen, Xenakis, and Ligeti are hardly surprising candidates for a modernist canon, the focus on spiritually evocative or textural works also confirmed the turn that Polish composers began to take in the early 1960s. Thus the Warsaw Autumn reinforced Western European conceptions, even as the festival's programming attempted to find a place for Polish composers in a canon of modernist musical works.

FP 8e · Between Spain and New Spain, 16th-18th centuries

Friday, 6 July · 3.00 pm - 6.30 pm · Studio 3

Chair: Louise K. Stein (University of Michigan, Ann Arbor, USA)

Rodrigo Madrid Gómez (Universidad Católica de Valencia, Spain), Susana Sarfson Gleizer (Universidad de Zaragoza, Spain)

From Spain to the New World: Tensions, agreements and omissions in a musical identity

The cultural facts that gave rise to the music now jealously preserved in Hispano-American archives are the result of a broad conquest, sometimes done with blood and fire, at other times performed with a humility that sought to attract to the Christian cause the appropriate customs, languages and lifestyles of the conquered. The advantage of the conquerors did not deprive the indigenous peoples of all their culture. The marriage of the two worlds, in the particular case of the Spanish conquests, produced a music that has always been confined to the highest courtly or ecclesiastical dignitaries, forging links and blood ties that made the meeting of the cultures more humane — at least within the terms of the times. The present paper treats colonial music found in Sucre (Bolivia) and its role in forging an identity in which Spanish music absorbed traces of the world view of the locals. Religious feasts were an occasion for sensory expansion: sound, spectacle, text and ritual combined to dazzle the participants. This break from routine separates the religious celebration from everyday life by means of the complexity that comes with the combination of music, text, art and liturgy. The music reflects not just metropolitan forms but — though its texts and artistic language — points the intersections and contradictions inherent in a changing identity.

Lorenzo Candelaria (University of Texas, Austin, USA)

Bernardino de Sahagún's "Psalmody Christiana" and catholic formation among the Mexica in 16th-century New Spain

In 1583, Pedro Ocharte published the first book of vernacular sacred song in the Americas — the *Psalmody Christiana* by Bernardino de Sahagún, a Spanish missionary of the Franciscan Order. Sahagún composed his book of 333 songs in the Nahuatl language during the second half of the 16th century to promote the formation of Catholic communities among the Mexica (more commonly known as the “Aztecs”). Well-received in its day as a primer on tenets of the faith, the life of Christ, and popular saints, it was denounced by the Inquisition in the 18th century; surviving copies are exceedingly rare. Although Sahagún is best remembered for his *General History of Things in New Spain* (a monumental anthropological study of Mexica culture), the largely forgotten *Psalmody Christiana* is the only work of him published during his lifetime.

This paper demonstrates how a close reading of texts in the *Psalmody Christiana* reveals an important facet of the understudied legacy of western plainchant traditions in the Christian evangelization of the New World. It focuses in particular on a body of eighteen previously uninventoried Latin hymns that were translated into Nahuatl and woven into the fabric of this 16th-century vernacular songbook. More broadly, this paper repositions the undervalued *Psalmody Christiana* as a polished outcome of the anthropological research for which Sahagún is most remembered. It sets in relief his well-informed pastoral sensitivity to Mexica sacred music traditions, which, far from being banished, were folded into the European thrust of the Christian mission in 16th-century New Spain.

Stephen Miller (University of the South, Sewanee, Tennessee, USA)

A cappella echoes of Roman Catholicism in the American South

The musical culture of the American South is known worldwide through its export of jazz, blues, and rock. A related but far more insular repertory from the same region is shape-note hymnody, a curious commingling of religious song with old-world fa-so-la technique, commercial opportunism, and distinctive cultural practices. The three- and four-part polyphonic hymns of this repertory are largely of new-world composition, crafted from the 18th century right on down to the present day. This shape-note hymnody was almost universally sung in the American South in Reformed and Anabaptist churches — the Church of Christ, Primitive Baptists, and the like — churches in which “Romish popery” and its idolatrous practices was repeatedly castigated from the pulpit. Despite such theology, the musical practices of the shape-note singers bore less similarity with their co-religionists of the Reformation than with an ensemble they would have regarded as anathema, specifically the Sistine Chapel choir in Rome, the pope’s own choir. Both cultures strictly enjoined a *cappella* scoring and a restrictive repertory. Other similarities include the required use of specific books or manuscripts (a variety of *musica reservata*) and on pilgrimage as an aspect of community and devotion. Further, a central justification of the specific approach (in an emic sense) was of this singing as a foretaste of heavenly beatitude. To be sure, there were many differences between these cultures — amateur/professional status, function of performer/audience, complexity of repertory, etc. — but in both there was a conviction about transformation (liminality) through the practices of singing.

The original research here goes beyond merely observing the parallels between European choral singing *nello stile della cappella papale* and the American shape-note singing. Taking into account such studies as G.P. Jackson (1933), Cobb (1978), and K. Miller (2008), this research builds from case studies of shape-note singing locales in the American South where — contrary to every doctrinal and ethnic expectation — there was substantive interaction between

shape-note singers and recent Roman Catholic immigrants from Europe. Flannery O'Connor, the great *littératrice* and apologist for the American South, made the startling observation that "It is an embarrassment to our fundamentalist neighbors to realize that they are doctrinally nearer their traditional enemy, the Church of Rome, than they are to modern Protestantism. The day may come when Catholics will be the ones who maintain the spiritual traditions of the South." From the musical side we reach a similarly surprising conclusion that in the untutored shape-note tradition there are still distinct echoes of the older Roman polyphonic practice.

Cesar Favila (University of Chicago, Illinois, USA)

Exhuming the Conceptionist musical identity: Performance practice in an early modern Mexico City convent

As a result of events that occurred in Mexico during the second half of the 19th century, mainly the Reform War and a secret business transaction between a former president of the Chicago Art Institute and an unknown contact, the Newberry Library in Chicago acquired six choirbooks that belonged to the former Conceptionist Convent of the Encarnación in Mexico City. The buildings of the convent — once a treasure chest of sacred art — now house the Secretariat of Public Education. These choirbooks are the main source for the works of the largely unstudied composer Juan de Lienas, working in Mexico City in the 17th century. Evidence suggests that the nuns at the Encarnación cultivated polychoral singing, an elaborate performance style fit for the wealthy, art-patronizing convent which had no place in post-Reform Mexico. Eliyahu Schleifer's 1979 Ph.D. dissertation, including transcriptions of some large-scale pieces, laid the groundwork for studying the Encarnación's music.

Nonetheless, there has been little work on the wider cultural context or female monastic performance practice raised by the choirbooks. This paper takes into consideration scholarship on conventual life in Mexico and Europe as well as literature on recent archeological excavations that took place at the Encarnación. The excavation efforts discovered remains of the deceased nuns buried under the choir. This funerary tradition was the epitome of the cloistered life, and it raises interesting implications for the performance of polychoral music at the Conceptionist house, as well as a possible link to some of the choirbooks' repertory.

Javier Marín (Universidad de Jaén, Spain)

Musical patronage and Mexican aristocracy in 18th-century New Spain: The case of Miguel de Berrioy Zaldívar, count of San Mateo de Valparaíso (1716-1779)

Similarly to what happened in many Spanish and European cities during the 18th century, the practice of chamber music in private, domestic spaces by wealthy individuals was established

in the main cultural centers of the New World. Although the motivations were apparently the same in both sides of the Atlantic — that is, the projection of an image of social status and cultural prestige — some differences can be traced, so the European high nobility did not travel to the Americas — consequently the proportion of people of upper strata was smaller — and there were no foundations of musical establishments in Collegiate churches in their domains — as the Dukes of Lerma or Arcos did in Spain. Besides, beyond some isolated references included in travel books and chronicles, almost nothing is known of the musical activities and the repertoires performed by the Creole nobility, due to the traditional interest in cathedral archives and to the difficulties in having access to the scattered sources. One notable exception was the *hacendado* Miguel de Berrio y Zaldívar (Mexico City, 1716-1779), Marquis of El Jaral de Berrio and also Count of San Mateo de Valparaiso as a consequence of a strategic marriage with Ana María de Campa Cos in 1749. Among other responsibilities, Berrio y Zaldívar was accountant of the Real Audiencia de México, mayor of the city and *caballero* of the Santiago Order. He had several mine properties and haciendas in Zacatecas and Guanajuato and built a great palace (today occupied by the Mexican National Bank) where he held famous *tertulias* that included music, song and dances. He was himself a fine *violón* player, favored local musicians such as Ignacio Jerusalem and Ignacio Pedrosa and gathered a huge and varied library with music books and instruments. My study suggests that Berrio y Zaldívar occupied a central role in the reception of the cultivation of an international repertory of chamber music in Mexico City in the third quarter of the 18th century.

Jesus A. Ramos-Kittrell (Southern Methodist University, Dallas, Texas, USA)

Constructing “decency”: Social dimensions of sacred music in New Spain

Current studies show that by the mid-18th century Italianate compositional trends heavily permeated Spanish sacred music. For this reason scholars suggest that readings of “Spanishness” in relationship to sacred music are problematic, and that contemporary moralistic reactions against the incursion of Italian trends are an anomaly to the study of stylistic development. Under this premise, discourses of “decency” by Spanish church musicians have been ignored as unproductive anachronisms in our understanding of 18th century Spanish music culture.

This paper explores the construction of “decency” as a phenomenon permeating sacred music practices in New Spain. After showing that, as a social construct, “decency” did not address stylistic concerns, the paper discusses the role of race and music in affiliating individuals with ecclesiastical institutions, how this affiliation articulated discourses of “decency”, and the social impact that this construct had. Based on archival materials at the cathedral of Mexico,

the paper analyzes “decency” claims by cathedral musicians in relation to attributes characterizing Spanish nobles, making “decency” an inherently Spanish trait. Ultimately, the paper proposes that “decency” was a product of the relationship that music enabled between musicians and the cathedral, for which church music practices were a strategy to define socially what it meant to be “Spanish”. This socio-cultural framework aligns musicological inquiry with current discourses about race and ethnicity in colonial Latin America by considering (1) the relationship of music and institutions in articulating notions of Spanish belonging; (2) how birth-place politicized such notions; and (3) the role of “decency” in negotiating this tension.

FP 8f · Latin America 1

Friday, 6 July · 3.00 pm - 7.00 pm · Room C11

Chair: Maria Alice Volpe (Universidade Federal do Rio de Janeiro, Brazil)

Michailos David Coifman (Academia Nacional de la Historia, Caracas, Venezuela)

The battle of the identities: “Official” vs “not official” music of the Venezuelan “pardocracia” (1810-1820)

José Francisco Velásquez “the younger” (1781-1822) was the first composer of mixed race (*pardos*) to obtain social appreciation as an “artist”. It helped to have survived the independence wars up to the decisive Battle of Carabobo in 1821. Therefore his ecclesiastical music provides an example of the important role that musical tradition (without any interruption for the war) played in the formation of the identity of the “citizen”. The vocal style of his music, however, composed between 1810-1820, is based on two high soprano voices (SS), an undifferentiated middle voice of alto (A) or tenor (T) and a lower one (B), which resulted in a unique style (SSAB or SSTB) that distance it from the “official” Viennese style (SAT / SATB) of the Cathedral of Caracas established by Juan Manuel Olivares (1760-1797) and José Ángel Lamas (1775-1814), and brings it near to the “Neapolitan” tradition that characterized the musical work for the black and mixed race confraternities composed by his father José Francisco Velásquez “the elder” (1755-1805). Emancipated from the stylistic cathedral current, the work of Velásquez “the younger” is the first manifestation of the musical freedom gained by the Venezuelan “pardocracia”. This work tries to examine the defense of the “not official” musical tradition against the “official” from the Venezuelan cathedral in the formation of the musical “identity” of the composer Velásquez “the younger”, as a metaphor of the battle for identities during the transition of the colonial Venezuela to the republican one.

John G. Lazos (Montréal, Québec, Canada)

José Antonio Gómez y Olguín and the musical politics of 19th century Mexico

The writings about 19th-century Mexican music constantly make mention of José Antonio Gómez y Olguín (1805-1876). While Gómez is recognized as being a key figure of music making in Independent Mexico, his works and writings have been largely overlooked as has most of the music of this period. This polyvalent musician served for over four decades at the Cathedral of Mexico City as its first organist, composer and orchestra conductor. In the secular milieu, he founded his own Music Conservatory, published various music methods (theory, voice, and piano), and was responsible for his own music journal.

I am interested in examining the connections between Gómez's works and the politics of the turbulent years during the construction of the Mexican nation. Gómez's legacy must be evaluated in relation to both the Conservative ideology and its strong connections to the Church and to the Liberals and their influential Laws of Reformation (1857). I am proposing that the works of Gómez exhibit evidence of collusion between the Church and the ruling political parties, whether Conservative or Liberal, in the intermingling of religious ritual and political staging. Gómez's successes and failures in the sphere of Mexico City's musical world followed the rise and decline of the political figures with whom he was associated.

Beatriz Magalhães-Castro (Biblioteca Nacional de Rio de Janeiro, Brazil)

Haydn at the tropics: Complex cultural contexts and systems as paradigms for the understanding of frictions between art music and autochthonous cultures in Rio de Janeiro in the early 1800s

Rejoining poststructuralist approaches in musicological research, this paper aims to discuss the development of cultural identities within idiosyncratic processes identified in "art music" practices in Brazil when juxtaposed to local autochthonous cultures. Paradigmatic examples are found within a composer's output (Neukomm's *Modinhas Portuguesas*, BN-F MS7694/7699) but also embedded within larger cultural frameworks such as identified in the only known installation of a European court outside of Europe occurred in Rio de Janeiro in 1807. These frictional juxtapositions in "taste", style, episteme, and other forms of cultural identity formation, referred as hybridism, creolism or miscegenation, are here discussed as "complex cultural contexts or systems" drawing key concepts from historical and socio-anthropological approaches (Hall, Foucault, Elias and Morin) to such inter-relational processes in music. Examples are further drawn from Haydn's influence within the Iberian world, dimensioning globalizing processes concomitant to the acquisition of art in printed formats and differentiated artistic experiencing of an affluent bourgeoisie concerned with industrialized type of networks. The analysis thus brings forth evident changes from *ancient régime* forms of thought and musical experience towards those of an economically emancipated class avid for cultural legitimation. By evidencing similarities and interconnections, one aims to demonstrate how musicology may collaborate in larger analytical frameworks, renewing its paradigms while allowing inter- and intra-disciplinary dialogues as one of its primary and necessary goals. The research was developed at the National Library of Rio de Janeiro as part of a research grant finalized in 2011, focused on the "Thereza Christina Maria Music Collection", which possesses a large collection of printed and manuscript music (1790s-1826) brought to Brazil by Habsbourg Princess Leopoldina.

Rogério Budasz (University of California, Riverside, USA)

Was it sung throughout? Misconceptions and unfulfilled expectations in an early 19th century music controversy in Rio de Janeiro

The Real Theatro de São João of Rio de Janeiro was inaugurated in October 12, 1813, the birthday of Prince and future Emperor of Brazil Dom Pedro de Alcântara. The largest opera house built in Brazil up to that date, it was modeled after Lisbon's São Carlos and comfortably fit more than 1,200 people. The gala evening featured the musical play *O Juramento dos Numes* (The Heavens' Pledge), comprising an overture, arias, choirs, dances, recitatives, and dialogues. The music was composed by the recently arrived Portuguese Bernardo José de Souza Queirós, and the text by the also Portuguese Navy Officer and poet Gastão Fausto da Câmara Coutinho. Although the University of Rio de Janeiro holds the original set of manuscripts, this play would never be fully performed again. After briefly describing the musical features of this piece, I will consider the chain of events that were triggered by the performance and publication of the libretto. Of particular interest is the controversy that surfaced in the periodical *O Patriota*, with articles by Brazilian journalist Manuel Ferreira de Araújo Guimarães, and a series of replicas that Coutinho published with the Royal printing house. I argue that these texts show the conflicts, misunderstandings, and unfulfilled expectations of two intellectuals from Brazil and Portugal, each one trying to legitimize his own vision of the function of music in the Portuguese ceremonial and the conceptualization of musical genres after mid-18th century French and Italian notions of which they knew very little about.

Alberto José Vieira Pacheco (Universidade Nova de Lisboa, Portugal)

Occasional music during the Luso-Brazilian ancien régime and the formation of identities

In the 18th century, Italian musical models were gradually introduced in Portugal and in its then colony Brazil, which led to the entrance of genres such as *elogios* (odes), serenatas, allegorical dramas, *licenze*, etc., used to celebrate the most diverse events. This occasional repertoire was employed systematically by monarchs for the representation and legitimisation of royal power before their own and foreign nationals, but it also helped in the formation of identities that went beyond the members of the royal family and were personified on stage through allegorical figures, for instance "O Génio Português" (The Genius of Portugal, a character representing the people itself), or "Lísia" (personification of Lisbon). In its turn, in Brazil, the local elite adapted this repertoire as a means of representing their own reality better, as occurred in the "Drama" given at the Theatre of Pará in 1793 in celebration of the birth of Princess Maria Teresa, in which we find the "Ninfa do Pará" (Nymph of Pará) and the "Génio Tutelar do Pará" (Protective Genius of Pará).

A critical moment in this dialogue between metropolitan identity and other more regional identities is to be seen during the stay of the Portuguese court in Brazil (1808-1821), when there was considerable effort to retain European habits among the nobility in this tropical land. For example, as far as possible the repertoire in question was retained with the same features as it had shown in Lisbon, without, however, forgetting the local reality around them. This paper aims to show how the occasional repertoire was important in the formation of “national” and regional identities in the vast dominions of the Luso-Brazilian *ancien régime*.

Mónica Vermes (Universidade Federal do Espírito Santo, Vitoria, Brazil)

A world divided in two: Musical practices and the writing of the history of music – Rio de Janeiro, 1890-1920

The music scene in Rio de Janeiro at the turn of the 20th century (the First Republic, Belle Époque) was rich and diverse. There were musical events almost every day of the year. These events, reported on by the many daily newspapers in circulation at the time, included a variety of different types of musical theater (operas, operettas, burlesque, *magicas*, vaudeville shows), symphonic concerts and chamber music, meetings and dances at social clubs which were livened up with orchestras, house parties, *choro* sessions, samba and serenades as well as the musical events tied to different religious ceremonies and celebrations. These activities spread out and overlapped within the city, creating a complex network.

However, records of these activities in the bibliographical sources regarding the history of Brazilian music divide this complex network into, roughly speaking, two broad categories: popular music and classical music. Two historical traditions, in parallel, deal with this cultural complexity, while recognizing one another from a certain distance. This division leads one to assume that there is an almost surgically divided musical environment, which was not in fact the case, and traps a number of musicians, musical genres and cultural practices in a limbo between these two worlds.

In this paper, I propose a critical analysis of the major historical works of Brazilian music which were published throughout the 20th century, demonstrating how this approach to history has evolved into an embedded way of thinking about the aforementioned music and musical practices in general, reflecting an implied judgment of values that has been based upon ethnic, social, political and aesthetic perspectives reflected in the categories used to classify such practices.

Paulo de Tarso Salles (Universidade de São Paulo, Brazil)

Identity and intertextuality in the music of Villa-Lobos

The music of Brazilian composer Heitor Villa-Lobos (1887-1959) is universally viewed as a representation of the musical identity from Brazil. Is not rare to see popular songwriters as Anto-

nio Carlos Jobim and Edu Lobo, or recognized instrumentalists as Egberto Gismonti and Hermeto Pascoal doing some kind of tribute to this “national spirit” founded by Villa-Lobos’s works. However, this claim is still unresolved when it asks what the bases of musical nationalism are and how this manifests itself in Villa-Lobos’s music. The fact that Villa-Lobos was not considered as a model to the Brazilian school, but this model came from the aesthetic orientation of Mário de Andrade and compositional and educational activity of Camargo Guarnieri is a symptom of this problem.

The structural analysis of Villa-Lobos’s music and its vast correlations between nets of intertextual meaning and folklore elements, European classic music, sounds of Brazilian jungle, urban popular music by “choroes” (instrumentalists that play the Choros, a typical music from Rio de Janeiro in the beginning of 20th Century), and other several elements that plays an important role in the construction of his personal style.

The main goal of this work is to propose some questions about the national and non-national elements in Villa-Lobos’s works from the analysis of some of his String Quartets. In this way, the structural aspects will be correlated to the ideas of nationality or non-nationality and its possible interpretation as meaningful musical gestures.

FP 9a · Italian music, 20th century

Saturday, 7 July · 9.00 am - 1.00 pm · MUSA - Museum of Musical Instruments

Chair: Fiamma Nicolodi (Università degli Studi di Firenze, Italy)

Justine Comtois (Université de Montréal, Québec, Canada)

The expression of nationalist sentiment in Italian music: The case of Alfredo Casella (1883-1947)

The entire career of the Italian composer Alfredo Casella (1883-1947) was articulated around the complementary notions of nationalism and cosmopolitanism. Through his activities as composer, pianist, concert organizer, and teacher, Casella sought to promote the revival of Italian instrumental music, initiated in the 1870s by Giuseppe Martucci and Giovanni Sgambati. This revival aimed at redefining Italian cultural identity in the Peninsula as well as dismantling stereotypes lingering from the entrenched tradition of operatic music on the European and American stages. Throughout his career, Casella called for an “open” nationalism that took into account respect for other cultural traditions in Europe. Simultaneously inspired by works of Italian masters of the 17th and 18th centuries and by European technical innovations of his time, he praised the virtues of modern music rooted in tradition. Casella established a singular definition of Italianism at a time when “closed” nationalisms were gaining popularity (especially in the 1930s). This communication seeks to illustrate the way in which Casella defined, or rather redefined, Italianism, both in his works and in his writings, through the renewal of national music in the Peninsula. His aim was to restore dignity to Italian musical art, so that the music of the young generation could compete in quality with that of the rest of Europe. In the 1930s, his wish for renewal of Italian music suited several features of the cultural policy of Benito Mussolini’s fascist regime. Thereafter, Casella’s name often would be associated with the cultural realizations of the fascist regime, but this interpretation seems to contradict the composer’s universalizing intentions.

Christoph Neidhöfer (McGill University, Montréal, Québec, Canada)

Compositional technique as political engagement in the early serialism of Maderna and Nono

Throughout their careers, Bruno Maderna (1920-73) and Luigi Nono (1924-1990) saw their compositional practice as a form of political activism. Their political commitment, which they displayed in their music in continuously evolving ways, served as the subtending driving force and the justification for their creative work. This paper focuses on the early period of Maderna’s and Nono’s politically engaged music, bringing together archival sources which include: (1) the (largely unpublished) correspondence between the two composers as well as with influential figures; and (2) the sketch materials that reveal Maderna’s and Nono’s complex composi-

tional procedures. The paper will demonstrate how their music responded to political stimuli far beyond the features that have commonly been noted, that is, beyond the adoption of politically charged texts, song, and dance music. Far more striking is how Maderna and Nono brought political ideas to bear directly on the design of their abstract serial techniques.

Prior studies of the musico-political engagement of Maderna and Nono have focused on texted and programmatic works (Borio, De Benedictis, Durazzi, Guerrero, Nielinger, Noller, Pasticci, Rizzardi, Verzina). With its focus on the political meaning of compositional technique itself, this paper discusses both texted and more abstract untexted works from 1950-1954 to show how political significance resided in the rapidly evolving “progressive” serial vocabulary.

Thomas Peattie (Boston University, Massachusetts, USA)

Berio's Mahler and the dialectic of the event

In the hundred years since the death of Gustav Mahler, no composer has demonstrated a more nuanced understanding of his music than Luciano Berio. From his “analysis” of the scherzo of Mahler’s Second Symphony in *Sinfonia* (1968-1969) to his ironically expansive orchestration of the early Lieder (1986; 1987), Berio’s critical engagement with these works offers a significant, if largely unacknowledged, contribution to our understanding of their latent theatricality as well as their fundamentally fractured teleology. In this paper I explore the way in which Berio is attentive to the contradictory temporal implications of the musical “source” that stands at the core of the third movement of *Sinfonia*. Whereas the most common interpretive approaches have focused on the virtuosic handling of heterogeneous material that is brought into dialogue with Mahler’s scherzo, I argue that these approaches ultimately obscure Berio’s more general concern with the dialectic of continuity/discontinuity that governs Mahler’s larger approach to musical form. I suggest that the way in which Berio “hears” Mahler can shed important light on a seldom-discussed aspect of the composer’s musical language: the unique and often radical attitude toward the presentation and ordering of musical events. Berio’s commentary on the scherzo of the Second Symphony thus suggests that the apparent narrative arc of Mahler’s music might also take on a more abstract guise, one that paradoxically calls into question the very possibility of a specifically narrative dimension in a symphonic context.

Irna Priore (University of North Carolina, Greensboro, USA)

Berio's constellations

This paper explores the implications of a “constellation of possibilities.” Particularly in the works of Luciano Berio, constellation refers to a collection of pitch series that resemble each other but

are not pc (pitch class) identical. Therefore, the composition is not based on multiple rows forms but on just one. Morris and Starr used the term “constellations” to describe All-Interval Series related by some basic or composite operation (Morris and Starr 1974, 369). My definition of “constellations” differs from that of Morris and Starr because the transformations referred to here are not achieved by basic or composite operations. Rather, the row is altered by omitting, repeating, or adding pcs (pitch classes) to the original ordering. The new orderings rarely map into one another. The manifestation of the row into several permutations forms a constellation.

In order to compare manifestations of a particular constellation, I will establish similarity measures between entries of the same row form. For serial works, however, the idea of similarity measures has not had the same impact as the study of pcsets (pitch-class sets) and scs (set classes). However, I propose to investigate a particular body of repertoire that uses rows with more or less than 12 pcs. When comparing two rows of different sizes, we may be comparing rows that also contain all 12 pcs. This may pose as a problem because, in strict practice, these rows will be maximally similar and the results therefore meaningless. To account for this problem, I will focus on smaller partitions and different manifestations of the same row.

Hernán Gabriel Vázquez (Universidad Nacional de Rosario, Argentina)

Censorship and discursive construction of Otherness: The critical reception of Luigi Nono’s visit to Argentina in 1967

In 1967 Alberto Ginastera invited Luigi Nono to lecture at the Latin American Center for Advanced Musical Studies (Centro Latinoamericano de Altos Estudios Musicales, CLAEM) of the Instituto Torcuato Di Tella in Buenos Aires. Nono arrived on July 15, 1967, one day after the authoritarian government of General Juan Carlos Onganía had cancelled the performance of Ginastera’s opera *Bomarzo* at the Colón theater due to its alleged immoral content. During his visit, Nono taught courses at the CLAEM and presented two lectures at concerts featuring his electronic works.

As was customary with professors visiting the CLAEM from abroad, Nono’s sojourn was covered widely by the local media. Newspapers reported Nono’s arrival, his activities, and reviewed concerts of his works. Absent in the press coverage, however, are comments on the composer’s political engagement. As it is well known, Nono was a declared supporter of the Communist Party. His decision to disallow the performance of *Varianti* at the Colón theater, “in solidarity with Maestro Ginastera”, was hardly covered by the press. In the journalistic literature I have analyzed, articles referring to Nono’s concerts are limited to describing the sonic characteristics of his works and relaying superficial anecdotes.

Throughout this paper, I will deal with the discursive construction of Otherness in the Argentine press within in a social context marked by the intervention of Onganía’s military government at

universities and artistic censorship as well. In this sense, I will attempt to show how the press and other agents in the field of music made an explicit attempt to avoid political readings of Nono's musical production.

Lydia Rilling (Universität Potsdam; Freie Universität Berlin, Germany)

Composing love in contemporary opera: Poetics of affect in Salvatore Sciarrino's opera "Luci mie traditrici"

Even today composers face the challenge of having to cope with the heritage of a complex relationship with emotions. The discourses of the first generation of post-war avant-garde composers in Western Europe tended to focus on musical structures and systems for the generation of musical material while neglecting and dismissing emotion and expression. This rejection often went along with the renunciation of opera as the genre that traditionally was most laden with affect. Since then, composers have developed different approaches to overcome these dogmas, including the prominent Italian composer Salvatore Sciarrino (b. 1947). In this paper I employ his best-known opera, *Luci mie traditrici* (1996-1998), to demonstrate that his fundamental strategies for representing emotions, and love in particular, bring together three central features of his music. First, Sciarrino implements and subsequently transforms and alienates musical material and practices from the late 16th and 17th centuries. By drawing upon that musical age he can share its musical rhetoric of affect, which does not exist in a comparable form in contemporary music. Second, the historical material also functions as a background to contrast and thereby accentuate Sciarrino's highly fragmented sound textures. Finally, transformation proves to be a central technique: Sciarrino applies the avant-garde playing techniques he has developed himself to distort the historical material, thereby integrating the material into his decidedly contemporary sound world.

The combination of turning to the musical past with Sciarrino's characteristically concentrated sound gestures opens a complex net of musical symbolization techniques and new possibilities for the representation of emotion at the end of the 20th century.

Consuelo Giglio (Conservatorio di Musica di Trapani, Italy)

Identities "which intersect": Franco Oppo and contemporary music from Sardinia

The meeting point between the school headed by Franco Oppo and the rich traditional music of Sardinia gave birth to an "explosion" in the field of New Music on the island, projecting a strong feeling of belonging and a constant call for a positive concept of identity. (Transcending any personal aims, we come across many composers who are almost always recognizably "Sardinian.") Oppo (born in the Sardinian province of Nuoro in 1935) has been one of the

most interesting figures in the international scene during the last few decades. After studying in Rome, Venice, and Poland (with Ghedini, Petrassi, Perkowski, and Evangelisti), he remained by his own choice in his home territory, sharing his “Sardinian-ness” in a positive, free, and dialectic manner with the avant-garde. He reached a turning point halfway through the 1970s (*Musica per chitarra e quartetto d’archi; Praxodia*). Since then, the convergence of avant-garde research with the special sonic quality of traditional music became more and more closely knit and organic. (During the same period he developed his theory of units of articulation, a new method of analysis.) In this sense, his most important compositions – which will be discussed together with the works of some of his students – are *Anninnia I e II* (1978, 1982), *Attitudu* (1983), *Sagra* (1985), the theatrical work *Eleonora d’Arborea* (1986), *Vari-azioni su temi popolari* (1992, from a research project about the *launeddas*), some “transcriptions” (*Tre berceuses*, 1982; *Gallurese*, 1989; *Baroniese* 1993), the two piano concertos (1995-1997; 2002), *Trio III* (1994), and the *Sonata B* for percussion and piano (2005).

FP 9b Russia, 19th-20th centuries

Saturday, 7 July · 9.00 am - 1.00 pm · Auditorium Arte

Chair: Alexandra Amati-Camperi (University of San Francisco, California, USA)

Olga Solomonova (Tchaikovsky National Music Academy, Kiev, Ukraine)

Laughter in Russian music as a factor of cultural identification

Laughter in Russian art is a unique phenomenon, as evidenced by a comparative analysis of the concept of the comic by Westerners such as Henri Bergson, the Russians Leonid Carasev and Yuri Lotman, the Ukrainian Grigori Skovoroda, and other scholars. The specifics of this phenomenon fall only partially under Bergson's definition of laughter as the "anesthesia of the heart" to cast out worry, and do not really fit into Leonid Carasev's classification, which comprises categories such as *laughter of body* and *laughter of mind*.

In Russian art, laughter is ambivalent, since it subsumes emotions that are antithetical to the comic, such as as sorrow, melancholy, fear, or horror. It is also a synergic laughter of the heart, or cardiocentric type of laughter. Such a tragicomic laughter in which antithetical emotions mutually strengthen each other creates a unique expression of the whole (as, for instance, in *Boris Godounov* by Modest Mousorgsky, and in two works by Dmitry Shostakovich, namely *Satires* and *A Foreword to My Complete Works*).

Under totalitarian regimes, latent laughter with hidden political meanings, which involves the use of Aesopian language, became of paramount importance. As examples of this type, a number of compositions will be analyzed, among them Shostakovich's *Antiformalist Gallery* and the jubilee cantata *Zdravitza* dedicated to Stalin, and Sergey Prokofiev's cantata *A Song of Praises to Our Mighty Land*.

In the Russian conception of the comic, two main contrasting stylistic tendencies become evident: a primitive type of mocking parody (as in Shostakovich's *Antiformalist Gallery*), and daring stylistic novelties (as in his opera *The Nose*).

Viktoryia Antonchyk (Warsaw University, Poland)

Polish musicians in 19th-century St Petersburg

This paper probes the ways in which Polish musicians who emigrated to St Petersburg in the 19th century retained their musical identities in Russia's capital.

Between 1795 and 1918, the difficult period between the abolition of independent Polish territories in 1795 by foreign powers and the establishment of an independent Polish Commonwealth in 1918 or II Rzeczpospolita, saving the identity of the Polish people and their musical traditions became a most urgent problem. An intense creative activity in various cultural capi-

tals provided incentives for the emigration of artists who sought opportunities under such adverse political circumstances. One of the world's capital centres was St Petersburg. Many resourceful Polish musicians sought financial support in St Petersburg and were able to secure performances in famous concert halls. Several among them climbed to the top of their professional ranks. They became soloists at the Royal Court, assumed the music directorship of the Imperial Theatres, and transplanted the foundations of the Russian piano and violin schools while becoming professors at the St Petersburg Conservatory. Not adverse to assimilation, these Polish artists, who stayed in Russia until the end of their lives, were voluntarily subjected to Russification. However, the work of Poles in St Petersburg suggests that they retained their identity and their links to Polish cultural traditions. This is reflected in the compositional genres they cultivated (mazurkas, polonaises); the themes and imaginary on which their musical compositions are based, and specifically the virtuoso repertoire; and in the extensive creative contacts that Polish musicians maintained with each other in St Petersburg.

Cristina Aguilar Hernández (Universidad Complutense de Madrid, Spain)

Artistic creation in community: Mamontov's private opera, social and national identities and their influences on the operatic world

In the late 19th century, the Russian industrialist and patron of the arts Savva Mamontov established a colony of artists in Abramtsevo. This idyllic village near Moscow brought together modern painters (Vroubel, Vasnetsov, Serov, Korovin), composers (Rimsky-Korsakov, Ippolitov-Ivanov), and singing-actors (Fiodor Chaliapin). As a group, they created a community of artists with a distinctive and independent way of life.

This took place during a very important period in the social history of Russia. Most of the Russian people had begun the 19th century as servants, but long after the Crimean War Alexander III initiated a fast industrialization process that carried deep consequences for Russian society. In fact, after researching the relationships among the members of Mamontov's circle, it is possible to discern characteristics of two different social systems.

The aim of this presentation is to explore how the newly constructed social identities operated in Mamontov's Russian Private Opera, whose aim was to recapture the spirit of medieval Russian art. These new factors, added to an imperant nationalism, had an effect on the evolution of operatic drama, libretti, interpretation, and even musical aesthetics.

Ada Aynbinder (P. I. Tchaikovsky State House-Museum, Klin, Moscow region, Russia)

Tchaikovsky's dialogues with the world: The question of universalism and identity of the artist

Universalism is one of Tchaikovsky's most important qualities. As a composer he worked in

all musical genres of his time and traits from different styles are interwoven in his works. Tchaikovsky's life and music can be viewed as ceaseless dialogues with people, nations, and epochs. These dialogues took place in different ways and at different levels. They were both outward and inward.

The outward dialogues are documented in the huge Tchaikovsky's correspondence. This legacy involves about 1000 recipients and correspondents, consisting of nearly 6000 known letters from the composer to different individuals and about 7000 letters addressed to him.

Tchaikovsky's inward dialogues can be found on the pages of his diaries, in other documents of Tchaikovsky's archive, and in his private library. The latter consists of about 1500 items that include books, periodicals, and printed music. The editions display many annotations by the composer, who underlined passages and wrote comments, recording his spontaneous reactions. The study of this source reveals many layers of Tchaikovsky's dialogues with a vast array of issues, such as religious and philosophical trends (the Bible, Schopenhauer, Tolstoy, etc.), different national cultures (French, German, English, etc.), and the works of composers from different countries and epochs (Mozart, Beethoven, Glinka, Grieg, etc.).

What was Tchaikovsky searching for in these dialogues? He searched for himself. In the thoughts and biographies of other influential figures, he searched for analogies to his own life and philosophical views. These were his means of deliberate self-identification, which are very important for understanding and interpreting the work he himself defined as "a musical confession of the heart".

Olga Panteleeva (University of California, Berkeley, USA)

Insult to injury, or Why the audience failed to read the new "Onegin"

The new 2006 production of Tchaikovsky's Eugene Onegin at the Bolshoi Theater in Moscow — the first one to replace the 1944 spectacle — stoked a violent controversy between the audience and critics. This paper focuses on the audience's reception, analyzing heated discussions at the major Russian online forum for classical music. Professionals and amateurs alike felt strongly about the production and its relationship to the canonical "originals" by Pushkin and Tchaikovsky, two cornerstones of contemporary Russian national identity deeply ingrained in everyday speech and popular musical consciousness.

Through physical gesture closely aligned to music, and through verisimilar "things Russian" in the set, imitating familiar-to-the-audience post-Soviet everyday life, the director Dmitry Chernyakov engages the spectator in a perceptual activity of "reading". The online reactions vividly reflect that people refused to "read" the production in the way they would engage in

personal, often intimate interpretations of the two “originals,” basing their judgment on how well the directorial reading fit their own.

The well-documented scandal around Chernyakov’s *Onegin* is an instructive case study for two reasons. First, the wealth of online interpretive accounts illuminates the perception process: what kind of miscommunication is at work when the majority of Russian operatic audiences reject *Regieoper* as nonsensical? More importantly, the strong emotional reaction of spectators who identify with Pushkin’s and Tchaikovsky’s characters, or at least claim to understand their personalities, reveals how multiple, contradictory, and intimate are the interpretations of Pushkin’s novel and Tchaikovsky’s opera today.

Olena Dyachkova (Tchaikovsky National Music Academy, Kiev, Ukraine)

The tragedy of Babi Yar in the creative dialogue of artists belonging to different national traditions

It is well known that possibilities for national self-identification were suppressed in the USSR. In particular, this tendency became apparent in the concealment and actual ban placed on the subject of the Holocaust.

Dmitriy Klebanov, born to a Jewish family in Kharkiv, Ukraine, was the first Soviet composer to address the subject of Babi Yar. His symphony, *To the Memory of Babi Yar Martyrs*, was written in 1945 and premiered in 1946.

In 1962 Shostakovich set Yevtushenko’s *Babi Yar* poem to music in his Symphony No. 13, which highlights the conflict between people and totalitarian regimes. Although not all of the poems selected for the symphony were directly linked to the Jewish topic, the general implication of the symphony was evident enough to have nearly threatened its première. In 1989 the subject of Babi Yar was addressed by the Ukrainian composer Volodymyr Huba. He wrote the *Over Babi Yar* symphonic frescos for chorus and orchestra, as well as the *Pain of Babi Yar* Symphony No. 4 for soprano and chamber orchestra.

In 1991 the Ukrainian composer Yevhen Stankovych wrote the *Kaddish-Requiem Babi Yar* (on a text by Dmytro Pavlychko). One of the major existential questions addressed in this work is “What is the meaning of a nation’s death standing before God?” Commemorations of Babi Yar victims during Soviet times united Jewish and Ukrainian dissidents, and the memory of this national Jewish tragedy contributed to the process of Ukrainian national self-identification.

Olga Digonskaya (Glinka Museum; Shostakovich Archive, Moscow, Russia)

Shostakovich catalogues in international space (reflections apropos the new catalogue)

The existing catalogues of Shostakovich’s works are generally taken to be authoritative databases for researchers and performers. They differ in their approaches to the material, or in the

methodologies adopted for putting it in order; they also differ in the language, place, and time of publication. But for all this diversity, they are all significantly flawed. A shortage of archival materials during the Soviet period was followed by an over-abundance in post-Soviet times — both creating their own problems. Dangers lie not only in assumptions made through a lack of information, but also in access to amounts of information that have not yet been critically evaluated.

Taking four Shostakovich catalogues as examples (compiled by Ye. Sadovnikov, E. Meskhishvili, Derek C. Hulme, and the Sikorski Musikverlag), this paper will examine the most significant inaccuracies and factual mistakes that continue to distort our picture of Shostakovich's creative heritage. This paper will trace the sources of these errors and their "routes of migration", analyzing some of the miscalculations of the New Collected Edition of Shostakovich's works, which was launched in Russia ten years ago. My numerous attributions and re-attributions of Shostakovich's music manuscripts, as well as the analysis of previously unknown archival sources and evidence stemming from the composer himself cast doubt on a number of authoritative opinions, allowing us to refine dating and make substantial additions to the list of the composer's unrealized plans and incomplete works.

FP 9c · Exoticisms

Saturday, 7 July · 9.00 am - 12.00 pm · Studio 1

Chair: Antonio Rostagno (Università degli Studi di Roma La Sapienza, Italy)

Sandra Myers (Conservatorio Superior de Música, Salamanca, Spain)

Something new from something old (and strangely exotic): The presence of the Spanish “Romancero” in early romantic European Lieder

This paper, which stems from a broader doctoral-level inquiry into the question of “what is Spanish” in the repertoire of European Lieder, examines the small vocal works that use Spanish texts or subjects taken directly or indirectly from the literary corpus of ancient Spanish romances (ballads). Steps have been taken toward the formulation of a theoretical framework which engages two fundamental research problems: 1) issues surrounding the Herderian “Volksgeist”, a highly philosophical problem that emerged amidst early Romantic inquiries on nationalisms, essentially of a socio-anthropological nature; and 2) the problematics of “exoticism”, which, more closely allied to sociocultural arguments (on “couleur espagnol”, for instance), share the same anthropological roots and drew their growing significance from political and ideological stimuli throughout the century. Major literary sources in German, French, English, and Spanish have been studied (compilations, translations, and idealized imitations of traditional Spanish romances) and case studies have been chosen from among the over 500 Spanisches Lieder, chansons espagnoles, and Spanish airs and ballads examined. These case studies include major and minor works by European composers who, inspired by the enthusiasm for the literary Volkslieder movement and the growing fascination with “la España exótica”, sought to create “something new from something old (and strangely exotic)”.

Ralph P. Locke (Eastman School of Music, University of Rochester, New York, USA)

Music and the exotic Other, 1500-1800: Some methodological considerations and case studies

Overviews of musical exoticism (MGG2, Bellman 1996, Head 2003, Bartoli 2007, Taylor 2007, and indeed my own writings of 2001/2007/2009) have not adequately stressed a basic disparity between pre- and post-1800 practices. Though exotic portrayals before 1800 did not generally employ distinctive style markers, they were regularly assisted by musical means of more usual (*not* exotic-sounding) kinds. This point may seem counter-intuitive today because our thinking about musical exoticism tends to be shaped by heavily mimetic portrayals of Otherness in (for example) opera (*Madama Butterfly*), musical comedy, art song, and film. I sketch here, for the first time, an overview of the ways in

which musical exoticism operated during 1500-1800, setting forth five interrelated factors: (1) a genre's expressive capabilities (e.g., opera's vivid portrayals of rage, seductiveness, etc.); (2) a genre's inherent/"structural" constraints (e.g., partial or entire wordlessness in danced works and in opera marches/processions); (3) non-musical components (e.g., exotic costume designs for tournaments, court ballets, operas); (4) disparities between surviving notation and actual performance (e.g., added percussion); and (5) contemporaneous beliefs about specific peoples and Europe's relationship to them (e.g., colonization, empire, Barbary pirates). These factors are then applied to four case studies: a topical English song from around 1762 about three visiting Cherokee chiefs; a solo for "Palestine" in a Kapsberger sacred opera (1622); a Luigi Rossi cantata (1650 ca.) in which a Turkish woman threatens to abandon Islam; and the woman-besotted Indian rajah Poro in operas based on Metastasio's *Alessandro* libretto (Handel's *Poro* and Hasse's *Cleofide*, both 1731).

Malik Sharif (Universität für Musik und darstellende Kunst Graz, Austria)

"You are often marketed as something exotic": Musical Balkanism and the negotiation of identities

Western and Central Europe have seen a significant rise in the popularity of music marketed under the label "Balkan". Starting as a world music trend in the 1990s, Balkan music has now reached the popular music charts. Though drawing on southeastern European sources, this Balkan music has to be considered a genuinely Western or Central European phenomenon, being quite distinct from the musics of southern Europe. The production and consumption of such Balkan music can be analysed as a form of Balkanism, a hegemonic discourse first identified by Maria Todorova. In the context of music, the Balkans constitute an emotional territory constructed by exoticist projections.

Vesna Petković and Irina Karamarković are two singers living in Graz since the mid-1990s. Both studied jazz singing in Graz and performed with several successful jazz and pop groups connected to the Balkan music trend. Nevertheless, their musical activities are not restricted to Balkan music. Though they appreciate peoples' interest in cultures different from their own, they criticize the often undifferentiated and stereotypical representation of the Balkans in connection with music. Drawing on interviews I conducted with both singers, I will discuss their struggle for the public identity of an academically trained jazz singer incidentally born in former Yugoslavia in contrast to that of a singing Balkan woman, that is, how they often feel to be perceived. This counter-hegemonic struggle takes place in the context of a music market in which prevalent stereotypes regarding ethnicity and gender are used as a means to the end of selling music.

Inga Mai Groote (Musikwissenschaftliches Institut, Zürich, Switzerland)

Bretons, ancient Greeks, and Russians, or: On the interpretability of national musical identity in the late 19th century

Louis-Albert Bourgault-Ducourday (1840–1910), recipient of the 1862 Prix de Rome and professor of music history at the Paris Conservatoire from 1878 onward, pursued different research interests during his lifetime. After his research mission to Greece in 1874 (documented in his report on this mission and the *Trente mélodies de Grèce et d’Orient*, 1876), he became an advocate of modality, from which he expected impulses for contemporary tonality and musical creation. He later turned toward French nationalism, collecting and commenting on Breton folklore (cf. *Trente mélodies de Basse Bretagne*, 1885), where he identified remnants of the Ancient (Greek) modal system. At the same time, he was a fervent partisan of contemporary Russian music by “nationalist” composers and elaborated similar explanations on the qualities of their music, which he used in his music history courses. The similarity of these three discourses allowed him to apply similar schemes to music from different contexts — ancient, popular, or “exotic” — in order to deduce possible impulses for contemporary “French” music from this “foreign” material. The assumed national identity is clearly negotiable between different cultures.

Bourgault’s case shall be discussed as an example of the applicability of theoretical and historical models on different musical traditions and — above all — of interpretations of music history as a means of defining the (assumed) qualities of French music.

David Niels Kjar (Boston University, Massachusetts, USA)

Wanda, Sting, and “Elephantology”: Victor Segalen’s exoticism and the “other performance” of the Early music movement

At the turn of the 20th century, historical performers — outsiders to the mainstream musical world — unearthed and exhibited an “other performance” in line with the ethnographer Victor Segalen’s view of exoticism. Musicians such as Wanda Landowska transmitted something from a distant era, something removed from its original context and made new. By the end of the century, the exoticism of historical performance had almost entirely worn off. Recent surveys show that audiences no longer distinguish between Early Music and traditional classical music performances. This paper discusses these shifts in the exotic paradigm of the Early Music movement and uses as its bookends two well-known performers with careers spaced nearly 100 years apart: Landowska, whose contribution to the “other performance” of the Early Music movement has not yet been fully considered; and Sting, whose recent early music endeavors have left people wondering if he should be considered a historically informed per-

former. In Sting's video of John Dowland's "In Darkness Let Me Dwell", the voice of the depressed man is the same as the obsessive stalker in "Every Breath You Take" or the impassioned lover of the Parisian prostitute Roxanne. This extra-musical sense of otherness is not unlike Landowska's personalized and theatrical performances, which were once cynically described by Ralph Kirkpatrick as "hocus pocusness." The exotic embodiment shared by Sting and Landowska — and the controversy surrounding their performances — provides relevant frames for observing past and present perceptions of the Early Music movement and the role that the "other performance" plays in shaping those perceptions.

FP 9d • Italian secular music, 14th-17th centuries

Saturday, 7 July • 9.00 am - 12.30 pm • Studio 2

Chair: Massimo Privitera (Università degli Studi di Palermo, Italy)

Lauren Jennings (University of Pennsylvania, Philadelphia, USA)

“Popolare or colto?” Hybrid identity and intersections between oral and written tradition in Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1078

The theme of cultural multiplicity is by no means new in the field of medieval musicology. Nino Pirrotta’s famed “tip of the iceberg”, for example, has long encouraged us to recognize the import of oral tradition in Trecento music-making, while exploration of the complex interplay between “high” and “low” style has proven a fruitful approach in medieval French studies. Aiming to further demonstrate multiplicity in Trecento musical life, this paper explores issues of musical, poetic, and cultural classification in one text-only source, Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1078.

This early 15th-century poetic miscellany is well known to Trecento scholars for its seventeen poems with concordances in musical manuscripts. First studied by Tomaso Casini and more recently re-examined by Gianluca D’Agostino, Magl. VII 1078 has been characterized as a collection of *poesia popolare* offering rare written traces of oral tradition. While demonstrating that Magl. VII 1078’s scribe was indeed primarily focused on the aural identity of his poetry, I reconsider the book’s links to oral and “popular” culture. Reevaluating its repertoire and discussing its unusually vague *mise-en-page*, I argue that Magl. VII 1078 represents not a written testimony of oral tradition but rather an oral account of written tradition — a strikingly anti-visual book, derived from physical exemplars, that collects not only *poesia popolare* but also *poesia aulica* created within a highly literate poetic world. Seen in this new light, Magl. VII 1078’s music-historical implications change, its performative nature helping to dissolve rather than reinforce disciplinary boundaries between literature and music.

Richard K. Falkenstein (Canisius College, Buffalo, New York, USA)

A nexus of written and oral traditions: The arrangement of Cariteo’s “Amando e desiando” by Francesco Bossinensis

At a colloquium in 1957 Benvenuto Disertori shared some observations concerning one of the items in *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto, Libro secundo* published by Petrucci in 1511. His focus was on the arrangement for voice and lute by Francesco Bossinensis of “Amando e desiando,” a work with ascription of both text and music to “il Cariteo,” that is, Benedetto Gareth. Disertori noted unusual aspects of both

the arranging style and what he called a “tonal contradiction” in the arrangement — to be specific in modern terms, a seeming ambiguity of major and minor tonality.

The present paper revisits Disertori’s observations and places “Amando e desiando” in the context of pieces not considered in his argument. They are drawn from sources contemporary with Petrucci’s print as well as from the later 16th century. Using Disertori’s observations as a starting point, the present paper will show that the particular aspects of the arrangement he discussed fall in line with the practice of performing specific forms of poetry with flexible pre-existing accompaniment formulae, or *arie da cantare* as they are sometimes known. The paper will also discuss the states that “Amando e desiando” may have gone through before appearing in arrangement by Bossinensis, states that represent both written and oral traditions.

Cesare Corsi (Conservatorio di Musica di Latina, Italy)

La canzone villanesca alla napoletana, il grottesco e il riso. Un genere “nazionale” tra archetipi e nuovi motivi

In the last few years, and alongside a traditional interpretation of the *canzone villanesca alla napoletana* as an expression of the popular and the vernacular also linked to the idea of peculiarity and regional identity, another interpretation has been taking root wherein features built into the genre summon a correlation with broader themes in Renaissance culture.

The present paper delves into the substance of this schism. On the one hand, it examines the reasons that led to the creation of a Neapolitan genre presented as characteristic of a society and a region while also destined to achieve international projection. On the other hand, and through the analysis of recurrent features and contents, it identifies the genre’s deep links to the peculiar way in which Renaissance culture interpreted the categories of comic and grotesque.

Given its peculiarity and identity, and placed in this sense at the core of a far broader tradition, the *canzone villanesca* represents an important point of intersection between features and archetypes destined to last for a long time.

Elena Abramov-van Rijk (Jerusalem, Israel)

“Composizioni da compositori composte”: The new concept of music at the end of the Cinquecento and the recitation of Dante’s verses by Vincenzo Galilei

In 1592, in his *Prattica di musica*, the music theorist Ludovico Zacconi noted that, whereas at an earlier time the delivery of verses was considered true music, and the poets Dante, Petrarch, and Ariosto would also have been characterized as musicians, in his time the term *musicico* began to refer to a far more restricted sphere. Zacconi defined music as “*composizione da compositori composta*”, thereby excluding the *ex tempore* practice of reciting verses. In this

paper I discuss the adaptation of the practice of recitation to this new concept of music, focusing on an experiment made by Vincenzo Galilei at a meeting of the Florentine Camerata, where he presented an excerpt from Dante's *Comedy* before his colleagues.

For Italian humanists of the Cinquecento, the reconstruction of the ancient art of performing poetry presented an important task, since it was viewed as one of the most essential expressions of Italian cultural identity. It was a difficult task because of the oral nature of this art. However, it was approached through analogy with the contemporary Italian practice of reciting poetry that aimed, among other things, at adapting Italian versification to classical Greek and Latin metres. It was in this environment that the discussion of Dante's *Divina Commedia* (its style and genre, whether it answered to Aristotelian rules of poetics and whether it was poetry at all) evolved. Many theoreticians defined the *Comedy* as a perfect epic poem and Dante himself as an equivalent of Homer ("Omero toscano", according to Teofilo Folengo). Epic poems had to be recited according to specific rules of scansion, which differed substantially from the more familiar practice of singing verses to the "arie da cantare". From contemporary documents, especially literary theory, we know that the recitation of verses was nonetheless often perceived as a purely musical experience.

Emiliano Ricciardi (Stanford University, California, USA)

Imitation in the late 16th-century madrigal: The settings of Tasso's "Non è questa la mano" and "La bella pargoletta"

Numerous scholars have shown that Renaissance composers often referenced their colleagues' works in their own compositions. This was particularly evident in settings of the same text, which could turn into musical traditions. In the late madrigal, however, we are far from knowing how pervasive this practice was, mainly because of the vast repertoire yet to be edited.

In this paper I enrich our understanding of this issue by investigating two madrigal hits of the late 1500s, Torquato Tasso's *Non è questa la mano* and *La bella pargoletta*, with 17 and 15 settings, respectively. An analysis of these madrigals reveals that the composers engaged with their colleagues' works to a very limited extent. Indeed, there are only two instances of imitation, both in settings of *Non è questa la mano*. In addition, the textual variants in the *La bella pargoletta* madrigals, which Fenlon partly examined in 1992, show that seven out of fifteen composers employed substantially different versions of the poem.

The cases of *Non è questa la mano* and *La bella pargoletta* suggest that imitation was not necessarily prominent in this repertoire and played only a minor role in shaping certain madrigal traditions. This invites further studies of late madrigals on the same text, which could shed light not only on the frequency of imitation, but also on how poems became hits.

Stanley Matthew Henson (Florida State University, Tallahassee, USA)

Angelo Notari and the “Italian notes”: Reexamining Italian musical identity during the English Commonwealth and Restoration

Italian musical culture has had enormous influence on English music throughout its history. The English absorbed the exotic Italian madrigal during the late 16th century, and, during the 17th century, newer instrumental genres captivated the island. In his 1683 *Sonatas of Three Parts*, Henry Purcell noted that he “has faithfully endeavour’d a just imitation of the most fam’d Italian Masters; principally, to bring the seriousness and gravity of that Sort of Musick into vogue.” Purcell held that the “Italian Notes” were powerful and elegant, and believed that the future of new instrumental music was to emulate Italian models. Most of the research on Italian elements in English music focuses on either earlier vocal models or later instrumental sonatas. However, there is a transitional period during the 17th century when both of these Italian styles were present in English circles. The manuscript scorebook (British Library Add. 31440) of Angelo Notari di Padua, lutenist to Charles I and Charles II, sheds new light on the Italian element in Commonwealth and Restoration England, providing another source for the study of Italian musical dissemination. Although Notari is known as a composer of madrigals and canzonettas, his scorebook reveals that he was composing and performing pieces ranging from solo monodic madrigals to instrumental fantasies which approached the *phantasticus*. Notari’s position was “restored” during the Restoration and strengthened by Henry Purcell Senior. Notari was the court’s resident Italian and the study of his role in italianizing English music reveals much about Italian musical identity during the *Seicento*.

FP 9e · Latin America 2

Saturday, 7 July · 9.00 am - 12.30 pm · Studio 3

Chair: Malena Kuss (University of Northern Texas, Denton, USA)

Belén Vega Pichaco (Universidad de La Rioja, Spain)

La “profesión de fe” neoclásica. La revista Musicalia y la vanguardia musical en Cuba durante la primera mitad del siglo XX

The construction of a Cuban musical avant-garde in the first half of the 20th century was marked, in a similar way as in the rest of America and Europe, by a paradoxical quest for a “universalist nationalism” defined mainly in aesthetic terms. In Cuba, however, it shifted into a strong identitary discussion in which arguments on race and imperialist distrusts played a decisive role. In this context, the composers Amadeo Roldán and Alejandro García Caturla argued in the 1920s for a musical “Afrocubanism”. They claimed the African roots of Cuban national culture against the opposition of other composers who, trying to “whiten” music, even made up an “Indocuban” folklore. Afrocubanism was intent on contradicting European musical imperialism but, in fact, gathered up exotic and primitivist features welcomed by the Parisian avant-garde. By contrast, during the 1940s, the neoclassicism of the “Grupo de Renovación Musical”, lead by the Spanish-born composer José Ardévol, was the main stylistic trend on the island. Ardévol worked as editor in *Musicalia*, a journal founded in 1928 by María Muñoz de Quevedo, also a Spaniard who settled in Cuba and a former pupil of Manuel de Falla who became Director of Havana’s Society for Contemporary Music (1930).

Musicalia was, indeed, one of the most remarkable milestones in a longer process of achieving Cuba’s own aesthetic path, yet on European shifting grounds that definitely shaped its development. This paper aims to explore the discursive strategies displayed in the journal as well as the discourse of its contributors in other writings, all of which nourished the aesthetic and ideological foundations on which musical neoclassicism was built up in Cuba, culminating to a great extent in *Musicalia*’s “evangelizing” purpose.

José Luis Fanjul Rivero (Instituto Superior de Arte, Havana, Cuba)

Expressions of “reggae” in La Habana

Migrations and processes of economic and cultural exchange between countries bring about hybridizations as well as acceptance of new styles and foreign ways of life. Over the years, relations between Cuba and Jamaica have left the imprint of Rastafarianism on the Cuban population. The musical activities of Rastafarians are mostly concentrated in Havana, where they

hold meetings and organize social events. Identity becomes blurred when we consider the cultural ambivalence and transitory nature of this phenomenon.

This paper delves into the reasons for the expansion of the Rastafarian phenomenon in the Cuban capital and how it is regarded by Cuban Society. It analyzes the strategies Rastafarians use to achieve social recognition, explains how reggae acts as a hybrid genre when it is appropriated by Cubans musicians, and illustrates how Cuban and Jamaican identity markers surface in the music without predominance of either of them. It also interprets the result as a synthesis of coexisting original and adopted features, ways of life, culture, and religion. By adopting the category of “inter-genre/intergénero” coined by Danilo Orozco, we can explain musical behaviors in a socio-musical space. This encounter also raises many questions. For instance, can “cubanidad” be built through Rastafarian identity? How do Cuban Rastafarians negotiate this adopted identity and what are the musical repercussions of this appropriation? How do reggae’s meanings “change” when interpreted by Cubans? And, what mechanisms are at work in this interaction of identities?

Mayrelis Martí Chapell (Pinar del Río, Cuba)

Música e identidad. La tradición musical actual de los tambores batá en la comunidad de El Canal (Habana - Municipio Cerro, 2010-2011)

Given the dissemination of ritual practices of Santería in recent years and the unprecedented growth of batá drums’ ensembles, the musical tradition carried by these instruments — in accordance with their specific social function in festive-ritual celebrations — has undergone significant transformations, fundamentally related to their liturgical repertoire of toques (rhythmic locutions of patterns and strokes).

During the fieldwork conducted in “El Canal” community toward the end of 2010, and while attempting to determine the state of preservation of the batá drums’ tradition in the context of festive-ritual celebrations known as Fiestas or Tambores de Santo, it was especially revealing to note that several performers from that area were eager to explain the character of such transformations, beginning with the acknowledgment that multiple identities were at work among them. Taking these multiple identities into account, it appears that diverse degrees of preservation have become legitimized within this repertoire, establishing different levels of negotiations affecting the drums’ behavior within the ritual space.

This paper seeks to grasp the influence or impact of these musical identities on the current musical tradition of batá performance, as it developed in “El Canal” community, starting with an analysis of the liturgical toques’ behavior in the context of Fiestas de Santo. Special consideration will be given to (1) the specific characteristics of these musical identities; (2) the signi-

fiers constructed by these identities in relation to the specific social function of the above-mentioned repertoire; and (3) the conflicts and negotiations that such identities engender, within and outside the festive-ritual context.

Julio Estrada (UNAM - Universidad Nacional Autónoma, México D.F.)

Revueltas. La música impura

Revueltas improvises on the radio the first violin part next to those playing the written parts; he plays the piano in *Vámonos con Pancho Villa*; when he writes he is humorously critical or pens despondent letters; he mocks authority when, as director of a conservatory, he disrobes when pledging allegiance to the national flag; his political music is a cry, a raspberry, a parody of Trotsky; drunk and inspired, he conducts successfully; his friends are the food market workers; one of his brothers goes to jail and another dies prematurely; poverty-stricken, he loses two daughters; he feels shattered by defeat. By contrast, neatness prevails when his music is performed — by Herrera, Mata, Diemecke, Stokowski, Atherton, or Salonen. Order balances the gap between score and sound: Revueltas becomes a picturesque author reflecting upon the peasants' world, a nationalist who suits the Mexican cultural system, or a dosed mixture of irony, grief, and obsession. This purification neutralizes the ultimate sense of his music, presently a beautiful object, clever, dramatic, but distant from his private universe. The results fall far from the biographical story, wherein the psychological invades the social and the political to reveal a mordant, spirited, compulsive, and convulsive Revueltas. Technical scruple interferes with an esthetic and ethic of rebellion. Subtending the surface there is a load of affliction and torment fusing work and life which compels us to find, in every music score, those rumors, noises, and disasters, that is, the impurities looming large in the identity of a spirit who rightly fights the civilized world.

Daniela Fugellie (Institut für Musikwissenschaft Weimar/Jena, Germany)

Between Americanism, Europeanism, and universality: Identity discourses in Latin American art music of the postwar period

If the construction of identity through music was ever present for earlier generations of Latin American composers such as Carlos Chávez and Heitor Villa-Lobos, the period during and after World War II was characterized by big changes in the music scene. On the one hand, many initiatives, such as festivals and granting programs, were created to promote networking and a stronger sense of continental belonging among Latin American composers and between them and North America. On the other hand, the adoption of new compositional techniques, especially those related to the reception of the Second Viennese School (such as

the twelve-tone method) where introduced by European immigrants and local personalities. Prominent among them are Anton Webern's pupil Fré Focke (1910-1989) in Chile, Hans Joachim Koellreutter (1915-2005) in Brazil, and Juan Carlos Paz (1901-1972) in Argentina. Their works and their teaching resulted in confrontations against concurrent musical styles, particularly those of neoclassical and national orientation.

Many aesthetic discourses emerged in this new context. This paper focuses on the composers' need to remain up to date without compromising their Latin American identity. Can music be a tool for constructing a Latin or Pan American identity? And, how do dialectical relationships between European techniques and Latin American culture work in order to create music of a universal value? The paper will explore different answers to these questions by analyzing musical works and written sources of the period, especially from Argentina, Brazil and Chile.

Ilza Nogueira (Universidade Federal da Paraíba; CNPq - Conselho Nacional de Desenvolvimento Científico e Tecnológico, Brazil)

Composers' Group of Bahia: The construction of a multicultural musical identity

Founded in 1966 by professors and students of the Music School of the Federal University of Bahia (Brazil), the "Composers' Group of Bahia" was a musical movement dedicated to the creation and dissemination of contemporary music. The annual new-music courses, festivals, and competitions undertaken by the Group made Salvador a renowned center for new music in Brazil. The leaders of this movement were Ernst Widmer (Aarau, Switzerland, 1927-1990), Walter Smeták (Zurich, 1913 - Salvador da Bahia, 1984), Lindembergue Cardoso (Livramento de Nossa Senhora, Bahia, 1939 - Salvador da Bahia, 1989), Fernando Cerqueira (Ilhéus, Bahia, 1941), and Jamarly Oliveira (Saúde, Bahia, 1944). Different generations and cultural traditions converged to form the intellectual nucleus of the Group, whose musical output reflected its cultural diversity as well as the ethnic and religious blends that identify Bahian culture. The musicological literature singles out the following characteristics as underpinning the musical identity recognized in the works of the Group: an "intentional eclecticism" resulting from a "convergence of intuition and intellect, naiveté and sophistication, originality and traditionalism"; the "unorthodox use of harmonic systems"; a "balanced mixture of techniques and aesthetics, such as folklore, microtonality, and random operations"; and a "heterogeneous experimentalism". In this paper, I reflect upon how the Group's multicultural identity was built and developed from technical and ideological viewpoints.

FP 9f ▸ Turkey and the Balkan Peninsula

Saturday, 7 July ▸ 9.00 am - 12.00 pm ▸ Room C11

Chair: Walter Zev Feldman (New York University Abu Dhabi, United Arab Emirates)

Konstantinos Chardas (Aristotle University, Thessaloniki, Greece)

International vs. national? Issues of (Hellenic/Greek) identity within Greek musical modernism (1950s-1970s)

Modernism in music was constructed in post-1950 Greece in opposition to nationalist ideas, which had been strongly encouraged by institutions shaping Greek musical life and composition since the beginning of the 20th century. The national/international dichotomy, which was at the core of the musical discourse in the 1950s and 1960s from proponents of both sides, seriously influenced the historiography of Greek music. However, Greek antiquity (the Hellenic side of Greek identity, as the latter was developed since the 18th century) had a strong presence in the music, ideas, and institutional support for modernist trends. For example, many modernist composers utilize ancient Greek texts and/or ancient Greek themes, also making overt use of elements derived from ancient Greek drama.

The appraisal of the national/international dichotomy becomes difficult when addressing the use of Greek antiquity in Greek modernist music, given that Greek antiquity not only carries a tremendous weight within the Western musical tradition but also holds a strong international appeal within this tradition, while at the same time acting as a strong element in the post-World War II rethinking of Greek identity in Greek politics and the arts. With analytical references to the very use and theoretical perception of Greek antiquity in musical extracts and texts by Greek modernists (Yorgos Sicilianos, Yannis Papaioannou, Iannis Xenakis), this paper explores ideas which are central to the nationalist ideology (such as cultural/historical continuity, authenticity, and the mythologization of the past), and, through this inquiry, proposes to rethink the standard schema of Greek musical historiography.

Mikaela Minga (Università degli Studi di Milano, Italy)

The folk roots of Albanian art music as an issue of national identity: Visiting the works of Çesk Zadeja

Although the history of Albanian art music was shaped in the first decades of the 20th century through forms that acted in urban contexts and as a reflection of Western European romantic traditions, the concrete development of institutionalized forms of music-making, such as music schools, professional orchestras and musicians, and concert venues began only in the 1950s. Once Albania embraced Marxist-Leninist ideas and entered the Eastern block, the Soviet Union welcomed many young Albanian composers to study there.

Çesk Zadeja (1927-1997) was one of the first and most prominent musicians who experienced these events. His works, simultaneously oriented toward Soviet styles while also responding to the achievements of an Albanian art music repertoire that was being propagated by the Communist State-Party, began to shape the repertoire. Successively navigating the split with the Soviet Union (1961) and the growing exclusion of any non-Albanian expression (a trend that peaked in 1973), the composer developed a special relation with folklore that was central to his work and the work of others as well.

In this paper, I will examine various aspects of Çesk Zadeja's creative process during this period and trace his role in shaping the identity of a national Albanian art music. I will place his work in a broader historical context, also drawing attention to the extent to which it was influenced by State-Party propaganda, aesthetic conventions, and the composer's agency in this context.

Fatima Hadžić (University of Sarajevo, Bosnia and Herzegovina)

Music and identity in transitional societies: The case of Bosnia and Herzegovina

The position of culture and art, along with perceptions of various manifestations of cultural life in Bosnia and Herzegovina, always have changed in relation to shifts in political history. The development of free creativity in Bosnian culture has been marred consistently by a multitude of "new beginnings". Moreover, cultural and national Bosnian identity, and music as one of the identity layers in particular, have been shaped by the political contexts.

This paper deals with three problems. (1) Regarding the identity or identities coexisting in the multi-cultural national space of Bosnia and Herzegovina, it is necessary to point out the specifics of Bosnian society, its multiculturalism, and the place of music in Bosnian society today. (2) Historical narratives remain a source of conflict, or can be viewed as means for the construction of various forms of cultural identities. It is assumed that cultural identity was shaped by social contexts through various historical periods: the medieval Bosnian state, the Ottoman period 1463-1878, the Austro-Hungarian period 1878-1918, the period of the first Yugoslavia 1918-1945, the period of the second Yugoslavia 1945-1992, and the period of transition caused by the recent war 1992-1995, within which we include the present. (3) Regarding Bosnian musical identity: should it be viewed as a stage on which nationalist ideologies are played out, or as dialogues fueled by diversity?

The conclusions hinge on whether a single Bosnian musical identity can be considered, or whether the specificity of the soundscape in Bosnia and Herzegovina should be viewed as the coexistence of different musical identities forced by aroused nationalist ideologies.

Kimberley Bowen Colakoglu (Istanbul Technical University, Turkey)

Endangered identities: The role of music in the reconstruction of a minority language in Turkey

In an era whose economic agenda favors standardization and globalization, one questions whether there is any hope for dying languages. Overwhelming migrations to urban centers and nationalist histories tend to encourage conformity with the majority. In the context of these seemingly irreversible forces, music offers a non-confrontational tool for capturing, sharing, and circulating minority culture through swiftly advancing forms of media.

The Laz of Turkey, who largely live in urban centers outside of their Eastern Black Sea homeland, provide the quintessential case for the use of music to promote and preserve an endangered language and culture. A 1980 ethnological/linguistic survey shows that, from a population of some 92.000 Laz, only 30.000 could speak the Laz language. It is sadly acknowledged that the language is not transmitted to younger generations and will inevitably disappear.

In the early 1990s, Turkish official policy began to recognize and permit minority languages, but social practice has been slow to follow suit. Contextualized in this deficit, music functions as a powerful, though notably passive, tool in the reconstruction of Laz identity. This paper explores eight strategies through which music serves to help the Laz in a struggle to reclaim their language and culture. Inquiry into the function of the music and an introduction to the music itself bolster the case for the vital role of music as a socially acceptable champion of endangered identity.

Yaprak Melike Uyar (Istanbul Technical University, Turkey)

Identity practices among musicians within the jazz scene in Turkey

At the present time, jazz is performed throughout the world and many cultures have developed their own interpretations of it within various jazz idioms. Meanings attached to jazz or the identities constructed through it may vary according to socioeconomical, musical, political, ethnic, cultural, and other factors. In Turkey, jazz is being performed since the 1930s, largely due to the efforts of Armenian musicians such as Leon Avigdor (Karahasanoglu and Scoog, 2009). Since then, a scene jazz has been created mainly in Istanbul, and, more recently, opportunities for performance, education, and recording have increased substantially.

In addition to practices adhering to more traditional approaches to jazz, there have been attempts to incorporate tonal material from Makam music and create fusions with various styles of jazz. Through processes of differentiation, musicians have drawn inspiration from Turkish music in many different ways. The tendency to synthesize Turkish music elements with European- and North American-derived styles is not new, especially in the case of styles and genres that can be subsumed under the umbrella of popular music. In fact, processes of

westernization have affected Turkish music since the early days of the Turkish Republic and are consistent with governmental cultural policies on music.

Centering this investigation on the musicians who are actively performing jazz in Istanbul, this paper explores the ways in which Turkish identity is reflected in their creations and how Turkishness surfaces in the jazz idiom through the aid of globalized discourses.

FP 10a ▸ USA, 19th-20th centuries

Saturday, 7 July, 3.00 pm - 6.30 pm ▸ MUSA - Museum of Musical Instruments

Chair: Emanuele Senici (Università degli Studi di Roma La Sapienza, Italy)

Bertil H. van Boer (Western Washington University, Bellingham, USA)

French brigands, wild Irish savages, American presidents, and assorted folk tales: Cultural identity of an American music in the early United States

From the earliest days of the settlement and colonization of North America, the concept of cultural identity was often a difficult one, dependent upon the nationalities of the immigrants and their reasons for coming across the Atlantic. In addition, the inevitable conflicts and interactions between the indigenous peoples formed a special society that manifested itself in a heterogeneous manner. By the middle of the 18th century, towns in imitation of European models were well established, with a steady stream of immigrants bringing with them their musical entertainments that reflected models from their homelands. This took the form of public concerts, theatre, and private salons, wherein the latest musical works were performed and studied in the colonies. With Independence, however, came a massive wave of new immigration, predominantly of people from the plebeian class. They brought with them not only their folk material, but their expectations of raising their condition in society, something which required both political acumen and educated artistic taste. As a result, American music began to reflect a blending of common and traditional musics that created a popular culture while still adhering to the taste for classical music in society. Characteristics of political music, as well as indigenous tunes, were added to the mix by 1790, resulting in a musical identity that was unique to the United States. By 1800 characteristic pieces included portrayals of political events, as well as traditional immigrant dances that were to appeal to a restive and vibrant new country.

Jennifer Campbell (Central Michigan University, Mount Pleasant, USA)

Dancing marines and pumping gasoline: The creation and exportation of (homo)sexual identity in depression-era American ballet

The combination of choreography and music can serve as a powerful vehicle to convey ideas about gender and sexuality. In the 1930s, many dancers in the United States expressed leftist views through the radical visual aesthetic of modern dance, but the more conservative genre of ballet also offered an outlet for questioning political and social practices. Lincoln Kirstein, eventual founder of the New York City Ballet, helped foster a national musical identity by commissioning works from American composers — among them Paul Bowles, Virgil Thomson, and

Aaron Copland — for his dance troupe, the Ballet Caravan. Through the narrative, visual, and musical aspects of ballet, Kirstein also shaped a social identity of the United States, one that was filtered through the culture of the politically left yet gay-friendly New York artistic scene.

In this paper, I explore the ways two ballets — *Filling Station* (Virgil Thomson) and *Time Table* (set to *Music for the Theatre* by Aaron Copland) — promoted loosened sexual boundaries and included coded references to the gay community. Working-class characters, campy costumes, burlesque music, and suggestive choreography all imply an underlying homoerotic aesthetic. This identity was then disseminated on an international scale when Kirstein received federal funding for his troupe to perform these works in South America as part of the U.S. government's earliest efforts in musical diplomacy.

Intended to showcase U.S. art music and culture, these modern “American” ballets garnered mixed reactions from South American audiences, suggesting that a closer examination of the musical and dramatic content is in order.

Marianne Betz (Hochschule für Musik und Theater Felix Mendelssohn Bartholdy, Leipzig, Germany)

Verismo all'Americana: George Whitefield Chadwick's (1854-1931) opera "The padrone"

Although up to now hardly known, George Whitefield Chadwick's only grand opera, *The Padrone*, is an outstanding example of American opera before 1920. When, in 1912, Chadwick, by then a renowned composer, submitted the piano-vocal score of his operatic project to the Metropolitan Opera House in New York, he was entirely convinced of the impact the piece would have. The cause of American opera, meaning opera sung in English as well as opera created in the United States as an American artifact, had been thus far intensely discussed in public for several years.

The libretto deals with an encounter between Americans and poor Italian immigrants, a topic reflecting the public concern over the unceasing influx of immigrants since the 1890s. The confluence of ethnic diversity, social conflicts, and changing role models made the work extraordinary and daring, at least for opera as a pillar of upper-class culture. Musically, *The Padrone* demonstrates the compositional style of a highly individual composer. It bears characteristics that had surfaced in verismo operas, but its subject puts it much closer to contemporary problems.

When, in 1913, the score was returned from the Metropolitan Opera with the rudimentary remark that it was found too realistic and thus unsuitable for a production, it became clear that Chadwick's project was a failure. My analysis of the opera, in the context of its forthcoming first edition as part of the MUSA series, will elaborate the preeminent importance of the work which until today has not received a professionally staged performance.

Maurice Wheeler (University of North Texas, Denton, USA)

Reflections from Catfish Row: "Porgy and Bess," cultural identity and racial representation in early 20th-century America

Since its première in 1935, George Gershwin's opera *Porgy and Bess* has been shrouded in controversy. Criticisms have been many, but they coalesce into questions on two primary areas. Is the piece an opera, folk-opera, or grand theatrical show? Is the negative and stereotypical depiction of African Americans sufficiently offensive to remove the opera from contemporary performance?

It is virtually impossible to separate *Porgy and Bess* from its historical, social, political, and musical context. When viewed from multiple perspectives, it is then possible to extol the musical and theatrical brilliance of the opera, and also acknowledge its undeniable roots in minstrel music. Gershwin's musical genius was honed in Tin Pan Alley, New York City's historical connection to blackface minstrel music. It is that connection that helps to shed light on the opera's social and musical influences as well as on its impact. Gershwin's opera not only influenced the representation of African Americans in popular culture, but also helped to shape America's global cultural identity in the 20th century.

This presentation develops the linkage of *Porgy and Bess* to minstrel music as well as the complex layers of meaning characteristic to the genre, and explores the musical and social significance of approaching the opera as a "period piece." Further, the presentation focuses on how the representation of African Americans illuminates the political and social attitudes that led to commonly held beliefs and practices, and how representation contributes to understanding the connection between meaning and context in the development of cultural knowledge and cultural identity.

Magnus Andersson (Norwegian Academy of Music, Oslo, Norway)

Zen according to John: A parallel reading of the works of Cage and Daisetz Teitaro Suzuki

The role of Zen in John Cage's practice has been thoroughly acknowledged but not properly understood. Due to a narrow view of what art music is, researchers have tended to interpret Zen in a Western discursive practice that is remote from Cage's practice. This paper claims that most of the pivotal aesthetic ideas that Cage had around the time *4'33"* was written are direct and indirect quotes from the works of Daisetz Teitaro Suzuki. Cage wrote music and words in the language of a Zen world, so his practice should subsequently be understood in that vein too.

Zen was not inspirational to Cage's practice (Zen precedes the compositional practice), but Cage's practice was Zen (neither entity was causing the other). To understand these thoughts the researcher must depart from scholarly, stringent, and dualist language and attempt to view reality through Cage and Suzuki's non-dualist perspective. Understanding Cage from a per-

spective of causality will lead to misunderstandings. Through the proposed method of reading Cage, we will attain a better understanding of how the semantics of what Cage said were often irrelevant. He demonstrated his aesthetic ideas through the structure of what he said (c.f. Part 4 of *Lecture on Nothing*). Transferring our perspective from causality to the Zen moment we arrive at a new understanding of Cage, and gain new tools to use Cage's music in a meditation-like practice.

Edward Jurkowski (University of Lethbridge, Alberta, Canada)

Random patterns, coherent structure, or both? What the compositional sketches can tell us about the design of Morton Feldman's late music

Commentators of the late music by the American composer Morton Feldman (1921-1987), i.e., the body of work from the composer's final decade, typically approach these expansive compositions by undertaking an analytical study of a work's complex foreground and endeavour to secure coherence of its pitch, harmony and rhythm; the intent is to rationalize an underlying background design predicated upon these connections. A number of scholars also have examined the ways in which the choice and organization of these foreground elements may have been influenced by visual art and Middle-Eastern carpets, inspirations which, as Feldman himself acknowledged, played an important role in his compositional work.

In this paper I discuss the outline of Feldman's works from a different perspective. Using the unpublished sketches of three late pieces as a point of departure (*Triadic Memories* for piano solo, Bass Clarinet and Percussion — both dating from 1981 — and the 1983 *String Quartet* No. 2), I illustrate that Feldman's working method was to first generate the background structure of a composition. Importantly, this design is often intimately connected with the visual layout of the manuscript score. Further, while one can correlate a number of harmonic and rhythmic motives in the sketches with the final score and generate relationships of these elements with a work's underlying large-scale harmonic progression, I argue that, because of the primacy Feldman placed on the visual presentation of his scores (a characteristic I discuss in the context of his deep appreciation for visual art), the foreground is more intuitively organised than scholars have suggested. I end the paper with suggestions for future areas of inquiry with respect to Feldman's notational practices and his late works.

FP 10b · France, late 19th - early 20th centuries

Saturday, 7 July · 3.00 pm - 6.30 pm · Auditorium Arte

Chair: Anna Tedesco (Università degli Studi di Palermo, Italy)

Katharine Ellis (Royal Holloway, University of London, UK)

Mireille's homecoming? Gounod, Mistral and the Midi, 1899-1914

After Gounod's death, his Provençal opera *Mireille* (1864) became suddenly important as a festival opera performed in the various open-air theatres of the South of France. It also, in a paradoxical sense, came "home" to Arles — a town that the original poem's author, the félibre leader Frédéric Mistral, made clear his heroine had never visited. This paper explores the complexities of the resulting invented tradition, which began 35 years after the opera's Paris première and rested on standard notions of identity, authenticity, and belonging.

Using a theoretical matrix of cultural nationalism published by Joep Leerssen in 2006, I analyse archival and press documents from Provence, Marseille and the Languedoc to tease out the ways in which the opera and its new setting provided the requisite ingredients for a work of "regional/national" celebration. I also foreground the evidence — which remains unacknowledged in the literature to date — that the work's new ritual significance was facilitated by Frédéric Mistral himself. Nevertheless, one element — that of perceived ethnographic authenticity — remained stubbornly missing and repeatedly denied the opera unquestioned acceptance as a musical embodiment of Provençal identity. Attempts to plug the gap resulted, ironically, in a potentially "national" Provençal work retreating beyond regional and local import towards mere parochialism, thereby neatly problematising the political tension all such identity-building ventures arguably contain, between indigenous acceptance and symbolic effectiveness in a wider arena.

Marco Gurrieri (Centre d'Études Supérieures de la Renaissance in Tours, France)

Manon's table: Fetishistic occurrences in Jules Massenet's operatic language

In opera we can find several typologies of objects: "common" ones, which can be identified with those objects that contribute to form the stage décor; and "extraordinary" ones, imbued with "special features" capable of drawing the spectator's attention and interest. The latter can emerge at different junctures of an operatic plot, such as when a marching crowd enters the stage carrying someone or something in triumph, or when a sacred ritual occurs, or even in a solo number during which the object becomes the fulcrum of the entire air. In other words, these are objects that, because of their fascinating power, disclose articulations of meaning, setting them apart from the rest of the scenery. Among these "extraordinary" objects we can

surely include all those stage objects that hide a symbolic value. However, there are other objects that reveal a “second nature”. These go beyond the symbolic lines and establish themselves more forcefully on the operatic stage, getting closer to the status of *dramatis personæ*. Such particular objects/”subjects” belong to the category of fetishism. Distinguishing a fetish from a symbol or a “common” object on the stage could become a logical parameter for the preservation of narrative plot coherence in the *Musiktheater* or *teatro di regia* phenomenon. But that is not all. Since fetishism is based on a mental short circuit that causes an “unnatural” overlap between object and subject, the best-established theories of theatre about “intersubjectivity” (Hegel, Lúkacs, Szondi) have to be reconsidered, or, at least, should integrate the study of fetishes. An emblematic example from Jules Massenet’s musical theatre (“Adieu, notre petite table”, *Manon*, 11ème Acte, Scène IV) demonstrates how a careful consideration of fetishistic mechanisms in operatic language could corroborate dramaturgical analysis and rhetorical/semiotic interpretations.

Mylène Dubiau-Feuillerac (Université de Toulouse-le-Mirail, France)

French art song: Expression of French artists’ cultural identity at the turn of the 20th century

The turn of the 20th century, a time in which the French art-song genre reached its highest popularity, was marked by inquiries into the arts proper to the Parisian salons of the bourgeoisie. Mirroring the writings on theater with incidental music, melodramas, and the declamation of poetry, musicians were interested in finding out “how French words would sound through melody,” according to Katherine Bergeron in *Voice lessons: French mélodie in the Belle Epoque* (Oxford University Press, 2010). The specificity of the French language, with qualitative rather than quantitative accents, was then exploited through the limits of its sonic possibilities by dislocating the metrics of French poetry, as did the “decadent” poet Paul Verlaine. The composers’ attention to such minute details as the muted e, the richness of rhymes, and the texture of sounds (assonances, alliterations, paranomasias), emphasizes self-defining features of the French language. The poetic culture, necessary for the understanding of such subtleties, was characteristic of refined bourgeois circles, as evidenced in Proust’s writings at the beginning of the 20th century. To map the cultural approach to French art song, my presentation will compare two musical versions of the same poem by Paul Verlaine, *C’est l’extase*, set by Claude Debussy (1887) and by Gabriel Fauré (1891). I will intertwine the respective approaches to poetics (rhythmic and stress patterns) and musical analysis, in order to reclaim cultural features of the French language and call into question previous musical interpretations of this repertoire. While Fauré seems to search for exact correspondences with French poetic devices, such as the stanzas and rhyme scheme of “rimes plates” and “rimes croisées”, underlining the poem’s

progression with harmonic motion, Debussy focuses on the direction of stresses and accents within the lines, shedding light on the energy and tension of French speech by carving new melodic lines and harmonic functions. The identity of French, in its different manifestations, is enhanced by the composers and helps them find other means of harmonic motion, sonorities, and melodic structures.

Kerry Murphy (University of Melbourne, Parkville, Victoria, Australia)

Henri Kowalski and issues of cultural transfer

The French virtuoso pianist and composer Henri Kowalski (1841-1916) spent much of his restless adult life on the seas. He visited Australia twice: first in 1880, and, from 1885 onward, he settled in Sydney for 14 years. During his first visit he judged the piano section of the 1880 Melbourne International Exhibition and also promoted pianos sent from France by Philippe Herz & Co.

In 1881 he wrote a comic opera to a libretto by the well-known Australian writer Marcus Clarke. The opera, *Queen Venus*, was about a group of men shipwrecked on an island ruled by women who had foresworn men and embraced celibacy, as one of the women states: "What I wish is a new society, entirely new and based upon the emancipation of women and the rights of our sex." In 1882 Kowalski returned to Paris, where he employed French litterateur Albert Pajol to translate *Queen Venus* into French. The title of the work changed from *Queen Venus* to *Moustique*, the name of one of the main characters, and Clarke's name vanished as author. *Moustique* was premiered in Brussels in 1884.

Seven years later the libretto of *Moustique* was itself transformed into a *fantasie-bouffe* by Pajol, called *La Guerre aux hommes* (1891) with music by Monteux-Brisac. Neither Kowalski nor Clarke are now acknowledged.

This paper examines issues of cultural transfer in the passage of Kowalski's opera from Australia to France and how the opera was understood within the sexual politics of both countries.

Rachel Moore (Royal Holloway, University of London, UK)

Marketing national identity: "French" editions and the mobilisation of music publishing, 1914-1918

The market for musical editions in France during the late 19th and early 20th centuries was heavily dominated by Austro-German editions. However, with the outbreak of the First World War, such domination became problematic. A law banning commercial transactions with enemy companies left German editions in short supply and an unwritten "moral" code made purchasing scores "unpatriotic" or "inappropriate". Legal, economic, and moral factors combined to transform long-standing feelings of cultural inferiority into cultural rivalry, especially since the market for Austro-German classics remained buoyant. Leading Parisian firms

focussed on producing new editions of such works, so important to French musical life and education, with series titled as specifically “national” collections. But how did publishers imbue such collections with a sense of “national” identity? Where did they perceive the specifically “French” element in their editions and how did their volumes differ from similar collections from across the Rhine? Through a detailed examination of publishers’ memoirs, press reports, and publicity materials, this paper considers the possibility that the labeling of collections as “national” paid only lip service to patriotism, and that projections of national identity in printed music provided a “guilt-free” way for the public to continue to access German music. Overall, the paper probes the question of how innocently we as historians tend to accept the appeals to patriotic fervour that characterise so much art during wartime, arguing for a deeper, more nuanced analysis of the functions of patriotic rhetoric.

Patrick Wood Uribe (Princeton University, New Jersey, USA)

From gypsies to gauchos: The identity of others in Ginastera’s “Pampeana No.1” and Ravel’s “Tzigane”
Alberto Ginastera’s violin rhapsody Op. 16, *Pampeana* No. 1 (1947), takes as its model Ravel’s well-known work in the same genre, *Tzigane*. Like *Tzigane*, it possesses the salient features of the violin rhapsody: a plaintive and evocative slow introduction, followed by a whirlwind fast dance section. With these attributes, it joins a larger body of works inspired by the Hungarian csardas, such as Sarasate’s *Zigeunerweisen* and Liszt’s *Hungarian Rhapsodies*. However, in place of European idioms, Ginastera’s *Pampeana*, as the title suggests, evokes the expanses of Argentinian *pampas* and the dances of its *gauchos*.

At the same time, Ginastera’s rhapsody is much more than a simple idiomatic translation from the Old World to the New. Within European musical traditions, “Gypsy” elements denoted the music of Others; but for Ginastera, as for Argentine composers before him, the musical representation of *gauchos* firmly signifies “Argentine-ness” (*argentinidad*) and expresses a national, collective Self.

My paper explores the interpretive possibilities of these works and their models. In particular, it traces their expressions of identity, from the casting of Gypsies as exotic Others in the 19th century, to Ravel’s simultaneous tribute to — and parody of — stylized Gypsy music. In Ginastera’s *Pampeana*, the mixture becomes richer still, since the musical representation no longer points outward to a foreign Other, but rather inwardly gathers and defines a community by symbolizing an Argentinian selfhood. Long regarded as mere showpieces, these works can instead serve to raise and understand more deeply the much wider issues of identity, nationalism, and cultural community.

FP 10c ▸ Diasporas

Saturday, 7 July ▸ 3.00 pm - 6.30 pm ▸ Studio 1

Chair: Francesco Izzo (University of Southampton, UK)

Antonella D'Ovidio (Università degli Studi di Firenze, Italy)

Compositori italiani della “diaspora”: Identità culturale, “italianità” e intersezioni nella musica strumentale del Settecento

The term “diaspora” is often used to describe the phenomenon that led many composers and virtuosi to leave Italy in search of a successful career in Northern Europe and to outline the history of 18th-century Italian instrumental music in order to explain, in part, its decline in the last decades of the century.

Although this phenomenon is well documented, thanks to a large amount of historical data, it still needs to be considered as a whole and at social, cultural, and stylistic levels. Furthermore, its cultural impact on 18th-century Europe has to be investigated from a broader perspective. Recent historical studies draw attention to the interactions among different socio-cultural groups (*histoire croisée*), allowing us to observe this phenomenon from a different point of view and to consider the role it played in the construction of identity, cultural affiliation, and image of the instrumental virtuoso and composer.

No less important are the consequences of this “diaspora” on style. Moving from as strong an instrumental tradition as the Italian style was, composers of the time (e.g., Geminiani, Locatelli, Veracini, Gardini, Tassarini, Viotti) produced interesting intersections between the Italian stylistic tradition and musical tastes in the country where they traveled to and worked. The study of these intersections, resulting from a continuous mediation between *italianità* and the need for change, also can place these composers in a more appropriate historiographical framework in order to recognize the role they played in the development of Italian instrumental music of the 18th century.

Liselotte Sels (Université de Gand, Belgium)

“Music nourishes the soul”: Meanings and functions of Turkish folk music in Ghent, Belgium

The Belgian city of Ghent in the East Flanders Province is home to about 15,000 people of Turkish origin who represent 6 percent of the population. In general, they have concentrated in certain neighborhoods of the city, forming communities characterized by strong family and community ties. The language, religion, and overall culture of their country of origin still play a significant role in their lives (Kanmaz, 2003; Kaya and Kentel, 2007).

Within those communities, Turkish folk music manifests itself at all social levels and seems to play an important role in the process of identity construction. This is also the case in Turkey

itself, where Turkish folk music continues to function as an adequate means of personal and cultural expression. “Turkish folk music”, however, is itself a complex and diverse field, consisting of many interrelated variables and encompassing distinct repertoires and performance styles, as well as meanings and functions that vary according to the regional and social contexts in which they occur.

This paper investigates these interactions by elucidating individual as well as social meanings and functions of this type of music in the specified diasporic context, and also draws comparisons with folk music practices in the broader context of Turkey itself. Methodologically, a qualitative, ethnographic approach will be applied to a selection of cases (musical events). An etic perspective (observation, thick description, and analysis) will be combined with an emic approach (structured interviews with musicians, audiences, employers, and analysis).

Rūta Stanevičiūtė (Klaipėda University, Lithuania)

War memories and shifting identities: 20th-century war compositions in Soviet Lithuania and the Lithuanian diaspora

In 20th-century Lithuanian music, it is clearly possible to detect a rift triggered by sociopolitical events, which split the modernization of national culture into two parts, both in terms of time and territory. In the 1940s, most of the pre-war modernist composers surfaced in exile. Graduates of musical institutions of higher learning in Paris, Berlin, and Prague, as well as the founders of the ISCM Lithuanian section who mainly settled down in the United States, tried to adapt to different sociocultural realities and new musical media, both of which effected considerable changes in the authorship strategies of their musical language. Conversely, the composers who remained in Soviet Lithuania during the post-war years were forced to accept the dogmas of Socialist realism, which they could overcome by the counteraction of an encouraging avant-garde and the thaw period of the Soviet era.

This presentation focuses on two war compositions written in two geocultural spaces representing ideological confrontations, namely the *Sinfonía de la Guerra* (1940) by Vytautas Bacevičius, composed in Buenos Aires, and the oratorio *Don't Touch the Blue Globe* (1969) by Eduardas Balsys, composed in Lithuania. Both compositions reveal compromise strategies of musical modernism: while struggling to overcome traumatic experiences, the composers simultaneously sought to reshape national and musical identities while adapting to local and international contexts. After a discussion of musical styles and sociopolitical subtexts, the presentation will highlight the controversies stemming from the national and international reception of these two compositions during the Cold War period and after 1990.

Danutė Petrauskaitė (Klaipėda University, Lithuania)

Opera and operetta in exile: Nurturers of Lithuanian national culture and identity

Since the 17th century, staged musical genres have played a significant role in the history of Lithuanian culture. Consequently, the genres were also of special importance for the promotion of the concept of statehood as well as the construction of a collective national consciousness in exile. From the late 19th century, Lithuanians were forced to emigrate to the United States. Among the emigrants, there were church organists, singers, instrument players, composers, writers, and priests who organized national music activities. In the late 19th and early 20th centuries, the Lithuanian cultural movement in the United States was much more intensive than in Lithuania. Therefore, the first operettas and operas were staged in exile. When an opera house was established in Kaunas in 1920, close cooperation between the opera artists in Lithuania and the United States began. After World War II, a number of musicians from Kaunas emigrated to the West; they performed staged works in German refugee camps, and, having settled down in the United States, established in 1956 a Lithuanian opera house in Chicago. This institution in turn provided an opportunity to continue the traditions of Lithuanian musical theatre. Thus, staged genres in a multi-cultural environment contributed to the preservation of the Lithuanian language and customs (particularly operetta); patriotic-themed operas encouraged participation in the campaigns for liberation of the occupied Motherland (during the Soviet period); and collaboration with performers of different nationalities helped to integrate Lithuanian traditions into the multinational North American community while remaining receptive to global cultural novelties.

Diego Bosquet (Universidad Nacional de Cuyo, Argentina)

Música e identidad entre los exiliados eslovenos en la Argentina

The community of Slovenians who settled in Argentina involved people who were forced into exile for ideological reasons, namely the persecution to which they were subjected in the aftermath of the Communist occupation of their territory. In spite of being a relatively small community by comparison with others, it is one of the most active and displays an intense cultural activity. Precisely because they did not emigrate for economic reasons, as did Spaniards, Italians, and Bolivians, among others, Slovenians have clung to the cultural elements that motivated their emigration in the first place. Within this context, the articulation of diverse cultural elements come together to shape the conceptual map, namely language, music, cosmology, value system, genres, history, oral memory, and interaction with Argentinian society as well as with Slovenian society in Slovenia. Music functions here as an essential factor in the construction and articulation of identities.

Taking the model proposed by Maurizio Disoteo, I analyze the elements that construct the individual and collective identity of Slovenians in Argentina. Disoteo establishes a model for the analysis of musical identity in which he combines the processual model of Mario Piatti — whereby the articulation of musical identity involves four different sectors (the original imprint, lived experiences, values, and skill as well as knowledge) — with the ideas of Duccio Demetrio (identity as a process of construction-integration that lasts a lifetime, relies on alterity for growth, and must be seen as multiple).

FP 10d · Renaissance polyphony

Saturday, 7 July · 3.00 pm - 6.30 pm · Studio 2

Chair: Dinko Fabris (Università della Basilicata, Italy)

Susan Weiss (Peabody Conservatory; Johns Hopkins University, Baltimore, Maryland, USA)

How things got out of hand: Images of memory and learning as a mirror of musical learning in early modern Europe

Images associated with learning music range from the hand to the *scala*, to *Lady Musica* holding a monochord, to trees, rotules, and volvelles. These memory aids not only aim to teach, but are also visual representations of abstract concepts. This paper aims to illustrate how changes in the iconography of the musico-memorial devices are informed by didactic texts and traditions, as well as by critical and epistolary exchanges among an extensive circle of Renaissance theorists and composers. I hope to address questions as to how these images and their accompanying texts, many of them annotated, privilege our knowledge of oral versus written modes of instruction, differing personal and institutional patterns of instruction, and broader socio-geopolitical issues associated with the confessional divide in 16th-century Europe. In the process, I hope to revisit another image: that of Bartolomeo Ramos de Pareja, a theorist who carried radical musical and mathematical ideas from the Iberian Peninsula to Italy in the second half of the 15th century. Among his many contributions — including his theories of just intonation — Ramos may be best known for his alternative mnemonic device and system of learning the intervals of music, as published in Bologna in 1482, in direct opposition to the established Guidonian pedagogy. While the debates of a circle of 15th- and 16th-century musicians are fairly well known, I will show that the resulting changes in the content and trajectory of the *claves* and *voces* on images of the ubiquitous hand are also a by-product of his theories.

Daniele V. Filippi (Milano, Italy)

Towards a history of sonic experience in the Renaissance

In the properly *musical* ambit of sonic experience, the European Renaissance is characterized by an unparalleled wealth of resources. The multiplication of genres, the experimentation of new sonic solutions (polychorality, concertato, etc.), the progressive growth of formal architectures, and the development of instrumental families and their repertoire — just to mention some of the most striking features — determined a dramatic expansion of opportunities. In addition to these features, there are *non-* (or *para-*) *musical* elements of the sonic experience which are still much too neglected by music historians.

The aim of the present project (<http://www.sonicexperience.org/>) is to raise, or re-evaluate, some great questions concerning the musical civilization of the Renaissance, focusing on the *sonic* experience and its fundamental elements: non-musical factors, silence, the voice, instrumental sound, the perceivable aspects of musical structures, the coexistence of persistent and innovative phenomena, the spatial and temporal accessibility of music, and the symbolic apparatus connected to all these elements.

In this paper I will present evidence derived from the case studies analyzed during the first phase of the project and argue for a more decidedly sonic approach to Renaissance music history. How will our historical view change, once we reassess the importance of analytical parameters such as perceivable form, dimensions and proportions, sonic styles, besides those usually favored by Renaissance musicologists (such as form viewed from the perspective of the composer, “hidden” structures, and motivic organization)? And what will happen if we try to explain the development of early modern sonic cultures in terms of a circular interaction between concrete aural experiences and a complex system of archetypes and symbols?

Marco Mangani (Università degli Studi di Ferrara, Italy), **Daniele Sabaino** (Università degli Studi di Pavia/Cremona, Italy)

Tonal space organization in Josquin's late motets

The analytical relevance of the concept of “mode” in relation to Renaissance polyphony has long been questioned. Today scholars generally agree that dismissing the concept would be misleading, even if they recognize the validity of several objections raised by Harold Powers. After examining the problems inherent in Zarlino’s theory, especially those concerning the “in La” tonal types, the authors of this proposal have defined the concept of “grade of problematic nature” of a tonal type with regard to modal attribution, holding that: (1), it is unlikely that a 15th-century musician would have composed a polyphonic piece without a previous concept of tonal space; and (2), the problematic nature of the concept of “mode”, far from working against the concept itself, strengthens its significance as a powerful hermeneutic tool. Starting from such grounds, these authors have noticed that different tonal types (in Powers’ meaning of the term) “resist” modal attribution in different and peculiar ways to such an extent that the dialectical relationship between the two concepts (neither of which actually can be defined as “neutral”) appears to be extremely fruitful for analytical purposes. After verifying the “grade of problematic nature” hypothesis on the motets of Palestrina and Lasso and testing its relevance in later contexts (Monteverdi), the authors intend to deal in this paper with Josquin’s late motets and their well-known subdivision into *cantus firmus*-based and freely composed pieces, in order to evaluate the extent

to which the presence of a pre-existing chant, whose modal profile is unquestionable, affects the modal contour of a polyphonic composition.

Denis Collins (University of Queensland, Brisbane St Lucia, Australia)

Palestrina's canonic forms

Recent scholarship on Renaissance polyphony has presented analytical strategies to determine some of the mechanisms by which composers implemented long-range contrapuntal planning. John Milsom's studies of motets by Josquin and others demonstrate how extraction of *fuga* cells from polyphonic textures assists in identifying levels of pre-compositional design that were very likely undertaken by the composer. Peter Schubert's modular analyses of Palestrina's motets show how specific contrapuntal manipulations of two-part frameworks (modules) enable economical and tightly-controlled construction of a great variety of points of imitation. In this paper I assess the challenges facing the analyst of polyphonic textures in which different combinations of voices maintain imitative strictness to varying degrees. My principal aim is to formulate an analytical methodology to identify structural principles underlying Palestrina's canonic writing. In his motets and mass settings employing canon, Palestrina frequently disposed two or more parts in strict imitation from beginning to end of a work but interwove other parts in complex contrapuntal relationships amongst themselves and with the canonic parts. I appraise the extent to which the work of Milsom and Schubert can usefully aid our understanding of these relationships, and I present a number of case studies from Palestrina's output to demonstrate his solutions to specific technical challenges across different configurations of strict imitation.

John Cox (Union College, Schenectady, New York, USA)

Gematria in Tudor England: The Western Wind masses of Tye and Sheppard

The topic of number symbolism in Renaissance music, and specifically gematria, often has been met with skepticism and indifference. Previous discussions of gematria in the music of Dufay and Josquin have evoked strong reactions over whether or not the composers intentionally embedded hidden meanings in their compositions by means of such numerical devices. This paper will present a clear and simple example of gematria in the Western Wind mass by John Sheppard, showing specifically that there is an anomaly in Sheppard's treatment of the Western Wind tune that can be satisfactorily explained if we accept that Sheppard had prior knowledge of Christopher Tye's mass and a familiarity with gematria.

This instance of name dropping, which cannot be pure coincidence, establishes Tye's mass as preceding Sheppard's, a fact previously unproven. There is evidence that the technique of

gematria was in use as early as the 14th century at English academic institutions, where, for example, it was included in the curriculum at Oxford.

There was also a flurry of interest in gematria in the late 15th century. The English poet John Skelton (c1460-1529) and Oxford professor John Colet (1467-1519) are just two examples of prominent intellectuals who shared an interest in gematria. Given these facts it is not difficult to believe that a composer like John Sheppard, or even Tallis, would have sought to add artifice to a composition by employing this device.

Sergey Silaevsky (St Petersburg State Rimsky-Korsakov Conservatory of Music, Russia)

First and second practices as intonational models from the perspective of early 17th-century Italian musicians

The present paper deals with the profound changes in the European musical system that took place in the late 16th- and early 17th centuries and were reflected in numerous theoretical debates. A close reading of documents dealing with this generational conflict, notably the publications by Giovanni Maria Artusi, Guilio Cesare Monteverdi, and Adriano Banchieri, as well as interpretations of the viewpoints of advocates for both the old and new styles, reveal the significance of conventions subtending performance and improvisation for the theoretical conceptualizations of the change. Furthermore, paying attention to the non-literate aspects of professional musical culture can yield a deeper insight into the written musical texts of the period.

The analysis of Palestrina's oeuvre from the perspective of solmization shows how his vocal lines are driven by the relationship between hexachordal functions, and how the practice of intonation, governed by the unwritten conventions of the solmization system, affects Palestrina's form — from blending together the musical syntagmas (short thematic motives) to operating at the larger levels of musical structure.

My research draws from the theory of "intonation", as advanced by Boris Asafiev and developed in Russian musicology, whereby music is defined as "intoned meaning". It is also informed by Y. Tulin's idea of "energy of the intone process," Tatiana Bershadsкая's theory of modality, Russian studies in Renaissance polyphony, current Anglophone scholarship, and early Italian Baroque music. Given that the "intone process" and the "intonation" are the manifestation and concrete implementation of the modal system within specific stylistic frameworks, the main point of my investigation is the modal interpretation of the *seconda prattica's* musical system, which replaced the *prima prattica's* musical system.

FP 10e ▸ French musical theater, 17th - 18th centuries

Saturday, 7 July ▸ 3.00 pm - 6.30 pm ▸ Studio 3

Chair: John A. Rice (Rochester, Minnesota, USA)

Antonia Banducci (University of Denver, Colorado, USA)

Louis Dumesnil: Lully's problematic hero

French Baroque scholars have consistently pointed out the symbolic relationship between King Louis XIV and the heroes in Jean-Baptiste Lully's *tragédies en musique*. The operas' Prologues overtly praise the King (albeit without mentioning his name) and sometimes make the connection explicit. At the same time, Lully's contemporaries and modern scholars have called attention to the problematic nature of Lully's eponymous heroes in three of his late operas (1682-1686): *Persée* shares the limelight with three other important characters; *Phaëton* embodies an overly ambitious "anti-hero"; and *Amadis* "loves too much." Descriptions of Lully's last hero, *Armide's* beloved Renaud, range from "one-dimensional" to "non-existent." What might have led to this identity crisis?

This paper introduces the star *haute-contre* in Lully's troupe, Louis Dumesnil, who "cut a fine figure on stage" and whose strong voice projected throughout the theater. As I will demonstrate, Lully — at the height of his public popularity — chose to premiere Dumesnil as *Persée*, *Phaëton*, *Amadis*, and *Renaud*, yet gave much greater musico-dramatic prominence to soprano Marie Le Rochois and the baritone François Beaumavielle. I suggest that Lully's librettist, Philippe Quinault, under the composer's direction, crafted these heroes to accommodate Dumesnil's merely adequate singing and acting skills. His contemporaries recount that the singer "had only five good notes," had to be "taught by rote" and often appeared on stage "extremely drunk." I then argue that Dumesnil's particular abilities help to explain the musico-dramatic identity of these oddly diminished heroes at a time when the King's interest in opera had significantly declined.

Rebekah Ahrendt (Tufts University, Massachusetts, USA)

"Armide," the Huguenots, and The Hague

Philippe Quinault and Jean-Baptiste Lully's original prologue to *Armide* (1686) celebrates the persecution of French Protestants and the defeat of France's enemies during the wars of the 1670s and 1680s. Certain scholars have read the entire opera as a commentary on France's foreign and domestic policies, particularly with regard to Louis XIV's "destruction" of the Protestant heresy. However, such readings are based on an assumption about the identity of the work, namely that it was conceived as a unified whole. New evidence reveals that Quinault and Lully actually wrote the prologue last. And prologues were imminently replaceable.

A recently-discovered livret for a performance of *Armide* in The Hague in 1701 includes a new prologue, written to appeal to a diverse audience of Huguenot refugees, Dutch patricians, and an international diplomatic corps. Rather than commemorating Louis XIV's triumph over heresy, the new prologue celebrates instead the international coalitions sponsored by the Dutch Republic and William III. Additionally, as the work of a Huguenot, it carefully highlights the difficult situation faced by the refugees and looks to William III as a (potential) savior.

Like William himself, simultaneously Stadtholder of the Dutch Republic and King of Great Britain, the company in The Hague was a multicultural corporation led by a German Lutheran, a Huguenot refugee, and a French Catholic, with performers drawn from across Western Europe. *Armide*, the quintessentially "French" opera, thus became a site of internationalized, cosmopolitan entertainment.

John S. Powell (University of Tulsa, Oklahoma, USA)

Music and cultural identity in the Italian "intermèdes" of Molière's "comédies-ballets"

During his 9 years of collaboration (1664-1673) with Lully and Charpentier, Molière frequently introduced Italian musical scenes in the *intermèdes* that separated the acts of his French *comédies-ballets*. Both of his musical associates had Italian connections: Lully was Florentine by birth and Charpentier spent several years studying in Rome during the 1660s. Comic scenes in Molière's *comédies-ballets* — such as the singing apothecaries and lawyers in *Monsieur de Pourceaugnac* (1669) and the Polichinelle *intermède* in *Le Malade imaginaire* (1673) — were inspired by the masks and the lazzi of *commedia dell'arte*. Molière had first-hand knowledge of the *commedia dell'arte*: from the time that he established himself in Paris in 1658 until his death in 1673, he shared his theaters with a company of Italian actors that performed on alternate days. Indeed, when Molière in 1672 revised his *intermèdes* for *Le Mariage forcé* (1664), he paid homage to his Italian companions by poking fun at Harlequin, Gratiano, and Pantalone — three famous clowns of the Italian company. Moreover, and in addition to Italian comic music, Molière's *comédies-ballets* embrace more serious music drawn from contemporary Italian opera. The Italian *entrée* of the *Ballet des Nations* that concludes *Le Bourgeois Gentilhomme* (1670) is the most hauntingly beautiful part of Lully's score. Similarly, the *Premier Intermède* of *Psyché* (1671), his one *tragédie-ballet*, features "Plaintes en Italien" that could be mistaken for a scene from a Cavalli opera. In sum, the Italian musical element embodies an important aspect of cultural identity in Molière's *comédies-ballets* that deserves further study.

Bruce Alan Brown (University of Southern California, Los Angeles, USA)

Identity and intrigue: The narrative capabilities of 18th-century pantomime ballet in theory and practice

In his *Ideen zu einer Mimik* of 1785-1786, Johann Jakob Engel expressed skepticism concerning

the ability of pantomime to communicate complex plots or relationships among characters. Dancers might effectively use “painterly gestures” more than did actors in spoken pieces, he opined, but in ballets with intricate or unfamiliar plots, choreographers often resorted to “vague, uncertain signs” in attempting to convey meaning. If a spectator seemed to comprehend the action of such a work, it was because “the entire plot... is already known in advance,” in which case “the succession of emotions creates the narration, or seems to do so – for in essence the spectator does it himself.” Practitioners of pantomime ballet were sensitive about relying on texts (whether spoken, sung, or printed) to explicate stage actions, but often used them nonetheless. Jean-Georges Noverre in 1760 declared that “a well-made ballet can easily do without the aid of words,” but later defended programs as a sort of “contract with the public.” Gasparo Angiolini in 1773 called the use of programs “humiliating” for his art (which by itself could not indicate past or future ideas, or identify characters), even while admitting that he sometimes employed them. Though neither of these choreographers adequately discusses the musical component of pantomime ballet, in his later work, *Über die musikalische Malerei*, Engel suggests tools with which music’s role in suggesting gestures, actions, and even relationships in pantomimic actions might effectively be analyzed — in the present case, via selected works by Angiolini, Noverre, and their collaborators.

Marcie Ray (Michigan State University, East Lansing, USA)

In defense of women and pleasure: The “opéra-comique” enters the “Querelle des anciens et des modernes”

Early in the 18th century, theater companies, critics, scholars, and audiences waged war over dramatic values in Paris’s main theaters. The war between the theaters, or *Guerre des théâtres*, was an extension of the literary debate known as the *Querelle des Anciens et des Modernes* — a quarrel over the relative merits of ancient and modern authors. The final phase, most famously between “Ancient” Anne Dacier and “Modern” Antoine Houdar de la Motte, focused on translations of Homer. The debate between these authors, put simply, pitted moral education against pleasure.

This paper discusses an operetta that treats Dacier’s and Houdar de la Motte’s debate over Homer. The *opéra-comique*, Louis Fuzelier and Claude Gillier’s *Arlequin, défenseur d’Homère* (1715), recreates the tension between education and pleasure, while showing that this debate, like earlier permutations of the *Querelle*, became symbolically gendered. Because only men in this period, with few exceptions (such as Dacier), had access to a classical education, the Ancients became gendered male. On the other hand, because pleasure became associated with women, particularly with those who led salons and wrote novels, the Moderns became gen-

dered female. I show how the troupe at the Opéra-Comique made this parallel explicit, while satirizing the Ancients' anxiety over female authors and readers.

Blake Christopher Stevens (College of Charleston, South Carolina, USA)

Site and self: Musical topographies in Gluck's Parisian operas

The boundaries between spoken tragedy and opera in 18th-century France often follow the theatrical frame itself. In the offstage space of the spoken theater, unseen events such as violent acts and supernatural manifestations proliferate; characters mediate these events onstage through narrative reports, which may range widely over the unseen and the past under the (constructive) constraints of the "unity of place." Substituting spectacle and *divertissement* for this unity, the French operatic tradition from its origins in the works of Jean-Baptiste Lully established scenic variety as its mode of representation. The most striking consequence for composers, poets, and critics alike was the openness of the stage to otherwise unrepresentable settings and supernatural events realized through machinery (the *merveilleux*).

Critical focus on the category of the *merveilleux*, however, has left a second consequence of spatial heterogeneity in relative neglect: the impact of the immediate setting on discourse, both "verbal" and "musical." The diverse settings of opera, from isolated woods and deserts to caverns and grottos, generate complex interactions between discourse and space. In particular, images in the onstage space may assume a form of agency as sounding beings with whom characters directly engage. The Parisian operas of Christoph Willibald Gluck, including *Armide* (1777) and *Iphigénie en Tauride* (1779), offer compelling instances of such scenes. Drawing on the concept of topophilia (*topophilie*) in the work of Gaston Bachelard, this paper examines how such topographical situations involved transformations in music aesthetics and culture during the late 18th century.

FP 1 of 7 Latin America 3

Saturday, 7 July 7 3.00 pm - 4.30 pm 7 Room C11

Chair: Omar Corrado (Universidad de Buenos Aires, Argentina)

Vera Wolkowicz (Instituto Nacional de Musicología Carlos Vega, Buenos Aires, Argentina)

Reading between the lines: A glimpse at modernism in Gastón Talamón's first musical nationalist writings in Argentina (1919-1922)

Music critic Gastón Talamón (1883-1956) was one of the principal promoters of musical nationalism in Argentina, as well as a supporter of musical Americanism, which, according to Juan Pablo González, can be regarded as the sum of its national parts.

As a defender of musical nationalism, Talamón's discourse can be framed aesthetically and ideologically within Benedict Anderson's concept of nation, namely as an imagined political community that is formed through symbolic values engendered by the social groups that hold power (in the sense of Eric Hobsbawm's "top-down constructions"). Furthermore, the critic is aligned with the thinking of writers such as Ricardo Rojas and Leopoldo Lugones who, through historiography and literary criticism, were the founders of a national tradition.

Even though his aesthetic and political perspective is very clear, there are signs of ambiguity in Talamón's early writings in which the critic endorses musical modernism, although Argentine musical modernism is far from being kindred to nationalism. Moreover, the social connection of Talamón with important figures of the potential avant-garde tendencies like the composers of the *Grupo Renovación* and the writers of *Martín Fierro*, unveils the discursive contradictions of the critic more visibly.

The writings selected to be analyzed for my paper are the ones that Talamón published in the journal *Música de América* (Buenos Aires, 1920-1922), which he directed, and the reviews available in *Apolo* (Rosario, 1919-1920), ran by Luis Le-Bellot, who fostered contemporary aesthetics. These articles not only show that Talamón's nationalist discourse is not univocal, but they also reveal some contradictions that require reading between the lines.

Pablo Fessel (Universidad de Buenos Aires, Argentina)

Gerardo Gandini with Liszt at the Piano: Rereadings of European music as a statement about Argentinean culture

Gerardo Gandini (b. 1936) — one of the most significant Argentine composers — developed since 1967 a musical poetics whose main attribute rests on the aesthetic availability of materials provided by the entire history of Western music. Gandini regards composition as a result of a "conversation" between different musical works in an "imaginary sound museum" — a

distinctive cosmopolitan stance of many contemporary art manifestations that developed in Buenos Aires.

This discursive imaginary could be associated with what the composer himself calls a “rereading”, namely a compositional reworking of materials or formal configurations taken from his own works or from works by other composers. This procedure establishes the non original material as a compositional substrate and transforms it in various ways and through different works. The reinterpretation of materials coming from different historical contexts shapes Gandini’s music as a complex intertextual framework. The study of this compositional technique does not embody a restoration of disguised identities, but a characterization of the strategies of reinterpretation, transparency, and opacity amalgamated in the works.

This paper explores these assumptions by means of an analysis of the rereading procedure applied to the piano piece “Les Jeux d’Eau a la Villa d’Este”, from *Années de Pèlerinage* by Franz Liszt, in works such as Gandini’s *Diaries IV* (1987-1991) for piano, and in his *Imaginary Landscape* (1988) for piano and orchestra. The paper poses the question of whether Gandini’s creative appropriation of the music of a centroeuropean composer such as Liszt could be interpreted as a statement about Argentinian identity and culture.

Cristian Leonardo Guerra Rojas (Universidad de Chile; Pontificia Universidad Católica de Chile, Santiago, Chile)

De la “Misa a la Chilena” de Bianchi a la “Misa de Chilenía” de Carrasco. Música, intertextualidad e identidad

After the Second Vatican Council, many Masses were written not only in the vernacular languages of different countries, but in many different musical styles. In Chile, as well as in Latin America, these so-called “folk masses” have elicited a peculiar interest. They have enjoyed a special kind of public appeal and even some of them have crossed national boundaries. One Chilean folk mass, maybe the most famous among them, is the *Misa a la Chilena* (1965) composed by Vicente Bianchi Alarcón and based on folk rhythms and styles that many Chileans then and now could recognize as “typically Chilean”, like *cuecas* and *tonadas*. Interestingly, one of its movements, “Cordero de Dios” (Lamb of God/Agnus Dei) was incorporated in the so-called *Misa Mariachi* or *Misa Panamericana* (Mexico).

However, forty years later, the notions of folk, traditional, or typical music have changed. The *Nueva canción chilena* (Chilean New Song) movement has expanded the notion of Chilean musical identity incorporating Latin American, popular, and even academic musical elements. In this context, the Chilean composer Fernando Carrasco Pantoja wrote the *Misa de Chilenía “En lo humano lo divino”* (1997), with some lyrics written by Fidel Sepulveda Llanos.

From the theoretical frameworks informing the writings of Katya Mandoki, Josep Martí, Omar Corrado, and Ruben López-Cano, this paper explores similarities and differences between these two masses in terms of musical style, links to the Mass as a genre, social relevance, and, most significantly, hints on music, intertextuality, and national identity construction that emerge from the study of these musical works.

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 Graecia. 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.

Joint session Grove Music Online, RILM - Répertoire International de Littérature Musicale, DIAMM - Digital Archive of Medieval Music, CESR - Centre d'Études Supérieures de la Renaissance and RISM - Répertoire International des Sources Musicales

The Transmission of musical knowledge in the Internet Age

Saturday, 7 July ▸ 3.00 pm - 7.00 pm ▸ Chorus room

Coordinator: Deane Root (Editor-in-Chief, Grove Music Online)

Panelists: Julia Craig-McFeely (Director and Project Manager, DIAMM, University of Oxford, UK), Klaus Keil (Director, RISM Zentralredaktion, Germany), Barbara Dobbs MacKenzie (Editor-in-Chief, RILM, USA), Honey Meconi (Editorial Board, Grove Music online), Philippe Vendrix (Director, CESR, Tours, France)

Representatives of five organizations that organize and provide scholarly content online will discuss the changing nature of the international scholarly communication in music, particularly across cultural boundaries. The dissemination of information, with continually growing emphasis on that which is transmitted online, makes regular evaluation of the issues and challenges involved a scholarly imperative. As the largest international gathering of scholars, the IMS congress presents the ideal venue for informed discussion of the current and future state of musicology online. The five organizations, each of which draws on an international pool of contributors, represent different facets of the online world: the comprehensive reference work (Grove Music Online), universal bibliography (RILM), primary material imaging (DIAMM), online editing and database creation (CESR), and bibliography of printed and manuscript sources (RISM). A representative of each organization will present current challenges in creating, organizing and maintaining online content, and engage in a dialogue with audience members. After presenting brief summaries of their projects and programs, scholarly methodologies and intellectual issues, and the ways they involve musicologists from around the world, the group will open the floor to discussion from the audience. What are the main goals that online resources should attempt to meet? How can barriers to participation be overcome? How can online tools become as reliable and accessible as possible?

Grove Music Online (http://www.oxfordmusiconline.com/subscriber/book/omo_gmo), the major English-language reference work for music, includes the full text of the acclaimed 29-volume second edition of *The New Grove Dictionary of Music and Musicians*, the four-volume *New Grove Dictionary of Opera*, and the second edition of the three-volume *New Grove Dictionary of Jazz*. It is continuously updated and expanded, with over 50,000 articles by over 6,000 authors.

The Digital Archive of Medieval Music (DIAMM, www.diamm.ac.uk) was begun in 1998 and is currently based at the University of Oxford. It provides free electronic access to ca. 35,000 images of medieval polyphony, making this music readily available for study and helping to assure the permanent preservation of the original manuscripts. DIAMM will be represented by Julia Craig-McFeely, who is Director and Project Manager for DIAMM at the University of Oxford, UK.

Répertoire International de Littérature Musicale (RILM) Abstracts of Music Literature <www.rilm.org> is a comprehensive music bibliography, featuring citations, abstracts, and indexes. Some 650,000 records cover traditional music, popular music, classical music and music-related subjects (organology, iconography, pedagogy, liturgy, dance, therapy and others). All document types (print and electronic) are within RILM's scope. Publications in 214 languages originate from 151 countries. Coverage of conference proceedings goes back to 1835; coverage of all other document types begins in 1967. RILM will be represented by Barbara Dobbs Mackenzie, Editor-in-Chief.

The Centre d'Études Supérieures de la Renaissance (CESR, <http://ricercar.cesr.univ-tours.fr/3-programmes/0430.htm>), based in Tours, France, is home to multiple web-based musicological research tools through its Programme Ricercar, including the Catalogue des chansons de la Renaissance, 1480-1600; Prosopographie des chantres de la Renaissance; Les Chansons de Nicolas Duchemin and Ars nova française/Petrarca in musica. CESR will be represented by its director, Philippe Vendrix.

Répertoire International des Sources Musicales (RISM, <http://www.rism.info>) has the task of documenting musical sources in an international joint venture and to make this information available to the scholarly community as an online catalog. This catalogue, which has been available online free of charge since the summer of 2010, contains 800,000 records. Detailed descriptions of the sources enable not only a search by composer name, but also by many other criteria as well, such as additional names, titles, instrumentation, provenance, year and much more. Links to digital resources were also recently added to some records, so that the user can gain access to the desired source as soon as possible. In addition to this, RISM would like to encourage professional dialogue about musical sources and has therefore established a website with extensive communication tools. These means of professional communication benefit the project and its users on a continuing basis. RISM will be introduced by Klaus Keil, head of the RISM Zentralredaktion.

IMS Study Group: Music and Cultural Studies

Celebrating anniversaries: Musical life between political practice and cultural policy

Monday, 2 July, 3.00 pm - 7.15 pm

Coordinator: Tatjana Marković (University of Arts in Belgrade, Serbia; Karl-Franzens-Universität Graz, Austria)

The proposed session of the Study Group Music and Cultural Studies would include ten presentations, investigating musical life in different empires or countries and in different periods, from the Habsburg Monarchy to the United States, in the 19th, 20th and 21st centuries. The musical life would be (re)considered from the different points of view — musical, historical, historiographical, social, political, cultural — that is, from the interdisciplinary perspectives. These aspects of the music performance, as well as music production, will be analyzed in the framework of the general topic of the congress: *Musics, Cultures, Identities*.

Since ancient times, music was a part of different public political, social, and cultural events. The entire early history of opera, for instance, developed due to the significant social events, such as weddings or wedding anniversaries of noble families, the rulers's birthday and anniversary celebrations, a ceremony of crowning or alike. Besides, the (associations of) choral societies had their performances in the framework of political manifestations, often related to the 19th-century national movements. It is also a fact that mass spectacles with music have been important for the constructing identity of a state, especially in the communist countries (The National Holidays, the Labor Day on First of May, a birthday celebration of the president and others). The role of music during the Olympic Games and other world or regional sport competitions is also noteworthy, as one of the means for national promotion. These were only a few examples directed to contextualizing music as cultural/political practice related to the public celebrations of important anniversaries, in different historical periods, geographical areas, political and social circumstances. The papers at this session would shed light to this aspect of musical practice through (new) case studies.

The ten papers are grouped in three sections, in accordance with the given (sub)thematic areas. The first section is dedicated to the overview of the topic, that is, more syncretical points of view related to the European and American performing practice, as the basis of establishing international cultural memory. The papers in the second part will show the processes of transforming a multinational state identity (the Kingdom of Yugoslavia, the Socialist Federal Republic of Yugoslavia, the Federal Republic of Yugoslavia) into different

national identities (Serbian, Croatian, Slovenian), constructed in a similar way. Finally, the third section of the session is related to the celebrations of anniversaries that served as a mean for strengthening of the rising national identities.

Part I

Chair: Tatjana Marković (University of Arts in Belgrade, Serbia; Karl-Franzens-Universität Graz, Austria)

Cornelia Szabó-Knotik (Universität für Musik und darstellende Kunst Wien, Austria)

From podium to Pantheon and beyond: How celebrations take off “posthumous careers”

Deeply inscribed into Western culture as a practice of its cultural memory, the regular celebrations of memorial days structure peoples life in annual cycles recurrent like the seasons. This happens in many respects, from ordinary time to publications or to a certain community calendar of events. In the field of the arts, outstandingly of art music, Romanticism’s so-called cult of genius has modelled forms, meanings, and rites of adoration adopted from the model of religious practice which resulted in an especially impressive and effective installation of respective heroes, of masters of the musical universe. Creating a virtual figure as a foil for all kinds of interests and desires, the construction of the heroes’ personae, their attributes and images make them testimonials of ideas related to the art of music and its history, reflect and distribute gender role models of social behaviour and of character for a certain time and audience and fit them to market economy. It is the aim of this paper to draw from a variety of examples (such as biographies, operettas, movies, concert and liner notes) a general understanding of that development shifting between adoration — transfiguration — transformation, putting so to speak the questions of conditions under which, the means by which and the duration until which a “master” is made into a “star”.

Antonio Baldassarre (Hochschule Luzern, Switzerland)

The desire for national identity and identifiability: Edward J. de Coppet and the birth of chamber music in the United States

On October 21, 1886, the Swiss banker and music patron Edward J. de Coppet (1855-1916) organized a musical gathering in his apartment in New York’s upper West Side. The concert marked the beginning of a lively and enduring interest in chamber music by musical New York. Before his death, de Coppet organized 1.054 musical meetings and was also crucial in the establishment of the Flonzaley Quartet. Established in 1902 the Quartet was to rise to

become the epitome of modern US-American string quartet culture. In addition de Coppet actively supported the transition of chamber music from a primarily domestic activity into a public venture. His efforts were honored with a remarkable celebration in 1914, celebrating the 25th anniversary of de Coppet's musical activities and the 10th anniversary of the first public performance of the Flonzaley Quartet. The paper will explore de Coppet's efforts as part of a broader culturally- and politically-charged agenda, strongly linked to the desire for national identity and identifiability that shaped activities in many areas of life in the USA between 1890 and 1920.

Part II

Chair: Antonio Baldassarre

Ivana Ilić (University of Arts in Belgrade, Serbia)

Celebrating the federal and the republic anniversaries in the Radio Belgrade musical program (1946-1963)

The aspects of the Radio Belgrade musical program between 1946 and 1963 were predominantly influenced by the political and institutional changes that took place within this time span. Namely, during this period the governmental structure of Yugoslavia was transformed from the Democratic Federal Republic (1946) to the Socialist Federal Republic (1963). This change was accompanied by the corresponding legal acts which regulated the status of the state and the republic institutions: from their submission to the exclusive centralized control (1946), through the process of reducing the state control in favour of introducing public ownership and management in them (1949/50), to their transfer to the workers' self-management (1963). The role of the radio as a medium in the society has been also changed: from its position as the only mass medium to its coexistence with television (from 1956). The Radio Belgrade itself was transformed from the federal into the national (1951) institution, but the state/republic ambivalence remained visible in its program. In the light of this ambivalence and the mentioned processes, I will explore the ways in which Radio Belgrade contributed to the celebration of both the federal holidays (The Youth Day, The Republic Day, The Day of the Yugoslav Armed Forces) and the national anniversaries of individual Yugoslav republics (the people's uprisings in different republics).

Tatjana Marković

"Correcting" a national opera: Celebrating anniversaries in three Yugoslavias

The first Serban (arbitrarily chosen) national opera, *Na uranku* (At Dawn, 1904) by Stanislav

Binički, is an one-act opera. In the center of the drama is a love story placed against the background of the national conflict between Serbs and Ottomans. Therefore, the tragic end of the libretto is in accordance with the verismo plot, written by the most significant Serbian plazwright, Branislav Nušić. The opera was performed after its completion in 1904 and later on the occasion of different anniversaries, among which are the 25th anniversary of the composer's activity in 1924, the 100th anniversary of the Narodno pozorište (National Theater) in Belgrade (1968), as well as the 60th anniversary of the Faculty of Music, University of Arts in Belgrade (1937-1999). Hence, the opera was performed in three different political contexts: the Kingdom of Yugoslavia, the Socialist Federal Republic of Yugoslavia, and the Federal Republic of Yugoslavia. The verismo finale — when the character of Turk Redžep reveals in public that Serb Rade is an illegitimate child, what was the most disgraceful and embarrassing reputation one could have had in a patriarchal society — was slightly changed in 1968, and then completely altered in 1999, in order to make it “pure”. “Corrected” opera was obviously suitable for the idea of national self-presentation.

Nada Bezić (Croatian Institute of Music, Zagreb, Croatia)

Starting position: Music in Zagreb at the birth of three states in the 20th century (1918, 1945, 1991)

Three wars marked the 20th century in Croatia. While after the two world wars new states were created – the State of Serbs, Croats and Slovenes and the Socialist Federal Republic of Yugoslavia – the emergence of today's Republic of Croatia occurred just before the outbreak of the last, Homeland war (1991–1995). The subject will thus be music at the times when the war was dangerously approaching and in the post-war era. In the social and cultural sense, the mildest changeover was in 1918, the most drastic one was in 1945, while the most recent was partly made with a return to “old values” from the 19th century. Music has accompanied those changes with the production of new compositions (especially in 1945), but even more with the concerts and occasional events.

Leon Stefanija (University of Ljubljana, Slovenia)

National celebration and music: Slovenia since 1991

Ever since the beginning of Slovenian independence in 1991, the main events celebrating the anniversary occur on the country's national holiday. The celebrations seem to concentrate on the eve of the 25th June, when crème de la crème of the political, economical, as well as cultural society coe together in order to share the happiness of living in the independent democratic country. The music has noticeable role in this festivities, yet the cultural policies behind upon which the artistic events, music included, are scheduled offer rather ambiguous ideas of the

relation between the state and the artistic expression.

The contribution will analyze the musical repertoire chosen to celebrate the main national holiday in Slovenia, on 25th of June, surmising that there is certain relation between the political and musical “appropriateness” in the program.

Part III

Chair: Cornelia Szabó-Knotik

Anita Mayer-Hirzberger (Universität für Musik und darstellende Kunst Wien, Austria)

“Die Türken vor Wien” (the Turks at the gates of Vienna): Musical dramas for the 200th commemoration day of the second Turkish siege of Vienna

“Tomorrow the Austrian people will celebrate a commemoration of deeds that are probably incomparable in the world history”, a Viennese newspaper wrote on September 12th, 1883. It referred to bombastic patriotic celebrations that focussed on a sole purpose: to portray the Habsburg Empire as the power that saved Western culture in 1683, when the Ottoman troops were finally beaten after the long second siege of Vienna. In the closing decades of the 19th century the discourse about Austrian identity was intensified, and a commemoration of old days of glory was ideal for artists, historians and politicians to promote the concepts of their crumbling empire under the motto “Austria forever”. Aiming to promote this idea, they wrote various songs for male choirs, Viennese folk songs, music hall songs and plays. Among the latter was also the pompous musical drama *Die Türken vor Wien* (1883) by Richard Kralik, with music by Paul Mestrozi, a composer at the Theater in der Josefstadt. This paper will consider the political and cultural context of the drama’s production on the occasion of 200th anniversary of the second Turkish siege of Vienna.

Alexandros Charkiolakis (Music Library of Greece “Lilian Voudouri”, Athens; Ionian University, Corfu, Greece)

Music in the first modern Olympiad in Athens in 1896: Cultural and social trends

Music, without any doubt, has been one of the main features during the opening ceremony and on the concert that was held in the end of the first day in the Olympic Games of 1896 in Athens. Actually, there were two new works commissioned for performance during that first day: the *Olympic Hymn* by Spyridon Samaras in a text of Kostis Palamas and *Pentathlon* by Dionysios Lavrangas in poetry of Ioannis Polemis. In this paper, I will show the cultural and social trends that are implied in these two works and are characteristic of the developing ideologies in Greece of that time. I will also demonstrate the impact that these two works had on the Athenian society at that time.

Stefan Schmidl (Österreichische Akademie der Wissenschaften, Vienna, Austria)

From October to October: Musical anniversaries of the great socialist revolution

Commemorating the communist takeover of October 1917 became a fundamental public exercise of Soviet Russia. Music played an important, even essential part in these rituals both of self-assurance and claim to power. But interesting enough, this occasion gave birth not only to expected opportunistic works, but also to ambiguous, ironic ones (Prokofiev's then unperformed *Kantata k dvadtsatiletiju Oktjabrja* [Cantata for the 20th Anniversary of the October Revolution], 1937) or utopian monumentalisms (e.g., Hačaturian's 3rd Symphony, 1947). These different manifestations of anniversary music allow depicting the development of cultural politics and aesthetics of Soviet Russia. Further examples will include early efforts in musical constructivism (Šostakovič's 2nd Symphony *Oktjabru*, 1927), in early Socialist Realism (Mjaskovskij's 12th Symphony *Kolhoznaja*, on the occasion of the 15th anniversary of the October Revolution, 1932), in forced post-war Stalinism (Prokofiev's *Tridtsat' let op. 113* and *Rascvetaj, mogučij kraj op. 114*, 1947) and such late entries like Šostakovič's enigmatic blatant *Oktjabr' op. 131* (1967).

IMS Study Group: Musical Iconography in European Art

Multiple identities of music and culture as visualized in European art

Tuesday, 3 July ▸ 9.00 am - 1.00 pm ▸ 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 Ilnitchi 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.

IMS Study Group: RIIA - Rapporti Italo Ibero Americani. Il teatro musicale
Migrations, yesterday and today: Identity and music

Thursday, 5 July, 1.00 pm - 4.30 pm • Studio 2

Chair: Annibale Cetrangolo (Università Ca' Foscari, Venezia, Italy)

The RIIA Study Group (Italian-Ibero American Relations: the Musical Theater), coordinated by the Institute for the Study of Latin American Music (Istituto per lo Studio della Musica Latinoamericana), was founded at the 1992 IMS Congress and has participated since then in all successive IMS meetings. The RIIA studies the music—mainly opera—that emerged from the cultural contacts resulting from migration in Iberian countries. It involves five universities: Ca' Foscari (Venice, Italy), of Valladolid (Spain), Universidad de la República (Montevideo, Uruguay), of San Martín (Buenos Aires, Argentina), and of São Paulo (Brazil).

The RIIA Study Group Session focuses on the musical identities produced by migration. During the last decades of the 19th century and the early 20th, millions of Europeans migrated for multiple reasons to South America. The peculiar encounter of the migrants with the host communities found in music a space of negotiation. Far from their motherland and often illiterate, the migrants recreated their identity through musical emblems, among other ways. Music allowed the work of memory and facilitated the formation of affiliated groups in the new country. Opera enabled a very particular dynamic: it was both a space of identification for Italian peasants and a prestigious genre for the local elites, who considered essential appropriating to be a sign of cultural distinction.

Other musical styles were also objects of cultural identification as well, for both migrants and natives. The RIIA studies the dynamics of encounters and conflicts around them in five sections of our session: (1) Identity and music in the Italian migration, analyzed through population censuses and the ethnic press in Argentina. (2) Lyrical circuits and musical theater in Argentina, Uruguay and Brazil. (3) The reception of musical identities in the plastic arts and the cinema. (4) Cultural identities. War and after-war. (5) The role of popular music, including opera, in the process of identity formation in past and current migrations.

Part 1: Identity and music during the great Italian migration (1880-1920)

Alicia Bernasconi (CEMLA - Centro de Estudios Migratorios Latinoamericanos, Buenos Aires, Argentina)

Immigration and music: The influence of immigrants and other foreigners as music producers and consumers. Argentina at the turn of the century

From the 1850s onwards, immigration played a substantial role in the demographic and cultural

shaping of Argentina. When considering the number of non-natives in Argentina's first three national censuses (12% in 1869, 25% in 1895 and 30% in 1914, and even higher in urban centers as Buenos Aires or Rosario) in light of the population doubling between each census, the importance of immigrants in shaping habits, tastes and preferences in every aspect of daily life, including culture and more specifically music, becomes clearly apparent. An analysis of the role of foreigners in the manifold aspects of musical activity — as impresarios, teachers, performers, composers and consumers — is proposed. Initially, the research considers census data, immigrant and passenger arrival records, newspapers, periodical publications and the archives of ethnic institutions, as well as extant academic production regarding Italian opera and migration in that period. Special attention is given to the detection of itineraries in the area of present-day Argentina, Brazil and Uruguay.

Demetrio Pala (IMLA - Istituto per lo studio della Musica Latino Americana durante il periodo coloniale, Università Ca' Foscari, Venezia, Italy)

Opera and Italian identity in "La Patria", an Italian newspaper in the Rio de la Plata

The great Italian migration to the Rio de La Plata that began in the mid 19th century imposed radical changes on the host society, which underwent a process of political, social and cultural transformation. During this process, the Italian community founded a network of authoritative institutions. The Italian press, in particular, as well as many associations, strongly influenced the relationship between the immigrant communities and broader society, as well as the cultural identity within the Italian Colony.

This presentation proposes an analysis of the role of music in this process, through the study of *La Patria*, an Italian newspaper of Mazzinian and republican inclination, published in Buenos Aires between 1876 and 1931. *La Patria* became the most consistent Italian magazine outside from Italy. The paper evaluates how *La Patria* and other Italian institutions in Argentina used music, and particularly opera, for promoting and even creating the cultural identity of the Italian Colony.

Part II: Opera and Italian identity during the great migration

Annibale Cetrangolo

The dynamics of identification between Italian opera and its Italian audience in Argentina

For the Argentine romantics, Italy was, before the era of mass migration, a mandatory destination of pilgrimage. Italian opera benefited from this prestige. The times of early Italian immigration to Argentina coincided with the boom in opera with which these foreigners were identified. From 1900 on, this favored status of opera diminished as social tensions among the local elite and the immigrants arose, however. In these dynamics, melodrama composers were identified with Ital-

ian ways and manners. Italians, earlier compared with the genial Rossini, were now considered as vulgar as Leoncavallo, who dared invade the lyric shrine with his coarseness. The loudmouthed green-grocers in the upper seats in the theater were legitimized on stage by the stentorian vocalizations of the performers and praised as the protagonists of the melodrama of verismo. What was Italian also lost its representation of social distinction because the humble knew opera as well as did members of the elite. These turned to the French model, to Massenet's refined orientalism.

Diósnio Machado Neto (São Paulo University, Brazil)

From the other side of opera: "Bandas" as an expression of immigrant groups at the beginning of the 20th century

This paper analyzes the sites of negotiation of the Italian immigrants as part of the formation and hybridization of their ethnic affiliation. While immigrants were urged to incorporate themselves into broader society, some sites of "isolation" spontaneously emerged to remind them of their particular roots. In Brazil, especially in the inland cities, their principal musical manifestation was not the opera — since it was appropriated by the local oligarchies and thus became a sign of social distinction — but the *bandas*. This did not result only from the need to preserve community ties. Dismissed at first as "Italian bands," these associations were essential for the incorporation of the immigrant community into the public sphere, including such consolidated musical spaces as local theaters. By analyzing the administration, repertoire and forms and spaces of public representation, as well as the circuits followed by these bands, my aim is to investigate the image that built on the preservation of culture and the dissident processes tangential to the location of culture. I also identify what caused the end of these bands, as well as the role of their musicians in other musical associations. The research is focused on three key cities in the coffee region: Santos, Campinas and Ribeirão Preto.

Graciela Carreño (Universidad de la República, Montevideo, Uruguay), **Marita Fornaro** (Universidad de la República, Montevideo, Uruguay)

Theatre institutions and local identities: An analysis based on the programme of the Larrañaga Theatre in Salto (Uruguay)

The Larrañaga Theatre in Salto was founded in 1882 as a private institution and came under municipal control in 1953. Research on this theatre presupposes prior work on theatrical institutions outside the capital city, Montevideo. Here we analyze the programme with a focus on: (1) the symbolic and artistic value of the Larrañaga Theatre as a main reference point for the identity of the region; (2) its importance in the generation of artistic circuits in an area with the Uruguay River as its connecting axis, linking theatres on the Argentine and Uruguayan sides; and (3) as a

centre of expression of the culture of communities of immigrants. We sketch out a typology of the material presented during the Theatre's private and public periods of activity and examine the role played by impresarios in those circuits. Lastly, we reflect on the connections between identity, heritage and current policies on culture, and touch on the preservation by the present authorities of the archives with which our research team has worked.

Part III: The musical identity of Italian migrants in cinema and the visual arts

Laura Malosetti Costa (CONICET - Instituto de Altos Estudios sociales, Universidad de Buenos Aires; Universidad de General San Martín, Argentina)

Opera theaters as crossroads of cultural identities in the Rio de la Plata

The history of the construction, decoration and creation of multiple visual effects for the important opera theaters of Montevideo (Teatro Solís) and Buenos Aires (Teatro Colón) during the first decade of the 20th century may be analyzed as a micro-history of the intense cultural relationships between different layers of Italian immigrants within the cultural framework of both capital cities. The case of Pío Collivadino is, in this sense, a privileged viewpoint for understanding the role of cultural identities (Italian/Argentine) in the opera world of the Rio de la Plata. He decorated the ceiling of the Teatro Solís in Montevideo in collaboration with the Uruguayan painter Carlos María Herrera, and made the scenography for the opening gala at the Teatro Colón in Buenos Aires. His archive is a rich source of information, not only about the network of Italian artists active in both cities by the time, but of the complex creative processes of such interventions as well. This paper examines Collivadino's role since his return from Rome in 1906 in the translation of Italian traditions and expertise into constructions within new mixed cultural identities.

Part IV: Cultural identities. War and after-war

Ricardo Ibarlucia (UNSAM - Universidad Nacional de San Martín; IDAES - Instituto de Altos Estudios Sociales; CIF - Centro de Investigaciones Filosóficas, Buenos Aires, Argentina)

Paul Celan, Margarita and Gardel's "Tango of Death"

This paper examines the meaning of Paul Celan's statement about the arrogance of poetry, which refers to Auschwitz "under the perspective of the nightingale or the thrush" in connection with the *Todesfuge*, whose original title was *Todestango*. It discusses John Felstiner's interpretation of the poem as a direct reference to a tango-song called *Plegaria* (1929) that was played during the executions at the Lublin camp in order to demonstrate, through the examination of documents that have not been considered by the critics up to the date, that such a *Todestango* mobilizes, unblocks and

recreates a broader web of topics, metaphors and symbolic references. Among these are the tragic figure of Margarita that the tango inherited from Charles Gounod's *Faust* and *El tango de la muerte* (1926) by Carlos Gardel. There the romantic and operatic lyricism of tango constitutes the consummation, over the domain of mass culture, of the kitsch of death rejected by Celan as Nazi poetry.

Veniero Rizzardi (Università Ca' Foscari, Venezia, Italy)

Brazilian and Italian composers in the development of new music: A meeting in Venice in 1948

A significant meeting took place in the postwar years between two groups of Italian and Brazilian composers, on the occasion of a workshop given by the German conductor Hermann Scherchen in Venice, in 1948. This meeting subsequently proved to be a seminal episode in the development of new music in Italy. Two musicians, soon-to-be the young leaders of this movement, Bruno Maderna and Luigi Nono, met a group of pupils of the German expatriate, H.K. Koellreutter, who, with "Musica Viva", had established a dodecaphonic school in Brazil as early as 1938. They were therefore far advanced in the eyes of the Italians, who were just discovering the music of Schoenberg both as a tool and as a symbol of the cultural-political rebirth of the nation after Fascism and the war. In the months following the Venice workshop, a strong relationship was established between the Brazilian and Italian groups, during the intense musical and organizational activity preceding the first International Congress of Dodecaphonic Music. A close musical and personal relationship was especially established by Eunice Catunda with Maderna and Nono. Catunda had indeed a deep influence on the two Italians, introducing them to literary, poetical and political themes, which would become important in their subsequent activity.

This survey of this rather obscure, but important cross-cultural connection rests on unpublished documentation, including a rich and revealing correspondence between Catunda and Nono.

Part v: Latin America, music and migrations nowadays

Nelly Álvarez González (Universidad de Valladolid, Spain)

Bolivian musicians in Valladolid: "An imaginary travel to memory"

Immigration has increased considerably in recent times, and the Spanish city of Valladolid is no exception: some of its neighborhoods have become real multicultural centers. Far from their country, migrants need to recreate their spaces of belonging and to build an identity frame through which they can feel comforted. Music plays an important role in this search for identity.

In Valladolid, the importance acquired by Bolivian music is noticeable, which four years ago was hardly in existence. Even if Bolivians are a minority within the migrant population, they are among the most dynamic in showing the folklore of their heritage. The hard and painful

trajectory imposed by the emigration process is characterized by the feelings of having been uprooted, of loneliness and uncertainty and of contempt towards the hosting society. In this scene, music acquires a vital significance for the migrants as a tool for strengthen their cultural identity. Moreover, music is used for them as a sign of pride, showing the richness of their folklore and its positive value. Above all, music gives them emotion and constitutes a tool for making — in the words of a Bolivian immigrant — “an imaginary travel to memory.”

Enrique Cámara de Landa (Universidad de Valladolid, Spain)

Identity and changes in a provincial society: Music and cultural representation between migrants in Valladolid

Since Valladolid is a Castilian city whose inhabitants have only recent experience with the reception of migrants coming from outside the Spanish territory, it constitutes a good observatory for the study of the initial processes and dynamics of dialogue and negotiation between migrants and national, regional and local governments, as well as some NGOs. Musical activities, such as dance, singing and playing instruments, are important tools for migrants who want to develop strategies for showing their culture, forgetting homesickness, socializing with compatriots, projecting a positive self-image and other functions that I have considered in previous texts dealing with this phenomenon in other places. In this case, some psychological and social functions and implications are analyzed in the practices through which migrants represent their musical culture in the hosting society; but here I focus on the variety of cases to be considered: individuals who develop a professional or semi-professional activity, married couples who conform to a dance couple, family nuclei that constitute a dance group, pupils in a school, instrumental or dance groups (of either open or closed membership), and associations of migrants (with or without official recognition).

Grazia Tuzi (Universidad de Valladolid, Spain)

To imagine places, to imagine cultures

Some reflections on the Calabrian Community in Argentina emphasize the strategies adopted by the community to maintain its identity in its new socio-cultural environment. Usually the music and dance performances on festive days keep the group together, thus legitimizing its identity, and at the same time, fostering its integration into the new context. Here I analyze what happens in the cultural game of the diaspora, in which migrants tend to confuse the “place of residence” and the “place of origin,” and in many cases to create imagined communities related to imagined places. In this new context, festivals and choral and musical expressions play an important role, because they act as symbolic anchors of the diasporic community. These expressions direct people to the places of origin and enhance feelings of belonging to their own community.

IMS Study Group: Study Group on Digital Musicology

Confronting computing and musicological identities

Thursday, 5 July, 1.00 pm - 4.30 pm • Studio 3

Organizer - Chair: Frans Wiering (Utrecht University, The Netherlands)

Since its beginnings in the 1960s, computational musicology has evolved into a thriving discipline with its particular set of methods, values and modes of scholarly communication, in other words, its own scholarly identity. This is only natural as a research area matures, but as a result the connection with other areas of musicology has become uneven and generally rather weak.

An important reason for the weakening of the connection was the crisis in musicology in the mid-1980s, in which the prevailing “positivist” approach was superseded by the present day cultural/critical paradigm. Computational musicology however was very much a child of post-war modernism and many of its aims did not seem to agree with the newly shaped subjective, critical identity of post-modern musicology.

In the meantime, computational musicology itself has undergone a radical transformation, mainly through the development of the Internet and the spectacular technical developments in Music Information Retrieval. Its focus has shifted from formalised, analytical investigation of encoded scores to issues of producing, organising, searching, analysing, assessing and delivering very large amounts of digital musical data of any kind, whether audio and video recordings, database entries, end-user taggings, encoded scores or web pages. In other words, it has evolved into discipline that deals with issues of data-richness, even information overload, in music.

Today, data-richness is arguably the most fundamental challenge for musicology in general. So far musicology has been conditioned by a data-poor approach, aiming at squeezing the most out of a limited amount of evidence. Even though for some areas the evidence is still scarce, this can no longer be said for the discipline as a whole, thanks to both scholarship and music culture on the Internet. Research ethics impose the obligation to look into any available evidence for any hypothesis that is proposed. It is thus an absolute necessity to investigate how the data-richness that exists for music information can be made productive for musicology at large.

In this session, several examples of research will be presented that connect musicological problems with data-rich and computational approaches. They serve as case studies for the creation of a data-rich identity for 21st-century musicology. Issues to be discussed include the potential and limitations of empirical evidence in musicological argument, modeling of musical expertise, context as a data-rich concept, the Internet as a research environment and musicology as an e-science.

Richard Lewis (Goldsmiths' College, University of London, UK)

Understanding technology adoption in musicology

Numerous tools and techniques for working with music and sound to a level which could contribute significantly to music scholarship have been developed in recent years, yet they have not so far influenced mainstream musicology. This paper seeks to address the question of why this has not happened.

The work comprises some specific case studies of musicologists examining what their scholarly practice consists of; what kinds of computational techniques they already employ; what specialist sound/music computational tools they are aware of and use; and their opinions on the issues arising from computation in the study of music, especially the idea of music as data and the operationalisation of musicological practices.

The case studies were carried out over the summer and autumn of 2011 and comprised semi-structured interviews, observed interaction with computational tools and knowledge elicitation tasks. The data gathered will help to establish a grounded understanding of why music scholars have not been exploiting computational techniques to their full potential.

David Bretherton (University of Southampton, UK)

Schenker documents online: data-rich and rich data

The Austrian theorist Heinrich Schenker's (1868-1935) ground-breaking ideas developed throughout his career, yet much past critique has decontextualised his work by focusing on just a few of his publications, or solely on *Der freie Satz* (1935). This is understandable: Schenker's unpublished correspondences, diaries, lesson books and other documents — which together constitute a collection of considerable musicological and historical interest — are widely dispersed. *Schenker Documents Online* has been making this material available online for the past seven years, with the aim of putting Schenker's thought back into its context. We use a composite XML schema to encode editions of the documents, and align and define referenced entities and musical terms using the EATS authority system. This enables searching, browsing and cross-referencing to support document exploration. As musicology becomes data-rich, authority control and high-quality (meta)data, such as employed by *SDO*, will prove invaluable in ensuring that researchers can effectively exploit large datasets.

Anja Volk (Utrecht University, The Netherlands)

Variation and data-richness

Variation is considered to be a fundamental principle in music; it is omnipresent and distinguishes music from language (Middleton 1990). Aspects of variation have been investigated in

musicological, ethnomusicological and cognitive studies. Most studies are dedicated to specific types of variation in specific musical corpora, however, without crossing over to other types of music. As a consequence, the claim of the universality of variation is opposed by a lack of precise empirical and theoretical grounds for a general concept of variation. According to cognitive studies on similarity, the concept of variation has the potential to serve as a base for defining a general concept of music similarity. Similarity is a central concept in the field of Music Information Retrieval, but modelling it “remains a huge challenge” (Downie et al., 2009). Here, I present how the MUSIVA-project “Modelling musical similarity over time through the variation principle” at Utrecht University brings the different strands of research on variation together using a computational data-rich approach in order to develop a computational model for music similarity based on variation. The data-rich approach allows the researcher to corroborate the generality of the variation principle in establishing similarity and the consideration of general contextual strategies for assessing similarity.

Christina Anagnostopoulou (University of Athens, Greece)

Musical analysis and data-mining

Formal musical analysis is an area of study primarily concerned with the musical structure of a piece or pieces of music. Computational approaches to musical analysis try to reveal musical parameters and structural features using various computational means. In recent years, the development of data-mining methodologies, mainly stemming from biological applications, has been a particularly valuable methodological addition, opening new possibilities for musical analysis. Now the analyst is able to study large musical corpora, which previously were not accessible manually. Using data-mining techniques, interesting properties and patterns can emerge from the pieces under analysis, facilitating all types of classifications, comparative approaches and stylistic analyses. The role of the analyst still remains of paramount importance: making decisions and evaluating results. The case of folk music analysis, where many homogenous and related musical corpora exist, is discussed as an ideal case for data-mining applications.

Peter van Kranenburg (Meertens Institute, KNAW - Royal Netherlands Academy of Arts and Sciences, Amsterdam, The Netherlands)

Data-rich approaches to authorship and ascription

Recent developments in artificial intelligence enable a new, data-rich approach to style-based authorship attribution of musical compositions. While “traditional” approaches mainly use proof by example, in a data-rich approach, all available musical data can be used, resulting in statistically more sound attributions and better testable models of personal style. The major

question to be answered when taking a quantitative approach is which features of the music to employ. These depend both on the particularities of the personal styles at hand, and on demands of the computational approach as such. Here, I address this methodological issue, provide an overview of existing approaches, and present a few case studies, of organ fugues that are attributed to J.S. Bach, string quartets of F.J. Haydn and W.A. Mozart and early 17th-century keyboard music from the southern Netherlands.

Johannes Kepper (Hochschule für Musik Detmold/Universität Paderborn, Germany), **Perry D. Roland** (University of Virginia, Charlottesville, USA)

Scholarly editing based on Edirom and the Music-Encoding Initiative (MEI)

The Edirom tools are a set of applications for preparing scholarly editions for digital publication. Using Edirom, an editor can input data, describe musical sources, create editorial comments and export the results for use in digital and paper-based publications. Multiple sources can be viewed simultaneously on the screen. Internally, the Edirom tools use the Music-Encoding-Initiative (MEI) data specification. This evolving encoding scheme is capable of describing music notation in a manner that enables authorial and editorial content to be both differentiated and used in combination. MEI-encoded data may be used to build customized editions. This presentation will focus on different possible ways of creating a digital edition and what the consequences of some necessary choices are.

The Edirom-MEI approach supports the use of graphical evidence from manuscripts and early printed editions, the production of a newly edited musical text and the possibility of presenting supplementary materials (composers' letters and sketches, for example) that are "encoded" (to facilitate searches) and visually presented. Typically, the new edition appears in a printed book; the digital material is provided on an accompanying CD-ROM. For example, the *Carl Maria von Weber Gesamtausgabe* includes as collateral documents letters, diaries, miscellaneous writings by the composer, programs and playbills and recent bibliographical materials. Mention will also be made of other collaborative works-in-progress in such projects as OPERA (Universität Bayreuth), which aims to produce editions of selected operas and musical theater pieces. Its first volume, scheduled for publication in 2011, is Antonio Salieri's one-act comic opera *Prima la musica e poi le parole*.

IMS Study Group: Stravinsky between East and West

Stravinsky's cross-cultural phenomena: Recent aspects of research

Friday, 6 July ▸ 3.00 pm - 7.00 pm ▸ Room C13

Chair: Natalia Braginskaya (St Petersburg State Rimsky-Korsakov Conservatory of Music, Russia)

Cultural dialogues hold a prominent place in Igor Stravinsky's life and work. While his personal life led him to frequent contrasting cultural contexts — primarily Slavic, Latin, and Anglophone — it is no less true that the development of his musical oeuvre was always based on and developed from reflection upon cultural stakes, roots, and identities. The seven presentations on the program for the session entitled “Stravinsky's Cross-Cultural Phenomena” are all dedicated to presenting the most recent aspects of musicological research in light of these stakes. Natalia Braginskaya and Helen Falalejeva open the session with inquiries into the composer's use of different languages, in both the expression of his thinking and as a raw material for his compositions. Maureen A. Carr shows Stravinsky's first steps in the appropriation of European cultural references during the period of his residence in Switzerland between 1914 and 1920. In order to broaden our techniques for studying the complex issue of spiritual identities, Tatiana Baranova-Monighetti analyzes Igor Stravinsky's religious affinities, using sources that have been relatively neglected in this sort of research. The connection constructed by Stravinsky between Russian and European musics will be at the heart of the presentation by Olga Manulkina. Her presentation will show how for Soviet-era Russians, Stravinsky embodied both a Russian pre-revolutionary culture open to European ideas, and contemporary western culture. The last part of the session considers Stravinsky's legacy in Europe (in the case of Vincent Benitez's study of Messiaen's analysis of the *Sacre du printemps* and its influence) and in the Russia (in Svetlana Savenko's study of his Stravinsky's and the Russian avant-garde of the 1960s). Finally, Tamara Levitz looks into the way that Stravinsky's personal identity continued to evolve in the United States after 1940, particularly in relation to the different social circles he frequented in Los Angeles.

The entire session is based upon deep reflection on the dialogue of cultures, both at the heart of Stravinsky's oeuvre but also on its periphery, in terms of influence. What is more, the session is led by a group of Russian, European, and American researchers deeply committed to discovering one another's methodological perspectives and approaches to sharing knowledge between East and West.

Natalia Braginskaya

The dialogue of cultures in Stravinsky music: Appearances, phases, roots

The first indicator of intense cross-cultural relations in Stravinsky music is its “polylingual” quality, i.e., operating many verbal languages besides Russian. In every case, another language served the composer as something like a bridge to another musical culture, with its own complex of certain historic traditions, professional schools, collection of genres and technical devices. Stravinsky dialectically combined his openness to various cultural influences (Romanic, German and British as dominant lines), steadily following his Russian roots. The composer’s versatile genius was logically formed in St Petersburg, one of the main multicultural centers in Russia. Stravinsky’s contact with different cultural systems can be interpreted as a way of overcoming the monologue of centrism in the present polyphonic world. The aesthetic and philosophical basis of Stravinsky’s multicultural appearance can be interpreted through the modern theory of dialogue developed by Rosenzweig, Ebner, Buber, Gadamer in Germany, Bakhtin and Bibler in Russia.

Helen Falalejeva (St Petersburg State Rimsky-Korsakov Conservatory of Music; St Petersburg State Herzen University, Russia)

The dialogue of natural languages in the manuscripts of Igor Stravinsky as a reflection of the dialogue of cultural traditions

The manuscripts of Igor Stravinsky’s compositions, which are currently held at the Paul Sacher Stiftung in Basel, Switzerland, open new perspectives for researching contacts between national styles and the dialogue of different cultures in works of the composer. It is typical for the scores of Stravinsky to show a coexistence of different natural languages, such as Russian and French, Russian and English, Italian and French, Hebrew and English, Hebrew and Latin, Latin and English, Greek and French, Slavic church languages and Latin, Russian with French and English, and French with English and German and others. Different natural languages, which are connected by the cultural traditions of different states, nations and epochs in the musical works of Stravinsky create a very interesting dialogue, which reflects the unity and diversity of the world and the interaction of different cultures of the 20th century. The study of the “polyphony of natural languages” in the manuscripts of Stravinsky is one more important step on the path to the comprehension of his poetics.

Maureen A. Carr (Pennsylvania State University Park, USA)

After the “Rite”: Stravinsky’s metamorphosis in the Swiss years (1914-1920)

Renard (1915-1916) and *Histoire du soldat* (1917-1918) provide a glimpse into Stravinsky’s workshop as he was endeavoring to reinvent himself after the *Rite*. In *Renard* [The Fox], Stravinsky

used a network of motivic references within blocks but with a more abrupt approach to “montage,” than in the *Rite*. Another feature of *Renard* is a melodic and rhythmic anticipatory gesture of the “Danse du diable” [Dance of the Devil] from *Histoire du soldat*. That a fragment from *Renard* would surface in *Histoire* is not too surprising, because at approximately the same time when Stravinsky and Charles Ferdinand Ramuz were beginning their collaboration for *Histoire du soldat*, they were also working on a French translation of the text for *Renard* from the original Russian. Curiously, the early musical sketches for *Histoire* came from an unfinished collaboration between Stravinsky and André Gide for *Antony and Cleopatra*. All of these factors contributed to the multicultural nature of Stravinsky’s metamorphosis during the Swiss years.

Tatiana Baranova Monighetti (Russia; Switzerland)

In between Orthodoxy and Catholicism: The problem of Stravinsky’s religious identity

When Stravinsky finally settled in the West, he found himself in a situation common for the Russian diaspora of the time. His world-view changed significantly in comparison with his Russian period. On the one hand, he demonstrated an ever closer affinity with the Orthodox Christian Church, several Orthodox parishes and priests. On the other hand, his contacts with Western Churches, and especially the Catholic Church became ever more important, and he was influenced by the western religious schools of thought. For him, religious problems were interwoven with family, national, social and creative ones. Letters, some unpublished, archival documents and Stravinsky’s library provide interesting information on this aspect of the composer’s life, clarifying the details of his biography, showing the sources of his aesthetics and helping to explain the phenomenon of Stravinsky, the Orthodox composer who gave a new lease on life to the traditional genres of Catholic Church music.

Vincent P. Benitez (Pennsylvania State University Park, USA)

Stravinsky and the end of musical time: Messiaen’s analysis of the rite and its impact on 20th-century music

Through the *Rite of Spring* (1913), Stravinsky ushered in the end of musical time, as we know it. The work’s expansion and contraction of rhythmic cells, irregular accents, rhythmic ostinatos, and its layering of rhythmic patterns and asymmetrical groupings contributed to a rhythm that was an equal partner with harmony in the structure of the music. Struck by the originality of its rhythmic practices, Messiaen analyzed the *Rite* in 1930, an interest that would have a profound impact on the history of music. Through his work as both a composer and teacher, Messiaen became an important disseminator of Stravinsky’s rhythmic ideas in the 20th century. This paper examines Messiaen’s interpretation of the *Rite* as found in his *Traité*

de rythme, which has received little scholarly attention. It also shows how his analyses of Stravinsky's music furthered the Russian composer's legacy through composers who reached maturity after 1945.

Tamara Levitz (University of California, Los Angeles, USA)

Igor the Angeleno

Here, I explore how Stravinsky's music of the 1940s reflects his status as a migrant cosmopolitan in the city of Los Angeles. North American scholars have tended to study Stravinsky's later years in Los Angeles from the perspective of his serial music and relationship to Robert Craft. In contrast, I focus on the composer's relationships to Spanish-speaking intellectuals and musicians in the early 1940s. Stravinsky had ample opportunities for such exchange in Los Angeles, especially because of the city's proximity to Mexico, where he conducted numerous concerts in the years 1940-1947, before he met Craft. I concentrate on the Divertimento from *Le Baiser de fée*, which Stravinsky conducted frequently in these years, and which I claim exemplifies his migrant cosmopolitan style. This perspective allows me to revise our understanding of Stravinsky as a displaced émigré, and replace it with that of Stravinsky as Angeleno, or resident of Los Angeles.

Svetlana Savenko (Moscow State Tchaikovsky Conservatory; State Institute for Art Studies, Russia)

Stravinsky and the Russian avant-garde of 1960s: Between East and West

For young Soviet composers, the idea of avant-garde musical invention meant liberation from the dogmas of "socialist realism"; the main sources of renewal were the inventions of the western avant-garde and Stravinsky's music. Because the young Soviet composers had to catch up with western music, the distance between the mastering of the twelve-tone system and total serialism turned out to be very short. For instance, Schnittke offered a principle of progression based on a strict numerical sequence. Other principles, such as timbre composition based on micropolyphonic texture, were also in general use. The latter was discovered by György Ligeti, but his works of the early 1960s were not known to Soviet composers at the time. In this connection, Stravinsky's works — first those of the Russian period and then the neoclassical and late — were very important for young Soviet composers.

Olga Manulkina (St Petersburg State Rimsky-Korsakov Conservatory of Music, Russia)

Russian Europeans: Following Stravinsky

Stravinsky's *Mavra* is dedicated to the memory of Pushkin, Glinka and Tchaikovsky — Russian Europeans. During most of the 20th century, the "window to Europe," as Pushkin called St

Petersburg, was closed, and any contacts, including musical ones, with the West, were forbidden. For Soviet musicians and listeners, Stravinsky embodied both Russian pre-revolutionary culture opened to Europe, and contemporary western culture. His influence spread both through his music and through his texts after 1973, when excerpts of his dialogues with Robert Craft were published in Russian in a book edited by the famous Russian scholar, Michail Druskin. This paper examines Stravinsky as a model of "Russian Europeanism" by the example of the life and work of the composer Leonid Desyatnikov (b. 1955), who is considered by critics and audiences to be an embodiment of today's musical St Petersburg and whose first meeting with Stravinsky's works and words was crucial in defining his cultural identity.

IMS Study Group Cantus Planus

Western plainchant and its relevance for medieval and modern identity formation

Saturday, 7 July · 9.00 am - 1.00 pm · Room C13

Chair: Nils Holger Petersen (University of Copenhagen, Denmark)

As the canonical music of the Catholic church, Gregorian Chant has a status unparalleled by any other repertory in music history. This corpus of monophonic Carolingian liturgical music and its continuations in the High and later Middle Ages are characterised by their intense interrelationships with socio-cultural and political history. Both status and cultural determination contribute to the high relevance of chant studies for the thematic context of the IMS Congress. The Study Group Session demonstrates how Gregorian chant and its medieval continuations function as devices for creating, maintaining and representing identity in historical and present-day cultures.

For the members of medieval ecclesiastical institutions, the choice and placement of chants in a liturgy formed an important part of their “musico-religious” identity. Examples can be shown from all parts of the ritual. They become especially interesting if we ask how they reflect social roles, for example, female monastic identity (Borders). Today, plainchant is heard primarily as distant to contemporary musical styles. Its incorporation into recent popular music products (“Gregorian”) is open to various interpretations: as an inspiration promoting a dialogue between ecclesiastical and secular pop cultures, but also as a confrontation, provocation or as blasphemy. The phenomenon awaits analysis from the perspective of shifting musical and cultural identities (Strinnholm Lagergren).

Placed at the intersection of socio-political interests and religious ritual, the cult in honour of saints was decisive in early identity formation, its music playing an important communicative part. The choice and the number of newly written chants or even divergent melodic traditions are indicators of the function and status of politically motivated cults (van Betteray, Vildera). Re-texting of pre-existent melodies creates referential networks between different saints (Snoj, Leigh-Choate). Later plainchant composition develops the capability to communicate meaning using structural or rhetorical strategies, and becomes an interpretative articulation of the identity-shaping narratives about saints and their communities (Hankeln).

James Borders (University of Michigan, Ann Arbor, USA)

Virgin, spouse and penitent? Plainchant for bidding rituals in medieval consecrations of virgins

According to the widely used Pontifical of William Durandus (1295 ca.), services for the conse-

cratation of virgins included an opening ritual in which the bishop called the consecrands forward to the sanctuary with a chant, *Venite, venite, venite filiae audite me* (Come, come, come, O daughters, hear me). Approaching the bishop in three distinct stages, the virgins responded with the antiphon, *Et nunc sequimur* (And now we follow). Reaching the bishop, the virgins received their monastic habits and retired to change into them as the service continued.

In the 1950s, historian René Metz noted without comment the resemblance between this bidding ritual and the reconciliation of serious public sinners on Holy Thursday. The bishop's chants are identical but for a change in gender (the texts quote Penitential Ps. 33 [Ps. 34 RSV]); the manner in which the consecrands approached the bishop was the same as that prescribed for the penitents. How did it happen that chaste, cloistered young women could be identified with mortal sinners in need of absolution?

Metz neglected to learn that other chants were sung in connection with consecration bidding rituals outside the Durandus tradition. In the 11th and 12th centuries, some German rituals included three antiphons (*Et nunc sequimur*, *Quia non est confusio*, and *Et ecce venio*) which allude to trial by fire — the consecrands carried lighted candles as they approached the bishop. In 12th- and 13th-century France, the bishop's bidding responsory (*Veni electa mea*) or antiphon (*Veni sponsa Christi*) and the consecrands' antiphon (*Ancilla Christi sum*) share a nuptial theme, albeit drawn from virgin-martyr legends. Some rituals include the antiphon *Prudentes virgines*, the text of which alludes to the parable of the Wise and Foolish Virgins. An examination of texts and music assigned to the consecration bidding ritual will suggest changing medieval understandings of the female monastic identity.

Karin Strinnholm Lagergren (Linneaus University, Växjö, Sweden)

Elements of identity present in plainchant cultures?

This paper focuses on the use and inspiration of Gregorian chant in western popular music culture, and asks why Gregorian chant has come to invade something so alien from its original context as the secular popular music scene. In this process, Gregorian chant has taken on the character of sonic cultural heritage, laden with ideas of timelessness and, most importantly, authenticity. The interesting question is: what really is so “Gregorian” about this music, given that the Gregorian elements (for example, the use of church modes) are very difficult to trace? These popular re-imaginings must have borrowed other values that we consider Gregorian that not are found in the music itself. As a point of departure for discussion, I propose three parameters as unifying concepts, based on a popular conception concerning this genre: (1) unison singing; (2) male singing and (3) echo-filled acoustics, suggesting large spaces.

Dirk van Betteray (Musikschule der Homburgischen Gemeinden, Köln, Germany)

Gallus–Othmar–Benedikt: Indizien einer kulturellen Identitätsbildung im Sankt Galler Heiligenkult

The convenient body of source material of the monastery of St Gall admits a multilayered comparison of the cults in honour of St Gallus and St Othmar (founders of St Gall) with that of St Benedict.

At the beginning of the monastery of St Gall, Othmar probably compiled an Irish-Columban *regula mixta*. In 747, however, the Frankish king Carloman forced the “*regula Benedicti*” on the monks of St Gall, an ecclesio-political act, which attached them to a another, specific image and ideal of medieval monasticism.

As part of its series of saints’ offices Codex Hartker (Cod. Sang. 390/391; c. 1000) transmits only for the cult of St Gallus an office for the octave. But the office in honour of St Gall attributed to Ratpert (d. 900 ca.) shows clearly the appreciation of this saint. In a similar way the Othmar-office attributed to Notker (d. 912) emphasizes Othmar.

The cults of Gallus, Othmar and Benedict in sources from St Gall will be compared from the angle of the development of corporate identity of the abbey and the focus on Carolingian standard ambitions: where shall the corporate identity of St Gall be encouraged? Where is Roman heritage to be met? In which way changes the cult diachronically? (Comparison of Codex Hartker with the antiphony of St Gall written by Fridolin Sicher, 1544, Cod. Sang. 541.)

Anna Vildera (Conservatorio di Musica di Messina, Italy)

Political and cultural statements in St Justine’s office and mass

The proper office of St Justine, virgin and martyr of Padua, introduces her as Christ’s *celestis sponsa*: her virtues, indeed, are not dissimilar from those of most virgin saints. Only later do the liturgical chants referring to Justine also begin to outline the historical dimension of the saint: a sequence cites Padua, a hymn specifies that Padua is a Venetian town, and another sequence and an alleluia insist on her status as *regina*. This sequence, in particular, links Justine with the virtues of *equitas iuris* and *iustitia*.

These observations form the basis for a first hypothesis, which aims to associate political change with this very different way of approaching Justine’s life and saintliness in musical liturgical texts. A second hypothesis investigates melodic variants in sources of St Justine’s office as representations of different singing traditions connected to St Justine’s abbey and the cathedral of Padua, itself.

Jurij Snoj (Slovenian Academy of Sciences and Arts; University of Ljubljana, Slovenia)

The identity of a saint: The case of St Maur

Around November 20, there are feasts of four different saints with the same name, Maur (St Maur of Parenzo, St Maur of Fondi, St Maur of Lodi, St Maur of Fleury). All of these go back

to the same Roman martyr of the late third century. According to four different legends, his body was brought to four different places. Thus, four different saint cults came into being. Two offices of St Maur of Parenzo are known so far. It may be assumed that there are proper liturgies for the other three saints as well. The comparison of all of the extant offices of the four saints reveals interesting textual and musical interconnections, revealing also the role of music in establishing different identities on the basis of the same historical facts.

Tova Leigh-Choate (New Haven, USA)

The sequence “Gaude prole Grecia” and its contrafacta: Singing history, identity and power at Saint-Denis

This paper surveys the development of historical song at Saint-Denis, showing how the abbey’s liturgy, like its famed historiographical tradition, simultaneously memorialized the past and bid for temporal and spiritual security in the future. I begin by reviewing the liturgies for St Denis and the royal abbey, including an innovative weekly feast for the saint introduced by Abbot Suger. I then focus on some 14th-century sequences composed to the abbey’s melody for the Dionysian sequence, *Gaude prole Grecia*. These include contrafacted sequences for the king-saint Louis, *Gaude prole Francia*, and the pope-saint Clement (responsible in a legend for sending St Denis to Gaul), *Glorietur Gallia*. Through musical, textual and contextual analysis, I show how, through song, the abbey’s monks celebrated the identity of their patron, reinforced their identity as the guardians of St Denis and the French kings and bolstered their claims for continued power and patronage.

Roman Hankeln (Norwegian University of Science and Technology, Trondheim, Norway)

Saints, their societies and their chants: Corporate identity and its representation in medieval saints’ offices (“historiae”)

This paper examines the textual and musical formulations of the relationship between patron saints and “their” societies as shown and articulated in medieval *historiae*, and demonstrates their implications for the early development of local identities. Numerous *historiae* construct a close relationship between the worshipping community and its saint. This is achieved by creating an image of shared historicity, which unites the community in the worship of its patron. The relevance of miracles in this context is reflected in the constant presence of this topic in *historiae* throughout Europe. The paper analyses in selected examples in what ways the disposition of the chants in the framework of the traditional Divine Office and the structuring of plainchant melodies in particular participate in the articulation of institutional or regional identity.

**IMS Study Group: Study Group on Digital Musicology
Collaborative Projects in Digital Musicology (CPDM)**

Saturday, 7 July 3.00 pm - 7.00 pm · Room C13

Coordinators: Eleonore Selfridge-Field (Stanford University, California, USA),
Frans Wiering (Utrecht University, The Netherlands)

Panelists: Mauro Calcagno (Marenzio Online Digital Edition; SUNY - Stony Brook University, New York, USA), Ichiro Fujinaga (SIMSSA project; McGill University, Montréal, Québec, Canada), Teresa Gialdroni (Clori - Archivio della Cantata; Università degli Studi di Roma Tor Vergata, Italy), Johannes Kepper (MEI - Music Encoding Initiative, Edirom; Hochschule für Musik Detmold; Universität Paderborn, Germany), Laurent Pugin (RISM, Switzerland), Jesse Rodin (Stanford Josquin project; Stanford University, California, USA)

This open session of the IMS Study Group on Digital Musicology features presentations and several scholarly models. These include infrastructures for electronic preparation of critical editions, linking of bibliographical records and digitized source material, editorial collaboration for online editions, text-based collections focused on one repertory, digital analysis of encoded music, searching for musical examples embedded in graphically reproduced sources and new horizons in the work of RISM.

These and other submitted project descriptions will be posted at <http://wiki.ccarh.org/wiki/CPDM>.

Post conferences

Constituting IMS Study Group: Organology

Organology in perspective: The study of musical instruments in musicological and ethnomusicological contexts

Sunday, 8 July 7 9.00 am - 5.30 pm 7 MUSA - Museum of Musical Instruments

Organizers: Florence Gétreau (CNRS - Centre national de la recherche scientifique, Paris, France), Margaret Kartomi (Monash University, Clayton, Australia), Gabriele Rossi Rognoni (Università degli Studi di Firenze; Galleria dell'Accademia, Italy)

Organology, or the study of musical instruments, has been defined since the 19th century as a branch of musicology with its own methods, aims and scope. So much so that a gap often appears to exist between musicologists/ethnomusicologists and organologists who have been proceeding along different tracks, often unaware of each other.

This Study Group on Organology within the International Musicological Society aims to bridge this gap, which distinguishes it from the International Council for Traditional Music's Study Group on Folk Music Instruments.

The IMS Study Group's first activity is this round table, which focuses on broad issues that connect organology to sister sub-disciplines such as music iconography, documentary and field research, technical and classification studies, and music performance. It also looks at the effects of organological research on musical and social issues in communities in which musical instruments studied are performed. Proceedings of the papers will be published in a special issue of "Musique - Image - Instruments".

Part I: Organology and sister disciplines in the humanities

Chair: Florence Gétreau

Michael Greenberg (Paris, France)

Archives documents and organology

The active role of the state in the fine arts that is particular to France has endowed research in the humanities with a valuable primary source in the form of French administrative records. These have yielded a wealth of insights into the construction, use, playing and teaching of certain musi-

cal instruments. By detailing the methodology applied thus far to the exploitation of this source, common guidelines may be established for its use in future studies of other instruments.

Anne-Emmanuelle Ceulemans (MIM, Bruxelles, Belgium)

Musical iconography as a documentary source for the emergence of the violin

The emergence of the violin in the 16th century is a controversial scientific problem. Whereas the authenticity of the earliest violins preserved to date has been questioned, almost no bowed instruments prior to those violins survive at all.

Music iconography therefore is one of the main sources we can draw upon in order to understand how the medieval fiddle evolved and gave birth to the violin. Its interpretation, however, sometimes turns out to be very problematic. This lecture will illustrate the riches and flaws of music iconography in providing information on the early history of the violin.

Friedemann Hellwig (Hamburg, Germany)

Scientific analysis and organology

Research when focusing on the material aspects of musical instruments means in the first place field research describing and interpreting their construction and the materials used, and consequently their technical functioning. Scientific examination methods can be of invaluable help in understanding a maker's intentions and methods. In addition, printed sources from the period of the instruments in question can further our understanding. Examining the metadata thus gained can lead to an enhanced comprehension of the ambiance in which the instruments were produced and used.

Part II: The musical and social impacts of organological research

Chair: Margaret Kartomi

Margaret Kartomi

Consequences of organological research: A case study

During a 1983 field trip in the small isolated mountainous area of Liwa in Sumatra's Lampung province, an 8-key bamboo xylophone called gamolan (tuned to tones 1 2 3 4 5 6 7 8) was discovered playing solo or in ensemble and a historical hypothesis about its probable great age and significance was published in 1985. Subsequently an instrument maker designed a set of 7-tone *gamolan* (tones 1 2 3 5 6 7) tuned in three octaves for school children to play and a repertoire of new and old pieces was distributed for solo or group performance. The maker established a *gamolan* factory in which he made thousands of

gamolan for school children all over the province, and in 2011 a Lampung musician obtained a PhD with a thesis on *gamolan*, which included developing the above researcher's hypothesis. Also in 2011 the instrument was patented and adopted as a symbol of Lampung province following an International *Gamolan* Lampung Seminar, an elaborate ceremony and street procession honouring the *gamolan* researcher with a traditional title, and the breaking of a world record for *gamolan* playing (on December 8, 2011) by 25 groups of 25 musicians each playing non-stop for 25 hours. The story was reported as a concrete example of organological research resulting in a substantial social impact.

Tsan Huang Tsai (Chinese University of Hong Kong, PRC)

Crossing between the factual and conceptual: The categorization of Chinese seven-stringed zither as an index of social-cultural identity

Based on evidence in historical handbooks and surviving instruments, this paper explores the style of the Chinese seven-stringed zither *qin* in terms of its categorizations, naming logics, and the social-cultural implications of these. According to old *qin* handbooks (1269-1802), historic *qin* are very diverse in style in comparison with contemporary models. For example, in the section on *qin* styles provided in the *qin* handbook *Fengxuan Xuanpin* (1539), 38 different styles are presented, each divided into two-part descriptions; one being an explanation of the story of each style and its origins, and the other being a painting of this previous description. The name of the style follows certain patterns, for example: the styles presented in the above-mentioned handbook are named after great ancestors and philosophers (ten examples), the natural environment and phenomena (nine examples), and the specific parts of a *qin* (six examples). This paper shows how these historical handbooks represent not only the factual documentation on *qin* styles of the time, they also provide the conceptual logic of *qin* players even if some styles illustrated are almost impossible to produce. The categorization of the Chinese *qin* (either factual or conceptual) could serve as an index with capacity to reveal an accurate and deep intuitive understanding of *qin* players and their social-cultural identity. The understanding of musical instrument taxonomy at both factual and conceptual levels is crucial for musicologists to explore the relationship between practitioners and their social-cultural identities.

Jen-Hao Cheng (University of Otago, New Zealand)

Indigenous taxonomies of Taiwanese aboriginal musical instruments

This paper aims to discover the indigenous musical instrumental taxonomies and identities within the more than thirteen Austronesian Aboriginal musical practices in Taiwan, based on a panoramic presentation on Taiwanese Aboriginal musical instruments and an analysis of my

ethnographic field data and related literature. “Taxonomy” cannot simply be seen as a synonym of “classification”. An indigenous taxonomy can be decoded from a culture’s language, including relationships between instruments’ names and classifications, the reasons for the names, and their associations with many levels of meanings in their cultural contexts. In contemporary academia, downward classifications are gradually replaced by upward classifications of indigenous peoples. This paper presents “culture-emerging” classifications of Taiwanese aboriginal musical instruments instead of “observer-imposed” classifications. It argues that the former is a reflection of the indigenous musical thought of a given culture. Among the many factors that influence indigenous taxonomies of Taiwanese aboriginal instruments are: onomatopoeia, overlapped radicals, the verbalising affix, the action of playing instruments, materials, gender, social status, the body, religion, and performance contexts. Most of the taxonomies across different aboriginal groups are deeply affected by onomatopoeia, overlapped radicals, and the verbalising affix in linguistic form. The study of indigenous taxonomies of musical instruments is a first step towards understanding the system of knowledge of Taiwanese Aboriginal cultures.

Part III: Organology and early music

Chair: Gabriele Rossi Rognoni

John Koster (University of South Dakota, Vermillion, USA)

Why stringed-keyboard research? A case for organologically informed performance practice

In principle, historically informed performances of early music represent a synthesis of elucidations stemming from several branches of musicology, including those dealing with the establishment of reliable musical texts, the study of performance practices, and organology. Seldom, however, are all the relevant aspects given full attention, perhaps organology least of all. A particular difficulty is that to put organological research into practice requires instruments to be made, usually at great expense and with the inherent difficulty of rendering concepts into physical actuality. The alternative of restoring historical instruments to reliable playing condition is equally fraught with practical and ethical difficulties. Moreover, instrument making and restoration involve the collaboration of artisans who are not always as sympathetic to special requirements or as skilled and knowledgeable as one might hope. Thus, performers of early music and the institutions where they are trained and teach have tended to employ a severely limited number instruments regarded as standard types. For the keyboard repertoire, works of Haydn and Mozart are now commonly played on grand pianos in the Viennese style of the last decade or so of the 18th century: this type is regarded as *the* early

piano. Similarly, two-manual five-octave harpsichords in the 18th-century French style are the standard type in use for repertoire ranging from Byrd and D'Anglebert to Bach and Scarlatti. One should not belittle the efforts and accomplishments of those mid-20th-century instrument makers, typically acting as organologists themselves, who established the viability of historically informed design and techniques of construction in the form of these standard French-style harpsichords and Viennese-style pianos. Nevertheless, while subsequent organological research has brought much to light about other types of pianos and harpsichords, this information has largely been without practical effect in the interpretation and performance of the relevant repertoires.

Two areas of current research, concerning Renaissance harpsichords and mid-18th-century pianos, serve to illustrate the significant impact that organology could and should have on performance practice. In 1777 Mozart visited J.A. Stein and praised this maker's pianos in preference to those of his erstwhile favorite, F.J. Spath. Recent research has shown that Stein's pianos were then, likely with bare wood hammers, quite different from his later instruments which strongly influenced Viennese piano making. The discovery of a piano made by Spath in 1767 provides further insight into the instruments used by Mozart into the third decade of his life. As for harpsichords, most of those made in 16th-century Italy were later modified to suit Baroque musical requirements, particularly the addition of a second 8' string to provide a denser tone for basso continuo accompaniment. Most modern copies of Renaissance Italian harpsichords reflect their later states. Much the same could be said of Ruckers harpsichords, most of which, originally also essentially of a Renaissance type, were rebuilt with resources corresponding to those of 18th-century French instruments. The recent judicious restoration to playing condition of a remarkably well preserved early Neapolitan harpsichord provides a unique opportunity for exploring the 16th-century Italian keyboard repertoire with a singularly appropriate medium.

Even for approaching purely vocal repertoires, study of appropriate instruments can provide potentially objective information about such matters as pitch, contemporary attitudes about tone quality, and balance. Keyboard instruments are especially useful in this regard, in that complete interpretation of major works can be made on a single instrument, without the complications of reconstituting entire organologically informed consorts or orchestras.

Patrizio Barbieri (Roma, Italy)

The "Vox humana" organ stop and the birth of vocal "formant" theory (1779-1829)

The present paper aims to provide new evidence regarding the interconnections between musical instruments, in this case the "vox humana" organ stop, and the discovery of new physical theories.

The term “vox humana” indicates a group of stops comprising regals of different kinds, whose main scope is the one declared in their name. They are described in numerous 17th- and 18th-century texts, but in none of these — not even in the monumental *L'art du facteur d'orgues*, by Dom François Bédos de Celles (1766) — is any mention made of the acoustical principles on which their design was based. The first experiments started in 1779, when the St Petersburg Academy of Sciences put the following problem as a subject of their annual prize: “Can an instrument be constructed like the “vox humana” pipes of an organ, which shall accurately express te sounds of the vowels?” In the following year, the prize was awarded to the German scientist Christian Gottlieb Kratzenstein, who built such an instrument, without however explaining the underlying physical theory. Still in 1816, the *Traité de physique* by Jean-Baptiste Biot remarked that the “voix humaine” was the organ stop that more than the others merited the attention of the physicists. The problem was only to be solved in 1829, by Robert Willis, the title of his paper — published in the *Cambridge Transactions* — echoing that of the competition of the St Petersburg Academy in 1789: “On the vowel sounds, and on reed organ-pipes”. From his experiments he found that the identity of a vowel does not depend on the note emitted by the reed, but it is solely determined by the fixed frequency-band of its resonator, later called “formant” band. So, for the first time it was explained why the words pronounced by a singer could be understood independently from the notes on which they were sung (the vowels being independent from the note emitted by the vocal chords, only depending on the different conformations adopted by the vocal tract, acting as a resonator). Accordingly, Willis adds that, varying the acoustical length of the pipe’s body, one could obtain a “vox humana” stop capable of giving any vowel at pleasure: he was thus anticipating the performance of modern digital MIDI instruments, which make it possible to choose “Choir Aahs”, “Voice Oohs”, etc. As a confirmation of the theory, modern acoustical measurements of the actual organs’ “vox humana” will be presented.

Martin Kirnbauer (Historisches Museum Basel Musikmuseum; Universität Basel, Switzerland)

From “claves” to “tastini” instrumental keys to performance practice of “microtonal” music in 16th and 17th centuries

A few keyboard instruments with splitted keys are preserved today in museum collections: from simple keyboard layout with only a few splitted keys up to so-called “enharmonic keyboards” like the “Clavemusicum omnitonum” of Vito Transuntino, Venice 1606, now in the Museo Civico in Bologna, with 31 keys per octave. These instruments, which are documented in a much greater number in 16th and 17th centuries, lead to the question: for which music

were they designed? Beside a comparatively small repertory of specific “chromatic” and “enharmonic” compositions, mostly influenced by the ideas of Nicola Vicentino, these complex instruments emerge as the visible tip of the iceberg of most refined performance practices of music using “many pitches” (“vieltönig”), which apply also to music that seems conventional at first sight.

IMS Study Group: Cantus Planus

Additional day

Saturday 8th July · 9.00 am - 6.30 pm · Academic hall of the Pontificio Istituto di Musica Sacra

Chair: Roman Hankeln (Norwegian University of Science and Technology, Trondheim, Norway)

Diogo Maria Pupo Correia Alte da Veiga (CESEM - Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa, Portugal)

“Alma Bracaraensis Ecclesiae.” The rite of Braga: Historical evolution and the struggle for an identity
Braga, a small city in northern Portugal, self-proclaimed primatial See and a powerful and influential Christian centre from the early Middle Ages in northwestern Iberian Peninsula, had its Visigothic liturgy replaced at the end of the 11th century by the Roman liturgy. On this occasion, the liturgical books brought by the Cluniac monk Saint Gerald, from southern France, introduced in Braga traditions peculiar to this region which became naturally present in Braga’s liturgical practice.

One of the striking features of Braga’s custom is its unusual conservatism, by keeping its local practices of the Roman-Frankish rite quite stable during the Middle Ages and beyond: it largely survived to the reforms of Trent and other reforms occurred between the 16th and 18th centuries. Notwithstanding, the controversial Missal of Braga of 1558 opened the path to a growing debilitation or reconfiguration of the identity of Braga’s rite. This debilitation, particularly strong in the 19th century, had a response in the early 20th century, with the re-publishing of the Missal and Breviary of Braga in their later states, whose authority was reaffirmed by the Vatican in 1971. Nevertheless, they are actually out of use, and nowadays practice keeps little vestiges of the ancient tradition, although these vestiges are still central in the self-perception and construed image of the local custom.

Through musical and liturgical analysis, the present paper attempts to draw an overview on the historical evolution of the rite of Braga and the efforts to maintain its identity, whose revitalization, nowadays, is still on the horizon.

Sebastián Salvadó (Norwegian University of Science and Technology, Trondheim, Norway)

Frankish devotional identity in outremer: A Thomas Becket historia from the Latin east

The noted breviary Paris, Bib. Nat., Ms. Fonds Latin 10478 (ca. 1235) copied for the Knights Templar in Acre, Israel contains a complete and hitherto unedited historia for St Thomas Becket. The existence of this office in a manuscript utilized first in the Latin East, and then

by the Carmelites of Piacenza, provides an exceptional opportunity to explore the relationship between a community's liturgical celebration and their religious identity. Through a presentation of the proper lessons, the historia's two proper responsories, and the office's relationship to continental sources, I set out to elucidate the liturgy's probable continental origin and the devotional portrait it transmits. These observations allow an informed discussion of the role played by this historia in the Crusaders' devotional life during the Second Kingdom of Jerusalem (1191-1291). The celebration of this feast at the Templars' central commandery church offers an intimate glimpse into a facet of this renowned military order's devotional life. The Becket office gains further import when situated in the larger context of Acre's pilgrimage economy. As the Pardouns d'Acre demonstrate, the most prominent pilgrimage church of Acre was that of the Knights of St Thomas Becket. Comparing the known celebrations held there for his feast day provide grounds for contemplating the different liturgical portrayals of Becket prevalent in Acre, and their role in shaping the spiritual identities of Outremer. Finally, a brief note on the impact this manuscript had for the liturgy in Piacenza illustrates the continued influence this office had in shaping Carmelite identity.

Pieter Mannaerts (Alamire Foundation, Leuven, Belgium)

A Brabantine office in honor of a pre-Carolingian Saint: "Solaris dum volvitur" for Gertrude of Nivelles

The Benedictine abbey of Nivelles is known as an early center of learning in the medieval duchy of Brabant, and continued to play a role in the transmission of musical repertoire throughout the Middle Ages. Indeed, the *Vita prima Gertrudis* relates that books were brought by travellers from Rome and monks from overseas (Ireland?) in the late 7th century for chant teaching purposes. At the same time, the cult of the abbey's Merovingian foundress, St Gertrude, emerged: the first *vita* in the Low Countries, the *Vita prima Gertrudis*, was written 670 ca. The earliest liturgical calendar from Nivelles, known as the Rheinau Gradual, dates from the late 8th century.

This paper discusses the most widespread of the Gertrude offices, *Solaris dum volvitur*, found in sources throughout the Low Countries and the Rhineland. The analysis of the *historia* focuses on four aspects: its remarkable modal and melodic regularity, its relationship with several *vitae* of Gertrude, the extent and nature of the modifications found in a variant version, probably from Liège, and the transmission of the office throughout the Rhineland. Conclusions about the dating support the hypothesis that the cult of Gertrude and the production of the office were stimulated by the Brabantian dukes. To them, Gertrude was of major importance as a saintly ancestor of the Carolingians, and, therefore, of their own lineage.

Margot Fassler (University of Notre Dame, Indiana, USA)

William of Malmesbury: A cantor-historian in 12th-century England

The paper studies what can be learned about chant, liturgy, and the cults of the saints through the study of William's historical and hagiographical writings.

Marit Johanne Høye (Oslo, Norway)

Melodic identity of the sequences in PA 833

Manuscripts from regions in the east of France and the west of the German-speaking area are known to often transmit a blending of typically Eastern and Western characteristics. The 12th-century manuscript Paris, Bibliothèque Nationale, lat. 833 from St Stephen at Arne in Champagne, is of particular interest in this respect being the only manuscript that transmits the Anglo-French sequence *Celsa pueri* — a sequence that was never transmitted in German-speaking areas — with German melodic features otherwise only known from the transmission of its melody, *Occidentana/Cithara*, with other texts. Further, *Rex omnipotens* and *Sancti spiritus* were rarely notated with typically German features in French manuscripts. However, Pa 833 transmits both sequences with German melodic characteristics.

The eastern French manuscript shows a clear influence from Germany onto three of its sequences and I ask whether this German melodic influence prevails in sequences in this manuscript. By examining a select group of sequences in Pa 833, both of German and of French/international origin, melodic relationship to German traditions are revealed and light is shed on the varied melodic identity of sequences in this repertory. Thus, this paper gives evidence of and further information about a mixed east-west melodic tradition from the north-east of France. The results from this study also have bearing on a more general discussion regarding manuscripts from regions that display multiple influences in their melodic tradition.

Sandra Martani (Università degli Studi di Pavia/Cremona, Italy)

Byzantine music in southern Italy in the 12th century through the analysis of the manuscript Cryp. E.γ.III

The fall of Bari into Norman hands in 1071 put an end to Byzantine domination of Italy, but defeat on the political front was offset by a flourishing of culture, through which Hellenophone features affirmed a certain presence and particularity. Borrowing Nicolas Jorga's useful expression, one may speak of southern Italy as a "Byzance après Byzance." The faith of the people, whose rituals incorporated music as an important expressive element, became a sign of cultural differentiation and a bulwark for safeguarding collective values. It is in this context that, from the 11th century on, hymn composition — the Canon in particular — developed in southern Italy such that Egon Wellesz (*A History of Byzantine Music and Hymnography*,

Oxford 1961, 2 ed., 239) could speak of a “School of Grottaferrata.”

Although liturgical music manuscripts have been subject to loss and destruction, Byzantine music sources copied in the Italo-Greek region are plentiful and, among these, the *irmologion* Cryp. E.γ.III occupies a place of special importance. Apart from it, known exemplars of the *irmologion*, which contains model strophes of the Canon, are in fact few and date from the first half of the 12th century, a period of transition during which the hymn repertory was subject to revision. Through an analysis of the notation and study of the repertory of this codex, in connection with nearly contemporary manuscripts Paris BNF Coislin 220 and Patmos 54, close connections between the medieval Italo-Greek community and Byzantine culture will be traced.

Daniel J. DiCenso (College of the Holy Cross, Worcester, Massachusetts, USA)

More Roman than “Gregorian,” more Frankish than “Old Roman”: What a newly rediscovered Italian source reveals about the Roman and Frankish character of chant transmission in the mid-9th century

In the long-standing debate about the relationship between “Gregorian” (Roman-Frankish) chant and any “Roman” or “Old Roman” precursor, it has been taken for granted that no early Italian sources survive. At the 2010 meeting of the American Musicological Society, I revealed that, in fact, a nearly complete Italian source of chant dating to ca. 850 does survive in Monza, Biblioteca Capitolare, f.-1/101. Though questions remain about whether this manuscript originated in Monza or Bergamo, as a mid-9th-century, Italian source of the Gregorian repertory, there is no question that the Monza manuscript stands as a kind of “missing link.” But what does it tell us?

My initial work on Monza f.-1/101 focused on dating and authenticating the origins of manuscript, tracing the historiography by which the manuscript came to be overlooked, and producing a transcription. With this now complete, I have turned my attention to studying the contents of the Monza manuscript in comparison to the early northern sources of Gregorian chant and later sources of Roman chant. Indeed, the Monza manuscript tells a fascinating story: the chants it contains are both more Roman than the early Frankish sources while also being more Frankish than the late-surviving “Old Roman” sources. Based on new findings, this paper will reveal what the contents of the Monza manuscript suggest about the state of transmission in the mid-9th century and whether, at least in northern Italy, transmission seems to have been characterized more by a process of Roman export, Frankish invention and/or Roman-Frankish combination.

Thomas Forrest Kelly (Harvard University, Cambridge, Massachusetts, USA)

Music in medieval Capua

Like some other centers in southern Italy which we know to have been of great importance politically and culturally (including Naples, Salerno, San Vincenzo al Volturno), the city of

Capua, seat of an important Lombard principality and of the first archbishopric in the south, has been little considered, mostly because its sources are few. This paper will review the medieval liturgical manuscripts known from medieval Capua (including ones made by monks of Montecassino when the community was in exile there in the 10th century). We lack the rich documentation that survives from Benevento and Montecassino, but there is a splendid *Exultet* roll, several fragments in Beneventan script and notation, and three complete manuscripts, very little studied, from the 14th century: a missal in Paris, and a processional and a capitulary now in Milan. With the aid of these last three sources, we can form something of a picture of ecclesiastical calendar and practice at the Cathedral, we can draw a map of the medieval city and its participation in urban liturgy; and we can trace the continuation, even in the late middle ages, of much earlier practices.

Nicola Tangari (Università degli Studi di Cassino, Italy)

The breviary-missal Rome, Biblioteca Casanatense, 1907: An ancient source of plainchant in Italy

The manuscript Rome, Biblioteca Casanatense, 1907 is a notated breviary-missal of 11th century that comes from the monastery of San Salvatore on Monte Amiata in Tuscany. It is well known not only because of its liturgical-musical contents, but also for its beautiful miniatures that were taken as an example of the Italian illumination of that age. It was cited as a witness of the Cluniac liturgy — although this connection is doubtful — and contains a notation of uncertain origin. It also shows some formularies dedicated to saints of special interest at Monte Amiata, as Antimus, Gorgonius, Mustiola, Secundianus, and especially Pope Mark, the Abbey's patron saint, who is celebrated with a proper office.

Many scholars have repeatedly expressed the need for an analytical study of this manuscript, which is very complicated because of the amount of information and its liturgical integrated structure. This paper aims to contribute to the study of this manuscript, highlighting some peculiarities and similarities with respect to other sources.

Giulia Gabrielli (Free University of Bozen-Bolzano, Italy)

Manuscripts in the Alps: Plainchant sources on the border between north and south

Alto Adige/South Tyrol is a region in the Italian Alps located at the northern Italian-Austrian border. It is characterised by trilingualism, with the population speaking German, Italian, and Ladin. From a historical viewpoint, South Tyrol has always served as a bridge between the Germanic north and the Mediterranean south. This fact also emerges in the analysis of the territory's wealth of sources of liturgical music, witnessing the richness of an area with many important monastic foundations, influenced by several dioceses, each with its own liturgy.

Indeed, until the beginning of the 19th century, the region was divided between the dioceses of Trent (which belonged to the patriarchate of Aquileia until 1751), the diocese of Bressanone (ruled from Salzburg), and the Swiss diocese of Coire.

The region's strong Germanic connections, the contiguity with Switzerland and the Italian influence all emerge in examining liturgical music documents, from the oldest ones (dating as early as from the 11th century) through more recent examples. Until now, the complex nature of the history of the Alto Adige region has not allowed for a systematic study of its substantial musical-liturgical heritage, and many *cantus planus* manuscripts are still to be found in the various archives and libraries, awaiting classification or indexing. In an attempt to overcome this critical situation, the universities of Bolzano and Trent, together with universities in Austria and Germany, are promoting specific research and editorial projects. The main purpose is to bring to light a heritage that remains largely unknown, and to investigate the role of this border region in the spread of Germanic repertoire throughout the Mediterranean area and vice-versa.

Benjamin Brand (University of North Texas, Denton, USA)

New offices for old Saints: Liturgical reform and northern influence in late medieval Tuscany

The dissemination of the papal liturgy by the Franciscan order in the late Middle Ages prompted an unprecedented degree of liturgical standardization among Italian dioceses. Yet the adoption of the *consuetudo Romanae Curiae* did not, as once thought, discourage local variation but instead inspired the composition of new offices for local saints. Having adopted the papal liturgy in the decades around 1300, for instance, Arezzo and Florence soon issued new antiphons and responsories for their early Christian bishops and martyrs, St Donatus, St Ansanus, and St Zenobius. Featuring poetic texts, modal ordering, and an expansive melodic style, this chant was among the first in Italy to emulate the rhymed offices that circulated north of the Alps. Indeed, the most likely model for the three Tuscan offices was Julian of Speyer's *Officium Sancti Francisci* (1232), which accompanied the Romanization of Italian liturgies. If the Friars Minor were thus key actors in the introduction of ultramontane styles into Italian plainsong, their transalpine offerings were not universally embraced. The Sieneese, who also claimed St Ansanus as their patron, adopted the text of the new Aretine *Officium Sancti Ansani* but composed different, more conservative melodies. These were less ornate than the Aretine chant, and evoked the old tune families and fixed formulae of Gregorian antiphons and responsories. Hence the Tuscan offices illustrate Italians' mixed response to the northern plainsong that circulated as a result of the liturgical reforms promoted by the Franciscans.

Elsa De Luca (CESEM - Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa, Portugal)

Italian and French elements in the plainchant of the Basilica of St Nicolas in Bari “Frankish

In 1296 the Angevin King Charles II declared officially the Basilica of San Nicola in Bari *capella regis* and imposed the *usage parisien* for the liturgy. Charles was the nephew of Saint Louis, who built the *Sainte-Chapelle* in Paris in 1248, to keep there the relics brought from the Holy Land. Charles II was the first member of the royal family which started the use of creating a local *Sainte-Chapelle* following the model of the Parisian one. Afterwards, eleven new *Saintes-Chapelles* were established through all France from 1314 to 1505. Those new institutions share some common features: the Mass and the Office were celebrated following l'*usage parisien*, they were founded by a member of the royal family and received, at the act of foundation, a relic of the Holy Cross and/or a relic of the Holy Crown.

In the Basilica of Bari the Parisian rite lasted almost unchanged since 1296 until the 17th century. The peculiar feasts of Notre-Dame and of the *Sainte-Chapelle* were celebrated in Bari for more than 300 years and, along with the celebration of the local patrons, Nicola and Sabino, became the salient characteristic of the liturgical identity of the Basilica.

I propose to show the features of the plainchant sung in San Nicola, as revealed by the manuscript record, and to describe how a foreign rite was adopted and adapted in the Basilica, which already had its own liturgy, when the Parisian rite was superimposed by the King.

BOOKS AND MUSIC FAIR

The IMS 2012 Fair of books, music, software and projects is held in Spazio Risonanze, which is located along the foyers of the Auditorium Parco della Musica — which connect main congress rooms both to the Information desks and to the refreshment areas — and in Auditorium Arte. See the map of the Auditorium on the cover for exact location. Discounted prices are reserved to congress attendees. The area is open to the general public for the entire duration of the congress.

Opening hours

Sunday, 1 July, 1.00 pm - 5.00 pm

Monday, 2 July - Saturday, 7 July, 8.30 am - 7.30 pm

Index of the exhibitors

Academia Music Ltd, Tokyo (Japan)

www.academia-music.com

email: muraoka@academia-music.com

Hosted at the stand of the Taiwan Music Institute

Accademia Nazionale di Santa Cecilia - Fondazione, Roma (Italy)

www.santacecilia.it

All publications at: <http://bibliomediateca.santacecilia.it>

<http://studimusicali.santacecilia.it>

email: editoria@santacecilia.it

AIM Verlag Corpusmusicae GmbH, Münster (Germany)

www.corpusmusicae.com

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Astrolabio - Ubaldini Editore, Roma (Italy)

www.astrolabio-ubaldini.com

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Ambasciata della Georgia in Italia, Roma (Italy)

Bärenreiter - Verlag, Kassel (Germany)

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www.brepols.net

email: info@brepols.net

Hosted at the stand of the Accademia Nazionale di Santa Cecilia

Cambridge University Press, Cambridge (UK)

www.cambridge.org

email: information@cambridge.org

Casa Editrice Leo S. Olschki srl, Firenze (Italy)

www.olschki.it

email: info@olschki.it

Hosted at the stand of the Accademia Nazionale di Santa Cecilia

Centre de Musique Baroque de Versailles, Versailles (France)

www.cmbv.com

email: editions@cmbv.com

CIDIM - Comitato Nazionale Italiano Musica, Roma (Italy)

www.cidim.it

email: infocidim@cidim.it

Comitato Edizione Nazionale delle Opere di Giovanni Pierluigi da Palestrina, Roma (Italy)

<http://palestrina-operaomnia.info>

DEA Mediagroup S.p.A., Roma (Italy)

Distribution of International publishing

www.deamediagroup.com

email: info@deamediagroup.com

ECLAP European Project

www.eclap.eu

email: info@eclap.eu

Edizioni ETS srl, Pisa (Italy)

www.edizioniets.com

email: info@edizioniets.com

Hosted at the stand of the Accademia Nazionale di Santa Cecilia

EMI Classics

www.emiclassics.com

Federazione CEMAT (Centri Musicali Attrezzati), Roma (Italy)

www.federazionecemat.it - www.radiocemat.org

email: info@federazionecemat.it - redazione@radiocemat.org

Fondazione G. Rossini, Pesaro (Italy)

www.fondazionerossini.org

email: fondazione@fondazionerossini.org

Hosted at the stand of the MGB Hal Leonard

Forni editore, Sala Bolognese - Bologna (Italy)

www.fornieditore.com

email: info@fornieditore.com

Hosted at the stand of the Accademia Nazionale di Santa Cecilia

Foundation for the National Edition of the Works of Fryderyk Chopin, Warsaw (Poland)

www.chopin-nationaledition.com

email: mgorayski@chopin-nationaledition.com

Georg Olms Verlag, Hildesheim (Germany)

www.olms.de

email: info@olms.de

Istituto di Bibliografia Musicale - IBIMUS, Roma (Italy)

www.ibimus.it

email: ibimus@libero.it

Istituto Italiano per la Storia della Musica - Fondazione, Roma (Italy)

www.iism.it

email: istmusica@virgilio.it

Istituto Storico Germanico - Deutsches Historisches Institut (DGIA), Roma (Italy)

www.dhi-roma.it

www.dgia.de

email: Engelhardt@dhi-roma.it

KVNM Royal Society for Music History of The Netherlands, Utrecht (The Netherlands)

www.kvnm.nl

email: sales@kvnm.nl

LIM Editrice srl, Lucca (Italy)

www.lim.it

email: lim@lim.it

MGB Hal Leonard, San Giuliano Milanese - Milano (Italy)

Ricordi, Durand-Salabert-Eschig

www.mgbhalleonard.com

Oxford University Press, Oxford (UK)

www.oup.com

email: gab.exhibitions.uk@oup.com

RILM - Répertoire International de Littérature Musicale, New York (USA)

www.rilm.org

email: bmackenzie@rilm.org

RIPM - Répertoire international de la presse musicale/ Retrospective Index to Music Periodicals, Baltimore MD (USA)

www.ripm.org

email: hrcohen@ripm.org

RISM - Répertoire International des Sources Musicales, Frankfurt am Main (Germany)

www.rism.info

email: klaus.keil@rism.info

Routledge, Taylor & Francis Group, Oxfordshire (UK)
www.tandfonline.com
email: enquiries@tandf.co.uk

Shogakukan Inc., Tokyo (Japan)
www.shogakukan.co.jp
email: yano1732@mail.shogakukan.co.jp
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Squilibri editore, Roma (Italy)
www.squilibri.it
email: info@squilibri.it
Hosted at the stand of the Accademia Nazionale di Santa Cecilia

Regesta.exe srl, Roma (Italy)
New Media & Historical Heritage
www.regesta.com
email: mail@regesta.com
Hosted at the stand of the Accademia Nazionale di Santa Cecilia

Taiwan Music Institute, National Center for Traditional Arts, Taipei, Taiwan (R.C.O.)
<http://tmi.ncfta.gov.tw>
email: tmi_service@ncfta.gov.tw

PRESENTATIONS: PUBLICATIONS, INSTITUTIONS AND RESEARCH PROJECTS

Free admission based on availability

Monday, 2 July

5.30 pm - 6.30 pm - Studio 2

Presentation of two books by Forni editore

Intavolatura manoscritta per liuto del Duomo di Castelfranco Veneto. Edited by F. Rossi

Composizioni inedite dell'intavolatura tedesca di Torino. Edited by Candida Felici

Introduction by Paolo Da Col, Dinko Fabris and Candida Felici

Short concert by Franco Pavan, lute

7.00 pm - 7.30 pm - Petrassi hall

Lecture by Anzor Erkomaishvili, founder and conductor of the National Traditional Georgian Choir "Rustavi" introducing to the Georgian poliphonic tradition

Tuesday, 3 July

1.00 pm - 1.45 pm - Chorus room

Presentation of the inaugural volumes of the critical edition of *The Operas of Francesco Cavalli* published by Bärenreiter. General editor: Ellen Rosand

Short concert: arias for voice and basso continuo performed by the Santa Cecilia Conservatory Early Music Ensemble - Students and teachers of the Early Music Department (preview of the concert that will be at the Conservatory of Music on Wednesday evening), in collaboration with IMS Study Group: Cavalli and 17th century Venetian Opera. Kindly offered by Landgraf-Moritz-Stiftung and Carlo Majer, followed by a celebratory toast offered by Bärenreiter.

Wednesday, 4 July

5.00 pm - MUSA - Museum of Musical Instruments

Pawel Kaminski will present the National Edition of the Chopin's Works with the lecture *The Role of the Urtext in performance of Chopin's Works*

6.00 pm - Chorus room

Caravelas - Núcleo de Estudos da História da Música Luso-Brasileira, Associação Cultural Ruspoli and Centro studi Santa Giacinta Marescotti – on the occasion of the announcement of Special Prize “Principe Francesco Maria Ruspoli” for Musicological Studies in Music of Baroque Latin America – present

“Caravelas” Portuguese and Brazilian Music from the 18th century to the I World War

Academia dos Renascidos: Alberto Pacheco, tenor - Mario Trilha and David Cranmer, piano

Introduction by David Cranmer

Thursday, 5 July

11.00 am - MUSA - Museum of Musical Instruments

Presentation of the book dedicated to the memory of Emilia Zanetti, former librarian of the Conservatory of Santa Cecilia Library

Musicologia come pretesto. Scritti in memoria di Emilia Zanetti, edited by Tiziana Affortunato and published by the Istituto Italiano di Storia della Musica. Introduction by Renato Badali

CONCERTS

Attendance to some of the concerts required payment of a discounted ticket and/or advance booking. Please ask at the Information desk for further details

Sunday, 1 July

9.00 pm - Terme di Caracalla

Viale delle Terme di Caracalla, no.52

Giselle

Opera Theatre of Rome Orchestra and Ballet

David Gartforth, conductor - Patrice Bart, choreography

cast: Svetlana Zakharova and Friedmann Vogel

Discounted tickets. Advance booking required

Monday, 2 July

9.00 pm - 11.00 pm - Petrassi hall

Concert of the National Traditional Georgian Choir "Rustavi" from Tbilisi

Kindly offered by the Embassy of Georgia in Italy and by the Ministry of Culture in Georgia

Free admission based on availability

N.B. In the same hall at 7.00 pm a lecture by the founder and conductor of the Choir, Anzor Erkomaishvili, will introduce the Georgian poliphonic tradition See the Presentations page

Filarmonica Romana

Gardens of the Filarmonica, via Flaminia, no.118 (close to Flaminio - piazza del Popolo)

Celebrating Nations: NORWAY

From 5.00 pm Opens session and open Writers

7.00 pm Open session: piano music of the nineteenth and twentieth century

Free admission based on availability

9.30 pm Monica Bacelli and Elizabeth Norberg-Schulz, voices - Erling R. Eriksen, piano

Music by Schumann, Grieg and Brahms

50% discounted tickets. Advance booking required

N.B.: In the gardens there's also a refreshment area open until late

Tuesday, 3 July

6.30 pm - 7.30 pm - Church of Santissima Trinità dei Pellegrini
Via dei Pettinari, no.36/A (close to Campo dei Fiori)

Latin Mass (Tridentine Rite)
Concerto Romano ensemble, conducted by Alessandro Quarta
16th-century music from the papal chapel repertoire
Organized in collaboration with the Universities of Bangor and Mainz
Free admission based on availability

9.00 pm - 11.00 pm - Cavea of the Auditorium
Dress rehearsal reserved to IMS Conference participants
Beethoven senza pari
Orchestra of the Accademia Nazionale di Santa Cecilia, conducted by Carlo Rizzari

- Ludwig van Beethoven, Symphony no. 1 in C major op. 21
 - 1.Adagio molto - Allegro con brio 2.Andante cantabile con moto
 - 3.Menuetto: Allegro molto e vivace 4.Adagio - Allegro molto e vivace
- Ludwig van Beethoven, Symphony no. 5 in C minor, op. 67
 - 1.Allegro con brio 2.Andante con moto 3.Scherzo. Allegro 4.Allegro

Free admission

Filarmonica Romana
Gardens of the Filarmonica, via Flaminia, no.118 (close to Flaminio - piazza del Popolo)

Celebrating Nations: AUSTRIA
7.30 pm *A virtuoso and his instrument* Albin Paulus, Jew's harp - Nadège Lucet
9.45 pm Holstunarmusicbigbandclub
50% discounted tickets. Advance booking required

Wednesday, 4 July

2.30 pm - 3.00 pm - Auditorium Ennio Morricone, Lettere e Filosofia building, Università degli Studi di Roma Tor Vergata, via Columbia no.1

Concert of Kasimir Morski, piano

Sergei Rachmaninov, 2 Preludes: op.3, no.2 - op.32, no. 12
Franz Liszt, 2 Etudes d'exécution transcendante
Alexander Skrjabin, 2 Studi: op.8, no.12 - op.65, no.3
Fryderyk Chopin, Fantasia Impromptu op.66 - Scherzo op.31

Free admission based on availability

OPEN AFTERNOON AT THE AUDITORIUM

From 5.00 pm on presentations and short concerts will be held in different locations of the Auditorium, in collaboration with the Conservatory of Music.

Free admission

8.30 pm - Conservatory of Music, Sala Accademica
Via dei Greci, no.18 (close to piazza del Popolo)

Francesco Cavalli: *Arie & Sinfonie from "Calisto", "Orione" and "Scipione Affricano"*
Santa Cecilia Conservatory Early Music Ensemble
Kindly offered by Landgraf-Moritz-Stiftung and Carlo Majer

Students and teachers* of the Early Music Department:

Lucia Franzina, soprano
Cécile Van Wetter, soprano
Simona Braida, mezzosoprano
Riccardo Pisani, tenor
Giuliano Mazzini, bass
Marco Piantoni, baroque violin
Sara Montani, baroque violin
Andrea Lattarulo, baroque cello
Giovanni Bellini, theorbo
Simone Colavecchi, guitar
Angela Naccari*, harpsichord
Andrea Damiani*, archlute

Free admission based on availability

8.00 pm - Istituto Polacco di Roma (Polish Institute in Rome)
Via Vittoria Colonna, no.1 (close to piazza Cavour)
Agnieszka Przemysk-Bryla, piano - Tomasz Strahl, cello

Fryderyk Chopin - Introduction and Polonaise in C Major op. 3
- Grand Duo Concertante Db op. 16
- Sonate in G Minor op. 65

Promoted by the Foundation for the National Edition of Chopin's Works in collaboration with the Polish Institute in Rome

Free admission based on availability

N.B. At the MUSA - Museum of Musical Instruments at 5.00 pm a lecture by Pawel Kaminski presents the National Edition of Chopin's Works (see Presentations page)

Filarmonica Romana

Gardens of the Filarmonica, via Flaminia, no.118 (close to Flaminio - piazza del Popolo)

Celebrating Nations: ARMENIA

8.00 pm *The voice for Armenia*. Lilit Khachatryan, piano - Agnessa Gyurdzhyan, soprano

9.45 pm Trio Dabaghyan: Gevorg Dabaghyan, duduk - Emmanuel Hovhannisyan, duduk - Kamo Khachatryan, dhol

50% discounted tickets. Advance booking required

Thursday, 5 July

7.00 pm - 8.00 pm - Petrassi hall

Gregorian "Credo" and solo koto pieces "Rokudan"

Medieval Music Choir "Chusei Ongaku Gasshoudan" conducted by Tatsuo Minagawa

Souju Nosaka and Mizuyo Komiya, koto

Credo no. 1, Credo no.3, Credo no.4 from the Gregorian Chants, Choir

Credo no.1 and Rokudan, Choir and Souju Nosaka, koto

Rokudan, Souju Nosaka, koto

-short break-

Yatsuhashi Kengyo, *Midare*, Souju Nosaka, koto

Yatsuhashi Kengyo, *Shiki no Kyoku* (Songs of four seasons), Souju Nosaka and Mizuyo Komiya, voice and koto

Mitsuzaki Kengyo, *Godan-ginuta* (Five variations of Kinuta), Souju Nosaka and Mizuyo komiya, koto

With the support of the Japan Traditional Cultures Foundation and the Tokyo Metropolitan Government

Free admission based on availability

Filarmonica Romana

Gardens of the Filarmonica, via Flaminia, no.118 (close to Flaminio - piazza del Popolo)

OPENJAZZ

7.30 pm *Parola al testo*. Chiara Morucci and Federico Ferrandina in concert

9.45 pm “Bocca baciata non perde ventura” from Giovanni Boccaccio and Guillaume de Machaut. Maria Pia De vito, vocie - Saxophones Quartet (Eugenio Colombo, Ferruccio Corsi, Peppe D’Argenzio, Pasquale Innarella)

50% discounted tickets. Advance booking required

Friday, 6 July

9.00 pm - 11.00 pm - Cavea of the Auditorium

Luglio Suona Bene - Musica per Roma Foundation

Joan Baez, *An intimate Evening with*

10% discounted tickets. Advance booking required

Filarmonica Romana

Gardens of the Filarmonica, via Flaminia, no.118 (close to Flaminio - piazza del Popolo)

Celebrating Nations: IRAN

4.30 pm screening of the film *Le vent des amoureux* directed by Albert Lamorisse

6.00 pm concert by Vahid Haji Hosseini, santur

7.00 pm *Ogni tanto, una scintilla Donne per le dignità* by Zanan va Karamat. Meeting organized by the Iran-Italy Association, followed by the screening of the film: *Moon’s voice* directed by Farahnaz Sharifi

Free admission based on availability

9.45 pm *I will greet the sun again*. Concert by Hossein Alizadeh, tar and setar - Raheleh Barzegari, voice - Mohssen Kasirossafar, tombak
50% discounted tickets. Advance booking required

Saturday, 7 July

Filarmonica Romana

Gardens of the Filarmonica, via Flaminia, no.118 (close to Flaminio - piazza del Popolo)

TOP OPEN SESSION

Celebrating the 25th anniversary of the Istituto Quasar – Design University

From 5.00 pm Open session

7.30 pm Concert of the winners of the 2011 Open session. Maddalena and Matteo Pippa, violins - Giuseppe Rossi, piano - Rosaria Angotti, soprano with Francesco Micozzi, piano
Free admission based on availability

9.30 pm - Terme di Caracalla

Viale delle Terme di Caracalla, no.52

Sergei Prokofiev, *Alexander Nevsky*

Orchestra and Choir of the Opera Theatre of Rome

St Petersburg Philharmonic Orchestra

Yuri Temirkanov, conductor

Marianna Tarasova, mezzosoprano

Discounted tickets. Advance booking required

GUIDED TOURS AND EXHIBITIONS

Participation in the guided tours is subject to availability and for some of them a fee and/or advance booking are required.

Please ask at the Information desk for further details

Monday, 2 July

6.30 pm - Filarmonica Romana

Gardens of the Filarmonica, via Flaminia, no.118 (close to Flaminio - piazza del Popolo)

Guided tour of the Filarmonica: the building, library and gardens.

Advance booking required. Max: 50 participants

Free admission

Wednesday, 4 July

1.30 pm - 8.30 pm - Grottaferrata and the Greek Abbey of St Nilus

Including transport from/to Rome, lunch, guided tour, a light dinner and a chorus concert

Only for participants in the morning Special Round Table at the Università degli Studi di Roma Tor Vergata or for those who can get to the University on their own. Bus departure at 8.30 from the Auditorium Parco della Musica to attend the session at the University.

Advance booking required. Min: 40 participants

Ticket: 20 euro; whether from the Auditorium or from the University

3.00 pm - 6.00 pm - Guided walking tour of the city centre

Meeting point at the Spanish Steps.

The tour includes Piazza di Spagna, fontana di Trevi, piazza di Pietra (Tempio di Adriano), Pantheon (inside tour), piazza Navona, Campo dei Fiori, piazza Farnese.

For a minimum of 15 participants

Ticket: 15 euro for early booking; 20 euro on site

3.00 pm - National Roman Museum - Palazzo Massimo alle Terme

Piazza dei Cinquecento, no.68 (close to Termini central station)

Guided tour

Advance booking required. Max: 30 participants

Tickets: 10 euro

3.00 pm - MUSA - Museum of Musical Instruments

Guided tour to the collection of musical instruments of the Accademia Nazionale di Santa Cecilia

Advance booking required. Max: 30 participants

Free admission

4.00 pm - Teatro dell'Opera

Piazza Beniamino Gigli, no.7 (close to piazza della Repubblica)

Guided of the theatre and the archives by the theatre archivist, Francesco Reggiani

Advance booking required. Max: 50 participants

Free admission

6.00 pm - Conservatory of Music

Via dei Greci, no.18

Guided tour of the historic building and patrimony

Advance booking required. Max: 70 participants

Free admission

Thursday, 5 July

MAXXI - National Museum of the 21st-Century Arts

Via Guido Reni, no.4A (close to the Auditorium Parco della Musica)

8.30 pm Farewell dinner

Advance booking required

Fee: 55 euro

EXHIBITIONS

MUSA - MUSEUM OF MUSICAL INSTRUMENTS

Accademia Nazionale di Santa Cecilia

Auditorium Parco della Musica

Permanent exhibition

The Museum of Musical Instruments of the Accademia Nazionale di Santa Cecilia holds one of the foremost Italian collections. It includes more than five hundred items such as instruments, accessories, objects and relics which testify to many diverse musical cultures: five century of European, Asian and African musical history, from early music to contemporary music, from classical to traditional music.

The nucleus of the collection is a group of Italian stringed instruments from the 17th-20th centuries. Among these, the standouts, both for the quality of their construction and for their historical importance are the “Tuscan” violin by Antonio Stradivari, built for the Grand Prince Ferdinando de’ Medici, and the mandolin and viola by Roman artisan David Tecchler.

The exhibition path guides visitors through, drawing their attention to the most significant pieces in the collection. The unfolding shapes, materials and colors amidst the various instruments are juxtaposed to allow people to quickly grasp the similarities between objects that belong to musical worlds often very different from one another.

FORTE PIANO: LE FORME DEL SUONO (FORTE PIANO: THE SHAPES OF SOUND)

Auditorium Parco della Musica

Temporary exhibition curated by Achille Bonito Oliva

Free admission

Promoted by Musica per Roma Foundation

with

RAM - radioartemobile, Roma (Italy)

Ronald Feldman Gallery, New York (USA)

Galerie Mario Mazzoli Art & Music Gallery, Berlin (Germany)

Executive curators: Anna Cestelli Guidi and Gianluca Ranzi

Acoustic consultant: Giancarlo Valletta

The exhibition presents the original research of international artists from different generations who have focused and continue to focus their attention on the dematerialization of the work of art, attaining unprecedented sound-forms.

The exhibition takes place in two phases and the works will be spread across the interior and exterior common areas of the Auditorium: in its foyer, corridors, cafés, restaurants, concert halls, recording studios, restrooms, stairways, passageways and at the box office. By this means, the exhibition's highpoint will be the acoustic quest for an invisible work, which in turn will intercept the possibly unexpected attention of the listener.

From John Cage and the Neo-Avantgardes to nowadays artists, all sound works create a new relationship with the spectator which goes beyond the inevitable surface of things. Through the vaporizing of all visual forms the artists are reversing Paul Klee's claim that "Art makes the invisible visible". The outcomes are the development of a new kind of contemplation open to multisensory experiences and the integration within the architectures and the locations.

First part of the exhibition: 2 May -10 July 2012

Artists: Vito Acconci, Nanni Balestrini, Massimo Bartolini, Riccardo Benassi, Roberto Benigni, John Cage - Nam June Paik, canecapovolto, Gino De Dominicis, Maria Thereza Alves - Jimmie Durham, Jan Fabre, Emilio Fantin, William Furlong, Al Hansen - Jerry Mulligan, Douglas Henderson, Jacob Kirkegaard, Marc Kostabi - Ornette Coleman, La Monte Young, Donatella Landi, HH Lim, Arrigo Lora - Totino, Walter Marchetti, Martux_M, Marzia Migliora, Liliana Moro, Maurizio Nannucci, Alva Noto, Luca Patella, Steve Piccolo, Cesare Pietroiusti, Albert Pinya, Vettor Pisani, Roberto Pugliese, Steve Roden, Michael Schumacher, Peter Schuyff, Donatella Spaziani, Staalplaat Soundsystem, Alberto Tadiello, Cesare Viel, and Martin Daske.

INDEX OF PARTICIPANTS

RT	Round Tables
SS	Study Sessions
FP	Free Papers

The numbers of the Round Tables, the Study Sessions and the Free papers identify the chronological order of the sessions (1 = Monday morning, 2 = Monday afternoon and so on — excluding Wednesday)

SpRT	Special Round Tables organized by the three State University of Rome on Wednesday, 3 July - morning
SpSS	Special Study Session at the Campo Santo Teutonico on Wednesday, 3 July - afternoon
IL	Inaugural Lectures (Sunday, 1 July)
SG:Tab	Study Group: Tablatures in Western Music (Monday, 2 July, 9.30 am)
SG:MCS	Study Group: Music and Cultural Studies (Monday, 2 July, 3.00 pm)
SG:MIEA	Study Group: Musical Iconography in European Art (Tuesday, 3 July, 9.00 am)
SG:RIIA	Study Group: Rapporti Italo Ibero Americani. Il teatro musicale (Thursday, 5 July, 1.00 pm)
SG:DM	Study Group on Digital Musicology - Confronting computing and musicological identities (Thursday, 5 July, 1.00 pm)
RIPM-RILM	Joint session of RIPM and RILM (Thursday, 5 July, 2.30 pm)
RIdIM-pres	Presentation of the enhanced RIdIM database (Thursday, 5 July, 3.00 pm)
RIdIM-paper	RIdIM paper session (Friday, 6 July, 1.00 pm)
SG:SEW	Study Group: Stravinsky between East and West (Friday, 6 July, 3.00 pm)
SG:CP	Study Group: Cantus Planus and the European Science Foundation project (Saturday, 7 July, 9.00 am)
SG:DM-CPDM	Study Group on Digital Musicology - Collaborative Projects in Digital Musicology (Saturday, 7 July, 3.00 pm)
Grove-RDCR	Joint session Grove Music Online, RILM, DIAMM, CESR and RISM (Saturday, 7 July, 3.00 pm)
PC-Org	Post conference - Costituing Study Group: Organology
PC-SG:CP	Post conference - Study Group: Cantus Planus

Abbonizio, Isabella, FP1d
 Abramov-van Rijk, Elena, FP9d
 Ackermann, Peter, SpSS
 Adamo, Giorgio, FP1e; SpRT2
 Ader, Lidia, FP3f
 Agamennone, Maurizio, SpRT1
 Aguilar Hernández, Cristina, FP9b
 Ahmedaja, Ardian, SS2a
 Ahrendt, Rebekah, FP1od
 Alegre, Lizette, SS1b
 Allen, Aaron S., FP3a
 Alonso González, Celsa, FP7d
 Alonso Tomás, Diego, FP5d
 Alte da Veiga Pupo Correia, Diogo Maria, PC-SG:CP
 Álvarez González, Nelly, SG:RIIA
 Amati-Camperi, Alexandra, FP4c; FP5c; FP9b
 Anagnostopoulou, Christina, SG:DM
 Anderson, Michael Alan, FP4e
 Andersson, Magnus, FP10a
 Antonchyk, Viktoryia, FP9b
 Antonucci, Fausta, SS3b
 Applegate, Celia, RT9b
 Arce, Julio, FP7c
 Arfini, Maria Teresa, FP3d; SG:MIEA
 Arrandale, Karen, SS4c
 Atanasovski, Srđan, SS8b
 Avanzini, Susanna, FP4f
 Aversano, Luca, SpRT3; SS7a
 Aynbinder, Ada, FP9b
 Badolato, Nicola, SS7a
 Baldacci, Massimo, SS7a
 Baldassarre, Antonio, SG:MCS; RIdIM-paper
 Ballester, Jordi, SG:MIEA
 Banducci, Antonia, FP1od
 Baranova Monighetti, Tatiana, SG:SEW
 Barbieri, Patrizio, PC-Org
 Bares, William, SS2c
 Barlow, Helen, FP7f
 Baroncini, Rodolfo, FP5e
 Baroni, Mario, SpRT2
 Bartsch, Cornelia, FP7f
 Bassani, Florian, SS4a
 Bauer, Amy, FP2e
 Bayreuther, Rainer, RT5b
 Bellia, Angela, RIdIM-paper
 Benitez, Vincent P., SG:SEW
 Benoit-Otis, Marie-Hélène, FP2f
 Berglund, Lars, FP7e
 Bermúdez, Egberto, SS1b, RT3a
 Bernardes, Ricardo, FP4b
 Bernardoni, Virgilio, FP3a
 Bernasconi, Alicia, SG:RIIA
 Bernhard, Michael, RT3b
 Bernstein, Jane A., FP4e
 Berti, Michela, SS4a
 Besutti, Paola, SS8a
 Betz, Marianne, FP10a
 Bezić, Nada, SG:MCS
 Bianconi, Lorenzo, FP2b; SS3b; SS7a
 Biancorosso, Giorgio, SS7a
 Biggi Parodi, Elena, FP2a
 Bini, Annalisa, PC-Org
 Bizzarini, Marco, SS5b
 Blackburn, Bonnie J., RT8
 Bleibinger, Bernhard, FP5c
 Bombi, Andrea, FP2c; FP5a
 Borders, James, SG:CP
 Borghetti, Vincenzo, FP1a
 Borio, Gianmario, FP2e; SS5a
 Boschung, Magdalena, SS5b

Bosi, Carlo, FP1a
 Bosquet, Diego, FP10c
 Bouffard, Sophie, FP8b
 Bowen Colakoglu, Kimberley, FP9f
 Braginskaya, Natalia, SG:SEW
 Brand, Benjamin, PC-SG:CP
 Brauner, Mitchell, SpSS
 Bravi, Paolo, SS2a
 Brescia, Marco Aurelio, FP4b
 Bretherton, David, SG:DM
 Brito, Manuel Carlos de, FP2c
 Brodbeck, David, FP5d
 Brosius, Amy, FP4c
 Brover-Lubovsky, Bella, FP1c
 Brown, Bruce Alan, FP2a; FP10d
 Brown, Stephen C., FP3f
 Brumana, Bianca Maria, SG:MIEA
 Budasz, Rogerio, FP8f
 Büky, Virág, FP8a
 Busse Berger, Anne Marie, SpRT2
 Butler, Margaret, FP2a
 Buyens, Koenraad, FP4a
 Cabrera Silvera, Eliana, FP1d
 Cáceres, Maria, SS4c
 Calabretto, Roberto, SS5a
 Calcagno, Mauro, SG:DM-CPDM
 Calella, Michele, SpRT1
 Camacho, Gonzalo, SS1b
 Cámara de Landa, Enrique, SpRT1; SG:RIIA
 Camier, Bernard, FP1d
 Campbell, Jennifer, FP10a
 Canale Degrassi, Margherita, SS1a
 Candelaria, Lorenzo, FP8e
 Canguilhem, Philippe, SS6b
 Carr, Maureen A., SG:SEW
 Carredano, Consuelo, RT7
 Carreño, Graciela, SG:RIIA
 Carreras, Juan José, SS4c
 Cascudo, Teresa, FP4d; FP7d
 Castéret, Jean-Jacques, SS2a
 Casula, Carlo Felice, SpRT3
 Celestini, Federico, FP1b; FP2f
 Cenciarelli, Carlo, FP7c
 Ceriani, Davide, FP3a
 Cetrangolo, Annibale, SG:RIIA
 Ceulemans, Anne-Emmanuelle, PC-Org
 Chapin, Keith, FP1c
 Chardas, Konstantinos, FP9f
 Charkiolakis, Alexandros, SG:MCS
 Chen, Chun-bin, RT9a
 Chen, Jen-yen, RT9a
 Cheney, Stuart, FP5e
 Cheng, Jen-Hao, PC-Org
 Chōki, Seiji, RT1
 Christensen, Thomas, FP1c
 Christoforidis, Michael, SG:MIEA
 Ciglbauer, Jan, RT3b
 Cimagalli, Cristina, FP5c
 Clayton, Martin, SpRT2
 Cockburn, Christopher, FP5b
 Cohen, H. Robert, RIPM-RILM
 Coifman, Michailos David, FP8f
 Collins, Denis, FP10d
 Comtois, Justine, FP9a
 Conrieri, Davide, SS3b
 Considine, Basil, FP4g
 Cook, Nicholas, SS5a
 Corazza, Elia Andrea, FP5f
 Corbella, Maurizio, FP7c
 Cornaz, Marie, FP2a

Corrado, Omar, FP1of
 Corsi, Cesare, FP9d
 Cortés, Jaime, SS1b
 Couture, Ariane, FP8b
 Cox, Gareth, FP7f
 Cox, John, FP1od
 Craig-McFeely, Julia, Grove-RDCR
 Cranmer, David, FP4b
 Crawford, Tim, SG:Tab
 Crispin, Darla, FP3c
 Crist, Stephen A., FP6a
 Cruz, Gabriela, RT1o
 Cumming, Julie E., FP1c
 Cuomo, Carla, SS7a
 Cusick, Suzanne, SS7b
 Cymbron, Luisa, FP4b
 Czagány, Zsuzsa, FP7g
 d'Alvarenga, João Pedro, RT5a
 D'Ovidio, Antonella, FP1oc
 Da Col, Paolo, SS1a
 Dalos, Anna, FP8a
 Danuser, Hermann, FP1b; FP3c
 Daolmi, Davide, SS3b
 Daunoravičienė, Gražina, FP4a
 Davies, Drew Edward, FP2b
 Davison, Annette, SS5a
 De Luca, Elsa, PC-SG:CP
 De Luca, Maria Rosa, SS7a
 De Mario, Bianca, FP1f
 Dean, Jeffrey, SpSS
 Debly, Patricia, FP1f
 Dell'Antonio, Andrew, SS7b
 Della Libera, Luca, SpSS
 Dellaborra, Mariateresa, FP7e
 Dezillio, Romina, FP5c
 DiCenso, Daniel J., PC-SG:CP
 Diettrich, Brian, FP4g
 Digonskaya, Olga, FP9b
 Distaso, Leonardo, SpRT3
 Dorsey, Sarah B., FP8b
 dos Santos, Silvio José, FP2f
 Dubiau-Feuillerac, Mylène, FP1ob
 Duprat, Régis, SS6c
 Durante, Sergio, SS1a; FP7e
 Dyachkova, Olena, FP9b
 Eagen, Megan K., FP4e
 Eato, Jonathan, FP5b
 Eli Rodriguez, Victoria, RT7
 Ellis, Katharine, FP1ob
 Engelhardt, Markus, SpSS; FP5f
 Esposito, Francesco, FP4b
 Estrada, Julio, FP9e
 Fabris, Dinko, SG:Tab; FP1od
 Facci, Serena, SpRT2; FP5b
 Fairclough, Pauline, FP8d
 Falaleyeva, Elena, SG:SEW
 Falkenstein, Richard K., FP9d
 Fanjul Rivero, José Luis, FP9e
 Fassler, Margot, PC-SG:CP
 Favier, Thierry, FP5c
 Favila, Cesar, FP8e
 Feisst, Sabine, FP8b
 Feldman, Martha, FP6a
 Feldman, Walter Zev, FP9f
 Felici, Candida, SS1a
 Fernandes, Cristina, FP4b
 Ferreira, Manuel Pedro, RT5a
 Fessel, Pablo, FP1of
 Filippi, Daniele V., FP1od
 Filocamo, Gioia, RT8

Finocchiaro, Francesco, FP8d
 Fiorentino, Giuseppe, FP1c
 Fitch, Lois Karen, FP2e
 Fitzgerald, Mark, FP7f
 Fontijn, Claire, FP3b
 Forment, Bruno, FP1f
 Fornaro, Marita, SG:RIIA
 Forrest Kelly, Thomas, PC-SG:CP
 Forshaw, Juliet, FP4c
 Francis, Larry Hilarian, FP4g
 Freitas, Roger, FP4c
 Friebel, Michael, FP1a
 Frigyesi, Judit, FP8a
 Frolova-Walker, Marina, FP8d
 Fugellie, Daniela, FP9e
 Fujinaga, Ichiro, SG:DM-CPDM
 Fujita, Shigeru, FP3f
 Fukunaka, Fuyuko, FP4d
 Fulton, Will, FP5f
 Gabrielli, Giulia, PC-SG:CP
 Gancarczyk, Paweł, RT3b
 Garavaglia, Andrea, FP6a
 Garda, Michela, FP3c; RT9b
 Garratt, James, FP3c
 Gaub, Albrecht, FP2f
 Gerhard, Anselm, RT2; SS4c
 Gétreau, Florence, PC-Org
 Gialdroni, Teresa M., SS5b, SG:DM-CPDM
 Giani, Maurizio, SS7a
 Giannattasio, Francesco, FP4g; SpRT1
 Gianturco, Carolyn, SS5b
 Giglio, Consuelo, FP9a
 Giron-Panel, Caroline, SS4a
 Gitto, Stefania, FP7g
 Giuriati, Giovanni, SpRT1
 Gjerdingen, Robert, SpRT2
 Gómez Muntané, Maricarmen, RT5a
 González, Juan Pablo, RT3a; RT7
 Gooley, Dana, RT1o
 Gordon, Bonnie, SS7b
 Goss Dawn , Glenda, SS6a
 Gossett, Philip, SS7a; FP8c
 Gottschewski, Hermann, RT5b
 Goulet, Anne-Madeleine, SS4a
 Gozza, Paolo, SG:MIEA
 Granat, Zbigniew, SS2c
 Grasso Caprioli, Leonella, SS1a
 Green, Alan, RIDIM-pres
 Greenberg, Michael, PC-Org
 Greenwald, Helen, FP7f; FP8c
 Greenwood, Andrew, FP7f
 Grempler, Martina, FP1f
 Griffiths, John, SG:Tab
 Grijp, Louis P., FP4g
 Groote, Inga Mai, FP9c
 Grover Friedlander, Michal, RT9b
 Guanti, Giovanni, SpRT3; SS7a
 Guerra Rojas, Cristian Leonardo, FP1of
 Guido, Massimiliano, FP1c; FP8b
 Guidobaldi, Nicoletta, SG:MIEA
 Guilloux, Fabien, SG:MIEA
 Guo, Xinxin, SS3a
 Gur, Golan, FP2f
 Gurrieri, Marco, FP1ob
 Hadžić, Fatima, FP9f
 Hallam, Huw, FP1b
 Hambridge, Katherine, FP3d
 Hankeln, Roman, SG:CP; PC-SG:CP
 Harris, Ellen, SS5b
 Hart, Brian J., FP5f

Hautsalo, Liisamaija, FP4a
 Hayasaka, Makiko, FP2d
 Hedges Brown, Julie, FP3d
 Helfricht, Kerstin, SpSS
 Heller, Wendy, FP2a; FP5c
 Hellwig, Friedemann, PC-Org
 Helmers, Rutger, RT2
 Henson, Karen, FP3a
 Henson, Stanley Matthew, FP9d
 Herbert, Trevor, SS9a
 Herbst, Anri, FP5b
 Hiekel, Jörn Peter, RT1
 Higuchi, Ryuichi, FP7b
 Hinrichsen, Hans-Joachim, RT2
 Hirai, Makiko, FP1a
 Hlávková-Mráčková, Lenka, RT3b
 Holger Petersen, Nils, SG:CP
 Holler, Marcos, SS4b
 Holme Hansen, Thomas, FP2c
 Høye, Marit Johanne, PC-SG:CP
 Hoyler, Emily C., FP2d
 Hudson, Elizabeth, FP8c
 Husarik, Stephen, FP7a
 Ibarlucia, Ricardo, SG:RIIA
 Ilić, Ivana, SG:MCS
 Inlitchi Currie, Gabriela, SG:MIEA
 Innocenzi, Alceste, FP2b
 Inoue, Tokiko, FP7b
 Isusi Fagoga, Rosa, FP5a
 Itoh, Tatsuike, FP7b
 Izzo, Francesco, FP8c; FP10c
 Izzo, Leo, FP2e
 Jackson, Travis A., FP3e
 Jakelski, Lisa, FP8d
 Jeanneret, Christine, FP7g
 Jeffery, Peter, FP3b
 Jennings, Lauren, FP9d
 Joachimiak, Grzegorz, FP5e
 Joe, Jeongwon, FP7c
 Johnson, Julian, SS2b
 Jurkowski, Edward, FP10a
 Kägler, Britta, SS4a
 Kahan, Sylvia, FP1e
 Kaminski, Joseph S., SS9a
 Kartomi, Margaret, PC-Org
 Kawamoto, Akitsugu, FP3e
 Keil, Klaus, Grove-RDCR
 Kelly, Elaine, FP4f
 Kepper, Johannes, SG:DM; SG:DM-CPDM
 Kim, Jin-Ah, RT5b
 Kim, Youn, FP1c
 Kim-Szacsvai, Katalin, FP5f
 Kirnbauer, Martin, RT3b; PC-Org
 Kiss, Gábor, FP7g
 Kjar, David Niels, FP9c
 Klaper, Michael, SS3b
 Klauk, Stephanie, FP5a
 Knighton, Tess, SS4c
 Knysak, Ben, RIPM-RILM
 Knytt, Erinn, FP5c
 Kobayashi, Hikari, FP7b
 Kok, Roe-Min, FP1e; FP3d
 Kokorz, Gregor, FP5f
 Koskoff, Ellen, RT4
 Koster, John, PC-Org
 Koutsobina, Vassiliki, FP1a
 Krahn, Carolin, FP8b
 Köhl, Paulo, FP4d
 Kuo, Tiffany, FP8b
 Kuss, Malena, FP9e

Kutschke, Beate, FP6a
 La Face, Giuseppina, SS7a
 Lam, Kwok Sum Vincent, SS3a
 Lamacchia, Saverio, FP6b
 Lanfossi, Carlo, FP6b
 Langlois, Philippe, SpRT3
 Larkin, David, FP8a
 Lassfolk, Kai, FP3e
 Latartara, John, FP1b
 Lazos, John G., FP8f
 Lazzaro, Federico, FP5f
 Lee, Feng-Shu, FP4d
 Lee, Kyungboon, RT5b
 Lee, Mei-Wen, RT9a
 Leigh-Choate, Tova, SG:CP
 Leitmeir, Christian Thomas, SpSS
 Leong, Jeremy, FP5d
 Leppert, Richard, RIdIM-paper
 Levitz, Tamara, SG:SEW
 Lewis, Richard, SG:DM
 Leza, José-Máximo, FP5e; FP7d
 Lippus, Urve, SS6a
 Locanto, Massimiliano, FP3f; FP5f
 Locke, Ralph P., FP1d; FP9c
 Loges, Natasha, FP3d
 Lombardía, Ana, FP5e
 Lorenzetti, Stefano, SS6b; RT8
 Lortat-Jacob, Bernard, SpRT1
 Lu, Tasaw Hsin-chun, SS3a
 Luisi, Maria, SG:MIEA
 Luison, Tommaso, SS1a
 Lundberg, Dan, RT4
 Lutzu, Marco, SS2a
 Macchiarella, Ignazio, SS2a
 Machado Neto, Diósnio, SG:RIIA
 MacKenzie Dobbs, Barbara, RIPM-RILM; Grove-
 RDCR
 MacNeil, Anne, FP4e
 Maddox, Alan, FP2a
 Madrid Gómez, Rodrigo, FP8e
 Maehder, Jürgen, FP4d
 Maes, Francis, FP7e
 Magalhães-Castro, Beatriz, FP8f
 Malosetti Costa, Laura, SG:RIIA
 Mamone, Sara, SS8a
 Mangani, Marco, FP1od
 Mannaerts, Pieter, PC-SG:CP
 Mantica, Candida Billie, FP8c
 Manulkina, Olga, SG:SEW
 Marín, Javier, FP8e
 Marín, Miguel-Ángel, SS7a
 Markham, Elizabeth Jane, FP7b
 Marković, Tatjana, SG:MCS
 Marreco Brescia, Rosana, FP4c
 Marshall, Melanie, SS7b
 Martani, Sandra, PC-SG:CP
 Martí Chapell, Mayrelis, FP9e
 Martin, Nathan John, FP7a
 Martini, Berta, SS7a
 Marx, Wolfgang, FP2e
 Mascarenhas Telles da Gama de, Domingos
 Catalim, FP7b
 Maslowiec, Anna, SS2c
 Masnikosa, Marija, FP3f
 Massip, Catherine, FP7g
 Mastrocola, Giordano, SS6b
 Matassi, Elio, SpRT3
 Mattei, Lorenzo, SS9b
 Mayer-Hirzberger, Anita, SG:MCS
 Mazzoni, Augusto, SpRT3

McAuley, Tomas, SS2b
 McClellan, Michael, FP1d
 Meconi, Honey, FP1a; FP3b; Grove-RDCR
 Medbøe, Haftor, SS2c
 Melike Uyar, Yaprak, FP9f
 Meucci, Renato, SS9a; PC-Org
 Miceli, Sergio, SpRT3
 Milanović, Biljana, SS8b
 Milin, Melita, SS8b
 Miller, Malcolm, FP5d
 Miller, Stephen, FP8e
 Miñana, Carlos, SS1b
 Minga, Mikaela, FP9f
 Minor, Ryan, RT10
 Moore, Rachel, FP10b
 Morabito, Carmela, SpRT2
 Morandi, Nausica, FP4g
 Morelli, Arnaldo, RT8
 Mráčková, Veronika, RT3b
 Murata, Margaret, FP2b
 Murphy, Kerry, FP10b
 Musri, Fátima Graciela, FP2c
 Myers, Sandra, FP9c
 Nagore Ferrer, María, RT7
 Nangle, Richard P., FP1b
 Nanni, Matteo, SS7a
 Nanni, Stefania, SS8a
 Nardini, Luisa, FP3b
 Neidhöfer, Christoph, FP9a
 Nelson, Bernadette, RT5a
 Nestola, Barbara, SS3b
 Newark, Cormac, FP7c
 Nicolodi, Fiamma, FP9a
 Niedermüller, Peter, SS4a
 Nielsen, Nanette, SS2b
 Nielson, Lisa E., FP1e
 Nigito, Alexandra, SS5b
 Noeske, Nina, SS2c
 Nogueira, Ilza, FP9e
 November, Nancy, FP7a
 Nussbaum, Martha C., IL
 O'Flynn, John, FP7f
 O'Regan, Noel, SpSS; SS8a
 Oh, Hee-Sook, RT1
 Ojanen, Mikko, FP3f
 Okada, Akeo, RT5b
 Olivieri, Guido, FP1f
 Olson, Judith, FP8a
 Olwage, Grant, FP4c
 Oriol, Elodie, FP1e
 Ota, Mineo, FP8a
 Ottomano, Vincenzina C., RT2
 Over, Berthold, SS5b
 Pala, Demetrio, SG:RIIA
 Panteleeva, Olga, FP9b
 Panti, Cecilia, SpRT2
 Papanikolaou, Eftychia, FP4f
 Parker, Craig B., FP5f
 Páscoa, Márcio, SS6c
 Pasler, Jann, RT10
 Pavan, Franco, SG:Tab
 Pavanello, Agnese, SS1a
 Peattie, Thomas, FP9a
 Pecker Berio, Talia, FP5d
 Pedneault-Deslauriers, Julie, FP7a
 Perchard, Tom, SS9a
 Petrauskaitė, Danutė, FP10c
 Pfeiffer, Roland, SS9b
 Phan, Chantal, FP3b
 Pietschmann, Klaus, SpSS

Piperno, Franco, FP4e; SpRT1; SS8a
 Piquer, Ruth, SG:MIEA
 Planchart, Alejandro, RT5a
 Platt, Heather, FP3d
 Plebuch, Tobias, SS5a
 Plesch, Melanie, RT3a
 Poliakova, Svetlana, FP3b
 Pollack, Janet, FP5e
 Polzonetti, Pierpaolo, SS1a
 Popović Mladjenović, Tijana, FP3c
 Powell, John S., FP1od
 Pozzi, Raffaele, FP3e; SpRT3; SS7a
 Präger, Ulrike, FP5f
 Presas, Adela, FP7d
 Priore, Irna, FP9a
 Privitera, Massimo, RT8; FP9d
 Prock, Stephan, FP7c
 Pugin, Laurent, SG:DM-CPDM
 Quesney, Cécile, FP2f
 Ramos-Kittrell, Jesus A., FP8e
 Rao, Nancy Y., RT1
 Rausch, Alexander, RT3b
 Rawson, Robert G., FP5f
 Ray, Marcie, FP1od
 Rees, Owen, RT5a
 Rego, John, FP8d
 Remotti, Francesco, IL
 Rentsch, Ivana, RT2
 Reyes, Adelaida, RT4
 Ricciardi, Emiliano, FP9d
 Rice, John A., FP5f; FP1od
 Rice, Stephen, FP4e
 Richardson, John, FP3e
 Riedo, Christoph, FP7e
 Rilling, Lydia, FP9a
 Rizzardi, Veniero, SG:RIIA
 Rizzuti, Alberto, FP7e
 Rizzuti, Marida, FP5d
 Robledo, Luis, FP2b
 Rodin, Jesse, SpSS; SG:DM-CPDM
 Rodríguez, Pablo L., FP5f
 Rodríguez Lorenzo, Gloria Araceli, FP7d
 Rodríguez-García, Esperanza, FP2b
 Rogers, Holly, SpRT3
 Roman, Zoltan, FP3d
 Romanou, Katy, SS8b
 Rondón, Víctor, SS4b
 Root, Deane, Grove-RDCR
 Rosand, Ellen, SS3b
 Ros-Fábregas, Emilio, RT5a
 Rossi Rognoni, Gabriele, FP2d; PC-Org
 Rostagno, Antonio, FP9c
 Rovelli, Federica, FP1b
 Ruberti, Giorgio, FP3a
 Rubinoff, Kailan, FP4f
 Ruiz Hillo, Maria, FP7d
 Ruiz Jiménez, Juan, FP4e
 Ruiz Zamora, Agustín, SS1b
 Rumbold, Ian, RT3b
 Russo, Francesco Paolo, FP8c
 Russo, Paolo, SS9b
 Rutherford, Susan, SS9b
 Ryszka-Komarnicka, Anna, FP7e
 Saavedra, Leonora, RT3a
 Sabaino, Daniele, FP1od
 Saito, Kei, FP2c
 Sala, Luca, FP4a
 Salis, Giovanni, FP6b
 Salles, Paulo de Tarso, FP8f
 Salvadó, Sebastián, PC-SG:CP

Samson, Jim, SS8b
 Sánchez de Andrés, Leticia, FP7d
 Sanguinetti, Giorgio, FP1c; SpRT2
 Sans, Juan Francisco, RT7
 Santarelli, Cristina, SG:MIEA
 Sarfson Gleizer, Susana, FP8e
 Sartori, Ilaria, FP5b
 Savenko, Svetlana, SG:SEW
 Scalfaro, Anna, SS7a
 Scappaticci, Leandra, FP3b
 Scherr, Suzanne, FP3a, FP4f
 Schmid, Manfred Hermann, SS7a
 Schmidl, Stefan, SG:MCS
 Schmidt-Beste, Thomas, SpSS
 Schraffl, Ingrid, FP1f
 Schubert, Peter, FP1c
 Scott Dale, Allen, FP2b
 Seebass, Tilman, FP2d; SG:MIEA; PC-Org
 Seinen, Nathan, FP8d
 Sela Teichler, Yael, FP5d
 Selfridge-Field, Eleanor, SG:DM; SG:DM-CPDM
 Sels, Liselotte, FP1oc
 Seminara, Graziella, FP2f
 Senici, Emanuele, SpRT1; FP6b; FP10a
 Sermer, Tanya, FP3e
 Sevilla Llisterra, Inés, FP7d
 Shakhkulyan, Tatevik, FP4g
 Sharif, Malik, FP9c
 Shepard, Tim, RT8
 Sheppard, Jennifer, FP7f
 Sherr, Richard, SpSS; SS8a
 Shirai, Fumito, FP7c
 Siegert, Christine, FP2a
 Silaevsky, Sergey, FP1od
 Sisman, Elaine, FP7a
 Smart, Mary Ann, FP4d
 Smith, Ayana, FP2a
 Snoj, Jurij, SG:CP
 Solomon, Thomas, RT4
 Solomonova, Olga, FP9b
 Sonoda, Midori, SS7a
 Sotuyo Blanco, Pablo, RIDIM-paper
 Sparti, Barbara, SG:MIEA
 Späth, Jens, SS9b
 Spohr, Arne, FP5e
 Stanevičiūtė, Rūta, FP1oc
 Stefanija, Leon, SG:MCS
 Stein, Louise K., FP6a; FP8e
 Stévance, Sophie, FP3e
 Stevens, Blake Christopher, FP1od
 Stoessel, Jason, FP1a
 Stollberg, Arne, RT2
 Stras, Laurie, SS7b
 Strinnholm Lagergren, Karin, SG:CP
 Strohm, Reinhard, FP1f; SpRT1
 Sumner Lott, Marie, FP3a
 Sutcliffe, W. Dean, FP7a
 Szabó-Knotik, Cornelia, SG:MCS
 Tammen, Björn, SG:MIEA
 Tangari, Nicola, PC-SG:CP
 Tatsumura, Ayako, FP7b
 Tcharos, Stefanie, RT9b
 Tedesco, Anna, SS3b; SS4c; FP1ob
 Thym, Jürgen, FP4c
 Tischer, Matthias, SS2c
 Titus, Barbara, FP5b
 Titus, Joan M., FP8d
 Tomašević, Katarina, SS8b
 Torrente, Álvaro, SS3b
 Traversier, Mélanie, SS4a

Trilha Marques, Mario, FP4b
 Tsai, Tsan Huang, SS3a; PC-Org
 Tufano, Lucio, FP1e
 Tunbridge, Laura, FP4c
 Turabian, Michael, FP1e
 Tuzi, Grazia, FP5a; SG:RIIA
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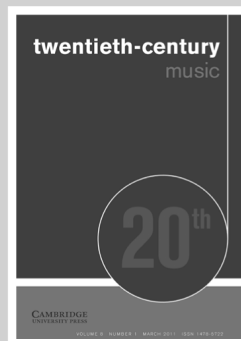
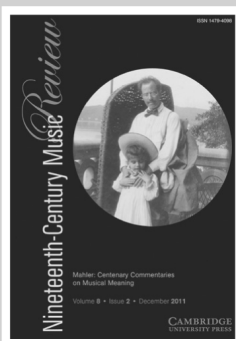
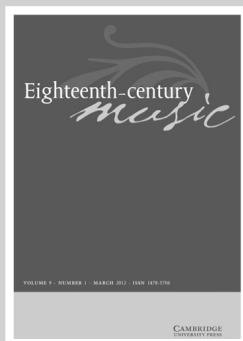
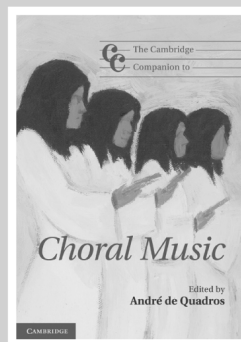
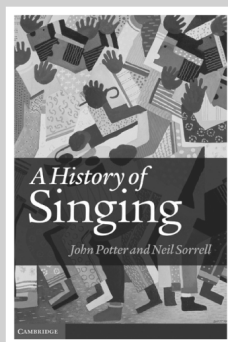
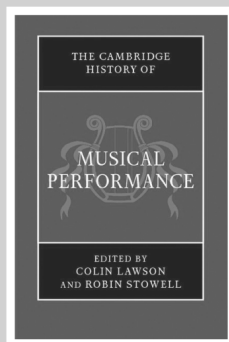
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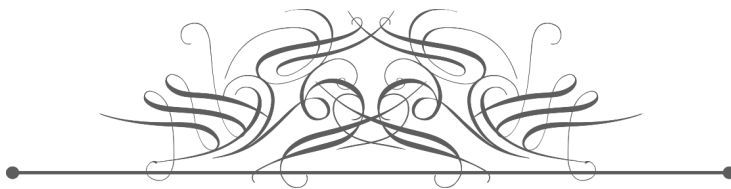
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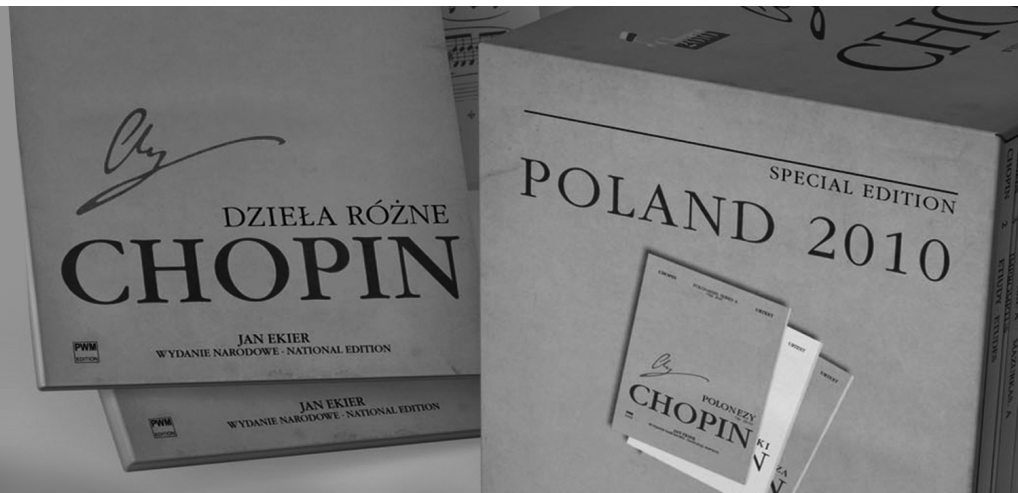
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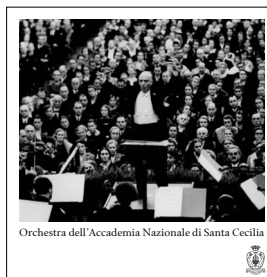
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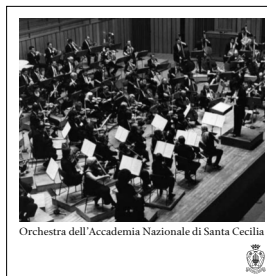
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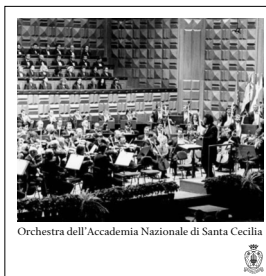
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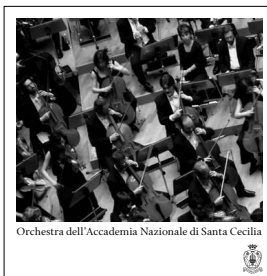
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