

# 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

## General information and programme

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

## **Musics Cultures Identities**

19th Congress of the International Musicological Society

Con il patrocinio del Ministero per i Beni e le Attività Culturali - Direzione Generale per le Biblioteche, gli Istituti Culturali e il Diritto d'Autore

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## **GENERAL INFORMATION**

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 the related page. 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

### **City information, hotels and travel info**

Alderan Events is kindly supporting us with an information point active for the entire duration of the congress, where you can find information about accommodation, transport, museums and attractions in both the city and the whole country.

For more information about Alderan Events see their website: [www.alderanevents.com](http://www.alderanevents.com)

### **IMS Information desk**

The IMS desk is located close the other Information desks.

#### 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.

### **Congress badge**

Each participant and attendee receives a personal badge upon first arrival at the congress and is requested to wear it for all congress activities, to show it at the entrance of each room and in the refreshment areas of the Auditorium complex or in other locations where a free or discounted entrance is reserved for congress attendees.

### **Coffee breaks**

Coffee breaks are included in the participation fee. Vouchers are provided at the arrival, together with the congress bag and the badge, according to the number of days purchased: 2 vouchers for each day from Monday, 2 July to Saturday, 7 July, excluding Wednesday, 4 July. No other vouchers will be distributed in case of loss. Additional vouchers may be purchased at the desk.

They can be used in the four Auditorium refreshment areas indicated on the map. Please note that it is not necessary to have a voucher for coffee breaks at the Universities on Wednesday morning.

Each voucher is valid for one single coffee break, which includes a fruit juice or a coffee or a cappuccino or a tea plus a croissant.

### **Lunch**

You can purchase lunch vouchers for 10 euro each at the Information desk.

They can be used in the four Auditorium refreshment areas indicated on the map.

Each voucher is valid for one course (a first course or a main course or a big salad) and a side dish to accompany it, water and a coffee.

The same vouchers or others (according to the offer and to the relative price, which varies from 10 to 15 euro) are valid also in some selected restaurants among those near the Auditorium. Please ask for the complete list at the Travel information desk.

### **Dinner**

Dinners are not organized in any way, with the exception of the Farewell dinner at MAXXI Museum restaurant on Friday, 6 July. You can ask for information about restaurants at the Travel information desk.

Please consider that minimum dinner prices in Rome are:

15/20 euro for a pizza with a beverage

30/40 up to 60 euro for a complete meal in a inexpensive/medium-priced restaurant

### **Copying**

Papers needed for working sessions can be copied at a charge of 0,10 euro per page at the Information desk from Monday, 2 to Saturday, 7 July.

**Multimedia Library of the Accademia Nazionale di Santa Cecilia**

During the entire week the Accademia Nazionale di Santa Cecilia will guarantee full access to the Multimedia Library and to the Archives. See at [bibliomediateca.santacecilia.it](http://bibliomediateca.santacecilia.it)

**Internet access**

Computers with internet access will be available for use in the Multimedia Library of the Accademia Nazionale di Santa Cecilia. Free Wi-Fi will be available in the Library and in the foyers upon application to the Information desk.

**Programme and abstracts book**

One copy of the IMS 2012 Programme and abstracts book is distributed to attendees free of charge in the congress bag. Additional copies may be purchased at the Information desk at 50 euro each.

**Disclaimer**

All those attending the IMS 2012 Rome Congress are advised to ensure that they are covered by adequate travel and health insurance. Neither IMS nor ANSC (Accademia Nazionale di Santa Cecilia) will be held responsible for any cancellations, or unforeseen travel or health problems which may arise during the congress.

For your own security, please wear your congress badge and ensure that you keep personal property with you at all times. The organizers do not accept responsibility for accidents to persons at the congress or damage to, or loss of, their personal properties. Neither are they responsible for consequential loss.



## LOCATIONS

The principal location of the congress is the Auditorium Parco della Musica.

All rooms and facilities of the Auditorium are indicated on the map you'll find on the cover.

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

### **Auditorium Parco della Musica**

viale Pietro de Coubertin

00196 Roma

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 I - edificio Lettere e Filosofia  
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

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 foyers

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

## 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

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

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

### 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	<i>Notated music in the Codex Calixtinus: Polyphonic notator and a green line</i>
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”</i> : Ockeghem’s rondeau and the gendered rhetoric of grief
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”</i> : The reception of Hanns Eisler in the wake of the student movement

### 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>
9.30	Thomas Christensen	<i>“Tonalité” as difference</i>
10.00	Bella Brover-Lubovsky	<i>“The harpsichord of colours, and the music of the eyes”</i> : Francesco Algarotti and synaesthetic theories in Italy
10.30		coffee break



11.00	Keith Chapin	<i>Counterpoint and nature: Strategies of legitimation in the 18th century</i>
11.30	Giuseppe Fiorentino	<i>The origin of the “folia framework” in a compositional process</i>
12.00	Massimiliano Guido	<i>Gluing music identities: Teaching historic counterpoint at the keyboard as a crossover experience</i>
12.30	Youn Kim	<i>(De)Constructing the disciplinary identity of music theory: The case of theories of rhythm at the turn of the 20th century</i>

#### **FP 1d Colonialism**

Chair: Ralph P. Locke

**Monday, 2 July, 9.00 am - 12.30 pm**

**room: Studio 2**

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

#### **FP 1e Performers and patrons**

Chair: Giorgio Adamo

**Monday, 2 July, 9.00 am - 12.30 pm**

**room: Studio 3**

9.00	Michael Turabian	<i>Resonating home: The diasporic musician and the performativity of “Armenianness”</i>
9.30	Lisa E. Nielson	<i>Musical identity &amp; social performance in the early Abbasid courts (750-1000 CE)</i>
10.00	Elodie Oriol	<i>Practices, careers and performances of the musical professions in 18th-century Rome</i>
10.30		coffee break
11.00	Lucio Tufano	<i>Models of sociability, class identity and musical taste: Concert activity in the Accademia dei Cavalieri and the Conversazione degli Amici (Naples, 1777-1799)</i>

11.30	Sylvia Kahan	<i>Sewing machines, Strads, and the devil: The curious case of Victor Reubsæet, “Duc de Camposelice”, 19th-century music patron</i>
12.00	Roe-Min Kok	<i>Elective affinities: Chopin, Chinese pianists, Chinese aesthetics</i>

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

**IMS STUDY GROUPS**

**9.00 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

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**Monday, 2 July, 3.00 pm - 7.00 pm**

**room: Petrassi hall**

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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

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### STUDY SESSIONS

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

Chair: Ignazio Macchiarella

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**Monday, 2 July, 3.00 pm - 5.00 pm**

**room: Theatre Studio**

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	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 Lutz	<i>"Cajon para los muertos": Multipart music in an Afro-Cuban religious ceremony</i>

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## 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 "Jonny 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 p.m.- 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>

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

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

## FP 2c Historiography

Chair: Manuel Carlos de Brito

**Monday, 2 July, 3.30 pm - 6.30 pm**

**room: Studio 1**

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

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

### FP 2e 20th-century composers

Chair: Gianmario Borio

**Monday, 2 July, 3.30 pm - 6.00 pm**

**room: Studio 3**

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

**FP 2f German 20th-century music**

Chair: Federico Celestini

**Monday, 2 July, 3.00 pm - 6.30 pm****room: Room C11**

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

**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	<b>Part I</b> - Chair: Tatjana Marković	
	Cornelia Szabó-Knotik	<i>From podium to Pantheon and beyond: How celebrations take off “posthumous careers”</i>
	Antonio Baldassarre	<i>The desire for national identity and identifiability: Edward J. de Coppet and the birth of chamber music in the United States</i>
		Discussion
4.15	<b>Part II</b> - Chair: Antonio Baldassarre	
	Ivana Ilić	<i>Celebrating the federal and the republic anniversaries in the Radio Belgrade musical program (1946-1963)</i>
	Tatjana Marković	<i>“Correcting” a national opera: Celebrating anniversaries in three Yugoslavias</i>

5.00		coffee break
5.30	Nada Bezić	<i>Starting position: Music in Zagreb at the birth of four states in the 20th century</i>
	Leon Stefanija	<i>National celebration and music: Slovenia since 1991</i>
	Discussion	
6.15	<b>Part III - Chair: Cornelia Szabó-Knotik</b>	
	Anita Mayer-Hirzberger	<i>“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</i>
	Alexandros Charkiolakis	<i>Music in the first modern Olympiad in Athens in 1896: Cultural and social trends</i>
	Stefan Schmidl	<i>From October to October: Musical anniversaries of the great socialist revolution</i>
	Discussion	

## IMS ASSOCIATED PROJECTS

### 1.00 pm - 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 new publication by Forni editore

**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 poliphonic tradition

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

**Tuesday, 3 July, 9.00 am - 1.00 pm**

**room: Petrassi hall**

9.00	Melaine 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	<b>Part I: Education and manuscript production</b>	
	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	<b>Part II: Repertories</b>	
	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>
	Jan Ciglbauer	<i>The monophonic "cantio": Meditation, exercise or a musical composition?</i>
	Paweł Gancarczyk	<i>Local polyphonic repertories: The case of Petrus Wilhelmi de Grudencz</i>
	Lenka Hlávková-Mráčková	<i>Identities of the polyphonic song in central Europe, 1450-1500 ca.</i>
	<b>Part III: General discussion</b>	

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

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

### FP 3b Medieval monody

Chair: Agostino Ziino

**Tuesday, 3 July, 9.00 am - 1.30 pm**

**room: Auditorium Arte**

9.00	Peter Jeffery	<i>Tonal identity in late Mozarabic chant: The psalm tones in the “cantorales” of Cisneros</i>
9.30	Leandra Scappaticci	<i>Canto romano antico e commistioni liturgico-musicali in ambito monastico: il caso di S. Cecilia in Trastevere (secoli XI-XIII)</i>
10.00	Svetlana Poliakova	<i>Italian and Russian neumatic Studite Triodia and Pentekostaria: Some remarks on their connections</i>
10.30		coffee break
11.00	Luisa Nardini	<i>Collective identities in medieval monasteries: Late liturgical chants from southern Italy</i>
11.30	Honey Meconi	<i>“Caveat cantor”: Manuscript differences in Hildegard’s songs</i>

12.00	Claire Fontijn	<i>Hildegard's "Ordo virtutum" in the context of the Scivias vision of music</i>
12.30	Chantal Phan	<i>Hidden and revealed identities: The melodic treatments of names and pseudonyms in the troubadour lyric</i>
1.00	Hana Vlhová-Wörner	<i>Prague as the new Rome: Liturgy and music in service of politics and presentation</i>

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

### 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	<i>Emerging identities in Berlin, 1800 ca.</i>
9.30	Maria Teresa Arfini	<i>Exoticism without exoticism: Mendelssohn, Schumann, and German musical identity</i>
10.00	Julie Hedges Brown	<i>Schumann, Beethovenian reference, and the recasting of classical sonata form</i>
10.30		coffee break
11.00	Heather Platt	<i>Ironic folk gestures and the construction of gender in Brahms's "Mädchenlieder"</i>

11.30	Natasha Loges	<i>Brahms's folksong arrangements as a challenge to the identity of art music</i>
12.00	Zoltan Roman	<i>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")</i>

### FP 3e Popular music

Chair: Raffaele Pozzi

**Tuesday, 3 July, 9.00 am - 12.30 pm**

**room: Studio 3**

9.00	John Richardson, Kai Lassfolk	<i>Metaphorical extensions of the groove in the music of Michael Jackson</i>
9.30	Sophie Stévanec	<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**

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: The case of Zoran Erić'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

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### Multiple identities of music and culture as visualized in European art

Chairs: Tilman Seebass, Nicoletta Guidobaldi, Björn Tammen

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**Tuesday, 3 July, 9.00 am - 1.00 pm**

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**room: Room C13**

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9.00	Nicoletta Guidobaldi, Björn Tammen	<i>Introduction: Report on main activities of the Study Group (2006-2012)</i>
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

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## 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

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**Tuesday, 3 July, 3.00 pm - 7.00 pm**

**room: Petrassi hall**

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Thomas Solomon

*Music and identity: Text, performance, embodiment*

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Ellen Koskoff

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

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Adelaida Reyes

*Identity construction in the context of forced migration*

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Discussant: Dan Lundberg

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### 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

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**Tuesday, 3 July, 3.00 pm - 7.00 pm**

**room: Theatre Studio**

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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*

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

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3.30 Caroline Giron-Panel

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

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3.45 Florian Bassani

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

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4.00 Michela Berti

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

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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*

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4.30

Discussion

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5.00

coffee break

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

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5.30	Britta Kägler	<i>The role, objectives and consequences of the migration of German musicians to early modern Italy</i>
5.45	Peter Niedermüller	<i>Toward the stylistic diversity in Hasse's oratorios</i>
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, Gesä zur Nieden	Conclusions
6.30		Discussion

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### SS 4b Building cultures, constructing identities: Music in Iberoamerican "pueblos de Indios"

Chair: Leonardo J. Waisman

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**Tuesday, 3 July, 3.00 pm - 4.30 pm**

**room: Chorus room**

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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>

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

Chairs: Juan José Carreras, Tess Knighton (coordinator)

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**Tuesday, 3 July, 5.30 pm - 7.00 pm**

**room: Chorus room**

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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>

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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**

3.00	Liisamaija Hautsalo	<i>Articulations of identity in Finnish opera</i>
3.30	Audronė 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 Mieczysław 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**

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>
6.00	Francesco Esposito	<i>Tra esterofilia e protezionismo. La difesa del musicista "nazionale" nella Lisbona dell'800</i>
6.30	Luisa Cymbron	<i>Rifiutando la storia. I compositori portoghesi della seconda metà dell'800 e la costruzione di un modello di eroe nazionale</i>

#### 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	<i>"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</i>
3.30	Juliet Forshaw	<i>Medea Mei, Nadezhda Zabela, and the composition of the soprano heroine in fin-de-siècle Russian opera</i>
4.00	Rosana Marreco Brescia	<i>Augusta Candiani and the lyrical scene of the Brazilian empire</i>
4.30	Roger Freitas	<i>The art of artlessness, or, Adelina Patti teaches us how to be natural</i>
5.00		coffee break
5.30	Laura Tunbridge	<i>Identity construction in early 20th-century song recitals</i>
6.00	Grant Olwage	<i>Paul Robeson and the song recital as cosmopolitan practice</i>
6.30	Jürgen Thym	<i>Memory as song, song as memory</i>

#### 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	<i>Transcending the philosophical boundary in the spirit of ending: The Feuerbach-Schopenhauer controversy and the evolving "Ring" re-evaluated</i>
3.30	Fuyuko Fukunaka	<i>The anxiety of "Wagnerian" influences: Wagner and/in the creation of opera in Japan</i>

4.00	Mary Ann Smart	<i>Post-human Wagner</i>
4.30	Michael Walter	<i>Das Paradoxon der Nationaloper im 19. Jahrhundert</i>
5.00		coffee break
5.30	Paulo Kühl	<i>War, nature and love: Inventing national Opera in Brazil in the 19th century</i>
6.00	Teresa Cascudo	<i>Enrique Granados' first opera and the difficult construction of Spanish identity at the "fin-de-siècle"</i>

#### **FP 4e Renaissance institutions**

Chair: Franco Piperno

**Tuesday, 3 July, 3.00 pm - 6.30 pm**

**room: Studio 3**

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

#### **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	<i>"L'Aviatore Dro" between Futurism and evolution</i>
3.30	Elaine Kelly	<i>Opera as a political barometer: Joachim Herz, Ruth Berghaus and Wagner's "Ring" in the GDR</i>
4.00	Kailan Rubinoff	<i>A Dutch Passion for Bach: Andriessen's "Mattheus Passie" (1976), Bach reception, and cultural identity in the Netherlands</i>

4.30	Susanna Avanzini	<i>"Jagden und Formen Zustand 2008": Le forme in dialogo di Sasha Waltz e Wolfgang Rihm</i>
5.00		coffee break
5.30	Bettina Varwig	<i>Staging Bach's Passions</i>
6.00	Eftychia Papanikolaou	<i>Uwe Scholz's choreographic completion of Mozart's "Große Messe"</i>

#### **FP 4g Ethnomusicology**

Chair: Francesco Giannattasio

**Tuesday, 3 July, 3.00 pm - 6.30 pm**

**room: Room C13**

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

#### **IMS STUDY GROUPS**

**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 prof. 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. Short concert and a celebrative toast offered by Bärenreiter.

**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 Rizzari.

**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

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**Wednesday, 4 July, 9.30 am - 1.00 pm**

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**room: Aula I - edificio Lettere e Filosofia**

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9.30 **Part I: Music-historical perspective**

Chair: Franco Piperno

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

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Michele Calella Response

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Kate van Orden Response

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11.00 coffee break

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11.30 **Part II: Ethnomusicological perspective**

Chair: Francesco Giannattasio

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

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

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Maurizio Agamennone *Alan Lomax and the Italians*

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## 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

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**Wednesday, 4 July, 9.45 am - 1.30 pm**

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**room: Auditorium Ennio Morricone - Lettere e Filosofia building**

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

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10.00 **Part I**

Chair: Agostino Ziino

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

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

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Martin Clayton *Entrainment and interaction in musical performance*

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11.15 coffee break

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11.30 **Part II**

Chair: Giorgio Sanguinetti

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Respondents: Giorgio Adamo, Carmela Morabito, Cecilia Panti

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Final discussion

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### 1.30 pm - 8.30 pm Afternoon tour

Lunch and 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.

*The transport service provided by the organization 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 with a meeting point in the city centre.*

## 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

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**Wednesday, 4 July, 9.15 am - 1.15 pm**

**room: Room 1 - 2nd Floor**

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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)

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9.30 **Part I**

Coordinator: Giovanni Guanti  
Chair: Elio Matassi

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Giovanni Guanti *“The forms of this world is passing away” (St Paul, 1 Corinthians, 7:31)*

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Simone Zacchini *The nature of sound. Some phenomenological reflections*

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

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Augusto Mazzoni *Music without drawing? Between “Tonspiel” and “Tongestalt”*

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11.15 coffee break

11.30 **Part II**

Coordinator: Raffaele Pozzi  
Chair: Carlo Felice Casula

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Sergio Miceli *Synaesthetic implications in Saul Bass’s title design*

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Philippe Langlois *Experimental cinema and “musique concrète”*

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Raffaele Pozzi *“Le Maître du Temps” : Robert Cahen and Pierre Boulez*

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Holly Rogers *“Betwixt and Between” : Liminal spaces in Bill Viola’s video art-music*

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**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,

Introduction

Thomas Schmidt-Beste

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*

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

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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*

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#### 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” Portuguese and Brazilian Music from the 18th century to the 1 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 Affricano”*. 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	<i>A medieval background: Emulation and hybridization</i>
9.30	Maricarmen Gómez Muntané	<i>Back to the periphery: Music at the court of Aragon</i>
10.00	João Pedro d'Alvarenga	<i>Some identifying features of late 15th- and early 16th-century Portuguese polyphony (and some new authorship attribution)</i>
10.30		coffee break
11.00	Alejandro Planchart	<i>The international style of the 16th-century villancico</i>
11.30	Bernadette Nelson	<i>“Mais livros de música”: The acquisition and reception of foreign and other Iberian music books in courtly circles in 16th-century Portugal</i>
12.00	Owen Rees	<i>King John IV of Portugal as patron, collector, and composer</i>
12.30	Emilio Ros-Fábregas	<i>European identity in early Iberian sacred music as seen by Higinio Anglés in mid-20th century Rome</i>

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

## 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>
3.45	Alexandra Nigito	<i>"Cantate alla virtù della Sig.ra Maria Pignatelli": The manuscript d.i. 1367 in the Biblioteca Antoniana, Padua</i>
4.00	Giulia Veneziano	<i>The cantata da camera in Neapolitan society: Study of the remaining repertoire</i>
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	<i>Flamenco as a form of cultural identity in the 19th century?</i>
9.30	Grazia Tuzi	<i>Identify themselves with music: The process of identity construction in Cantabria, Spain</i>
10.00	Rosa Isusi Fagoga	<i>Música e identidad cultural en Valencia (España) entre los siglos XIX y XX</i>

### FP 5b Africa

Chair: Serena Facci

**Thursday, 5 July, 9.00 am - 1.00 pm**

**room: Auditorium Arte**

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

**FP 5c Women and men**

Chair: Wendy Heller

**Thursday, 5 July, 9.00 am - 12.30 pm****room: Studio 1**

9.00	Bernhard Bleibinger	<i>Women's behaviour and/in beer songs</i>
9.30	Thierry Favier	<i>"Male music" and "effeminate music" in 18th-century France</i>
10.00	Alexandra Amati-Camperi	<i>"Cherchez la femme": A feminist critique of operatic reform in pre-Josephinian Vienna</i>
10.30		coffee break
11.00	Cristina Cimagalli	<i>Women and men musical amateurism in Rome in the first half of the 19th century</i>
11.30	Erinn Knyt	<i>Ferruccio Busoni and the "halfness" of Fryderyk Chopin: A study about gender perception and performance interpretation</i>
12.00	Romina Dezillio	<i>Between nation and emancipation: Women's musical work in Buenos Aires, Argentina, during the political conflicts of 1945</i>

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

**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	<i>The history of a genre as a field of musical exchange: The “English pavan” in Germany, 1600-1640</i>
9.30	Rodolfo Baroncini	<i>Giovanni Gabrieli: The “Sonata con tre violini” and the reception of new expressive music in the Laguna</i>
10.00	Stuart Cheney	<i>Teaching the viol to French choirboys, 1580 ca. to 1700 ca.</i>
10.30		coffee break
11.00	Grzegorz Joachimiak	<i>Oriental traces in lute music in Silesia in the 18th-century</i>
11.30	Ana Lombardía	<i>Shaping musical tastes: “Spanish” violin music for the 18th-century English market?</i>
12.00	Janet Pollack	<i>Reconstructing a cultural identity: Johann Baptist Cramer and the Cramer-Byrd manuscripts</i>

**FP 5f European centers**

Chair: Markus Engelhardt

**Thursday, 5 July, 9.00 am - 12.30 pm****room: Room C11**

9.00	Robert G. Rawson	<i>German moon, Czech fire: A case study of musical and national characteristics in Baroque Bohemia</i>
9.30	John A. Rice	<i>The Hyvar-Sheremetev correspondence in St Petersburg: A little known source of information about opera in Paris during the 1780s and early 1790s</i>
10.00	Ulrike Präger	<i>Between borders and identities: Music and identity reconstruction in “Sudeten-German” expulsion</i>
10.30		coffee break
11.00	Katalin Kim-Szacsvai	<i>“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</i>
11.30	Pablo L. Rodríguez	<i>Local identity vs globalization: The case of the “Wiener Klangstil” of the Vienna Filarmonica Orchestra</i>
12.00	Gregor Kokorz	<i>Music at the borders, music as borders: 19th-century Trieste and the fate of multiplicity</i>

**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	<i>Stravinsky's "Ebony Concerto", atomized listening, and the importance of missing voices</i>
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	<i>From the other side of Opera: The bands as expression of immigrant groups at the beginning of the 20th century</i>
Graciela Carreño Marita Fornaro	<i>Theatre institutions and local identities: An analysis based on the programme of the Larrañaga Theatre in Salto (Uruguay)</i>
<b>Part III: The musical identity of Italian migrants in cinema and the visual arts</b>	
Laura Malosetti Costa	<i>Opera theaters as crossroads of cultural identities in the Rio de la Plata</i>
<b>Part IV: Cultural identities. War and after-war</b>	
Ricardo Ibarlucia	<i>Paul Celan, Margarita and Gardel's Tango of Death</i>
Veniero Rizzardì	<i>Brazilian and Italian composers in the development of new music: A meeting in Venice in 1948</i>
<b>Part V: Latin America, music and migrations nowadays</b>	
Nelly Álvarez González	<i>Bolivian musicians in Valladolid: "An imaginary travel to memory"</i>
Enrique Cámara de Landa	<i>Identity and changes in a provincial society: Music and cultural representation among migrants in Valladolid</i>
Grazia Tuzi	<i>To imagine places, to imagine cultures</i>

IMS Study Group: Study Group on Digital Musicology

**Thursday, 5 July, 1.00 pm - 4.00 pm**

**room: Studio 3**

**Part I: Confronting computing and musicological identities**

Chair/organizer: Frans Wiering

1.00	Richard Lewis	<i>Understanding technology adoption in musicology</i>
1.25	David Bretherton	<i>Schenker documents online: Data-rich and rich data</i>
1.50	Anja Volk	<i>Variation and data richness</i>
2.15		coffee break
2.45	Christina Anagnostopoulou	<i>Music analysis and data-mining</i>
3.10	Peter van Kranenburg	<i>Data-rich approaches to authorship and ascription</i>
3.35	Johannes Kepler	<i>Scholarly editing based on Edirom and the Music-Encoding Initiative (MEI)</i>

## 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 16e 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>
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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

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

Chair: H. Robert Cohen

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**Thursday, 5 July, 2.30 pm - 4.30 pm**

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**room: Auditorium Arte**

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

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### 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 - 7.30 pm - Petrassi hall** - Japanese concert

**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 Rodriguez

Friday, 6 July, 9.00 am - 1.00 pm

room: Petrassi hall

Panelists: Consuelo Carredano, Juan-Pablo González, María Nagore Ferrer, Juan Francisco Sans

### 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 Gianì	<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>
Midori Sonoda	<i>The teaching of the history of music in the Japanese higher education system</i>
Carla Cuomo, Maria Rosa De Luca	<i>Intellectual training: The teaching of musical performance and transposition of musical knowledge</i>
Giovanni Guanti, Luca Aversano	<i>Composing diversity: The idea of “society” in the teaching of composition</i>

### 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	<i>Virtù versus virtuosity</i>
9.30	Laurie Stras	<i>Getting in touch with his feminine side: Don Lodovico Agostini and the gendered soul</i>
10.00	Melanie Marshall	<i>Florentine gypsy fictions</i>
10.30		coffee break
11.00	Emily Wilbourne	<i>Lament and the lost lover: The commedia dell'arte "innamorata" on the early operatic stage</i>
11.30	Bonnie Gordon	<i>Vocal Virility</i>
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	<i>The simplifying cadence: Concession and deflation in later 18th-century musical style</i>
9.30	Nathan John Martin, Julie Pedneault-Deslauriers	<i>The classical half cadence</i>
10.00	Nancy November	<i>The culture of the "classical" string quartet 1800 ca.: Theories and practices</i>
10.30		coffee break
11.00	Stephen Husarik	<i>Musical direction and the wedge in Beethoven's high comedy, "Große Fuge", Opus 133</i>
11.30	Gaia Varon	<i>Technique, style, ideology of symphonic music on screen: Beethoven's Fifth Symphony</i>

**FP 7b Asian perspectives**

Chair: Tatsuiiko Itoh

**Friday, 6 July, 9.00 am - 1.00 pm****room: Auditorium Arte**

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	Jeongwon Joe	<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” (1909-10)</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>



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

**FP 7g Sources studies**

Chair: Catherine Massip

**Friday, 6 July, 9.00 am - 12.00 pm****room: Room C13**

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

## 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

## IMS ASSOCIATED PROJECTS

RIdIM - Répertoire International d'Iconographie Musicale

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**Paper session**

Chair: Antonio Baldassarre

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**Friday, 6 July, 1.00 pm - 3.00 pm**

**room: Studio 3**

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Angela Bellia *Mousiké and Thanatos: Images of music in tomb painting in Magna Graecia (V-III century BCE)*

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Theodor E. Ulieriu-Rostás *Mythical contests and "mousikoi agones" in Attic iconography: Continuity or antinomy?*

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Pablo Sotuyo Blanco *Luso-Brazilian reception of Dutch and German Music Iconography at S. Francis Convent in Salvador (Bahia, Brazil)*

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Richard Leppert *Visuality and the Semiotics of Acoustic Culture (The Spectacle of Musical Aesthetics)*

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## IMS ADMINISTRATIVE BODIES

**1.00 pm - 3.00 pm - RED restaurant**

Meeting of the 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**

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>

5.50	Paola Besutti	<i>The music and the Gonzaga Cardinals: From Francesco (1444-1483) to Ferdinando (1587-1626)</i>
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	<i>How can we de-nationalise music histories in the Balkans?</i>
3.30	Katy Romanou	<i>A dialogue between a sceptic and an optimist on Serbian identities and contemporary musicology</i>
4.00	Biljana Milanović	<i>Disciplining the nation: Music in Serbia until 1914</i>
4.30	Katarina Tomašević	<i>Imagining the homeland: The shifting borders of Petar Konjović's (Yugo)slavisms</i>
5.00		coffee break
5.30	Melita Milin	<i>Writing national histories of music in multinational (first and second) Yugoslavia</i>
6.00	Srdan Atanasovski	<i>Contested Balkan territories and the soundfield of "kaval"</i>

### 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	<i>How did the cimbalom become the instrument for women? On the reception history of cimbalom in the late 19th-century Hungarian bourgeois society</i>
4.00	Judith Olson	<i>Living or dead: How different groups doing "táncház" imagine their roles in the future of Hungarian traditional music and dance</i>
4.30	David Larkin	<i>From hell to heaven? The narrative course of Liszt's "Après une lecture du Dante"</i>
5.00		coffee break
5.30	Virág Büky	<i>Once more about Bartók and the Gypsies</i>
6.00	Anna Dalos	<i>"Man is but a flower": György Kurtág's Hungarian identity and his "The sayings of Péter Bornemisza" (1963-1968)</i>

**FP 8b North America**

Chair: Massimiliano Guido

**Friday, 6 July, 3.00 pm - 6.30 pm****room: Auditorium Arte**

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	Carolin 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**

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>

**FP 8d Music in Soviet era**

Chair: Lidia Ader

**Friday, 6 July, 3.00 pm - 7.00 pm****room: Studio 2**

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 Stein

**Friday, 6 July, 3.00 pm - 6.30 pm****room: Studio 3**

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 "Psalmody 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 Marin	<i>Musical patronage and Mexican aristocracy in 18th-century New Spain: The case of Miguel de Berrio y Zaldívar, count of San Mateo de Valparaiso (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**

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 Olguín 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	Rogério 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**

Chair: Natalia Braginskaya

**Friday, 6 July, 3.00 pm - 7.00 pm****room: Room C13**

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>



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

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**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 the Taiwan

Chair: Jen-yen Chen

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**Saturday, 7 July, 9.00 am - 1.00 pm**

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**room: Petrassi hall**

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

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

Chair: Michela Garda

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**Saturday, 7 July, 9.00 am - 1.00 pm**

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**room: Theatre Studio**

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Stefanie Tcharos

*Opera's pastoral identity revisited*

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Celia Applegate

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

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Michal Grover Friedlander

*Brecht and Weill's school opera*

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### STUDY SESSIONS

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

Coordinator: Trevor Herbert

Chair: Renato Meucci

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**Saturday, 7 July, 9.00 am - 10.30 am**

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**room: Chorus room**

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Trevor Herbert

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

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Joseph S. Kaminski

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

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John Wallace

*Innovative virtuosity as a messenger of power in the millennial trumpet*

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Tom Perchard

*Jazz trumpet and the semiotics of vulnerability*

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

**FP 9c Exoticisms**

Chair: Antonio Rostagno

**Saturday, 7 July, 9.00 am - 12.00 pm****room: Studio 1**

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

**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	<i>"Popolare or colto?" Hybrid identity and intersections between oral and written tradition in Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1078</i>
9.30	Richard K. Falkenstein	<i>A nexus of written and oral traditions: The arrangement of Cariteo's "Amando e desiando" by Francesco Bossinensis</i>
10.00	Cesare Corsi	<i>La canzone villanesca alla napoletana, il grottesco e il riso. Un genere "nazionale" tra archetipi e nuovi motivi</i>
10.30		coffee break
11.00	Elena Abramov-van Rijk	<i>"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</i>
11.30	Emiliano Ricciardi	<i>Imitation in the late 16th-century madrigal: The settings of Tasso's "Non è questa la mano" and "La bella pargoletta"</i>
12.00	Stanley Matthew Henson	<i>Angelo Notari and the "Italian notes": Reexamining Italian musical identity during the English Commonwealth and Restoration</i>

**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	<i>Neoclassicism as a "revealed truth": "Musicalia" journal and Cuban musical avant-garde in the first half of the 20th century</i>
9.30	José Luis Fanjul Rivero	<i>Expresiones de "reggae" en La Habana</i>
10.00	Mayrelis Marti Chapell	<i>Music and identities: The present musical tradition of the "batá drums" in the "El Canal" community (Habana-Cerro)</i>
10.30		coffee break
11.00	Julio Estrada	<i>Revueltas. La música impura</i>
11.30	Daniela Fugellie	<i>Between Americanism, Europeanism and universality: Identity discourses in Latin American art music of the postwar period</i>
12.00	Ilza Nogueira	<i>Composers Group of Bahia: The construction of a multicultural musical identity</i>

**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 *International vs national? Issues of (Hellenic/Greek) identity within Greek musical modernism (1950s-1970s)*9.30 Mikaela Minga *The folk roots of Albanian art music as an issue of national identity: Visiting the works of Çesk Zadeja*10.00 Fatima Hadžić *Music and identity in transitional societies: The case of Bosnia and Herzegovina*

10.30 coffee break

11.00 Kimberley Bowen Colakoglu *Endangered identities: The role of music in the reconstruction of a minority language in Turkey*11.30 Yaprak Melike Uyar *Identity practices among musicians within the jazz scene in Turkey***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 *Virgin, spouse and penitent? Plainchant for bidding rituals in medieval consecrations of virgins*9.30 Karin Strinnholm Lagergren *Elements of identity present in plainchant cultures?*10.00 Dirk van Betteray *Gallus – Otmar – Benedikt: Indizien einer kulturellen Identitätsbildung im Sankt Galler Heiligenkult*

10.30 coffee break

11.00 Anna Vildera *Political and cultural statements in St Justine's office and mass*11.30 Jurij Snoj *The identity of a saint: The case of St Maur*12.00 Tova Leigh-Choate *The sequence “Gaude prole Grecia” and its contrafacta: Singing history, identity and power at Saint-Denis*12.30 Roman Hankeln *Saints, their societies and their chants: Corporate identity and its representation in medieval saints' offices (“historiae”)***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, 3.00 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>



**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, 3.30 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**

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)	<i>MEI (the Music Encoding Initiative), digital editing with MEI, and the EDIrom</i>
Mauro Calcagno (Marenzio Online Digital Edition ), Laurent Pugin (RISM)	<i>The Marenzio online digital edition</i>

Discussion

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

Teresa Gialdroni (Clori - Archivio della Cantata)	<i>An electronic catalogue for the Italian chamber cantata</i>
Ichiro Fujinaga (SIMSSA project)	<i>Finding music embedded in text (the SIMSSA project)</i>

Discussion

#### **Part III: Extending access to and uses of digitized materials**

Jesse Rodin (Stanford Josquin project)	<i>The Stanford Josquin project and its uses</i>
Laurent Pugin (RISM)	<i>From digitization to online access and use</i>

Discussion

## 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 (Grove Music online)

Panelists: Honey Meconi (Grove Music online), Julia Craig-McFeely (Digital Archive of Medieval Music [DIAMM]), Barbara Dobbs Mackenzie (RILM), Philippe Vendrix (Centre d'Études Supérieures de la Renaissance [CESR]), Klaus Keil (RISM)

### **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

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#### **Organology in perspective: The study of musical instruments in musicological and ethnomusicological contexts**

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Organizers: Florence Gétreau, Margaret Kartomi, Gabriele Rossi Rognoni

**Sunday, 8 July, 9.00 am - 5.30 pm**

**room: MUSA - Museum of Musical Instruments**

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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

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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*

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11.15 coffee break

11.45 **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*

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1.30 lunch

2.45 **Part III** *Organology and early music*  
chair: Gabriele Rossi Rognoni

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John Koster *Why stringed-keyboard research?: A case for organologically informed performance practice*

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	Patrizio Barbieri	<i>The “vox humana” organ stop and the birth of vocal formant theory (1830)</i>
	Martin Kirnbauer	<i>From “claves” to “tastini”: Instrumental keys to performance practice of “microtonal” music in the 16th and 17th centuries</i>
4.15		coffee break
4.45		Conclusion and further discussion Moderator: Renato Meucci

### 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 xviiiè 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 costituing Study Group at: [www.ims-organology.net](http://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

9.00	Diogo Maria Pupo Correia Alte da Veiga	<i>“Alma Bracarensis 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 Høye	<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>

## IMS ASSOCIATED PROJECTS

**10.00 am - 5.00 pm - Multimedia Library - Christoff room**

RILM - Répertoire International de Littérature Musicale (closed meeting)

## **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 and 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. The area is open to the general public for the entire duration of the congress.

Discounted prices are reserved to congress attendees.

### 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](http://www.academia-music.com)

email: [muraoka@academia-music.com](mailto:muraoka@academia-music.com)

*Hosted at the stand of the Taiwan Music Institute*

### **Accademia Nazionale di Santa Cecilia - Fondazione, Roma (Italy)**

[www.santacecilia.it](http://www.santacecilia.it)

All publications at: <http://bibliomediateca.santacecilia.it>

<http://studimusicali.santacecilia.it>

email: [editoria@santacecilia.it](mailto:editoria@santacecilia.it)

**AIM Verlag Corpusmusicae GmbH**, Münster (Germany)

www.corpusmusicae.com

email: info@corpusmusicae.com

**Astrolabio - Ubaldini Editore**, Roma (Italy)

www.astrolabio-ubaldini.com

email: astrolabio@astrolabio-ubaldini.com

**Ambasciata della Georgia in Italia**, Roma (Italy)

**Bärenreiter - Verlag**, Kassel (Germany)

www.baerenreiter.com

email: votteler@baerenreiter.com

**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](http://www.cidim.it)

email: [infocidim@cidim.it](mailto: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](http://www.deamediagroup.com)

email: [info@deamediagroup.com](mailto:info@deamediagroup.com)

**ECLAP European Project**

[www.eclap.eu](http://www.eclap.eu)

email: [info@eclap.eu](mailto:info@eclap.eu)

**Edizioni ETS srl**, Pisa (Italy)

[www.edizioniets.com](http://www.edizioniets.com)

email: [info@edizioniets.com](mailto:info@edizioniets.com)

*Hosted at the stand of the Accademia Nazionale di Santa Cecilia*

**EMI Classics**

[www.emiclassics.com](http://www.emiclassics.com)

**Federazione CEMAT (Centri Musicali Attrezzati)**, Roma (Italy)

[www.federazioneceemat.it](http://www.federazioneceemat.it) - [www.radiocemat.org](http://www.radiocemat.org)

email: [info@federazioneceemat.it](mailto:info@federazioneceemat.it) - [redazione@radiocemat.org](mailto:redazione@radiocemat.org)

**Forni editore**, Sala Bolognese - Bologna (Italy)

[www.fornieditore.com](http://www.fornieditore.com)

email: [info@fornieditore.com](mailto: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](http://www.chopin-nationaledition.com)

email: [mgorayski@chopin-nationaledition.com](mailto:mgorayski@chopin-nationaledition.com)

**Georg Olms Verlag**, Hildesheim (Germany)

[www.olms.de](http://www.olms.de)

email: [info@olms.de](mailto:info@olms.de)

**Istituto di Bibliografia Musicale - IBIMUS**, Roma (Italy)

[www.ibimus.it](http://www.ibimus.it)

email: [ibimus@libero.it](mailto:ibimus@libero.it)

**Istituto Italiano per la Storia della Musica - Fondazione**, Roma (Italy)

[www.iism.it](http://www.iism.it)

email: [istmusica@virgilio.it](mailto:istmusica@virgilio.it)

**Istituto Storico Germanico - Deutsches Historisches Institut (DGIA)**, Roma (Italy)

[www.dhi-roma.it](http://www.dhi-roma.it)

[www.dgia.de](http://www.dgia.de)

email: [Engelhardt@dhi-roma.it](mailto:Engelhardt@dhi-roma.it)

**KVNM Royal Society for Music History of The Netherlands**, Utrecht (The Netherlands)

[www.kvnm.nl](http://www.kvnm.nl)

email: [sales@kvnm.nl](mailto:sales@kvnm.nl)

**LIM Editrice srl**, Lucca (Italy)

[www.lim.it](http://www.lim.it)

email: [lim@lim.it](mailto:lim@lim.it)

**MGB Hal Leonard**, San Giuliano Milanese - Milano (Italy)

**Ricordi, Durand-Salabert-Eschig**

[www.mgbhalleonard.com](http://www.mgbhalleonard.com)

**Oxford University Press**, Oxford (UK)

[www.oup.com](http://www.oup.com)

email: [gab.exhibitions.uk@oup.com](mailto:gab.exhibitions.uk@oup.com)

**RILM - Répertoire International de Littérature Musicale**, New York (USA)

[www.rilm.org](http://www.rilm.org)

email: [bmackenzie@rilm.org](mailto:bmackenzie@rilm.org)

**RIPM - Répertoire international de la presse musicale/ Retrospective Index to Music Periodicals**, Baltimore MD (USA)

[www.ripm.org](http://www.ripm.org)

email: [hrcohen@ripm.org](mailto:hrcohen@ripm.org)

**RISM - Répertoire International des Sources Musicales**, Frankfurt am Main (Germany)

[www.rism.info](http://www.rism.info)

email: [klaus.keil@rism.info](mailto:klaus.keil@rism.info)

**Routledge, Taylor & Francis Group**, Oxfordshire (UK)

[www.tandfonline.com](http://www.tandfonline.com)

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**Shogakukan Inc.**, Tokyo (Japan)

[www.shogakukan.co.jp](http://www.shogakukan.co.jp)

email: [yano1732@mail.shogakukan.co.jp](mailto:yano1732@mail.shogakukan.co.jp)

*Hosted at the stand of the Taiwan Music Institute*

**Squilibri editore**, Roma (Italy)

[www.squilibri.it](http://www.squilibri.it)

email: [info@squilibri.it](mailto: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](http://www.regesta.com)

email: [mail@regesta.com](mailto: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](mailto: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 new publications by Forni editore:

*Intavolatura manoscritta per liuto del Duomo di Castelfranco Veneto*. A cura di F. Rossi

*Composizioni inedite dell'intavolatura tedesca di Torino*. Edited by Candida Felici

in the presence of the editors: Paolo Da Col, Dinko Fabris and Candida Felici

followed by a performance 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 polyphonic 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), 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**

#### **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 Przemyska-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 by 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 Hovhannisyanyan, duduk - Kamo Khachatryan, dhol

*50% discounted tickets. Advance booking required*

**Thursday, 5 July**

**7.00 pm - 7.30 pm - Petrassi hall**

Japanese concert

*Free admission based on availability*

## **Filarmonica Romana**

Gardens of the Filarmonica, via Flaminia, no.118 (close to Flaminio - piazza del Popolo)

### *OPEN JAZZ*

**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

Sergej 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, Sala Accademica**

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 Koblitz - 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.



## OTHER USEFUL INFORMATION

### How to get to/from the Auditorium from/to the city centre

The Auditorium Parco della Musica is just north-east of the city-centre near the Tiber river, in the *Flaminio - Villaggio Olimpico* area.

### Public transport

Rome is served by bus, 2 underground lines, tram lines, local trains and coaches.

Public transport in the city is managed by ATAC. You can buy tickets at the ticket offices, at the automatic machines in many underground stations or on some buses and trams (not all of them), in some shops, tobacco stores and newsstands.

A single ticket costs 1.50 euro and last 100 minutes from the initial validation, but includes only one-way travel on the metro lines.

### Tram routes

no.2, from piazzale Flaminio and piazza Mancini - "Apollodoro" stop (connected at piazzale Flaminio with Metro line A (see below) - walk 100 m.

### Buses

- 910, from Termini Station and piazza Mancini

- 53, from piazza Mancini and piazza San Silvestro

- 217, from viale xvii Olimpiade and Termini Station

- M, the special bus route between Termini station and the viale Pietro de Coubertin Auditorium stop. Only from 5 pm - every 15 min. Last bus from the Auditorium departs at the end of the last event.

### Underground

Metro line A to Flaminio stop then no. 2 tram (see above). From 5.50 am to 11.30 pm on weekdays and from 5.50 am to 1.30 am on Fridays and Saturdays (from the closure of the metro till 5.50 am a night bus line N1 is operating).

Notice that the Metro A line is connected with the B line at Termini.

## **Banks**

Banks are open from Monday to Friday between 8.30 am and 1.30 pm and between 3 p.m and 4 pm Some banks also open on Saturday mornings. There are several currency exchanges at the Airports. Currency can also be exchanged at banks and exchanges in the city centre. ATMs (cash points) are plentiful in the city and there is one at the Auditorium Parco della Musica.

## **Electrical current**

220-240 volts (50 Hz) is the standard electrical current throughout Italy. Plugs are European round 2-pin or 3-pin.

## **Telephone and emergency numbers**

The international code for Italy is +39. The local area code for Rome is 06.

Below are the emergency telephone numbers for Italy. Simply dial these numbers from anywhere in the country.

### **112 - Carabinieri - Pan-European emergency number - also ambulance and fire**

113 - Police Emergency Help Number (also ambulance and fire)

115 - Fire Department (Vigili del fuoco)

116 - A.C.I. (Italian Automobile Club) road assistance (Soccorso stradale)

118 - Ambulance/Medical Emergencies

## **Tourist information**

Please feel free to ask at the Travel information desk runned by Alderan Events at the Auditorium.

Other useful websites and telephone numbers are detailed below.

**Italian tourism official website:** [www.italia.it](http://www.italia.it)

**Easy Italia:** the new multi-lingual information and assistance service for tourists

+39 039.039.039

800.000.039 (toll free number from landline and public phones on the Italian territory)

The service is active — seven days a week, from 9.00 am to 10.00 pm — in Italian, English, French, Spanish, German, Chinese, Russian and Japanese. You can access it every day, including Sundays and holidays, by calling 039.039.039 (Italy's international country code repeated three times) or dialling the toll free number 800.000.039 from landlines and public phones in the Italian territory.

You can get emergency assistance for accidents and various types of inconveniences (poor service or tourism services that do not meet their contracts, requests for medical aid or the emergency services etc.), travel advice, up-to-date information about museums, exhibitions, tourist attractions, and special assistance for disabled visitors.

### **Tipping**

It is generally not necessary to tip in Italy. The service charge is already included in the price everywhere, restaurants and bars included. However staff will always appreciate acknowledgment of good service.

### **Smoking**

Smoking is banned in all enclosed workplaces in Italy, including restaurants, bars and cafés, pubs and clubs. Exceptions include hotels, guesthouses and B&B bedrooms and private accommodations. Be sure to specify whether you require a room for smokers or non-smokers when reserving accommodations.

