



Neue Harmonie, 1936 | Öl auf Leinwand | 94 x 66 cm | Solomon R. Guggenheim Museum, New York

Contrappunto

Modern History & Music History Talks (2021–2022)

DHI Rome

Thursdays, 5pm (CET/CEST)

This public seminar series provides an international and transdisciplinary exchange forum bringing together the fields of modern history and music history. Hosted by the German Historical Institute (DHI) in Rome, which enjoys a privileged position as a bridge between different disciplines and scholarly traditions, *Contrappunto* will strengthen such links by exploring topics from a transdisciplinary and transnational perspective. Historians and musicologists at different career stages have been invited to add their voices to this public seminar. They will be presenting either in person (in hybrid form, in order to reach as vast an audience as possible) or remotely. Each 30-minute presentation will be followed by an open discussion moderated by the chair, who will provide additional food for thought to stimulate the Q&A. Historians will chair the music history sessions and vice versa as a way of enhancing the interdisciplinary *contrappunto*.

Organisers: Antonio Carbone, Bianca Gaudenzi, Carolin Krahn, Andrea Martinez.



Calendar (2021–2022)

History and Musicology

Axel Körner

“Opera, Historiography, Archives – Any Lessons to Take? Approaching Imperial Politics of Opera in Habsburg Europe”

Thursday, 23 September 2021, 5 pm (CEST)

In-person/hybrid.

Musicology

Charlotte Bentley

“(Un)tangling Atlantic Operatic Networks, 1791–c.1861”

Thursday, 18 November 2021, 5 pm (CET)

Online.

History

Silvia Salvatici

“Humanitarianism and Mediterranean Europe: A Transnational and Comparative History (1945–1990)”

Thursday, 20 January 2022, 4 (!) pm (CET)

In-person/hybrid.

Musicology

Ruben Vernazza

“Opera italiana ed esilio risorgimentale nella Parigi degli anni Trenta dell'Ottocento”

Thursday, 3 March 2022, 5 pm (CET)

In-person/hybrid.

History

Martin Rempe

“Musical Life and the Military in the Long Nineteenth Century: A Global History Perspective”

Thursday, 19 May 2022, 4 (!) pm (CEST)

In-person/hybrid.



Speakers

Axel Körner is Professor of Modern Cultural and Intellectual History at Leipzig University and a Honorary Professor at University College London. His work has looked at the history of Europe in its comparative and transnational dimensions, often with a focus on music and opera. In 2021, he received an ERC advanced investigator grant for a project entitled *Opera and the Politics of Empire in Habsburg Europe, 1815–1914*. His publications include *America in Italy. The United States in the Political Thought and Imagination of the Risorgimento, 1763–1865* (Princeton UP, 2017), which received the Helen&Howard Marraro Prize of the American Historical Association.

Charlotte Bentley is a lecturer in Musicology at Newcastle University. Before that, she was a Junior Research Fellow at Emmanuel College, Cambridge, and a Teaching Fellow in Musical Analysis, History and Philosophy at Edinburgh University. Her current research focuses on operatic mobility in the nineteenth century, using the translation of opera into non-European environments as a way of examining questions of international cultural transfer in the period more broadly. Beyond that, Bentley's work centres on the influence of media technologies on the production and reception of opera in the late nineteenth century.

Silvia Salvatici teaches Modern History at the University of Milan. She is Principal Investigator of the projects *Republican Italy and international aid, 1945-1989* (funded by the Italian Ministry of Education, University and Research) and *HumanEuroMed. Humanitarianism and Mediterranean Europe: A Transnational and Comparative History* (funded by the European Research Council). Her recent research interests focus on refugees in the contemporary age and the history of humanitarianism. Among her publications: *A History of Humanitarianism 1755-1989. In the Name of Others*, (Manchester UP, 2019); "Fighters without guns: humanitarianism and military action in the aftermath of the Second World War", *European Review of History*, 25/2 (2018).

Ruben Vernazza pursued a PhD at the University of Tours in France, and he is currently a Research Fellow at the University of Bologna. His research looks at nineteenth and twentieth-century opera from a transnational perspective, assessing the role played by Italian opera within French contexts. Other research areas are the historiography of music and orchestral conducting in the nineteenth century. Vernazza's first book *Verdi e il Théâtre Italien di Parigi (1845–1856)* came out in 2019 and since 2020, he has been *maître de conférence* in France.

Martin Rempe is a historian of Modern European and Global History. Currently, he is funded by the DFG Heisenberg Programme and hosted by the University of Konstanz. Rempe holds a PhD from Humboldt University, Berlin and habilitated at the University of Konstanz. He was fellow at the Free University Berlin, at Vanderbilt University, Nashville, and at the Deutsches Museum, Munich. Rempe is author of *Entwicklung im Konflikt. Die EWG und der Senegal, 1957–1975* (Böhlau: 2012). An English version of his recent book *Kunst, Spiel, Arbeit. Musikerleben in Deutschland, 1850 bis 1960* (Vandenhoeck & Ruprecht: 2020) is programmed in Brill's series *Studies in Central European Histories*.