

Sunday, 1 July - afternoon

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

5.00 pm - Santa Cecilia hall
Opening ceremony

5.30 pm - Inaugural lectures by
- Martha C. Nussbaum, *Rabindranath Tagore: Subversive songs for a transcultural "Religion of Humanity"*
- Francesco Remotti, *Le barriere delle identità e le reti delle somiglianze*

7.00 pm - Santa Cecilia hall foyer
Welcome reception and cocktail

IMS ADMINISTRATIVE BODIES

2.00 pm - 4.00 pm - Multimedia Library - Christoff room
Meeting of the IMS Directorium (closed meeting)

CONCERTS

See related pages for further details

9.00 pm - Terme di Caracalla - *Giselle*
Opera Theatre of Rome Orchestra and Ballet
Discounted tickets. Advance booking required

PROGRAMME

Monday, 2 July – morning

ROUND TABLES

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

Chair: Christian Utz

Monday, 2 July, 9.00 am - 1.00 pm

room: Petrassi hall

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

STUDY SESSIONS

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

Chair: Sergio Durante

Monday, 2 July, 9.00 am - 1.00 pm

room: Theatre Studio

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

MONDAY, 2 JULY - MORNING

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

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

Chair: Egberto Bermúdez

Monday, 2 July, 9.00 am - 1.00 pm

room: Chorus room

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

FREE PAPER SESSIONS

FP 1a Medieval and Renaissance polyphony

Chair: Honey Meconi

Monday, 2 July, 9.00 am - 12.30 pm

room: MUSA - Museum of Musical Instruments

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

PROGRAMME

9.30	Michael Friebe	<i>Pierre de Corbeil, an archbishop called Perotin</i>
10.00	Jason Stoessel	<i>Representations of animals and alterity in late medieval song</i>
10.30		coffee break
11.00	Carlo Bosi	<i>Borrowing and citation of monophonic secular tunes in late 15th- early 16th-century song</i>
11.30	Vincenzo Borghetti	<i>“Fors seulement l’attente que je meure”</i> : Ockeghem’s <i>rondeau</i> 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>
------	-------------------------------------	--

MONDAY, 2 JULY - MORNING

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

FP 1d Colonialism

Chair: Ralph P. Locke

Monday, 2 July, 9.00 am - 12.30 pm

room: Studio 2

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

FP 1e Performers and patrons

Chair: Giorgio Adamo

Monday, 2 July, 9.00 am - 12.30 pm

room: Studio 3

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

PROGRAMME

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

FP 1f Italian opera, 18th century

Chair: Reinhard Strohm

Monday, 2 July, 9.00 am - 1.00 pm

room: Room C11

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

IMS STUDY GROUPS

9.30 am - 1.00 pm - Room C13

IMS Study Group: Tablatures in Western Music

Chair: John Griffiths

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

1.00 pm - 3.00 pm Lunch break

Monday, 2 July – afternoon

ROUND TABLES

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

Chairs: Anselm Gerhard, Ivana Rentsch

Monday, 2 July, 3.00 pm - 7.00 pm

room: Petrassi hall

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

STUDY SESSIONS

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

Chair: Ignazio Macchiarella

Monday, 2 July, 3.00 pm - 5.00 pm

room: Theatre Studio

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

PROGRAMME

SS 2b Music, philosophy, and identity

Chair: Julian Johnson

Monday, 2 July, 5.30 pm - 7.00 pm

room: Theatre Studio

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

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

Chair: Zbigniew Granat

Monday, 2 July, 3.00 pm- 6.30 pm

room: Chorus room

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

FREE PAPER SESSIONS

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

Chair: Bruce A. Brown

Monday, 2 July, 3.00 pm - 7.00 pm

room: MUSA - Museum of Musical Instruments

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

MONDAY, 2 JULY - AFTERNOON

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

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

Chair: Lorenzo Bianconi

Monday, 2 July, 3.00 pm - 6.30 pm

room: Auditorium Arte

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

FP 2c Historiography

Chair: Manuel Carlos de Brito

Monday, 2 July, 3.30 pm - 6.30 pm

room: Studio 1

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

PROGRAMME

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

FP 2d Organology and iconography

Chair: Tilman Seebass

Monday, 2 July, 3.00 pm - 5.00 pm

room: Studio 2

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

FP 2e 20th-century composers

Chair: Gianmario Borio

Monday, 2 July, 3.30 pm - 6.00 pm

room: Studio 3

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

MONDAY, 2 JULY - AFTERNOON

FP 2f German 20th-century music

Chair: Federico Celestini

Monday, 2 July, 3.00 am - 6.30 pm

room: Room C11

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

IMS STUDY GROUPS

IMS Study Group: Music and Cultural Studies

Celebrating anniversaries: Musical life between political practice and cultural policy

Coordinator: Tatjana Marković

Monday, 2 July, 3.00 pm - 7.15 pm

room: Room C13

3.00 Part 1 - Chair: Tatjana Marković

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

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

Discussion

PROGRAMME

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

IMS ASSOCIATED PROJECTS

1.00-3.00 pm - MUSA - Museum of Musical Instruments

RISM - Répertoire International des Sources Musicales

PRESENTATIONS, CONCERTS AND GUIDED TOURS

See related pages for further details

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

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

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

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

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

Tuesday, 3 July – morning

ROUND TABLES

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

Chair: Melanie Plesch

Tuesday, 3 July, 9.00 am - 1.00 pm

room: Petrassi hall

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

RT 3b Central European identities in the 15th century

Coordinators: Paweł Gancarczyk, Lenka Hlávková-Mráčková

Chair: Peter Wright

Tuesday, 3 July, 9.00 am - 1.00 pm

room: Theatre Studio

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

PROGRAMME

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

Part III: General discussion

STUDY SESSIONS

SS 3a Music, multiple identities, migration

Chair: Tasaw Hsin-chun Lu

Tuesday, 3 July, 9.00 am - 10.30 am

room: Chorus room

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

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

Chairs: Lorenzo Bianconi, Ellen Rosand

Tuesday, 3 July, 11.00 am - 1.00 pm

room: Chorus room

Lorenzo Bianconi,
Ellen Rosand Keynote paper

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

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

TUESDAY, 3 JULY - MORNING

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 Poliakov | <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> |

PROGRAMME

FP 3c Cultural theory, aesthetics, sociology 2

Chair: Michela Garda

Tuesday, 3 July, 9.00 am - 1.00 pm

room: Studio 1

- | | | |
|-------|--------------------------------|--|
| 9.00 | Carla Zuddas | <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> |

TUESDAY, 3 JULY - MORNING

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

FP 3f 20th-century compositional techniques

Chair: Massimiliano Locanto

Tuesday, 3 July, 9.00 am - 12.00 pm

room: Room C11

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

PROGRAMME

IMS STUDY GROUPS

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

Multiple identities of music and culture as visualized in European art

Chairs: Tilman Seebass, Nicoletta Guidobaldi, Björn Tammen

Tuesday, 3 July, 9.00 am - 1.00 pm

room: Room C13

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

IMS ASSOCIATED PROJECTS

10.00 am - 12.00 pm - Multimedia Library - Christoff room

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

Chair: Robert Cohen

1.00 pm - 3.00 pm Lunch break

Tuesday, 3 July – afternoon

ROUND TABLES

RT 4 Music, identity and transnationalism

Chair: Adelaida Reyes

Tuesday, 3 July, 3.00 pm - 7.00 pm

room: Petrassi hall

- Thomas Solomon *Music and identity: Text, performance, embodiment*
Ellen Koskoff *From local to global and back again: Bali's conversation on identity with itself and the world*
Adelaida Reyes *Identity construction in the context of forced migration*
Discussant: Dan Lundberg

STUDY SESSIONS

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

Chairs: Anne-Madeleine Goulet, Gesa zur Nieden

Tuesday, 3 July, 3.00 pm - 7.00 pm

room: Theatre Studio

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

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

- 3.30 Caroline Giron-Panel *Musical identity and cultural transfers: The presence of foreigners in Italian conservatories*
3.45 Florian Bassani *Foreign organ makers in Italy: An object for comparative research?*
4.00 Michela Berti *The role of the national churches of Rome in the reception of European musicians*
4.15 Giulia Veneziano *The soundscape of the "Nazione Spagnola": Music activity at the church of San Giacomo degli Spagnoli and the "Hermandad de nobles espanoles" in Spanish Naples*
4.30 Discussion
5.00 coffee break

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

- 5.30 Britta Kägler *The role, objectives and consequences of the migration of German musicians to early modern Italy*
5.45 Peter Niedermüller *Toward the stylistic diversity in Hasse's oratorios*

PROGRAMME

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

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

Chair: Leonardo J. Waisman

Tuesday, 3 July, 3.00 pm - 4.30 pm

room: Chorus room

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

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

Chairs: Juan José Carreras, Tess Knighton (coordinator)

Tuesday, 3 July, 5.30 pm - 7.00 pm

room: Chorus room

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

TUESDAY, 3 JULY - AFTERNOON

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

FP 4b Portugal, 18th-19th centuries

Chair: Manuel Pedro Ferreira

Tuesday, 3 July, 3.00 pm - 7.00 pm

room: Auditorium Arte

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

PROGRAMME

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

FP 4c Singers and songs

Chair: Alexandra Amati-Camperi

Tuesday, 3 July, 3.00 pm - 7.00 pm

room: Studio 1

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

FP 4d Wagner and national 19th-century opera

Chair: Jürgen Maehder

Tuesday, 3 July, 3.00 pm - 6.30 pm

room: Studio 2

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

TUESDAY, 3 JULY - AFTERNOON

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

FP 4e Renaissance institutions

Chair: Franco Piperno

Tuesday, 3 July, 3.00 pm - 6.30 pm

room: Studio 3

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

FP 4f 20th-century musical theater

Chair: Suzanne Scherr

Tuesday, 3 July, 3.00 pm - 6.30 pm

room: Room C11

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

PROGRAMME

FP 4g Ethnomusicology

Chair: ~~Francesco Giannattasio~~

Tuesday, 3 July, 3.00 pm - 6.30 pm

room: Room C13

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

IMS STUDY GROUPS

2.30 pm - 5.00 pm - Meeting room of the Accademia

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

3.00 pm - 5.00 pm - Multimedia Library - Christoff room

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

Chair: Tatjana Marković

IMS ADMINISTRATIVE BODIES

5.30 pm - 7.00 pm - Multimedia Library - Christoff room

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

PRESENTATIONS AND CONCERTS

see related pages for further details

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

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

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

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

WEDNESDAY, 4 JULY - MORNING

Wednesday, 4 July – morning

Università degli Studi di Roma La Sapienza

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

Special Round Table 1 - Outside perspectives on Italian musical identity

Organizers: Giovanni Giuriati, Emanuele Senici

Wednesday, 4 July, 9.30 am - 1.00 pm

room: Aula 1 - Lettere e Filosofia building

9.30 Part I: Music-historical perspective

Chair: Franco Piperno

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

Michele Calella Response

Kate van Orden Response

11.00 coffee break

11.30 Part II: Ethnomusicological perspective

Chair: Francesco Giannattasio

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

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

Maurizio *Alan Lomax and the Italians*
Agamennone

Università degli Studi di Roma Tor Vergata

Facoltà di Lettere e Filosofia, via Columbia no.1

Special Round Table 2 - Cognitive models in music making

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

Wednesday, 4 July, 9.45 am - 1.30 pm

room: Auditorium Ennio Morricone - Lettere e Filosofia building

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

10.00 Part I

Chair: Agostino Ziino

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

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

Martin Clayton *Entrainment and interaction in musical performance*

11.15 coffee break

PROGRAMME

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

1.30 pm Lunch

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

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

Università degli Studi Roma Tre

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

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

Organizers: Luca Aversano, Giovanni Guanti, Raffaele Pozzi

Wednesday, 4 July, 9.15 am - 1.15 pm

room: Room 1 - 2nd Floor

9.15 **Welcome addresses**
Guido Fabiani (Rettore - Università degli Studi Roma Tre)
Gaetano Domenici (Preside - Facoltà di Scienze della Formazione)
Francesca Cantù (Preside - Facoltà di Lettere e Filosofia)

9.30 **Part I**
Coordinator: Giovanni Guanti
Chair: Elio Matassi
Giovanni Guanti *“The form of this world is passing away” (St Paul, 1 Corinthians, 7:31)*
Simone Zacchini *The nature of sound: Some phenomenological reflections*
Leonardo Distaso *Listening to the night: On the purely acoustic and musical in Nietzsche as the overcoming of the primacy of sight*
Augusto Mazzoni *Music without drawing? Between “Tonspiel” and “Tongestalt”*

11.15 coffee break

11.30 **Part II**
Coordinator: Raffaele Pozzi
Chair: Carlo Felice Casula
Sergio Miceli *Synaesthetic implications in Saul Bass’s title design*
Philippe Langlois *Experimental cinema and “musique concrète”*
Raffaele Pozzi *“Le Maître du Temps”: Robert Cahen and Pierre Boulez*
Holly Rogers *“Betwixt and Between”: Liminal spaces in Bill Viola’s video art-music*

3.00 pm **GUIDED TOURS** See related pages for further details

Wednesday, 4 July – afternoon

Campo Santo Teutonico

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

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

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

Coordinators: Klaus Pietschmann, Thomas Schmidt-Beste

Wednesday, 4 July, 2.30 pm - 7.30 pm

Klaus Pietschmann,
Thomas Schmidt-Beste

Introduction

Thomas Schmidt-Beste

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

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

Jesse Rodin

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

Jeffrey Dean

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

Richard Sherr

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

Klaus Pietschmann

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

Part II: Establishing a Post-Tridentine Canon

Mitchell Brauner

Spreading the canon: Papal chapel repertoire beyond Rome

Noel O’Regan

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

Christian Thomas Leitmeir

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

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

Peter Ackermann

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

Kerstin Helfricht

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

Luca Della Libera

Alessandro Scarlatti, Gregorio Allegri e il “Miserere” rifiutato

Gunnar Wiegand

Zur Repertoirebildung der Capella Papalis im 18. Jahrhundert

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

Christiane Wiesenfeldt

“Sacred 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

PROGRAMME

GUIDED TOURS

See related pages for further details

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

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

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

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

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

OPEN AFTERNOON AT THE AUDITORIUM

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

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

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

OTHER CONCERTS

See related pages for further details

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

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

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

Thursday, 5 July – morning

ROUND TABLES

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

Chair: Manuel Pedro Ferreira

Thursday, 5 July, 9.00 am - 1.00 pm

room: Petrassi hall

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

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

Chair: Hermann Gottschewski

Thursday, 5 July, 9.00 am - 1.00 pm

room: Theatre Studio

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

PROGRAMME

STUDY SESSIONS

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

Chair: Gianmario Borio

Thursday, 5 July, 9.00 am - 1.00 pm

room: Chorus room

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

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

Chair: Berthold Over

Thursday, 5 July, 1.00 pm - 4.30 pm

room: MUSA - Museum of Musical Instruments

Part I

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

Part II

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

THURSDAY, 5 JULY - MORNING

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

FREE PAPERS SESSIONS

FP 5a The Iberian space

Chair: Andrea Bombi

Thursday, 5 July, 9.00 - 10.30 am

room: MUSA - Museum of Musical Instruments

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

FP 5b Africa

Chair: Serena Facci

Thursday, 5 July, 9.00 am - 1.00 pm

room: Auditorium Arte

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

PROGRAMME

FP 5c Women and men

Chair: ~~Wendy Heller~~

Thursday, 5 July, 9.00 am - 12.30 pm

room: Studio 1

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

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

Chair: Talia Pecker Berio

Thursday, 5 July, 9.00 am - 12.30 pm

room: Studio 2

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

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

Chair: José Máximo Leza

Thursday, 5 July, 9.00 am - 12.30 pm

room: Studio 3

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

THURSDAY, 5 JULY - MORNING

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

FP 5f European centers

Chair: Markus Engelhardt

Thursday, 5 July, 9.00 am - 12.30 pm

room: Room C11

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

FP 5g Stravinsky and French 20th-century music

Chair: Massimiliano Locanto

Thursday, 5 July, 9.00 am - 12.30 pm

room: Room C13

- 9.00 Will Fulton *Stravinsky's "Ebony Concerto", atomized listening, and the importance of missing voices*

PROGRAMME

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

IMS STUDY GROUPS

9.30 am - 11.00 am - Multimedia Library - Christoff room

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

IMS Study Group: RIIA Rapporti Italo Ibero Americani. Il teatro musicale

Migrations, yesterday and today: Identity and music

Chair: Annibale Cetrangolo

Thursday, 5 July, 1.00 pm - 4.30 pm

room: Studio 2

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

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

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

Part II: Opera and Italian identity during the great migration

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

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

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

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

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

Part IV: Cultural identities. War and after-war

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

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

THURSDAY, 5 JULY - MORNING

Part v: Latin America, music and migrations nowadays

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

IMS Study Group: Study Group on Digital Musicology

Confronting computing and musicological identities

Chair- Organizer: Frans Wiering

Thursday, 5 July, 1.00 pm - 4.00 pm

room: Studio 3

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

IMS ASSOCIATED PROJECTS

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

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

1.00 pm - 3.00 pm - Studio 1

RISM - Répertoire International des Sources Musicales

1.00 pm - 3.00 pm - Multimedia Library - Christoff room

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

Chair: Antonio Baldassarre

PRESENTATIONS

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

1.00 pm - 2.30 pm *Lunch break*

PROGRAMME

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 *Sibelius and Finnish identity*

Helena Tyrväinen *Questions of career and compassion: The Finnish opera composer, musicologist and journalist, Armas Launis (1884-1959), in colonialist France*

Urve Lippus *Constructing mythical identity: A Finno-Ugric composer, Veljo Tormis*

Anu Veenre *Reflections of Middle East and of early Christianity in Estonian music of the 1970s*

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 *Les sources écrites du faux-bourdon au 16^e siècle. Un cas-limite de “composition” à la Renaissance*

2.50 Giordano Mastrocola *Vicente Lusitano nella storiografia musicologica*

3.10 Kate van Orden *Fauxbourdon, composition and the chanson at Paris 1550 ca.*

3.30 Stefano Lorenzetti *“Written” and “unwritten” traditions: A unique identity?*

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 *Music and identity in the territorial expansion of colonial Brazil: A strategy for cultural occupation in the 18th-century Amazon*

2.50 Marcos da Cunha
Lopes Virmond *From Maggianico to Via Morone: The territories of Carlos Gomes in 19th-century Milan*

3.10 Maria Alice Volpe *The web of identity discourses in Brazilian music criticism, 1880s-1930s*

3.30 Régis Duprat *Identity and the “Grupo Música Nova”: São Paulo in the 1960s*

3.50 Discussion

THURSDAY, 5 JULY - AFTERNOON

FREE PAPERS SESSIONS

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

Chair: Martha Feldman

Thursday, 5 July, 2.30 pm - 4.30 pm

room: Room C11

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

FP 6b Rossini

Chair: Emanuele Senici

Thursday, 5 July, 2.30 pm - 4.00 pm

room: Room C13

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

IMS ASSOCIATED PROJECTS

Joint session organized by RIPM and RILM

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

Chair: H. Robert Cohen

Thursday, 5 July, 2.30 pm - 4.30 pm

room: Auditorium Arte

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

PROGRAMME

3.00 pm - 4.30 pm - Studio 1

RIdIM - Répertoire International d'Iconographie Musicale

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

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

5.00 pm - 7.00 pm - Petrassi hall

IMS General assembly

CONCERTS

See related pages for further details

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

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

Souju Nosaka and Mizuyo Komiya, koto

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

Free admission based on availability

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

50% discounted tickets. Advance booking required

FRIDAY, 6 JULY - MORNING

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

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

STUDY SESSIONS

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

Chair: Giuseppina La Face

Friday, 6 July, 9.00 am - 1.00 pm

room: Theatre Studio

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

PROGRAMME

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

SS 7b Intersections of musical identity in early modern Italy

Chair: Andrew Dell’Antonio

Friday, 6 July, 9.00 am - 1.00 pm

room: Chorus room

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

FREE PAPERS SESSIONS

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

Chair: Elaine Sisman

Friday, 6 July, 9.00 am - 12.00 pm

room: MUSA - Museum of Musical Instruments

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

FRIDAY, 6 JULY - MORNING

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

PROGRAMME

FP 7d Spain, 19th-20th centuries

Chair: Teresa Cascudo

Friday, 6 July, 9.00 am - 1.00 pm

room: Studio 2

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

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

Chair: Sergio Durante

Friday, 6 July, 9.00 am - 12.30 pm

room: Studio 3

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

FRIDAY, 6 JULY - MORNING

FP 7f Ireland, Great Britain, and the Commonwealth

Chair: Helen Greenwald

Friday, 6 July, 9.00 am - 1.00 pm

room: Room C11

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

FP 7g Sources studies

Chair: Catherine Massip

Friday, 6 July, 9.00 am - 12.00 pm

room: Room C13

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

IMS STUDY GROUPS

9.00 am - 1.00 pm - Multimedia Library - Christoff room

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

Chairs: Olga Digonskaya, Pauline Fairclough

PROGRAMME

IMS ASSOCIATED PROJECTS

RIdIM - Répertoire International d'Iconographie Musicale

Paper session

Chair: Antonio Baldassarre

Friday, 6 July, 1.00 pm - 3.00 pm

room: Studio 3

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

IMS ADMINISTRATIVE BODIES

1.00-3.00 pm - RED restaurant

Meeting of the new IMS Directorium (closed meeting)

1.00 pm - 3.00 pm Lunch break

Friday, 6 July – afternoon

ROUND TABLES

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

Chair: Gioia Filocamo

Friday, 6 July, 3.00 pm - 7.00 pm

room: Petrassi hall

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

STUDY SESSIONS

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

Chair: Franco Piperno

Friday, 6 July, 3.00 pm - 6.30 pm

room: Theatre Studio

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

PROGRAMME

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

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

Chair: Jim Samson

Friday, 6 July, 3.00 pm - 6.30 pm

room: Chorus room

- 3.00 Jim Samson *How can we de-nationalise music histories in the Balkans?*
3.30 Katy Romanou *A dialogue between a sceptic and an optimist on Serbian identities and contemporary musicology*
4.00 Biljana Milanović *Disciplining the nation: Music in Serbia until 1914*
4.30 Katarina Tomašević *Imagining the homeland: The shifting borders of Petar Konjović's (Yugo)slavisms*
5.00 coffee break
5.30 Melita Milin *Writing national histories of music in multinational (first and second) Yugoslavia*
6.00 Srđan Atanasovski *Contested Balkan territories and the soundfield of Kaval*

FREE PAPERS SESSIONS

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

Chair: Judit Frigyesi

Friday, 6 July, 3.30 pm - 6.30 pm

room: MUSA - Museum of Musical Instruments

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

FRIDAY, 6 JULY - AFTERNOON

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> |

PROGRAMME

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 K. 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 "Psalmodia Christiana" and catholic formation among the Mexicans in 16th-century New Spain</i> |
| 4.00 | Stephen Miller | <i>A cappella echoes of Roman Catholicism in the American South</i> |
| 4.30 | Cesar Favila | <i>Exhuming the Conceptionist musical identity: Performance practice in an early modern Mexico City convent</i> |
| 5.00 | | coffee break |
| 5.30 | Javier Marín | <i>Musical patronage and Mexican aristocracy in 18th-century New Spain: The case of Miguel de Berrio y Zaldivar, count of San Mateo de Valparaíso (1716-1779)</i> |
| 6.00 | Jesus A.
Ramos-Kittrell | <i>Constructing "decency": Social dimensions of sacred music in New Spain</i> |

FRIDAY, 6 JULY - AFTERNOON

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 Olgúin and the music politics of 19th century Mexico</i> |
| 4.00 | Beatriz
Magalhães-Castro | <i>Haydn at the tropics: Complex cultural contexts and systems as paradigms for the understanding of frictions between art music and autochthonous cultures in Rio de Janeiro in the early 1800s</i> |
| 4.30 | 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

Chairs: 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> |

PROGRAMME

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

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

8.30 pm Farewell dinner
Advance booking required

CONCERTS

See related pages for further details

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

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

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

SATURDAY, 7 JULY - MORNING

Saturday, 7 July – morning

ROUND TABLES

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

Chair: Jen-yen Chen

Saturday, 7 July, 9.00 am - 1.00 pm

room: Petrassi hall

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

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

Chair: Michela Garda

Saturday, 7 July, 9.00 am - 1.00 pm

room: Theatre Studio

Stefanie Tcharos

Opera's pastoral identity revisited

~~Celia Applegate~~

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

Michal Grover Friedlander

Brecht and Weill's school opera

STUDY SESSIONS

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

Coordinator: Trevor Herbert

Chair: Renato Meucci

Saturday, 7 July, 9.00 am - 10.30 am

room: Chorus room

Trevor Herbert

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

Joseph S. Kaminski

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

John Wallace

Innovative virtuosity as a messenger of power in the millennial trumpet

Tom Perchard

Jazz trumpet and the semiotics of vulnerability

PROGRAMME

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

Chair: Roland Pfeiffer

Saturday, 7 July, 11.00 am - 1.00 pm

room: Chorus room

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

FREE PAPERS SESSIONS

FP 9a Italian music, 20th century

Chair: Fiamma Nicolodi

Saturday, 7 July, 9.00 am - 1.00 pm

room: MUSA - Museum of Musical Instruments

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

SATURDAY, 7 JULY - MORNING

FP 9b Russia, 19th-20th centuries

Chair: Alexandra Amati-Camperi

Saturday, 7 July, 9.00 am - 1.00 pm

room: Auditorium Arte

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

FP 9c Exoticisms

Chair: Antonio Rostagno

Saturday, 7 July, 9.00 am - 12.00 pm

room: Studio 1

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

PROGRAMME

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

Chair: Massimo Privitera

Saturday, 7 July, 9.00 am - 12.30 pm

room: Studio 2

- | | | |
|-------|------------------------|--|
| 9.00 | Lauren Jennings | <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 napolitana, 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>La “profesión de fe” neoclásica. La revista Musicalia y la vanguardia musical en Cuba durante la primera mitad del siglo XX</i> |
| 9.30 | José Luis Fanjul Rivero | <i>Expressions of “reggae” in La Habana</i> |
| 10.00 | Mayrelis Martí Chapell | <i>Música e identidad. La tradición musical actual de los tambores batá en la comunidad de El Canal (Habana - Municipio Cerro, 2010-2011)</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> |

SATURDAY, 7 JULY - MORNING

FP 9f Turkey and the Balkan peninsula

Chair: Walter Zev Feldman

Saturday, 7 July, 9.00 am - 12.00 pm

room: Room C11

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

IMS STUDY GROUPS

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

Western plainchant and its relevance for medieval and modern identity formation

Chair: Nils Holger Petersen

Saturday, 7 July, 9.00 am - 1.00 pm

room: Room C13

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

1.00 pm - 3.00 pm Lunch break

PROGRAMME

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>

SATURDAY, 7 JULY - AFTERNOON

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

Chair: Anna Tedesco

Saturday, 7 July, 3.00 pm - 6.30 pm

room: Auditorium Arte

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

FP 10c Diasporas

Chair: Francesco Izzo

Saturday, 7 July, 3.30 pm - 6.30 pm

room: Studio 1

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

PROGRAMME

FP 10d Renaissance polyphony

Chair: Dinko Fabris

Saturday, 7 July, 3.00 pm - 6.30 pm

room: Studio 2

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

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

Chair: John A. Rice

Saturday, 7 July, 3.00 pm - 6.30 pm

room: Studio 3

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

SATURDAY, 7 JULY - AFTERNOON

FP 1 of 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) *MEI (the Music Encoding Initiative), digital editing with MEI, and the EDIrom*

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

Discussion

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

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

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

Discussion

Part III: Extending access to and uses of digitized materials

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

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

Discussion

PROGRAMME

IMS ASSOCIATED PROJECTS

3.00-7.00 pm - Chorus room

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

The transmission of musical knowledge in the internet age

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

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

7.00 pm - Petrassi hall

Closing ceremony

CONCERTS

See related pages for further details

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

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

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

Yuri Temirkanov, conductor - Marianna Tarasova, mezzosoprano

Discounted tickets. Advance booking required

SUNDAY, 8 JULY

POST CONFERENCES

Sunday, 8 July

IMS STUDY GROUPS

Constituting IMS Study Group: Organology

Organizers: Florence Gétreau, Margaret Kartomi, Gabriele Rossi Rognoni

Sunday, 8 July, 9.00 am - 5.30 pm

room: MUSA - Museum of Musical Instruments

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

PROGRAMME

Book launch

Tillman Seebass and Florence Gétreau

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

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

Academic hall of the Pontificio Istituto di Musica Sacra

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

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

IMS Study Group: Cantus Planus

Sunday, 8 July, 9.00 am - 6.30 pm

room: Academic hall of the Pontificio Istituto di Musica Sacra

Chair: Roman Hankeln

- | | | |
|-------|---|---|
| 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> |

SUNDAY, 8 JULY

IMS ASSOCIATED PROJECTS

10.00 am - 5.00 pm - Multimedia Library - Christoff room

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