

IMS2022

21st Quinquennial
Congress of the
International
Musicological Society

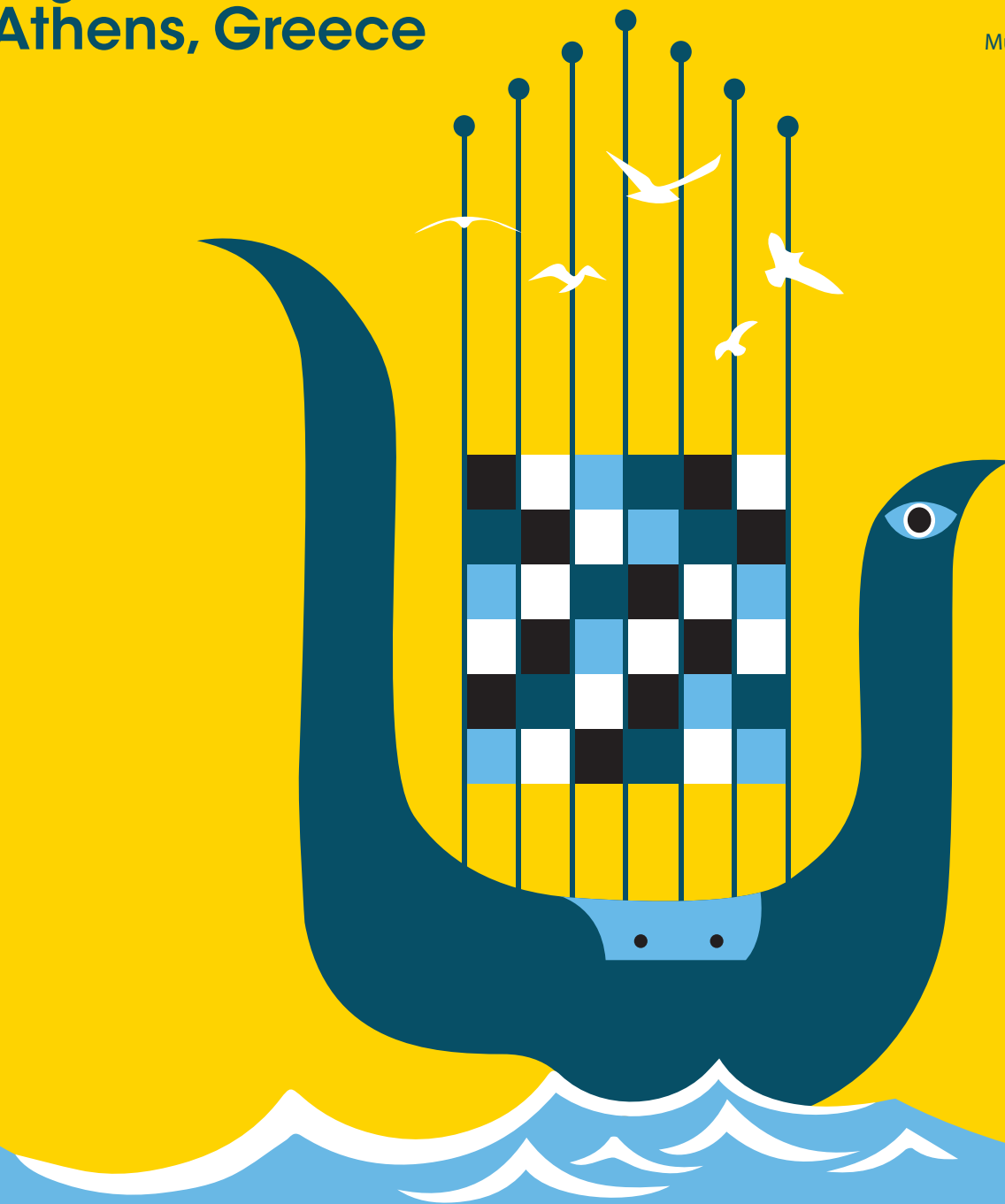
August 22-26, 2022
Athens, Greece



Hellenic
Musicological Society



International
Musicological Society



ABSTRACT BOOK

Useful Information

Registration Desk Opening Hours

Monday, August 22, 2022, 09:00–22:00

Tuesday, August 23, 2022, 08:00–20:00

Wednesday, August 24, 2022, 08:00–18:30

Thursday, August 25, 2022, 08:30–18:30

Friday, August 26, 2022, 08:30–17:30

The registration desk is located in front of the [Aula Auditorium](#). Please pick up your congress bag upon arrival. You are kindly requested to wear your name tag at all times during the congress. Note that to attend the opening reception and have access to the free exhibitions and concerts, the name tag will be required at the entrance. For further assistance, do not hesitate contacting the congress organizers at info@ims2022.org.

Wi-Fi will be available during the conference. The School of Philosophy also provides access to the eduroam network.

On campus, there are two university cafeterias, located at the second and fourth floors.

Useful Websites

Official congress website: <https://www.ims2022.org>

Official visitors guide: <https://www.thisisathens.org>

IMS2022 Mobile App

The app can be downloaded on the [Google PlayStore](#) or the [Apple App Store](#). Upon launching the app, insert “ims2022” in the “Event Code” field. To log in tap the “Log In” icon and enter your email address as well the four-digit PIN which has been sent to you.



Android App



iOS App

Session Types



Keynote Addresses



Four R-Project Sessions



IMS-Sponsored Roundtables



Roundtables



IMS Regional Association Sessions



Study Sessions



IMS Study Group Sessions



Free Papers

Music across Borders

21st Quinquennial Congress of the
International Musicological Society
(IMS2022)

August 22–26, 2022
Athens, Greece

Abstract Book

“Music across Borders”: IMS2022 Abstract Book

Date of this version: August 24, 2022

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IMS2022 logo design: Maria Papageorgiou

The authors and speakers are solely responsible for the contents of the papers compiled in this book. The Hellenic Musicological Society, the International Musicological Society, and the editors do not take any responsibility for the same in any manner.

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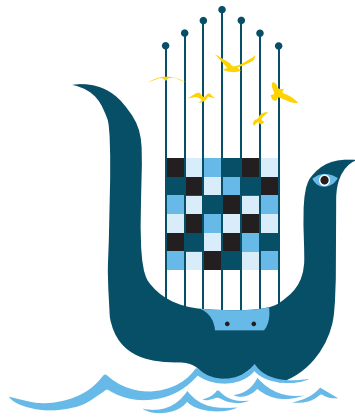
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**WELCOME NOTES
CONGRESS THEME
ORGANIZERS AND SPONSORS**

Welcome Notes

... from the IMS2022 Local Organizing Committee Chair



The members of the Hellenic Musicological Society are pleased and honored to welcome musicologists from around the world to Athens, Greece, where the 21st Quinquennial Congress of the International Musicological Society (IMS2022) will be held under the auspices of the Departments of Music Studies of the National and Kapodistrian University of Athens and the Aristotle University of Thessaloniki. The IMS2022 Congress is of particular importance in the field of musicology and is expected to attract the interest of prominent musicologists from across the globe. It will also offer participants the opportunity to get acquainted with the rich history and cultural tradition of the city of Athens, as a connecting point of cultural and musical trends, as a hub of musical traditions created and maintained through interactions, inter-artistic relationships, mergers, movements, and migrations.

“Music across Borders” is the theme of the congress, as we will be exploring artistic mobility throughout the centuries and countries. The research of music in constant motion, beyond spatial and temporal borders, will open new horizons in the way we consider and research its creation.

We warmly welcome your scientific contribution and your active participation in this journey of music, and we hope that it expands, redefines, enlightens, and embellishes in many ways the scientific frontiers of the artistic existence and vision of *mousikē*/ΜΟΥΣΙΚΗ. On behalf of the Hellenic Musicological Society, I would like to express my warm thanks to our collaborators for their cooperation and support:

- the International Musicological Society and its president, Daniel K. L. Chua, professor and chair, Department of Music, University of Hong Kong;
- the IMS2022 Program Committee and its chair, Kate van Orden, president-elect of the International Musicological Society (2022–27) and Dwight P. Robinson Jr. Professor of Music at Harvard University;
- the School of Philosophy of the National and Kapodistrian University of Athens, and its dean, Achilleas Chaldaeakes, professor in the Department of Music Studies;
- the board of the “Lilian Voudouri” Music Library of the Friends of Music Society.

—Evi Nika-Sampson



... from the IMS2022 Program Committee Chair



Greetings! One of my great joys has been working with the program committee and the local organization committee in preparation for the 21st Quinquennial IMS Congress in Athens. Learning about emerging trends across the globe, the strengths of our regional associations and study groups, and current priorities across the musicologies has been invigorating, and as our team worked on programming for IMS2022, the prospect of coming together to share research and chart new trajectories for our fields kept all our spirits aloft. The congress theme, “Music across Borders,” feels more compelling than ever, and we are looking forward to what promises to be a celebration of society itself and the camaraderie that makes music and scholarship so rewarding.

—Kate van Orden



... from the IMS President



As I write, protest and pandemic continue to disrupt our world, dividing and isolating communities. Just the thought of the 21st Quinquennial IMS Congress on the near horizon, offers a ray of hope and glimmer of joy. Hopefully, by August 2022 the virus will no longer distance us and confine us to Zoom, and we can gather as a community of musicologists as if reuniting with family and friends. The IMS is a global community, and the theme of the congress, “Music across Borders,” will be reflected in us as we gather together—musicologists across borders. The attraction of the congress is not merely the joy of being with one another, but the joy of thinking with one another. Protest and pandemic have aggravated the divisions in our society to such an extent that truth itself has been divided. “Fake news” is the condition where the line between fact and fiction is crystal clear, but the terms are reversible depending on which side of the divide you support. To come together in Athens as a community of scholars to negotiate shared truths will be a welcome relief from all the alienating noise of fake news. To cross the divide and thread our ideas within the social fabric in nuanced and complex ways is the privilege of our vocation. Music has always crossed borders to explore what we might share in common. It is in this generous and generative spirit that I warmly welcome you to come to Athens. Let’s make musicology together! After all, this is the mission of the IMS—to connect us to the world community of musicology through cooperation and collaboration.

I am very thankful for the IMS2022 Local Organizing Committee, headed by Evi Nika-Sampson, and the IMS2022 Program Committee, chaired by Kate van Orden, for their astute and tireless work in realizing our vision.

—Daniel K. L. Chua



Congress Theme

Music across Borders

In a world interconnected by global networks and partitioned by resurgent nationalism, racism, travel bans, and now a global pandemic, borders are sites of contestation. Nevertheless, musicians continue to move, as they always have, via diasporas, repatriation, and forced or voluntary migration, bringing along musics, practices, and artifacts, interacting with new environments, and often giving voice to minority communities. Moreover, thanks to the circulation enabled by recording “technologies”—from memory and notation to MP3s—music has long defied the spatial and temporal limits of physical travel. In short, music is highly mobile. In recent decades, scholars grappling with globalization, imperialism, and migration have abandoned static intellectual frameworks based on ideologies of cultural wholeness, generating a “mobility” turn with far-reaching consequences for the human sciences. Music-making and research have privileged cosmopolitanism and cultural flux in ways that challenge dominant canons. Theories of intermediality are currently reimagining genres and repertoires as inherently unstable. Yet the decentering force of this artistic and conceptual mobility has itself raised pressing questions around disciplinary border-crossing, hyphenated methodologies, and epistemic responsibility.

The IMS2022 Program Committee invited proposals from across the musicologies and beyond that spark the following discussions: What research is emerging on the ground in connected histories, border-crossing source studies, media studies, music theories, and local/global studies of music? As we work across genres, practices, spaces real and virtual, hemispheres, beliefs, societies, and systems of knowledge, what relations structure encounters and comparisons? Are they just? How could musicology’s interactions with arts practices, fiction, science, ecology, sociology, health, and law be increased and improved? What techniques allow analytic, historical, and anthropological methods to be intertwined most effectively? How do the practices of musicians on the move—translation, transformation, mediation—inform our theoretical paradigms?



Organizers and Sponsors

Organizers



Hellenic Musicological Society



International Musicological Society



CONVIN SA—Professional Congress Organizer



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Dörte SCHMIDT (Berlin University of the Arts)

W. Dean SUTCLIFFE (University of Auckland)

Costas TSOUGRAS (Aristotle University of Thessaloniki)



The IMS Team

IMS Directorium (2017–22)

President: Daniel K. L. CHUA (HK)

President-Elect: Kate VAN ORDEN (US)

Vice Presidents: Egberto BERMÚDEZ (CO), Andrea LINDMAYR-BRANDL (AT)

Immediate Past President: Dinko FABRIS (IT)

Secretary General: Cristina URCHUEGUÍA (CH)

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Executive Officer: Lukas CHRISTENSEN (AT)

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Laura TUNBRIDGE (UK), Christiane WIESENFELDT (DE), Suk Won YI (KR)

Directorium Consultant: Jen-yen CHEN (TW)

Editors of *Acta Musicologica*

Philip V. BOHLMAN (US), Federico CELESTINI (AT)

Chairs of the IMS Regional Associations

“East Asia”: Jen-yen CHEN (TW)

“Eastern Slavic Countries”: Natalia BRAGINSKAYA (RU)

“Latin America and the Caribbean”: Juan Pablo GONZÁLEZ (CL)

“Study of Music of the Balkans”: Evi NIKA-SAMPSON (GR),
Mirjana VESELINOVIĆ-HOFMAN (RS)

Chairs of the IMS Study Groups

“Cantus Planus”: Jeremy LLEWELLYN (AT)

“Cavalli and 17th-Century Venetian Opera”: Ellen ROSAND (US)

“Digital Musicology”: Johanna DEVANEY (US), Frans WIERING (NL)

“Gender and Musical Patronage”: María CÁCERES-PIÑUEL (CH/ES),
Vincenzina C. OTTOMANO (CH/DE)

“Global History of Music”: David R. M. IRVING (ES)

“History of the IMS”: Dorothea BAUMANN (CH), Jeanna KNIAZEVA (RU)

“Italo-Ibero-American Relationships”: Anibal CETRANGOLO (IT)

“Mediterranean Music Studies”: Dinko FABRIS (IT)

“Music and Cultural Studies”: Tatjana MARKOVIĆ (AT)

“Music and Media”: Emile WENNEKES (NL)

“Music and Violence”: Anna PAPAETI (GR)

“Music of the Christian East and Orient”: Maria ALEXANDRU (GR)

“Musical Diagrams”: Daniel MUZZULINI (CH), Susan Forscher WEISS (US)

“Musical Iconography”: Björn R. TAMMEN (AT)

“Shostakovich and His Epoch”: Olga DIGONSKAYA (RU), Pauline FAIRCLOUGH (UK)

“Stravinsky: Between East and West”: Natalia BRAGINSKAYA (RU), Valérie DUFOUR (BE)

“Tablature in Western Music”: John GRIFFITHS (AU)

“Temporalities in Music Theater”: Kunio HARA (US), Laura MOECKLI (CH),
Colleen RENIHAN (CA)

“Transmission of Knowledge as a Primary Aim in Music Education”:
Giuseppina LA FACE BIANCONI (IT)



Sponsors

Music Library of Greece “Lilian Voudouri”

<https://www.mmb.org.gr>



The Music Library of Greece “Lilian Voudouri” was founded in 1997 by the Friends of Music Society, the non-profit organization who, following its initiative to support and promote music to the Greek society, also constructed the Athens Concert Hall. It is the largest music library in Greece, located in the Athens Concert Hall. It was created with the scope to become an information resource center for music and the fine arts, able to support continuous research and multilevel educational programs. The library’s collections, with more than 145,000 items, are constantly expanding and have a principle focus on western classical European music alongside with all types of Greek music (ancient, Byzantine, traditional and contemporary). The Greek Music Archive was created in order to fulfill the need for an official body specializing in the collection, processing, and documentation of all types of material relevant to Greek music, and it has become a special centre for its preservation and research. The collection contains rare documents, manuscripts, archives, and both current and historical publications, all related to ancient, Byzantine, traditional, and contemporary Greek music.

Athens Philharmonia Orchestra

<https://www.apho.gr>



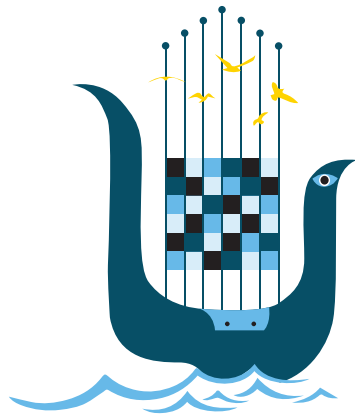
The Athens Philharmonia Orchestra began its musical journey in November 2016, embarking on a mission to systematically explore the cultural and intellectual treasure of the modern Greek art music creation. It was founded on the aim of performing, recording, and generally promoting the art music created during the nineteenth, twentieth, and twenty-first centuries within or outside the Greek borders by Greek composers or composers of Greek origin. It is a very significant area of modern Greek culture that has not been sufficiently appreciated until today.

The concerts usually include at least one Greek work, along with pieces from the international repertoire which, despite their major artistic value, are largely unknown to the Greek audience. The orchestra aims to highlight the Greek art music repertoire and at the same time to complement but not compete with existing Greek orchestras. A substantial part of the works performed by the orchestra has been retrieved and restored through musicological research carried out in Greek universities.



Under the Auspices of . . .





PROGRAM

Timetables

Monday, August 22, 2022

Room / Time	09:00–11:00	11:00–13:00	13:00–14:30	14:30–16:30	16:30–17:00	17:00–18:30	19:00–20:30	20:30–22:00	
Aula	Registration	IR1	Lunch Break	SG1			KA1 — KA2	Concert — Reception	
Hall 436		FP1-1		FP1-11	Afternoon Break	FP1-18			
Hall 437		FP1-2		FP1-12		FP1-19			
Hall 438		FP1-3				FP1-20			
Hall 440		FP1-4		RT1-5		SS1-1			
Room 824		FP1-5		FP1-13					
Room 825		RT1-1		FP1-14		FP1-21			
Room 826		FP1-6		FP1-15		FP1-22			
Room 827		FP1-7		FP1-16					
Room 740		FP1-8		FP1-17		FP1-23			
Room 741		FP1-9		RT1-6		FP1-24			
Room 742		FP1-10				FP1-25			
Multip. Room				4R1					
Lecture Hall				SG2					
Library		RT1-2		RT1-7					
Room 917		RT1-3		RT1-8					FP1-26

- KA Keynote Addresses
 IR IMS-Sponsored Roundtables
 RA IMS Regional Association Sessions
 SG IMS Study Group Sessions
- 4R Four R-Project Sessions
 RT Roundtables
 SS Study Sessions
 FP Free Papers

Tuesday, August 23, 2022

Room / Time	09:00–10:30	10:30–11:00	11:00–13:00	13:00–14:30	14:30–16:30	16:30–17:00	17:00–18:30	19:00–20:00
Hall 436	SS2-1	Morning Break	FP2-5	Lunch Break	FP2-14	Afternoon Break	FP2-21	Concert
Hall 437	SS2-2		FP2-6		FP2-15		FP2-22	
Hall 438	SS2-3		FP2-7		IR2		FP2-23	
Hall 440	FP2-1		RT2-1		RT2-2		SS2-7	
Room 824	FP2-2		FP2-8		FP2-16			
Room 825	SS2-4		FP2-9		FP2-17		SS2-8	
Room 826	SS2-5		FP2-10		FP2-18			
Room 827	SG3				RT2-3	SS2-9		
Room 740	SS2-6		FP2-11			FP2-24		
Room 741			FP2-12		FP2-19			
Room 742	FP2-3		FP2-13	SG6				
Multip. Room	SG4			4R3				
Lecture Hall	SG5			SG7				
Library	FP2-4			FP2-20				
Room 917	4R2			SG8				

- KA Keynote Addresses
- IR IMS-Sponsored Roundtables
- RA IMS Regional Association Sessions
- SG IMS Study Group Sessions
- 4R Four R-Project Sessions
- RT Roundtables
- SS Study Sessions
- FP Free Papers

Wednesday, August 24, 2022

Room / Time	09:00–10:30	10:30–11:00	11:00–13:00	13:00–14:30	14:30–16:30	16:30–17:00	17:00–18:30	19:30–20:30
Aula	SS3-1		RT3-1	Lunch Break — Concert	FP3-11		FP3-21	Concert
Hall 436	SS3-2		RT3-2		FP3-12			
Hall 437			RT3-3		RT3-8		FP3-22	
Hall 438	FP3-1		RT3-4		RT3-9		FP3-23	
Hall 440			FP3-6		FP3-13		FP3-24	
Room 824	SG9				RT3-10		FP3-25	
Room 825	FP3-2	Morning Break	FP3-7		FP3-14			
Room 826	SS3-3		RT3-5		FP3-15	Afternoon Break	FP3-26	
Room 827	SS3-4		FP3-8		RT3-11		FP3-27	
Room 740	FP3-3		RT3-6		RT3-12		FP3-28	
Room 741	SS3-5		RT3-7		FP3-16			
Room 742	SG10				FP3-17			
Multip. Room	RA1				4R4			
Lecture Hall	FP3-4		FP3-9		FP3-18			
Library			FP3-10		FP3-19		FP3-29	
Room 917	SG11				FP3-20			
Museum	FP3-5		IR3		SG12			

- KA Keynote Addresses
- IR IMS-Sponsored Roundtables
- RA IMS Regional Association Sessions
- SG IMS Study Group Sessions
- 4R Four R-Project Sessions
- RT Roundtables
- SS Study Sessions
- FP Free Papers





Thursday, August 25, 2022

Room / Time	09:00–10:30	10:30–11:00	11:00–13:00	13:00–14:30	14:30–16:30	16:30–17:00	17:00–18:00	18:30–19:00
Aula	SS4-1	Morning Break	IR4	Lunch Break — Concert	IMS General Assembly	Afternoon Break	KA3	Concert
Hall 436	SS4-2		FP4-8					
Hall 437	FP4-1		FP4-9					
Hall 438	SS4-3		RT4-1					
Hall 440	FP4-2		RT4-2					
Room 824			FP4-10					
Room 825	FP4-3		FP4-11					
Room 826	SG14		FP4-12					
Room 827	SS4-4		RT4-3					
Room 740	FP4-4		RT4-4					
Room 741			FP4-13					
Room 742	FP4-5							
Multip. Room	SG13							
Lecture Hall								
Library	FP4-6							
Room 917	FP4-7							

-  **KA** Keynote Addresses
-  **IR** IMS-Sponsored Roundtables
-  **RA** IMS Regional Association Sessions
-  **SG** IMS Study Group Sessions
-  **4R** Four R-Project Sessions
-  **RT** Roundtables
-  **SS** Study Sessions
-  **FP** Free Papers

Friday, August 26, 2022

Room / Time	09:00–10:30	10:30–11:00	11:00–13:00	13:00–14:30	14:30–16:30	16:30–17:00	17:00–18:30	18:30–19:00
Aula	SS5-1	Morning Break	RT5-1	Lunch Break — Concert	RT5-6	Afternoon Break		
Hall 436	SS5-2		RT5-2		FP5-6			
Hall 437	SS5-3		RT5-3		FP5-7			
Hall 438	SS5-4		RT5-4		RT5-7			
Hall 440	SS5-5		FP5-5		RT5-8			
Room 824	FP5-1				RT5-9			
Room 825	FP5-2							
Room 826	SS5-6		RT5-5		FP5-8			
Room 827	FP5-3				FP5-9			
Room 741	SG15							
Multip. Room		SS5-7						
Lecture Hall								
Room 917	FP5-4		SG16		RA2			

-  **KA** Keynote Addresses
-  **IR** IMS-Sponsored Roundtables
-  **RA** IMS Regional Association Sessions
-  **SG** IMS Study Group Sessions
-  **4R** Four R-Project Sessions
-  **RT** Roundtables
-  **SS** Study Sessions
-  **FP** Free Papers

Monday, August 22, 2022

Monday
August 22

Keynote Addresses

The Music of Political Life: An Ancient Metaphor

KA1 19:00–20:30 • Aula Auditorium, 203

Angelos CHANIOTIS (Princeton University)

Plato Plays Music to the Animals: Traveling Images across Europe and Asia

KA2 19:00–20:30 • Aula Auditorium, 203

Monica JUNEJA (University of Heidelberg)

IMS-Sponsored Roundtables

The Resounding Sea: Reconsidering Musical Mediterraneanism

IR1 11:00–13:00 • Aula Auditorium, 203

Sessions of the IMS Study Groups

IMS Study Group “Mediterranean Music Studies”: “The Circulation of Opera and Operatic Companies around the Mediterranean Theaters”

SG1 14:30–17:30 • Aula Auditorium, 203

IMS Study Group “Italo-Ibero-American-Relationships”: “Musical Exchanges between Italy and Latin America (Eighteenth to Nineteenth Century): New Routes, New Meanings”

SG2 14:30–17:30 • Lecture Hall

Sessions of the Four R-Projects

Répertoire International de Littérature Musicale (RILM): “Writing the Shifting Borders of Greece: Music Historiographers’ Perspectives”

4R1 14:30–17:30 • Multipurpose Room

Monday
August 22

Roundtables

Rethinking the Colonial Encounter

RT1-1 11:00–13:00 • Room 825

Jewish Musicians in Exile—Tracing and Documenting Their Lives across Borders

RT1-2 11:00–13:00 • Amphiteater of the Library

Across Gender Borders in the French Musical Press (1900–1940)

RT1-3 11:00–13:00 • Room 917

Beethoven's Large-Scale Works outside the Concert Hall: Toward a Digital Representation of Domestic Arrangements

RT1-5 14:30–16:30 • Hall 440

Ethnic Piano Rolls

RT1-6 14:30–16:30 • Room 741

Intersections, Interactions, and Localisms in the Liturgies of the Mediterranean in the Pre-modern Times

RT1-7 14:30–16:30 • Amphiteater of the Library

Diplomacy or Propaganda? (Re)Defining the Politics of Music across Borders

RT1-8 14:30–16:30 • Room 917

Study Sessions

Collaborative (Ethno)Musicological Perspectives across the Borders in the Balkans: Revealing Serbian–Turkish Connections in Folk Music

SS1-1 17:00–18:30 • Hall 440

Free Paper Sessions

Making Musicology and Theory I

FP1-1 11:00–12:30 • Hall 436

Émigré(e)s to the Americas and Britain

FP1-2 11:00–13:00 • Hall 437

Music(ology) across Disciplines

FP1-3 11:00–13:00 • Hall 438

Stage Matters

FP1-4 11:00–13:00 • Hall 440

Nationalism, Territorialism

FP1-5 11:00–13:00 • Room 824

Christian Chant across Borders

FP1-6 11:00–13:00 • Room 826

Aesthetics across Borders and Time

FP1-7 11:00–13:00 • Room 827

Popular Music Studies I

FP1-8 11:00–13:00 • Room 740

Music and Politics I

FP1-9 11:00–12:00 • Room 741

The Brain and Perception

FP1-10 11:00–13:00 • Room 742

Music and Politics II

FP1-11 14:30–16:30 • Hall 436

Music(ology) across Borders

FP1-12 14:30–16:00 • Hall 437

Soundscapes I

FP1-13 14:30–16:00 • Room 824

Popular Music Studies II

FP1-14 14:30–16:30 • Room 825

Monday
August 22

Music Reception I

FP1-15 14:30–16:30 • Room 826

Exiles in the Twentieth Century

FP1-16 14:30–16:30 • Room 827

Music and Politics III

FP1-17 14:30–16:00 • Room 740

Iberia / Hispanic Chant

FP1-18 17:00–18:30 • Hall 436

Making Musicology and Theory II

FP1-19 17:00–18:30 • Hall 437

Sacred Music across Borders

FP1-20 17:00–18:30 • Hall 438

Abbeys and Monastic Chant

FP1-21 17:00–18:30 • Room 825

Music Reception II

FP1-22 17:00–18:30 • Room 826

Music and Politics IV

FP1-23 17:00–18:30 • Room 740

Questioning Artistic Borders

FP1-24 17:00–18:30 • Room 741

Methods of Persuasion

FP1-25 17:00–18:30 • Room 742

Myth and Madness, Euripides to the Present

FP1-26 17:00–18:30 • Room 917

Other Events

Opera across Borders

20:30–21:00 • Aula Auditorium, 203

Reception

21:00–22:00 • Open-Air Foyer of the Library



Monday
August 22

Tuesday, August 23, 2022

IMS-Sponsored Roundtables

ICTM-IMS Joint Roundtable: “New Music Curricula”

IR2 14:30–16:30 • Hall 438

Sessions of the IMS Study Groups

IMS Study Group “Global History of Music”: “Ethics, Inequality, and Collaboration in Global Music History”

SG3 09:00–12:00 • Room 827

IMS Study Group “Music and Media”: “Music in Comedy Cinema”

SG4 09:00–12:00 • Multipurpose Room

IMS Study Group “Cantus Planus”: “*Verba Mystica*—Singing Greek in the Latin West”

SG5 09:00–12:00 • Lecture Hall

IMS Study Group “Music and Violence”: “Music, Sound, and Violence: Reflections on Research, Methodologies, and the Field”

SG6 14:30–17:30 • Room 742

IMS Study Group “Shostakovich and His Epoch”

SG7 14:30–17:30 • Lecture Hall

IMS Study Group “Musical Diagrams”

SG8 14:30–17:30 • Room 917

Sessions of the Four R-Projects

Répertoire International d’Iconographie Musicale (RIdIM): “The Afterlife of Antiquity in Music Iconography Research”

4R2 09:00–12:00 • Room 917

Répertoire International des Sources Musicales (RISM): “RISM at 70” and “What’s New at RISM?”

4R3 14:30–17:30 • Multipurpose Room

Roundtables

Remapping Identities across and through the Early Mediterranean

RT2-1 11:00–13:00 • Hall 440

Globalizing Music Analysis: New Plurality and New Universality

RT2-2 14:30–16:30 • Hall 440

Bach across Borders—Interdisciplinary Investigations on Global Cultural Reception

RT2-3 14:30–16:30 • Room 827

Study Sessions

Remapping the Confines of the Historiographical Canon in Greek Art Music

SS2-1 09:00–10:30 • Hall 436

Persian Music in Foreign Sources

SS2-2 09:00–10:30 • Hall 437

Encountering the Other: Music Accounts by European Travelers

SS2-3 09:00–10:30 • Hall 438

New Approaches to Viennese Operetta Abroad during the Long Fin-de-Siècle

SS2-4 09:00–10:30 • Room 825

More than Materials: On the Values of Musical Matter

SS2-5 09:00–10:30 • Room 826

Musicology without Borders: On Materiality and Immateriality in Music

SS2-6 09:00–10:30 • Room 740



Tuesday
August 23

Theory and Practice between *Ars Antiqua* and *Ars Nova*: Some Case Studies

SS2-7 17:00–18:30 • Hall 440

Decoloniality and the Global Turn: New Perspectives for the History of Early Music

SS2-8 17:00–18:30 • Room 825

Old Myths, New Facts: Historiography of Fifteenth-Century Music in the Czech Lands between Nationalism and Globalism

SS2-9 17:00–18:30 • Room 827

Tuesday
August 23

Free Paper Sessions

Musical Diplomacy I

FP2-1 09:00–10:30 • Hall 440

The Motet across Time I

FP2-2 09:00–10:30 • Room 824

Historical and Hermeneutical Approaches to Greek Music

FP2-3 09:00–10:00 • Room 741

Eighteenth-Century Music Theory and Analysis

FP2-4 09:00–12:00 • Amphiteater of the Library

Opera Restagings and Technologies

FP2-5 11:00–13:00 • Hall 436

Colonialist Logics and Aesthetics

FP2-6 11:00–12:30 • Hall 437

Tonality, Modality, Pitch

FP2-7 11:00–13:00 • Hall 438

The Motet across Time II

FP2-8 11:00–12:30 • Room 824

East-West Dialogues

FP2-9 11:00–13:00 • Room 825

Spain / Music across Time and Politics

FP2-10 11:00–13:00 • Room 826

Cultural Identities in Film Music

FP2-11 11:00–12:00 • Room 740

Music Reception III

FP2-12 11:00–13:00 • Room 741

Rhythm and Movement

FP2-13 11:00–12:30 • Room 742

Anti-colonialism

FP2-14 14:30–16:30 • Hall 436

China-Europe-Japan: Opera and Historiography

FP2-15 14:30–16:00 • Hall 437

Mobilizing Ancient Greece

FP2-16 14:30–16:00 • Room 824

Byzantine Notation and Performance

FP2-17 14:30–16:30 • Room 825

Soundtracks

FP2-18 14:30–16:30 • Room 826

Traveling Music and Musicians

FP2-19 14:30–16:30 • Room 741

Nineteenth-Century Music Theory and Analysis

FP2-20 14:30–16:30 • Amphiteater of the Library

Wagnerism

FP2-21 17:00–18:00 • Hall 436

Tuesday
August 23

Colonialist Extraction and Resistance in South America

FP2-22 17:00–18:30 • Hall 437

Music and Politics V

FP2-23 17:00–18:30 • Hall 438

Greece and Turkey in Dialogue

FP2-24 17:00–18:00 • Room 740



Tuesday
August 23

Other Events

Greek Art Music across Three Centuries

19:00–20:00 • Aula Auditorium, 203



Wednesday, August 24, 2022

IMS-Sponsored Roundtables

Translation, Transformation, and Mediation in Christian Music of the Eastern Mediterranean Region

IR3 11:00–13:00 • Byzantine and Christian Museum

Sessions of the IMS Regional Associations

IMS Regional Association for East Asia: “Ideas for the Second Decade”

RA1 09:00–12:00 • Multipurpose Room

Sessions of the IMS Study Groups

IMS Study Group “Musical Iconography”: “Musical Iconography across Borders: Cultural Encounters, Methodological Challenges”

SG9 09:00–12:00 • Room 824

IMS Study Group “Temporalities in Music Theater”: “Time across Borders in Music Theater”

SG10 09:00–12:00 • Room 742

IMS Study Group “Gender and Musical Patronage”: “Musical Patronage across Borders: Gender, Institutions, and Economics of Music”

SG11 09:00–12:00 • Room 917

IMS Study Group “Music of the Christian East and Orient”: “Theoretical and Practical Aspects of Performance Practice in Music of the Christian East and Orient: The Case of the Dormition of the Most Holy Theotokos”

SG12 14:30–17:30 • Byzantine and Christian Museum

Sessions of the Four R-Projects

Répertoire International de la Presse Musicale (RIPM): “The Musical Press across Borders”

4R4 14:30–17:30 • Multipurpose Room

Wednesday
August 24

Roundtables

Musical Practices of the In-Between: A Creative Approach of the Cultural Transfer between Asia Minor, Greece, and France since the Beginning of the Twentieth Century

RT3-1 11:00–13:00 • Aula Auditorium, 203

Music Infrastructures across Borders: Digital Media, Mobile Technologies, and Music among Syrians in Greece and Jordan

RT3-2 11:00–13:00 • Hall 436

Cultural Questions and Instrumental Answers: Bi-Cultural Instrumentation in Korean Contemporary Music

RT3-3 11:00–13:00 • Hall 437

The Example of the Ottoman Context: Historical Transcriptions of Performative Repertoires across Ethnic Borders and Borders of Time

RT3-4 11:00–13:00 • Hall 438

Discussing the Processes of Latin American Musical Historiography: From Panoramic Music Histories to Decolonial Narratives

RT3-5 11:00–13:00 • Room 826

“Border Crossings” in Philippine Music during the Early Phases of Local Music Industrialization

RT3-6 11:00–13:00 • Room 740

Local/Global Cultural Processes of Music in the Periodical Press

RT3-7 11:00–13:00 • Room 741

Dis/Connecting across Borders: Toward New Critical Avenues in Contemporary Musicology

RT3-8 14:30–16:30 • Hall 437

Reconfiguring Borders in Historical Musicology: Imagining Alternative Histories of Eighteenth-Century Music

RT3-9 14:30–16:30 • Hall 438

Investigating Mediatization in Early Recorded Artifacts

RT3-10 14:30–16:30 • Room 824

Wednesday
August 24

Mediated Music and Sound in the Juridical Arena

RT3-11 14:30–16:30 • Room 827

Lyric Crossroads in Nineteenth-Century Brazil: Operatic Scenes and Migrations

RT3-12 14:30–16:30 • Room 740

Study Sessions

Sound, Projection, Body: Rethinking Materiality and Mobility in Performance

SS3-1 09:00–10:30 • Aula Auditorium, 203

Music Scholarship in Motion: Translation, Institutionalization, and Colonization

SS3-2 09:00–10:30 • Hall 436

Porous Borders: Theoretical and Methodological Reflections from a Multifaceted Concept

SS3-3 09:00–10:30 • Room 826

Transnationalism and Informal Musical Networking in the Soviet Empire

SS3-4 09:00–10:30 • Room 827

Over the Boundaries of Italian *Romanza Da Salotto*

SS3-5 09:00–10:30 • Room 741

Free Paper Sessions

Analyzing Nineteenth-Century Opera

FP3-1 09:00–10:30 • Hall 438

Vienna on the Move

FP3-2 09:00–10:00 • Room 825

Song Studies I

FP3-3 09:00–10:30 • Room 740

Wednesday
August 24

Libraries and Collections I

FP3-4 09:00–10:00 • Lecture Hall

Modality and Interpretation in Byzantine Chant and Beyond

FP3-5 09:00–10:30 • Byzantine and Christian Museum

Nineteenth-Century Spectacle

FP3-6 11:00–13:00 • Hall 440

Multicultural Vienna

FP3-7 11:00–13:00 • Room 825

Historiography Past and Present I

FP3-8 11:00–13:00 • Room 827

Libraries and Collections II

FP3-9 11:00–12:30 • Lecture Hall

Publishing Past and Present

FP3-10 11:00–13:00 • Amphiteater of the Library

Hidden from View

FP3-11 14:30–16:30 • Aula Auditorium, 203

Sixteenth-Century Polyphony

FP3-12 14:30–16:30 • Hall 436

Film Music 1920–48

FP3-13 14:30–16:30 • Hall 440

Impresarios, Agents, Touring Companies

FP3-14 14:30–17:30 • Room 825

Finding Solace through Saints and the Virgin Mary

FP3-15 14:30–16:30 • Room 826

Performance Studies I

FP3-16 14:30–16:30 • Room 741

Wednesday
August 24

Problems of Ontology, Genre, Style

FP3-17 14:30–17:30 • Room 742

On Digitizing Music

FP3-18 14:30–16:00 • Lecture Hall

Instrumentalities

FP3-19 14:30–16:00 • Amphiteater of the Library

Latin American Colonial Centers: Guatemala, Puebla, Lima, Havana

FP3-20 14:30–16:30 • Room 917

Historiography Past and Present II

FP3-21 17:00–18:30 • Aula Auditorium, 203

Musical Diplomacy II

FP3-22 17:00–18:30 • Hall 437

Performance Studies II

FP3-23 17:00–18:00 • Hall 438

Ornamentation with Words and Notes

FP3-24 17:00–18:30 • Hall 440

Gender and the Stage

FP3-25 17:00–18:30 • Room 824

Masculinities

FP3-26 17:00–18:30 • Room 826

Artistic Identities

FP3-27 17:00–18:00 • Room 827

Song Studies II

FP3-28 17:00–18:30 • Room 740

Performance in Print

FP3-29 17:00–18:30 • Amphiteater of the Library

Wednesday
August 24

Other Events

**Greek Music for Violin and Piano of the First Half of the Twentieth Century:
From Salon Music to the Sound of Resistance**

13:30–14:00 • Aula Auditorium, 203

Byzantine Chants Dedicated to the Dormition of the Virgin Mary

19:30–20:30 • Metropolitan Cathedral of Athens



Wednesday
August 24

Thursday, August 25, 2022

Keynote Addresses

Music Listening and the Imagination

KA3 17:00–18:00 • Aula Auditorium, 203

Elizabeth Hellmuth MARGULIS (Princeton University)

IMS-Sponsored Roundtables

Music in the Circum-Atlantic Colonial World

IR4 11:00–13:00 • Aula Auditorium, 203

Sessions of the IMS Study Groups

IMS Study Group “Music and Cultural Studies”: “Area Studies and Researching Musical Culture(s) beyond the Borders: Case Studies from Southeast Europe”

SG13 09:00–12:00 • Multipurpose Room

IMS Study Group “Early Music and the New World”: “Music, Migration, and the Circulation of Repertoires: Europe, America, Sixteenth to Eighteenth Centuries”

SG14 09:00–11:00 • Room 826

Roundtables

Glocal Networks and Transmedia Flow of Opera and Multimedia Performances in the Twenty-First Century

RT4-1 11:00–13:00 • Hall 438

Musical Encounters of Cross and Crescent in the Broader Triplex Confinium Area throughout the Long Nineteenth Century

RT4-2 11:00–13:00 • Hall 440

“Not So Precisely Measured” Song Rhythms of the Long Thirteenth Century: The Rules That Cross Musical Borders

RT4-3 11:00–13:00 • Room 827

Thursday
August 25

Transnational and Latinas: Women Artists in 1930s Ibero-American Cinema and Their Intermedia Transits

RT4-4 11:00–13:00 • Room 740

Study Sessions

Nicola Vicentino and His Readers: Adapting Modern Practice to Ancient Music Theory

SS4-1 09:00–10:30 • Aula Auditorium, 203

BASEES/REEM Study Session in Memoriam Katy Romanou 1: On Serbian Music

SS4-2 09:00–10:30 • Hall 436

Musical Practices of the In-Between: Being Popular Abroad

SS4-3 09:00–10:30 • Hall 438

Chinese Scholars Prepare to Study European Opera

SS4-4 09:00–10:30 • Room 827

Free Paper Sessions

Gender Perspectives / Women Performing

FP4-1 09:00–10:30 • Hall 437

Global Greece

FP4-2 09:00–10:30 • Hall 440

Missionaries

FP4-3 09:00–10:00 • Room 825

Soundscapes II

FP4-4 09:00–10:30 • Room 740

Migration, Diasporas

FP4-5 09:00–12:00 • Room 742

Thursday
August 25

Crossing the Borders of Music Analysis

FP4-6 09:00–12:00 • Amphiteater of the Library

The Musician in Society

FP4-7 09:00–12:00 • Room 917

China in Dialogue and Translation

FP4-8 11:00–12:30 • Hall 436

Musical Mobilities 1814–1954

FP4-9 11:00–13:00 • Hall 437

Nineteenth-Century Music across Time and Borders

FP4-10 11:00–12:30 • Room 824

Performance across Borders

FP4-11 11:00–12:00 • Room 825

Early Music: Transmission, Settings, Style, Media

FP4-12 11:00–12:30 • Room 826

Prokofiev in Performance, 1929–2049

FP4-13 11:00–12:00 • Room 741

Other Events

Music for Flute Solo by Greek Contemporary Composers

13:30–14:00 • Museum of Casts, 319

21st Ordinary General Assembly of the International Musicological Society

14:30–16:30 • Aula Auditorium, 203

Musical Settings across Borders

18:30–19:00 • Aula Auditorium, 203



Friday, August 26, 2022

Sessions of the IMS Regional Associations

IMS Regional Association for the Study of Music of the Balkans: “Music in the Balkans Crossing the Borders”

RA2 14:30–17:30 • Room 917

Sessions of the IMS Study Groups

IMS Study Group “Digital Musicology”: “Crossing Borders in Computational Musicology”

SG15 09:00–12:00 • Room 741

IMS Study Group “History of the IMS”

SG16 11:00–13:00 • Room 917

Roundtables

Music across Borders in the Ancient Mediterranean World

RT5-1 11:00–13:00 • Aula Auditorium, 203

Listening to Europe, Hearing Istanbul: Musical Borders and Local Modernities from the Ottoman Empire to the Turkish Republic

RT5-2 11:00–13:00 • Hall 436

Intellectual Trade Routes and the Musics of Renaissance Nuremberg

RT5-3 11:00–13:00 • Hall 437

Folded Time, Shifting Borders: Toward New Castrato Histories

RT5-4 11:00–13:00 • Hall 438

Greek Opera Crossing the Borders

RT5-5 11:00–13:00 • Room 826

Music Practices in the Greek Islands: Insularity, Finite Space, and Cosmopolitanism

RT5-6 14:30–16:30 • Aula Auditorium, 203

Aesthetics of Musical Posthumanism: With a Focus on Contemporary Digital Music and AI Composition

RT5-7 14:30–16:30 • Hall 438

Exploring Analytical Borders/Boundaries in the Study of Twentieth-Century Greek Art Music

RT5-8 14:30–16:30 • Hall 440

By Land and by Sea: Pre-Modern Musical Encounters and Exchanges

RT5-9 14:30–16:30 • Room 824

Study Sessions

**BASEES/REEM Study Session in Memoriam Katy Romanou 2:
Under the Spell of Russian Music**

SS5-1 09:00–10:30 • Aula Auditorium, 203

**Internationally National? Identity, Nation, Mobility, and Representation in
Seventeenth-Century Performances**

SS5-2 09:00–10:30 • Hall 436

**Music during the COVID-19 Pandemic and Its Challenges to Musicology:
Technology, Culture, and Aesthetic Experience**

SS5-3 09:00–10:30 • Hall 437

The Mimesis Notion: The Focus and the Bundle

SS5-4 09:00–10:30 • Hall 438

**The Operatic Canon as Cultural Heritage: Transformations and
Fragmentations of a Global Repertoire**

SS5-5 09:00–10:30 • Hall 440

The Metamorphoses of Maria Callas

SS5-6 09:00–10:30 • Room 826

**Music Archives across Borders during the Times of Online Resources: The
Case of the Greek Music Archive of the Music Library of Greece**

SS5-7 10:00–11:30 • Multipurpose Room

Free Paper Sessions

Inventing, Moving, and Playing Keyboard Instruments

FP5-1 09:00–12:00 • Room 824

Listening across Time

FP5-2 09:00–12:00 • Room 825

Music across Theories, Textures, and Time

FP5-3 09:00–11:00 • Room 827

Music Education

FP5-4 09:00–10:30 • Room 917

Crossing Timbral Borders in Debussy / Avant-Garde Instruments

FP5-5 11:00–13:00 • Hall 440

Nineteenth-Century Americas

FP5-6 14:30–16:00 • Hall 436

Early Musical Mobilities

FP5-7 14:30–16:00 • Hall 437

Female Composers, Feminine Voices

FP5-8 14:30–16:00 • Room 826

Paleography and Notation

FP5-9 14:30–17:30 • Room 827

Other Events

Guided Tour of the Music Library of Greece “Lilian Voudouri”

12:00–13:30 • Music Library “Lilian Voudouri”

Rena Kyriakou

13:30–14:00 • Aula Auditorium, 203



Administrative IMS Dates

Meeting of the Current IMS Bureau (2017–22)

Sunday, August 21, 13:30–14:30, Room 917

Meeting of the Current IMS Directorium (2017–22)

Sunday, August 21, 15:00–16:30, Room 917

General Assembly of the Members of the IMS

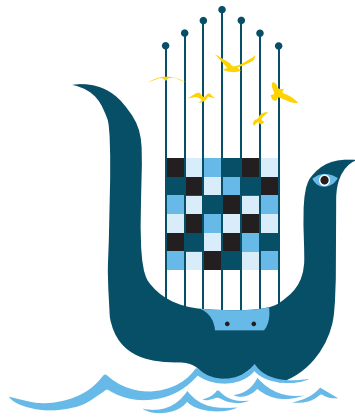
Thursday, August 25, 14:30–16:30, Aula Auditorium, 203

NB: All members of the IMS are invited to attend the General Assembly.

Meeting of the New IMS Directorium (2022–27)

Thursday, August 25, 18:30–19:30, Room 917





ABSTRACTS

Keynote Addresses

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The Music of Political Life: An Ancient Metaphor

Monday, August 22, 19:00–20:30 • Aula Auditorium, 203

KA1

Angelos CHANIOTIS (Princeton University)



Music is deeply rooted in our culture and we often use metaphors or metonyms deriving from our musical experience. We recognize “political dissonance”; we are glad when people are “in tune” with us; we enjoy “harmony” in family relations; we notice ambitious people trying to “play the first violin”; we are annoyed by the behavior of “prima donnas” in politics or in our work place; and when we retire from our professional lives, we “sing our swan song.” Unsurprisingly, metaphors originating in musical experience play a significant part in ancient Greek mentality because of the role of music—especially choral song and dance—in the education of boys and girls in the Greek polis. For example, the word *nomos*, originally designating custom, later law, is the word used for an early type of melody and later for musical composition; the unmarried man leads the life of a “single flute” (*monaulos bios*); and the idea of *harmonia*, originating in a well-tuned musical instrument, was used as a metaphor for concord and stability in the city-state. This talk approaches the impact of musical experience and musical theory on Greek thought and mentality by examining how metaphors from music were used in order to describe political phenomena and to characterize forms of political organization. Aristotle, in particular, often compared the citizen-body with a chorus, and other Greek authors compared a state with a musical composition, commented on the “harmony” of a constitution, and used musical theory to explain political change. These metaphors derive from experience with musical performances, especially with the circular dance that symbolized harmony and equality, but also with the increasing significance of the chorus leader, the soloist, and the professional specialist. Music as a metaphor for political life is attested as late as in the Byzantine period. And more recently, Fellini’s movie *Proba d’orchestra* presents an orchestra as a metaphor for Italian politics.



Plato Plays Music to the Animals: Traveling Images across Europe and Asia

Monday, August 22, 19:00–20:30 • Aula Auditorium, 203

KA2

Monica JUNEJA (University of Heidelberg)



My talk tracks the routes through which texts and images have moved across the expanse of Eurasia during a period long before the advent of modern media and global capital. In doing so, it urges us to attend to those dynamics of circulation that tend to get obscured by an exclusive focus on the dramatic changes brought about by contemporary globalization. What are the processes that unfolded as a result of the long-distance migration of objects and their makers as well as patrons across a vast zone stretching from the Mediterranean across West and Central Asia to the Indian subcontinent? The mobility of literary and pictorial representations across linguistic and cultural borders, I argue, did not lead to a dissolution of differences, but to a dialogical process of negotiation and transformation that unfolded over extended periods of time. Visual encounters involving traditions of Greek and Byzantine Antiquity, Christianity, and Islamicate cultures, were enabled by a mix of transregional movements—trade, travel, migration, missionary activities, and, not least, conquest. Makers of images in early modern court cultures showed a nuanced awareness of different visualities as well as of shared symbols, and treated the painted page as a zone of contact. My presentation of selected examples from South and West Asia will draw attention to articulations of worldly awareness as well as modes of self-reflection transmitted by pictorial practices as they participated in a dynamic that involved assimilation, reconfiguration, translation, or refusal. Examining such processes sensitizes us to the ways in which cultures across time and space understood borders and problematized them, often playfully. For scholarship today, investigating circulatory practices of the past allows us to engage with the ways in which modernity has been formed through its pre-histories.



Music Listening and the Imagination

Thursday, August 25, 17:00–18:00 • Aula Auditorium, 203

KA3

Elizabeth Hellmuth MARGULIS (Princeton University)



People listening to music over headphones tend not to focus on sonic elements like notes, timbres, or rhythms; instead, attention shifts to an associated set of multisensory imaginings, including visual imagery, autobiographical memories, or kinesthetic sensations. These imaginative responses might seem like arbitrary episodes of mind wandering, but tools from Natural Language Processing reveal that individual excerpts elicit broadly shared imaginings. Yet this intersubjectivity fails to convey across cultural boundaries, raising questions about music's capacity not just to connect, but also to divide. Using a variety of methods, this paper explores the cultural and sonic experiences that shape imaginative responses to music.



IMS-Sponsored Roundtables

The Resounding Sea: Reconsidering Musical Mediterraneanism	45
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The Resounding Sea: Reconsidering Musical Mediterraneanism

Monday, August 22, 11:00–13:00 • Aula Auditorium, 203

IR1

Roundtable Organizer

IMS2022@Athens Program Committee

Roundtable Chair

Oded EREZ (Hebrew University of Jerusalem)

Roundtable Respondents

Edwin SEROUSSI (Hebrew University of Jerusalem)

Martin STOKES (King’s College London)

Roundtable Participants

Oded EREZ (Hebrew University of Jerusalem)

Jonathan SHANNON (New York University Abu Dhabi)

Dafni TRAGAKI (University of Thessaly)

Alessandra CIUCCI (Columbia University)

Dunya HABASH (University of Cambridge)

Tom WESTERN (University College London)

Scholarship on music of the Mediterranean has addressed on multiple occasions the constructed nature of the Mediterranean as a field of inquiry. The concepts of the “Mediterranean” and “Mediterranean music” often refer to discursive constructs that have more to do with cultural ideologies than with sonic realities. The reason is not that there are no cultural or musical practices common to many regions or communities around the Mediterranean Basin, or circulating through it. Rather, it is because evoking, highlighting, defining, appropriating, or imagining these commonalities is a task that has often been taken on in the service of a greater political idea or agenda. The goal of this roundtable is to reinvigorate a critical conversation among scholars who study music and

sound around the Mediterranean. Specifically, we would like to explore how concepts of “Mediterranean music” have developed in the service of political ideas and projects in both national and transnational contexts, and how contemporary forms of mobility and exchange might enhance such critical reevaluations of a “sonic Mediterranean.”

The roundtable features scholars whose work covers a variety of regions, disciplinary perspectives, and periods in the modern and contemporary study of music and the Mediterranean. They will each introduce their case study, while offering a theoretical contribution that sets the stage in some way for a comparative and synthetic discussion.

The first part of the roundtable focuses on twentieth-century mobilizations of a Mediterraneanist discourse, both in the service of national imaginations and in the formation of transnational popular idioms. Oded Erez will offer introductory remarks on the dialectics of Mediterraneanist “strategic” discourse vs. vernacular transnational sonic practices (i.e., “practical” Mediterraneanism), drawing on the example of Israel/Palestine. Jonathan Shannon will discuss the contradictions of musical diplomacy through analysis of Andalusí music performance across the Strait of Gibraltar. While musical collaborations may promote intercultural exchange, at the same time they often serve interests that are aligned against their goals, resulting in unequal exchanges. Productive intercultural performance requires more grassroots musical practices that promote disruption more than cooperation. Combining LeVine’s notion of “culture jamming” with Rancière’s concept of “dissensus” suggests that musical diplomacy, to be effective, must be a radical, democratic process of empowering voices rather than a hierarchical one of incorporating them into existing epistemic frames. Dafni Tragaki will revisit the idea of the Mediterranean and its place in larger epistemologies and global fictions, using Greek urban popular song (*rebetiko* and *laiko* music) as her case study.

The second part of the roundtable will focus on contemporary forms of mobility, and new trajectories by which people and sounds traverse the Mediterranean (especially through forced migration and seeking asylum), compelling us to redraw our conceptual sonic maps. Alessandra Ciucci will ask what roles music and sound play in migrants’ accounts of their journeys across the Mediterranean, and how these have been historically excluded from the sonorous formation of the Mediterranean. Focusing on Moroccan migrants in Italy, and on the genre of *'abidat rma*, she will demonstrate how *bahr r-rum*—this is how the Mediterranean is commonly referred to in Morocco (literally “the sea of the Romans,” “the sea of the Europeans or foreigners”)—needs to be also understood as a barrier, a frontier and a place of loss and death. Dunya Habash will address the myriad ways in which forced migrant Syrian musicians living in Turkey negotiate and represent their identity between regional and transnational affiliation, and national or ethnic belonging. And Tom Western will discuss the ways in which his work with the Syrian and Greek Youth Forum in Athens allows him (and us) to understand the sea as not only a space of circulation, but also a space of mobilization. In his reading, the sea is a location where political movements resonate and travel, and people make transnational spaces of resistance rooted in the rhythms of the street, the city, and everyday life.

In putting these different perspectives into conversation, we aim for the past and present to serve as mutually illuminating critical contexts. As we probe modern configurations of the Mediterranean in music we ask: How do they articulate or facilitate national and transnational orders and power structures? How do they contribute to defining relationships between different regions and groups? And what (or whom) have they consigned to the peripheries of our aural cultural imagination, as it is organized through Mediterraneanist discourse?



ICTM-IMS Joint Roundtable: “New Music Curricula”

Tuesday, August 23, 14:30–16:30 • Hall 438

IR2

Roundtable Organizers

IMS2022@Athens Program Committee
ICTM2022@Lisbon Program Committee

Roundtable Chairs

Salwa El-Shawan CASTELO-BRANCO (NOVA University Lisbon)
Dinko FABRIS (University of Basilicata)

Roundtable Participants

Egberto BERMÚDEZ (National University of Colombia)
Gwyneth BRAVO (New York University Abu Dhabi)
José Jorge de CARVALHO (University of Brasília)
Maria Alexandra Iñigo CHUA (University of Santo Tomás)
Nicholas RAGHEB (University of Cabo Verde)
Tan Sooi BENG (Science University of Malaysia)

In the face of evolving disciplinary models and in the wake of colonial legacies of schooling, colleges, universities, and conservatories in the Global South and North are paying new attention to their music curricula. In this roundtable, voices representing different kinds of institutions in different parts of the world discuss the ways in which music curricula have been constituted in the past and are being reshaped to

1. meet the desires of equity- and inclusion-seeking students and faculty;
2. restore and emplace Indigenous epistemologies; and/or
3. respond to local practices, musical heritages, social transformations, and globalization with reimagined educational paradigms.

Egberto Bermúdez, “Teaching Music History and Music Appreciation in Twentieth-Century Colombia”

Since the mid-nineteenth century, instruction in music history and appreciation in Columbia has been tied to musical practice and appeared first in the domain of amateurship, starting its institutionalization only in 1910 with the establishment of the Conservatorio Nacional de Música in Bogotá and acquiring its present profile in 1967 with the full incorporation of the Conservatorio to the Universidad Nacional de Colombia. Outlining the different objectives and conditions of the different curricula and methods employed throughout this period, this presentation tries to draw conclusions as to its repercussions in local musical practice, the music scene, and music markets.

Gwyneth Bravo, “(Re)Imagining Borders: Musicology in Global and Local Dialogue (Fieldnotes from Abu Dhabi)”

At a moment when we are confronted by the changing conditions of borders and borderlands, can our approach to curricular development, implementation, and pedagogy within music studies serve as a catalyst for “(re)imagining” border logics that are shaped by long-standing territorial, political, and cultural disputes and the effects of globalization? I offer some fieldnotes from my experience at NYU Abu Dhabi, where we are seeking to balance a liberal arts model of education with that of a leading research institution in order to foster our students’ critical and ethical engagement with the central issues challenging global societies today.

José Jorge de Carvalho, “‘Meeting of Knowledges’ as a Project to Decolonize Music Curricula”

I will present the project “Meeting of Knowledges,” which aims at inviting masters of non-Western traditional musics, such as Indigenous, Afro-Brazilian, among other traditional peoples, to teach in universities on a par with academic lecturers. This way, we are promoting a radical decolonization of our Eurocentric music schools, transforming their mono-musical curricula into a pluri-musical academic curriculum.

Maria Alexandra Iñigo Chua, “Teaching Colonial Musics: Demarginalizing Transcultural Music Heritage in Philippine Music Curricula”

The teaching of syncretic Filipino music has long been marginalized as institutions like the University of the Philippines concentrated on teaching the music of autochthonous tribes. This focus on pre-colonial nationalist imagination deemphasized studies of Filipino Hispanic transcultural music such as masses, *danza habaneras*, *villancicos*, *zarzuela*, and *kundiman*. Popular and widely performed, these syncretic genres, although grounded in the Western tonal system, exhibit local sensibilities. Drawing them into curricula, I argue, articulates the subaltern side of colonial difference and presents another stream in the decolonization project, one that privileges a more inclusive form of cultural heritage.

Nicholas Ragheb, “Music Education in a Post-Pandemic Cabo Verde: Challenges for a New Era”

I will discuss the state of music education in the only public university in the Republic of Cabo Verde in West Africa, based on my experiences serving as the director of the music extension program from 2021 to 2022. My presentation highlights the interconnected nature of long-term economic, administrative, and political challenges within the university, within the larger Cabo Verdean education system, and within the country, all of which bear on the development of future music curricula. More recent challenges relate to the pandemic and the university’s move to a new campus constructed by the government of China.

Tan Sooi Beng, “Decolonizing and Democratizing Music Education in Malaysia”

Even though Malaysia received its independence from the British in 1957, music education continued to be based on models passed down from the British colonialists. Only in the 1990s were efforts made to decolonize music education. I share some of my experiences in this endeavor and the methodologies for localizing the music curricula and promoting inclusivity in the secondary schools and universities in Malaysia. Some approaches include certifying heritage bearers as teachers, offering courses on the musical traditions of the diverse ethnic groups (including the Malay, Indigenous communities, Chinese, and Indians), and inspiring students who have been trained in Western classical music to respect other musical traditions through performance.



Translation, Transformation, and Mediation in Christian Music of the Eastern Mediterranean Region

Wednesday, August 24, 11:00–13:00 • Byzantine and Christian Museum

IR3

Roundtable Organizer

IMS2022@Athens Program Committee

Roundtable Chair

Flora KRITIKOU (National and Kapodistrian University of Athens)

Roundtable Respondents

Harald BUCHINGER (University of Regensburg)

Alexander LINGAS (City, University of London)

Roundtable Participants

Svetlana KUJUMDZIEVA (Bulgarian Academy of Sciences)

Charles ATKINSON (Ohio State University / University of Würzburg)

Peter JEFFERY (University of Notre Dame)

Séverine GABRY-THIENPONT (French National Centre for Scientific Research)

Merih EROL (Özyeğin University)

Eustathios MAKRIS (Ionian University)

Before the modern era, religious practices that were necessarily local and communal were an evolving mix of written and orally transmitted conventions, which, in the case of music, could include expected embellishment. The reification of these practices and conventions, as they came to be associated with confessional labels and geographical borders, was reinforced by the tendency of (mainly) Western scholarship to construct religious music as fixed and static within its cyclic ritual. This two-part roundtable questions such assumptions by drawing attention to the instability of sacred repertoires and the mobile topography of worshippers. At question is which aspects of religious music were transformed, translated, or required other mediation, and which did not. As music moved, how stable were the texts and the theology informing them? How did the actions of composers, worshippers, and their leaders acclimatize or domesticate practices? Did these lead to regulations, reactions, or changed paradigms? This roundtable proposes some new approaches to mobility and instability in early Orthodox Christian music.

In the first part of the roundtable, which is concentrated on Orthodox Christian music, Svetlana Kujumdzieva will examine the earliest hymnographic book, the *tropologion*, which contains chants of the cathedral worship of the Holy Sepulchre in Jerusalem and was repeatedly reinvented and transformed as it traveled to other Christian countries in the East, such as Syria, Georgia, Armenia, and others, its components shifting, mutating, dividing, and eventually settling in Constantinople. She considers motives of conversion and mythologizing within the earliest history of the *Oktōēchos* as it was formed in the

book of the *tropologion*. Charles Atkinson will challenge the assumption that tonal discrepancies in religious melody were necessarily errors introduced during transmission by demonstrating that this “modulation” or change of “tone” by transposition or chromatic alteration (“corruptions”) was known in the East as well as the West from the beginnings of their written traditions, being described in singers’ manuals in the East and theoretical writings in the West. Although such modulations were criticized by certain writers in the West, there was a theoretical tradition in both East and West that sanctioned these “corruptions” as a necessary part of chant transmission and performance. Peter Jeffery will then turn to the broader question of the displacement of Eastern elements in Western chant, a terrain which is known by scholars to have changed completely over the past seventy-five years. Jeffery closes this part of the roundtable with an assessment of the present and a look to the future.

The second part of the roundtable broadens the perspective to embrace Christian communities in Ottoman Egypt and Istanbul, and their successor states, and also to explore the transformation of Orthodox music as it was disseminated in island contexts under Venetian rule. Among the topics to be discussed here are the (now occulted) synergies between Orthodox repertoires and Ottoman music, the domestication of Orthodox repertoires as new syncretic forms that were being created in particular locations, and the appropriation of those repertoires by the political agendas associated with different nations or would-be nations. Merih Erol will examine the relationship between the discourse on music and national identity formation in the nineteenth-century Greek Orthodox community of Istanbul. She will discuss the use of certain discursive tropes regarding the Greek Orthodox ecclesiastical music (and its reform) and how the debate on music took shape at a time when the community was confronted with social and economic change, and attempts at modernization and westernization. Eustathios Makris will attempt to define “Eastern” and “Western” aspects of Greek Orthodox Christian music under Venetian rule, especially in sixteenth- to mid-seventeenth-century Crete and in the Ionian Islands immediately afterward. He will demonstrate the stylistic multiplicity that characterizes the dissemination of Byzantine musical culture after Byzantium in Mediterranean Greek communities.



Music in the Circum-Atlantic Colonial World

Thursday, August 25, 11:00–13:00 • Aula Auditorium, 203

IR4

Roundtable Organizer

IMS2022@Athens Program Committee

Roundtable Chair

Luisa VILAR-PAYÁ (Universidad de las Américas Puebla)

Roundtable Respondents

Cristina FERNANDES (NOVA University Lisbon)

Alejandro L. MADRID (Harvard University)

Roundtable Participants

Janie COLE (University of Cape Town)

Rogério BUDASZ (University of California, Riverside)

Alejandro VERA (Pontifical Catholic University of Chile)

Estelle JOUBERT (Dalhousie University)

Leonardo J. WAISMAN (National University of Córdoba / CONICET)

Marcelo CAMPOS HAZAN (University of South Carolina)

As a site of large-scale circulations from East to West and North to South (and vice versa), the Atlantic World is both a historical area and a conceptual space, one generative of ideological debates about global histories, appropriation, decolonization, micro-macro histories, the African diaspora, re-conceptualizations of the colonial, and much more. This roundtable convenes musicologists with perspectives from around the colonial Atlantic to discuss types of circulation (musicians, instruments, genres, musical *topoi*), critical approaches, and local cultural responses to global phenomena. In addressing these issues, the session aims to move beyond the North Atlantic and Europe/Americas dyad.

The roundtable is divided into two parts. The first part observes circulations and exchanges of musical practices and repertoires among Europe, Africa, and the New World. Janie Cole examines the role of music in the transmission of knowledge across cultures in seventeenth-century slavery sites in West Africa to enrich our understanding of global encounters in the transatlantic slave trade and indigenous musical cultures in the pre-colonial era and their contributions to the complex identities of the early modern world. Rogério Budasz follows the trajectory of Portuguese and Italian composers who wrote orchestral *lunduns* in Brazil, Brazilian poets and musicians who in Portugal conveyed Brazilian sensibilities and corporealities through their renditions of this dance-song, and Central-African artists in Angola and Brazil who performed instrumental *lunduns* in the lamellophone *ochisanji* in an analogous way in which upper-class Brazilians were performing them on the piano. Alejandro Vera studies the participation of music in transatlantic trade and the express delivery of Spanish music collections to Peru in order to

partially answer what circulated with greater intensity—music, musicians, instruments, or other musical objects—, as well as the main trends of circulation patterns.

The second part is concentrated on the construction of imaginaries of the musical blackness in the colonial Atlantic. Estelle Joubert analyzes musical depictions of the Khoikhoi in Southern Africa in a range of documents, starting from Vasco da Gama's earliest contact in 1497 to the late eighteenth century, with the aim of tracing the impacts of settler-society—Dutch, French, German, and English—on Indigenous musical practices. Leonardo J. Waisman seeks to investigate some geographical dimensions of *guineos*, *negrillas*, or *negritos*, a *villancico* type that was fictionally sung by African slaves; their use of a dialectal form of Spanish supposedly typical of *negros* and their musico-literary depiction of the African's character, deportment, and customs offer a window through which we can get a glimpse of the American and European Spaniards' imaginary surrounding the millions of blacks forcefully living and serving in their midst. Marcelo Campos Hazan offers a discussion on the consideration of Rio de Janeiro chapel master Father José Maurício Nunes Garcia (1767–1830) as “black,” as suggested by L. G. Goldberg, or as “mulatto,” as he is traditionally characterized in the literature. Have musicologists “whitened” Garcia by calling him “mulatto”? And, more importantly, what are the implications of the question itself for an understanding of the politics and the concept of “race” as a social construct in present-day Brazil?



Sessions of the IMS Regional Associations

IMS Regional Association for East Asia 54
 IMS Regional Association for the Study of Music of the Balkans 55



IMS Regional Association for East Asia: “Ideas for the Second Decade”

Wednesday, August 24, 09:00–12:00 • Multipurpose Room

RA1

Session Organizer/Chair

Jen-yen CHEN (National Taiwan University)

Session Panelists

- Daniel K. L. CHUA (University of Hong Kong)
- Youn KIM (University of Hong Kong)
- Nozomi SATO (International Christian University)
- Suk Won YI (Seoul National University)
- Hui YU (Yunnan University)

With its fifth biennial conference, held in Suzhou, China, in October 2019, the IMS Regional Association for East Asia reached the milestone of its five representative regions (Korea, Taiwan, Hong Kong, Japan, and China) each having hosted one of these conferences. Thus, a new decade-long cycle will begin with the sixth event, again to commence with Korea and to take place in Daegu during October 2022 (originally scheduled for one year earlier but postponed because of the COVID-19 pandemic).

This information session welcomes both current and future prospective members of the regional association to discuss a plan and vision for the next ten years. Among the possible topics are the organization of additional events (including virtual conferences for early-career scholars alternating yearly with the biennial gatherings, on the model of the first such conference held in October 2021), the implementation of the new all-inclusive language policy of the IMS, a more diverse geographical representation both within and outside the five regions, and specific research directions that association members may wish particularly to promote.



IMS Regional Association for the Study of Music of the Balkans: “Music in the Balkans Crossing the Borders”

Friday, August 26, 14:30–17:30 • Room 917

RA2

Session Organizers/Chairs

Evi NIKA-SAMPSON (Aristotle University of Thessaloniki)

Mirjana VESELINOVIĆ-HOFMAN (University of Arts in Belgrade)

Session Panelists

Mirjana VESELINOVIĆ-HOFMAN (University of Arts in Belgrade)

Tijana POPOVIĆ MLADJENOVIĆ (University of Arts in Belgrade)

Ana STEFANOVIĆ (University of Arts in Belgrade)

Stamatia GEROTHANASI (Aristotle University of Thessaloniki)

Valentina SANDU-DEDIU (National University of Music Bucharest)

Maria ALEXANDRU (Aristotle University of Thessaloniki)

Athanasios TRIKOUPIS (University of Ioannina)

Sofia KONTOSSI (Hellenic American University)

Myrto ECONOMIDES (Music Library of Greece of the Friends of Music Society)

Nicolae GHEORGHITĂ (National University of Music Bucharest)

In the roundtable’s first part, “Art Music in the Balkans” (respondent: Valentina Sandu-Dediu), Mirjana Veselinović-Hofman (“Musicology across Borders”) examines the cross-border phenomenon as a defining methodological and aesthetic concept of musical post-modernism. The presentation will focus on the ways in which postmodern musicology manifests its cross-border character in the sphere of its main issues, its main “tools”: topics and language. Tijana Popović Mladjenović (“Josip Slavenski’s *Balkanophony* for Symphonic Orchestra”) presents the symphonic suite *Balkanophony* (1927) by Josip Slavenski (1896–1955), a paradigmatic example of how historical-geographical and ethnic boundaries are overcome in/with music. The interpretation of this phenomenon takes place from the musical-stylistic and aesthetic point of view. Ana Stefanović (“Solo Songs by Miloje Milojević: An Example of Crossing the Borders in Serbian Music of the First Half of the Twentieth Century”) focuses on the course of Miloje Milojević’s (1884–1946) solo songs composed between 1904 and 1944, characterized by constantly going beyond limits once established: aesthetic and stylistic, generic, but also geographical. Stamatia Gerothanasi (“The Concept of Fate in Enescu’s *Oedipe* and in the Tragedies *Oedipus Rex* and *Oedipus at Colonus* by Sophocles: A Comparative Analysis”) focuses on *Oedipe, tragédie lyrique* in four acts by George Enescu and libretto by Edmond Fleg. The presentation delves into the ways the concept of fate is employed by the composer.

In the second part, “Various Aspects of Musics in the Balkans” (respondent: Nicolae Gheorghită), the presentation of Maria Alexandru (“Byzantine Music across Borders”) addresses both geographical aspects of “crossing borders” in Byzantine chant, the ex-

pansion of the methodology in Byzantine musicology during the last years, the interferences between ecclesiastic chant, folk, and art music, as well as issues of didactics and interpretation practice. Athanasios Trikoupis (“Hellenic Music across Borders during Geopolitical Relocations in the Balkans: Basile Gounaropoulos and the Hellenic Community of Varna”) examines the cultural situation in Northern Thrace, as one of the main economic centers of the Ottoman Empire during the nineteenth century, and also presents the Hellenic communities of the wider region, with emphasis on the work of Basile Gounaropoulos (1867–1918). Sofia Kontossi and Myrto Economides examine primary sources from Theodoros Synadinos’s archive (“Crossing Borders within Borders: Extroverted Musical Activities of the Greek National Opera in the Aftermath of the Second World War”). From 1945 to 1946, the Greek National Opera presented a series of events focusing on the musical output of the main Allied forces, France, and Greece, among other Balkan countries. This is interpreted in the light of political developments, and as a bridge between the dynamics of extroversion toward Europe in the interwar period and the modernity trends introduced in Athens by various foreign cultural institutions in the early 1950s.



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IMS Study Group “Mediterranean Music Studies”: “The Circulation of Opera and Operatic Companies around the Mediterranean Theaters”

Monday, August 22, 14:30–17:30 • Aula Auditorium, 203

SG1

Session Organizer/Chair

Dinko FABRIS (University of Basilicata)

Session Participants

Clara VILORIA HERNÁNDEZ (Harvard University)

Maja MILOŠEVIĆ CARIĆ (University of Split)

Kostas KARDAMIS (Ionian University)

Avra XEPAPADAKOU (University of Nicosia)

Demosthenes FISTOURIS (University of Ioannina)

Maria Rosa DE LUCA (University of Catania)

Caecilia BRENNINKMEYER (Deutsche Oper am Rhein)

Salwa El-Shawan CASTELO-BRANCO (NOVA University Lisbon)

Salvatore MORRA (University of London)

Isabella ABBONIZIO (Independent, New York, USA)

Almost half a century ago the old historiographical model of the European opera in baroque age was refreshed and redesigned through two articles by Lorenzo Bianconi and Thomas Walker (1975 and 1984): New terms, such as *production* and *consumption*, were introduced and the role of itinerant companies was stressed in relation to the first period of diffusion of Italian opera during the seventeenth century (the age of “Febarmonici”), when a plethora of theaters opened in mid-sized and small towns all around Italy and then in several European centers. Since then, the travels of singers and operatic companies, mainly Italian ones, across the Alps has been widely investigated. On the contrary, little attention has been paid to the very similar phenomenon that for centuries characterized the circulation of Italian opera across the Mediterranean, even though numerous opera houses operating in non-European countries on the other side of the sea were active. The panel held by the IMS Study Group “Mediterranean Music Studies” will examine for the first time the circulation of Italian opera and the mobility of its performers through some of the most significant theaters in the Mediterranean from the seventeenth to the twentieth century. The methodology will follow the direction indicated by recent collective works, such as *Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550–1800*, edited by Kate van Orden, and *The Music Road: Coherence and Diversity in Music from the Mediterranean to India*, edited by Reinhard Strohm. The panel will offer contributions that will drive the participants on an authentic journey around the Mediterranean, starting from Venice, sailing through the Dalmatian islands (the case of the Venetian theater in Hvar) and the Ionian Sea (Corfu and others), touching the Turk-

ish lands (Smyrna, Constantinople, Odessa) and the mobility between Italian and Greek companies. On the other side of the Mediterranean, after considering the circulation between Sicily and Malta, papers will focus on the cases of the opera theaters in Cairo, Tunisia, and Libya. The final aim of the panel is to open a wider discussion on circulation and mobility of singers, musicians, and repertoires around Mediterranean theaters.



IMS Study Group “Italo-Ibero-American-Relationships”: “Musical Exchanges between Italy and Latin America (Eighteenth to Nineteenth Century): New Routes, New Meanings”

Monday, August 22, 14:30–17:30 • Lecture Hall

SG2

Session Organizer/Chair

Anibal CETRANGOLO (Istituto per lo Studio della Musica Latinoamericana)

Session Participants

Ditlev RINDOM (King’s College London)

Diósnió MACHADO NETO (University of São Paulo)

Beatriz MAGALHÃES CASTRO (University of Brasília)

Sergio Marcelo DE LOS SANTOS (University of the Republic)

Jose Manuel IZQUIERDO (Pontifical Catholic University of Chile)

Since the beginnings of colonial history in the sixteenth century, Italian musical culture has built a space of privileged cultural interaction with Latin America: composers, singers, and musicians, and, with them, scores, styles, forms, and musical practices from various realities. Italians crossed the Atlantic Ocean to take root in the great Latin American urban centers up to the more rural areas and Indigenous communities. Although fueled by reasons of a political and hegemonic nature, these interactions have often opened up to local influences, resulting in unprecedented cultural dialogues. The Istituto per lo Studio della Musica Latinoamericana (IMLA) starts from this vast historical and geographical context to address the issue from a more purely transcultural perspective. If it is true, as the historian Axel Körner states, that only rarely does a cultural product retain its original identity when it emigrates to new contexts, then it becomes necessary to ask new questions about the mutations that Italian musical culture has faced in Latin American territories. What transformation processes has Italian music undergone in contact with the Latin American Creole world? Which factors have contributed most to the changes in Italian musical experiences and which, on the other hand, to their conservation? What reception modalities have the local elites put in place to interact with these experiences? In addition, how do these cultural processes allow us to redesign the

Atlantic Ocean as a “contact zone” (Mary Louise Pratt) and not just one of domination and control? What categories and perspectives must we adopt to examine and enhance these transformations while avoiding Eurocentric simplifications?



IMS Study Group “Global History of Music”: “Ethics, Inequality, and Collaboration in Global Music History”

Tuesday, August 23, 09:00–12:00 • Room 827

SG3

Session Organizers/Chairs

David R. M. IRVING (ICREA & IMF, CSIC)
Jacob OLLEY (University of Cambridge)

Session Participants

Eric CHARRY (Wesleyan University)
Charulatha MANI (University of Queensland)
Maria Alexandra Iñigo CHUA (University of Santo Tomas)
Amanda HSIEH (Durham University)
Jonathan HICKS (University of Aberdeen)
Anna Maria BUSSE BERGER (University of California, Davis)
Imani SANGA (University of Dar es Salaam)
James Q. DAVIES (University of California, Berkeley)

How might the new field of global music history position itself in relation to current thinking about decoloniality and diversity? Can the practice of global music history avoid replicating the epistemic and political injustices of earlier colonialist and orientalist projects of knowledge extraction? Is ethical collaboration between researchers in the Global South and North possible in the face of large-scale structural inequalities? This study session aims to address these and similar questions. In his paper “From World to Global Music History: Handle with Care,” Eric Charry considers how the terminological shift from “world” to “global” foregrounds dynamic processes, but also risks marginalizing whole bodies of compelling scholarship. Interrogating the theory and practice of both global and world histories of music, he uses *global hip-hop* (a term over twenty years old) as an instructive case study. Charulatha Mani, in her paper “Re-Analyzing the Past, Reimagining the Future: Toward Decolonizing Western Music through Intercultural Collaborative Approaches,” proposes that revisiting Western music of the past, using collaborative creative practices, techniques, philosophies, instruments, and performance styles from diverse cultural backgrounds and onto-epistemological positions, could be one effective way to decolonize Western art music, while also acknowledging that the history

of music is truly a global one, and that Western music did not develop in a vacuum. Maria Alexandra Iñigo Chua, in “Decoloniality, Subaltern Voice, and Subversive Complicity: Rethinking the Music of Julio Nakpil in Nineteenth-Century Philippine Modernity,” takes on Ramón Grosfoguel’s notion of “subversive complicity” to examine how forms of resistance in music composition by Filipino composer Julio Nakpil (1867–1960) were utilized to “resignify dominant forms coming from a non-Eurocentric rationality of subaltern subjectivities.” This offers an approach of decoloniality taking into account critical border thinking as an epistemic response of the subaltern to the European imposed modernity to produce fluid/plural identities. Amanda Hsieh and Jonathan Hicks offer a joint presentation entitled “Reflections on ‘Global Classroom’ Teaching between Hong Kong and Aberdeen,” in which they reflect on their international pedagogical collaboration. Finally, a discussion panel featuring Anna Maria Busse Berger, Imani Sanga, and James Q. Davies examines Busse Berger’s prize-winning book *The Search for Medieval Music in Africa and Germany, 1891–1961: Scholars, Singers, Missionaries* (Chicago: University of Chicago Press, 2020). These speakers reflect on how a reconsideration of the early history of comparative musicology and studies in medieval music can shed light on current discussions about intercultural collaboration in the global history of music. Finally, the last part of the session will be devoted to open discussion about ideas for the study group, involving a meeting on administrative matters for its ongoing governance and planning for future events.



IMS Study Group “Music and Media”: “Music in Comedy Cinema”

Tuesday, August 23, 09:00–12:00 • Multipurpose Room

SG4

Session Organizer/Chair

Emile WENNEKES (Utrecht University)

Session Participants

Chloé HUVET (University of Évry Val d’Essonne)

Michael BAUMGARTNER (Cleveland State University)

Emilio AUDISSINO (Linnaeus University)

James DEAVILLE (Carleton University)

Ewelina BOCZKOWSKA (Youngstown State University)

Academic literature on film music has seen a substantial blossoming in the last two decades, with the move from more general surveys to increasingly narrow-focused, detailed studies of specific issues and areas. One of those subjects that is still under-

examined, though, is the relationship between (film) music and comedy cinema. Recent analyses of the music's agency in cinema in general have, as per tradition, preferred dramas. Scores have been examined as to their support of dramatic situations, such as romance, chases, danger, suspense, horror, sorrow, and mourning. . . .

The study of music's role in comedy creation is considerably less frequent. Comedy is either taken into consideration in focused film-music publications, or in handbooks addressing specific musical idioms. This may be due to a longstanding prejudice against giving equal consideration in arts criticism and theory to lighter matters such as comedies, which have been often considered to be too low-brow, disengaged, or *ludicrous*, to be worthy of the *serious* scrutiny which dramas and other "high brow" works have received.

This meeting is inspired by *The Palgrave Handbook of Music in Comedy Cinema*, a work of reference, on which various members of the IMS Study Group "Music and Media" (MaM) are currently collaborating. The handbook aims at building on the exiguous past literature on the topic of music and film comedy to investigate the presence, nature, perception, and function of music in the comedy film from fresh perspectives, in order to contribute to a re-evaluation of film music studies by casting more light on the comedic area.



IMS Study Group "Cantus Planus": "Verba Mystica—Singing Greek in the Latin West"

Tuesday, August 23, 09:00–12:00 • Lecture Hall

SG5

Session Organizer/Chair

Jeremy LLEWELLYN (University of Vienna)

Session Participants

Zsuzsa CZAGÁNY (Hungarian Academy of Sciences)

Jean-François GOUDESSENNE (French National Centre for Scientific Research)

Melanie SHAFFER (Radboud University)

Lori KRUCKENBERG (University of Oregon)

Nina-Maria WANEK (University of Vienna)

The presence of Greek words, terms, and formulae in chant repertoires from Carolingian times onward remains a challenge to music historiographical narratives of the "Latin West" in medieval Europe. Thus, engaging with the topic thus not only responds to the theme of "mobility" but will also offer new perspectives concerning the broader question of European identity within global history studies. Previous research on the sub-

ject—which, in modern scholarship, extends back to the seminal publication of composer and Byzantinist Egon Wellesz—identified melodic and textual “elements” from the East that had been adopted in the Latin West; the identification of such elements is, by no means, complete and further examples will be presented during the course of the roundtable. This led methodologically in three broad directions. First, the imported material was subjected to comparative analysis with a view to establishing paths of transmission and degrees of correspondence, whether melodic, textual, or liturgical; in short, models of cultural adoption and adaptation. Second, these analyses were integrated into a historical perspective which sought out origins, not least in connection with music-theoretical concepts such as the *octoechos*—or system of eight modes—which enjoyed a Eurasian dissemination. Third and finally, the appearance of such elements in the Latin West was tied back to their immediate contexts which include the Carolingian court or else individual monastic institutions. In this way, chant could be seen as participating in a broader intellectual and educational endeavor around Greek language and thought.

Nevertheless, it is not immediately clear how these disparate, dispersed, and sporadic incidences of Greek elements could be considered “formative,” in a Reckowian sense, of a European musical culture. Instead, a variegated range of explanations for the use of Greek in Latin liturgical chants has been proffered. For example, using Greek could be considered a heightened form of language with a distinctly hieratic tone. Alternatively, the otherness of the language could be exploited for pneumatological purposes. Furthermore, using Greek in mixed language contexts promoted the mystical; indeed, the tenth-/eleventh-century sequence *Laudiflua cantica* points to its own use of Greek words as “verba mystica.” Crucially, therefore, music mediates between the hieratic, pneumatological, and mystical, and it is for this reason that the prime focus of the roundtable will be on how Greek was performed as a language but also as a culture. To this end, individual case studies from a palette of different liturgical contexts—antiphons, alleluias, tropes, sequences, *historiae*—will be analyzed and discussed by panel members and the audience. Through the analyses of new and old material and its performative significance, new light will be cast on “singing Greek,” with consequences for a multilingual Middle Ages—as opposed to a *romanitas*-oriented Latin West—within global history studies.



IMS Study Group “Music and Violence”: “Music, Sound, and Violence: Reflections on Research, Methodologies, and the Field”

Tuesday, August 23, 14:30–17:30 • Room 742

SG6

Session Organizer/Chair

Anna PAPAETI (University of Cyprus)

Session Participants

Inna KLAUSE (University of Cyprus)

Anna PAPAETI (University of Cyprus)

Luis VELASCO-PUFLEAU (University of Bern)

Danae STEFANOOU (Aristotle University of Thessaloniki)

Pavlos ANTONIADIS (Technische Universität Berlin)

For the IMS2022 Congress, the IMS Study Group “Music and Violence” organizes two sessions and a sound walk.

Titled “Listening to Trauma: Music, Sound, and Violence,” the first session will explore the ramifications of music, sound, space, and terror, focusing on such issues as listening, music torture, ethics of witnessing, subjectivity, and agency. Four fifteen-minute papers will be followed by a Q&A. Inna Klause will investigate the ways in which music has been used as a means of torture in Russian and Belarusian prisons. Also discussed is the genealogy of these methods, the reasoning behind them, as well as the ways in which they have been passed on. Anna Papaeti will explore the ethics of listening in carceral spaces and the ways in which music, sound, and silence can be used both as a means of terror but also as a way to reclaim agency and as “tools” of solidarity and survival. Luis Velasco-Pufleau will critically explore the relationship between sound, space, and affect through an acoustemology of Bataclan survivors’ sensory experiences of both the terrorist attack and its aftermath. He will focus on the ways in which the listening experiences and aural memories of survivors have contributed to understanding mnemonic dynamics and processes of recovery related to sound following violent events. The session will be open to all.

The second event is a study session titled “Music, Sound, and Violence: Reflections on Research, Methodologies, and the Field.” It will consist of ten-minute presentations by study group members about different and broad parameters of the nexus of music and violence, followed by a Q&A. Danae Stefanou will explore forms of epistemic violence in historical musicology. Pavlos Antoniadis will delve into the biopolitics in human and machine learning in music. Luis Velasco-Pufleau will focus on ethics and human rights in music composition. Anna Papaeti will talk about the use of music/sound as a means of violence with regard to human rights law and to the responsibility of musicology

as a discipline. Aiming for a workshop-type of discussion and exchange, there will be availability for thirty-five people.

A sound walk will be organized as a satellite event by Danae Stefanou and Anna Papaeti.



IMS Study Group “Shostakovich and His Epoch”

Tuesday, August 23, 14:30–17:30 • Lecture Hall

SG7

Session Organizers/Chairs

Olga DIGONSKAYA (Russian National Museum of Music and Shostakovich Archive)
Pauline FAIRCLOUGH (University of Bristol)

Session Participants

Philip BULLOCK (Oxford University)
Pauline FAIRCLOUGH (University of Bristol)
Elena ZINKEVICH (Petro Tchaikovsky National Music Academy of Ukraine)
Olga DIGONSKAYA (Russian National Museum of Music and Shostakovich Archive)

Philip Bullock, “Soviet Art-Song in the Age of Shostakovich: Other Poets, Other Paths”

Shostakovich’s turn to vocal music after the death of Stalin has been well studied, but what of other composers? This paper will propose a number of responses, focusing on three main lines: composers who embraced the poetry of the 1960s; those drawn to the rehabilitated modernist canon; and those who preferred the classical poetry of the past. Such chronological layering represents uncertainty as to whether song could truly claim to be a contemporary genre, or whether its aura was predominantly nostalgic and retrospective.

Pauline Fairclough, “Was Aksinya Raped? Rodzinski’s *Lady Macbeth* in Cleveland, 1935”

During Artur Rodzinski’s attendance at the Leningrad and Moscow productions of the opera in 1934, he annotated a production score with details of the staging and performance directions. This source provides insights into the Soviet productions that he attended, and records his own interpretation of key scenes, which was surprisingly detailed and personal in places. Among these, the scene featuring Sergey’s assault upon the servant Aksinya is especially revealing.

Elena Zinkevich, “Shostakovich’s ‘Shakespearean Path’”

This paper examines the Shakespearean themes running through Shostakovich’s career, from *The Nose* and his scores for theater (Akimov 1932; Kozintsev 1941) and screen (Kozintsev 1964, 1970), and including his setting of the Sonnet no. 66 from his *Six Romances*, op. 62 (1942–43), linking them with political and personal events to trace a unique coherence between them.

Olga Digonskaya, “Shostakovich at the Start of the 1950s: From Oratorio to Cantata”

This paper is dedicated to one of Shostakovich’s unrealized plans of the early 1950s. Unknown sketches show that his cantata *The Sun Shines over Our Motherland*, op. 90 (1952) had a predecessor—a large, ten-movement oratorio, *The Radiance of the Homeland*, conceived as a response by Shostakovich and Yevgeniy Dolmatovskiy on the Stalinist Decree on “Great Constructions of Communism.” Digonskaya discusses the project in the context of Shostakovich’s work in the 1950s and his relationship with Dolmatovskiy.



IMS Study Group “Musical Diagrams”

Tuesday, August 23, 14:30–17:30 • Room 917

SG8

Session Organizers/Chairs

Daniel MUZZULINI (Zurich University of the Arts)
Susan Forscher WEISS (Johns Hopkins University)

Session Participants

John L. SNYDER (University of Houston)
Giulia ACCORNERO (Harvard University)
Saskia QUENÉ (University of California, Berkeley)
Matteo NANNI (University of Hamburg)

The session of the IMS Study Group “Musical Diagrams,” chaired by Daniel Muzzulini and Susan Forscher Weiss, is open to all participants of the conference. It comprises four paper presentations and a roundtable, a tour through a virtual museum, and an exhibition.

Paper Presentations

- John L. Snyder, “Theinred of Dover and Chromatic Alterations”
- Giulia Accornero, “Geometricizing Sound, Measuring Motion: Music Theoretical and Notational Sources in the Medieval Mediterranean”

- Saskia Quené, “On Time and Their Many Modes of Representation in Early Musical Diagrams”
- Matteo Nanni, “Notation Practices in the Ninth and Tenth Centuries: Diagrammatological Observations”

Roundtable: “Musical Diagrammatics—a New Branch of Visual Musicology?”

A roundtable with study group members and guests, chaired by Susan Forscher Weiss and Saskia Quené

The Extended Virtual Museum “Sound Color Space”

A guided tour by Daniel Muzzolini

Exhibition: “The Art of Musical Diagrams”

- Gerhard Dirmoser (Linz), “Typology and Topology of Musical Diagrams”
- Christoph Reuter (University of Vienna), “Exploring Timbre Maps and Spaces”
- Daniel Muzzolini and Christoph Stähli (Zurich University of the Arts), “Monochords and Polychords”
- Susan Forscher Weiss, Thomas Noll (Catalonia College of Music), and Daniel Muzzolini, “Revolving Diagrams: Music Theory in Rotation”

The publication of a related book, *Sound Colour Space: The Art of Diagram*, is planned for 2023 with ad picturam/arthistoricum.net.



IMS Study Group “Musical Iconography”: “Musical Iconography across Borders: Cultural Encounters, Methodological Challenges”

Wednesday, August 24, 09:00–12:00 • Room 824

SG9

Session Organizer/Chair

Björn R. TAMMEN (Austrian Academy of Sciences)

Session Participants

Zdravko BLAŽEKOVIĆ (City University of New York)

Daniela CASTALDO (University of Salento)

Cristina SANTARELLI (Institute for Musical Heritage in Piedmont)

Luzia Aurora ROCHA (NOVA University Lisbon)

Florence GÉTREAU (French National Centre for Scientific Research)

Nicoletta GUIDOBALDI (University of Bologna)

Gaia PRIGNANO (University of Bologna)

Maria LUISI (University of Bologna)

Björn R. TAMMEN (Austrian Academy of Sciences)

Cristina BORDAS (Complutense University of Madrid)

Ruth PIQUER (Complutense University of Madrid)

Isabel RODRÍGUEZ (Complutense University of Madrid)

This three-hour study session will situate the field of musical iconography as a cross-border discipline par excellence within a larger intercultural perspective. Ten presentations by study group members from Austria, France, Italy, Portugal, Spain, and the United States will address different case studies together with relevant methodological insights and forward-looking recommendations. Conceived within the overarching framework of the IMS2022 Congress, this session draws together approaches premised upon cultural encounters and the mechanisms of identity construction, the reverberations of antiquity, and the challenges of present-day digital humanities and third-mission communication strategies, among others.

Part 1

- Björn R. Tammen, “Introduction”
- Zdravko Blažeković, “Antiquity Represented on Nineteenth-Century Italian Theater Curtains”
- Daniela Castaldo, “Echoing Music of Antiquity in the Victorian Age: Lawrence Alma Tadema and Frederic Leighton”
- Cristina Santarelli, “Gino Severini’s Carnival Masks”
- Luzia Aurora Rocha, “Alterity and Otherness in the Meeting of Musical Cultures: A Music-Iconographic Study of the Codex Casanatense”

- Florence Gétreau, “How to Bring a Portrait into Darkness—How to Bring Dirk Scholl of Delft under Light”

Part 2

- Nicoletta Guidobaldi, “Crossing Borders of Renaissance Musical Iconology and Digital Humanities”
- Gaia Prignano, “A New Virtual Reconstruction of Alfonso I d’Este’s *Studiolo*”
- Maria Luisi, “Image and Sound in Narni Cathedral (Umbria): A Digital Transposition for Museum Use”
- Björn R. Tammen, “Toward a Digital Research Environment of Orlando di Lasso’s Penitential Psalms”
- Cristina Bordas, Ruth Piquer, and Isabel Rodríguez, “Legible Scores in the Paintings of the Prado Museum: Methodological Proposals of the Grupo Complutense de Iconografía Musical”



IMS Study Group “Temporalities in Music Theater”: “Time across Borders in Music Theater”

Wednesday, August 24, 09:00–12:00 • Room 742

SG10

Session Organizers/Chairs

Kunio HARA (University of South Carolina)
Colleen RENIHAN (Queen’s University)
Laura MOECKLI (University of Bern)

Session Participants

Mauro CALCAGNO (University of Pennsylvania)
Giovanna CASALI (University of Bologna)
Christine FISCHER (University of Vienna)
Kinuyo HASHIMOTO (Equal-System Institute)
Suzanne SCHERR (Zhengzhou SIAS University)
Lu XIN (SEGi University)
Yang YANG (Shanxi University)

The IMS Study Group “Temporalities in Music Theater” will be holding a study session, “Time across Borders in Music Theater,” consisting of presentations of six ten-minute papers by study group members and hosted by the steering committee. The presenters and the titles of their presentations are (in alphabetical order by last name):

- Mauro Calcagno, “I Have Always Worked with Counterpoint’: Robert Wilson’s Staging of the ‘Monteverdi Trilogy’”
- Giovanna Casali, “From the Ancient Sources to the Libretto: How Has the Temporal Distance Influenced the Re-Elaboration of Classical Myths and Characters into the Music Theater?”
- Christine Fischer, “Reconsidering Female Death on the Opera Stage”
- Kinuyo Hashimoto, “J. S. Bach’s *Dramma per Musica*”
- Suzanne Scherr, “Pulse in Puccini Operas”
- Lu Xin and Yang Yang, “From the Jin Dynasty to the Qing Dynasty: The Evolutionary Route of Acoustic Technology in Chinese Opera Stages”

The second portion of the session will be dedicated to a discussion drawing on the themes of temporalities and border crossings in Western opera and other forms of music theater. In the final portion of the session, the study group also aims to discuss and analyze any live music theatrical performances that are associated with the conference.



IMS Study Group “Gender and Musical Patronage”: “Musical Patronage across Borders: Gender, Institutions, and Economics of Music”

Wednesday, August 24, 09:00–12:00 • Room 917

SG11

Session Organizers/Chairs

María CÁCERES PIÑUEL (University of Bern)
Vincenzina C. OTTOMANO (University of Bern)

Session Participants

Lise Karin MELING (University of Stavanger)
Cristina FERNANDES (NOVA University Lisbon)
Christine FISCHER (University of Vienna)
Elisabeth REISINGER (University of Music and Performing Arts Vienna)
Roberta VIDIC (Hochschule für Musik und Theater Hamburg)
Beatriz GONZÁLEZ (Valencian International University)

This meeting aims to bring together researchers interested in the role of gender in patronage systems and in the dissemination and management of music going beyond individual and local experiences to focus on transnational exchanges and cultural transfers.

This event will be the first presential meeting of our study group since its foundation. It will be devoted to six eight-minute presentations, followed by thematic discussions that involve the entire group. The papers address transnational and cross-borders aspects of the gendered economics of music in different geographical areas from the eighteenth to the twenty-first century.

At the end of the session, we will address some administrative aspects of the study group. We plan to elect new members for the steering committee and discuss common goals and upcoming events.

List of Presentations

- Lise Karin Meling, “Gender and Musical Patronage: Maria Hester Park and Her Subscribers”
- Cristina Fernandes, “Spending on Music Collecting in Eighteenth-Century Lisbon Court: Economics, Strategies, and Tastes of a Queen Consort and a Reigning Queen”
- Christine Fischer, “Female Sovereignty or Swiss Idealism? Gender and Patronage in Music Theory and Practice by Hans Georg Nägeli”
- Elisabeth Reisinger, “Transatlantic Perspectives on Women Performers as Patrons: Antoinette Vischer, Sylvia Marlowe, and the Modern Harpsichord”
- Roberta Vidic, “Vienna and Beyond: Cobenzl’s Engagement with Music and the Stylistic Change around 1781”
- Beatriz González, “Fanny Mendelssohn or Philanthropy as a Survival Strategy for a Creative Woman in the Nineteenth Century”



IMS Study Group “Music of the Christian East and Orient”: “Theoretical and Practical Aspects of Performance Practice in Music of the Christian East and Orient: The Case of the Dormition of the Most Holy Theotokos”

Wednesday, August 24, 14:30–17:30 • Byzantine and Christian Museum

SG12

Session Organizer/Chair

Maria ALEXANDRU (Aristotle University of Thessaloniki)

Session Participants

Maria ALEXANDRU (Aristotle University of Thessaloniki)

Evangelia SPYRAKOU (University of Macedonia)

Nina-Maria WANEK (University of Vienna)

Achilleas CHALDAEAKES (National and Kapodistrian University of Athens)

Vesna Sara PENO (Serbian Academy of Sciences and Arts)

Haig UTIDJIAN (Charles University in Prague)

Yevgeniya IGNATENKO (Tchaikovsky National Music Academy of Ukraine)

Nicolae GHEORGHITĂ (National University of Music Bucharest)

Dora PSALTOPOULOU-KAMINI (Aristotle University of Thessaloniki)

Dimosthenis SPANOUDAKIS (Aristotle University of Thessaloniki)

This study session of the IMS Study Group “Music of the Christian East and Orient” combines a major theme of various chant traditions of the Christian East and Orient, namely the musical performance practices, with the feast of the Dormition of the Holy Virgin Mary. It will focus on the dialectics between oral and written sources, theoretical and practical testimonies of the Byzantine, Slavonic, Romanian, Antiochian, Arbëresh, Coptic, Armenian, and other chant traditions, accessed through different methodologies, including interarts and interdisciplinary approaches.

1. Maria Alexandru, “Introduction”; refers to *kalophonic* chants for the feast of the Dormition from Byzantine manuscripts stemming from Constantinople and Romania.
2. Evangelia Spyrakou, “Byzantine Performance Practices without Borders: Women Chanting the Amomos for the Dormition of the Holy Theotokos”; focuses on the professional women chantresses called *askitriai*, *adousai*, or *kanonikai*.
3. Nina-Maria Wanek, “The Prokeimenon *Mnēsthēsomai tou onomatos sou* (Psalm 44,18) for the Most Holy Theotokos”; analyses compositional devices in order to throw more light on the features of “simple psalmody” in Byzantine chant.
4. Achilleas Chaldaeakes, “The Sticheron *O Strange Wonder, Great and Marvelous!* (*Ō tou paradoxou thaumatōs*) of the Feast of the Dormition of the Theotokos: The Compositional Approach of Matthaëus Vatopedinos”; investigates the phenomenon of “compositional contemplation,” regarding the relation between music and hymnographic text.

5. Vesna Sara Peno, “Two Different Approaches to the Unique Church-Chanting Heritage of the Eastern Church”; explores how Serbian singers during the last two centuries learned and performed the system of *octoechos* (eight-tone system).
6. Haig Utidjian, “Singing to the ‘Unfading Flower’ in the Armenian Liturgical Tradition”; juxtaposes various sources and musical versions of the hymn “Unfading Flower,” a Magnificat attributed to “Moses the Poet” (eighth century), discussing notation, melody, and text in a liturgical context.
7. Yevgeniya Ignatenko, “Megalyrnarion *Axion estin* in the Ukrainian Church Music of the Sixteenth to Eighteenth Centuries”; presents the megalynarion from the repertory of the Ukrainian church music of the sixteenth to eighteenth centuries, focusing on various Greek versions.
8. Nicolae Gheorghită, “Aspects of Performance Practice in Romanian Chant Tradition”; captures essential points in the transmission of Romanian chant from the written and oral tradition.
9. Dora Psaltopoulou-Kamini and Dimosthenis Spanoudakis, “An Approach to the Neurological and Neuromusicological Frame of the Performance Practice in Music of the Christian East and Orient”; investigate neurological and neuromusicological aspects of the performance practice in music of the Christian East and Orient.



IMS Study Group “Music and Cultural Studies”: “Area Studies and Researching Musical Culture(s) beyond the Borders: Case Studies from Southeast Europe”

Thursday, August 25, 09:00–12:00 • Multipurpose Room

SG13

Session Organizer/Chair

Tatjana MARKOVIĆ (Austrian Academy of Sciences)

Session Participants

Tatjana MARKOVIĆ (Austrian Academy of Sciences)

Leon STEFANIJA (University of Ljubljana)

Georgia PETROUDI (European University Cyprus)

Alexandros CHARKIOLAKIS (The Friends of Music Society)

Area studies today are an interdisciplinary discipline, which was defined through history, linguistics, anthropology, geography, and literature. Musicology and ethnomusicology were, however, not recognized in this sense: This session is advocating for the inclusion of the mentioned disciplines into area studies, which are already present in the

research agenda of (ethno)musicologists. It is important to stress that the term *area* can be understood in various ways:

Areas are hardly physical phenomena, existing naturally by themselves. They are intellectual constructs, with shifting borders, drawn at different times with different aims in mind. However, this does not mean that areas are absolutely arbitrary or fictitious: they are based on historical, political, linguistic, cultural, and religious legacies, real or perceived, and often supported by the self-perception of those who inhabit them. (Z. Milutinović)

The four contributions are dedicated to the musical cultures in Southeast Europe. The mesoregion is characterized by a multiplicity of identities due to the extension of musical cultures beyond the national and other territorial borders. The area has experienced numerous geo-political changes through the process of continuous deterritorialization and reterritorialization through history until the end of the twentieth and the beginning of the twenty-first century.

List of Presentations

- Tatjana Marković, “Area Studies and Borders: Theoretical Framework”
- Leon Stefanija, “The Concept of a Border in Slovene Music Research”
- Georgia Petroudi, “Folk Meets Byzantine Meets Europe: The Interweaving of Different Cultures, Musics, and Sounds into the Music of Cypriot Composers in the Twentieth Century”
- Alexandros Charkiolakis, “An Example of Amalgamation: The Concerto for Two Violins by Nikos Skalkottas (1904–1949)”



IMS Study Group “Early Music and the New World”: “Music, Migration, and the Circulation of Repertoires: Europe, America, Sixteenth to Eighteenth Centuries”

Thursday, August 25, 09:00–11:00 • Room 826

SG14

Session Organizer/Chair

Egberto BERMÚDEZ (National University of Colombia)

Session Participants

Egberto BERMÚDEZ (National University of Colombia)
Alejandro VERA (Pontifical Catholic University of Chile)
Anibal CETRANGOLO (Ca’ Foscari University)
Javier MARÍN-LÓPEZ (University of Jaén)

The papers of this session cover several aspects of the intersection of music, migration, and the circulation of repertoires and practices between Europe, Africa, and the Americas from the sixteenth to the eighteenth centuries. Bermúdez deals with the career of Gutierre Fernández Hidalgo both in Spain and after his migration to South America, from 1584 to 1622, highlighting mobility, promotion of personal interests, and his role in the establishment of the European polyphonic tradition in that area. Vera discusses a late seventeenth-century case, a shipment of printed and manuscript music from Spain, both vocal and instrumental, that provides notable insight into the repertoires circulating between Europe and America at that time. The following papers deal with cases from the eighteenth century. Cetrangolo concentrates on the work of Giacomo Facco, who emigrated to work at the Spanish Court and whose music was published in Amsterdam but is also present in collections in Mexico. Finally, Marín-López surveys the activities of Antonio Juanas, the Spanish chapel master of the Mexico cathedral at the height of the conflictive emancipation period from Spain (1791–1821), showing how Juana’s *stile antico* Latin polyphonic works became tools at the service of propaganda for maintaining political Spanish control.



IMS Study Group “Digital Musicology”: “Crossing Borders in Computational Musicology”

Friday, August 26, 09:00–12:00 • Room 741

SG15

Session Organizers/Chairs

Johanna DEVANEY (City University of New York)

Frans WIERING (Utrecht University)

Christina ANAGNOSTOPOULOU (National and Kapodistrian University of Athens)

Session Participants

Christina ANAGNOSTOPOULOU (National and Kapodistrian University of Athens)

Johanna DEVANEY (City University of New York)

Christophe GUILLOTTEL-NOTHMANN (CNRS, Paris)

Olivier LARTILLOT (University of Oslo)

Laurent PUGIN (RISM Digital Center, Bern)

Anja VOLK (Utrecht University)

Since the end of the twentieth century, music has moved increasingly across the digital border, with the pandemic providing the most recent impulse. Music consumption, and increasingly the study and performance of music, have largely moved to the digital world. Simultaneously, Music Information Retrieval (MIR) has expanded from a musical niche topic to a prospering interdisciplinary research area with strong con-

nections to the music industry. Computational musicology, while obviously benefiting from these developments, looks at the technology from the point of view of the music researcher: How can computing serve as a means toward the realization of musicological goals? Successful fields of application include analysis and visualization of single works and music corpora, detecting historical trends and patterns of transmission, studies of music perception, cognition and performance, and research into music and health.

Nearly all research projects in computational musicology have struggled with fitting the technology to the subtle and shifting requirements of the intended users. They have encountered both technology's fundamental limitations and its unexpected benefits. Hence, nearly every project has turned into a voyage of discovery that ended in a quite different place from where it was planned to go. It is safe to say that we have only begun to understand the potential of digital technologies, from social media apps to deep learning methods, for music research. Many lessons for future initiatives can be learned from the successes and shortcomings of past and ongoing projects. And for those who wonder what the digital world might contribute to their musicological work, it is important to get an understanding of not just the technologies themselves, but also the mindsets and circumstances from which they have emerged.

In this panel, insights from several ongoing or recently finished projects in computational musicology will be presented. The panelists will discuss the following projects:

- Christina Anagnostopoulou, “Byzantine Music and Jazz in the Music Cognition, Computation and Community Lab in Athens”
- David Lewis, “TROMPA (<https://trompamusic.eu>)”
- Johanna Devaney, “AMPACT (<https://ampact.tumblr.com>)”
- Christophe Guillotel-Nothmann, “Polifonia (<https://polifonia-project.eu>)”
- Olivier Lartillot, “MIRAGE (<https://uio.no/ritmo/english/projects/mirage>)”
- Laurent Pugin, “Verovio and RISM (<https://www.verovio.org> and <https://rism.info>)”
- Anja Volk, “Automatic and Human Pattern Detection”

After introducing the project, each presentation will address the following questions:

- What is the project's most important result in the domain of musicology?
- What was its toughest technical challenge?
- What lessons were learned concerning multi-/inter-/cross-/transdisciplinarity?
- What is the project's take on the congress's theme “Music across Borders”?

Each presentation will have a duration of fifteen minutes, followed by five minutes for questions. The session will conclude with a plenary discussion of the speakers' responses to the questions, aiming to highlight differences and commonalities, and to reflect on how musicology could be further supported in following music across the digital border while removing unnecessary restrictions.



IMS Study Group “History of the IMS”

Friday, August 26, 11:00–13:00 • Room 917

SG16

Session Organizers/Chairs

Dorothea BAUMANN (University of Zurich)

Jeanna KNIAZEVA (Russian Institute of Arts History)

Session Participants

Petra VAN LANGEN (Independent, Paris, France)

Jeanna KNIAZEVA (Russian Institute of Arts History)

The IMS Study Group “History of the IMS” unites scholars interested in the history of the International Musicological Society and its forerunners (such as the Internationale Musikgesellschaft, 1898–1914, or the Société Union Musicologique, 1921–27), and related international organizations. It focuses on the institutionalized border-crossing networks of musicologists and on the intersection of the international level with national and local interests.

The study group will hold its fifth meeting during the 21st Quinquennial Congress of the IMS in Athens. Announced are papers by Petra van Langen, “The Meetings of the Société Union Musicologique,” and Jeanna Kniazeva, “Die Ereignisse von 1948–49 im Lichte der Briefwechsel von Musikwissenschaftlern (Otto Kinkeldey, Higiní Anglés, Knud Jeppesen u.a.)” The business meeting after the papers will be used to report on future plans, new research, and sources of interest for the history of the IMS. Guests are welcome.



Sessions of the Four R-Projects

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Répertoire International de Littérature Musicale (RILM): “Writing the Shifting Borders of Greece: Music Historiographers’ Perspectives”

Monday, August 22, 14:30–17:30 • Multipurpose Room

4R1

Session Organizers/Chairs

Barbara DOBBS MACKENZIE (RILM International Center)

Zdravko BLAŽEKOVIĆ (RILM International Center)

Tina FRÜHAUF (RILM International Center)

Session Participants

Pavlos KAVOURAS (National and Kapodistrian University of Athens)

Arsinoi IOANNIDOU (Greek RISM Office)

Markos TSETSOS (National and Kapodistrian University of Athens)

Kostas CHARDAS (Aristotle University of Thessaloniki)

Panos VLAGOPOULOS (Ionian University)

From antiquity to the current day Greek scholars, intellectuals, and writers have engaged in the music history and culture of Greece in various publication formats and relying on various approaches. They have inscribed a musical Greece with shifting borders; some of them have crossed borders themselves either temporarily or permanently.

This open, three-hour hybrid of a study session and a roundtable, organized by RILM, highlights the importance of the Greek body of publications for a global scholarly dialogue. It seeks to map these writings in time and space, by bringing together seven scholars who present specific aspects of this historiography and debate the following questions: How did Greece’s territorial evolution impact writings on music? What role did politics play? How did the writers’ location, within or beyond Greek borders, impact their perspective?

Pavlos Kavouras will open the panel presentations with a paper, titled “‘It’s All about Music and Us’: Migrating through Musical Historiography and Anthropology—a New Stage of Otherness.” Focusing on the epistemological boundaries of music historiography and music anthropology, he discusses the dynamics of migration and otherness as a symbolic borderline between disciplines and perspectives. Focusing on a specific type of scholarly source, Arsinoi Ioannidou and Aris Bazmadelis’s paper, “The Concept of ‘Border’ in Greek Music Reference Works,” examines how Greek writers perceived and inscribed the concept of border into national authoritative works. Concentrating on specific figures, Markos Tsetsos’s paper, “Challenging Musical Borders: Western Art Music and Its History in the Writings of Mikis Theodorakis and Manos Chatzidakis,” explores the dichotomy between popular and art music, which both writers questioned and sought to overcome. Their writings are discussed in the context of their social, political, ideological, and institutional milieus. Following this, Kostas Chardas, in “Yiannis Papaioannou: Transcending (and Creating) Borders,” explores the multifarious presence of the notion of border in Papaioannou’s writings and career. Panos Vlagopoulos’s presentation, “Is (Are) Greek Exceptionalism(s) Exceptional?,” is grounded in three case studies: the introduction by Spyridon Zambelios to his folksong collection (1852); the writing of cultural history under the sign of the Metaxas dictatorship “Third Hellenic Civilization” (1936–40); and Greek music history as per the late Theodorakis and his “hagiographers” (today). These papers form the basis of the subsequent roundtable discussion led by Zdravko Blažeković and Tina Frühauf.



Répertoire International d'Iconographie Musicale (RIdIM): “The Afterlife of Antiquity in Music Iconography Research”

Tuesday, August 23, 09:00–12:00 • Room 917

4R2

Session Organizer/Chair

Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts)

Session Participants

Daniel MUZZULINI (Zurich University of the Arts)

Florence GÉTREAU (French National Centre for Scientific Research)

Maria Alice VOLPE (Federal University of Rio de Janeiro)

Angeliki LIVERI (Independent, Athens, Greece)

The topic of the afterlife of antiquity (*Nachleben der Antike*) played an important role in the foundation of twentieth-century iconological research (Warburg, Panofsky, Saxl, etc.). This subject will be explored in the second part of the session on music iconography organized by Association RIdIM in collaboration with MOISA, the International Society for the Study of Greek and Roman Music and Its Cultural Heritage. The papers delivered will present topics considering the paths that music iconography research took after Warburg and Panofsky.

List of Presentations

- Daniel Muzzulini, “Ptolemy’s Musical Shadow in the Sixteenth Century”
- Florence Gétreau, “Fabry Garat (1774–after 1825): His Portrait, His Lyre-Guitar; Parisian Anticomania from Madame Vigée-Lebrun’s ‘Greek Supper’ to the Travels of the ‘Lyre of Anacreon’ in Spain and Russia”
- Maria Alice Volpe, “Isadora Duncan in Rio de Janeiro, from Displayed to Imagined Iconography: Morals and Mores in the Revival of Greek Antiquity”
- Angeliki Liveri, “The Afterlife of Antiquity in Vienna’s Art”



Répertoire International des Sources Musicales (RISM): “RISM at 70” and “What’s New at RISM?”

Tuesday, August 23, 14:30–17:30 • Multipurpose Room

4R3

Session Organizer/Chair

Balázs MIKUSI (RISM Editorial Center, Frankfurt a. M.)

Session Participants

Hyun Kyung CHAE (Ewha Womans University)

Dinko FABRIS (University of Basilicata)

Andrea LINDMAYR-BRANDL (University of Salzburg)

Cristina URCHUEGUÍA (University of Bern)

Leonardo J. WAISMAN (National University of Córdoba / CONICET)

Laurent PUGIN (RISM Digital Center, Bern)

Jennifer WARD (RISM Editorial Center, Frankfurt a. M.)

Rodolfo ZITELLINI (RISM Digital Center, Bern)

Andrew HANKINSON (RISM Digital Center, Bern)

1. “RISM at 70: Perspectives of a Project across Borders”

Founded in 1952 by the IMS and IAML, RISM has long been viewed as an exceptionally productive example of international cooperation in the humanities. Such a success story, however, would not have been possible without continuous adjustment: a project with its first secretariat in Paris and an original focus on publishing printed repertoires of sources kept in Europe and the United States today maintains an online database of over 1.4 million records from all over the world and has its Editorial Center in Frankfurt am Main. Inspired by the seventy-year anniversary, we seek to assess where RISM stands today, in which directions it could be developed, and what challenges it faces as it seeks to make available ever more musical sources to an increasingly diverse international audience.

Points to discuss include questions regarding the scope and coverage of the present database, the historical and political factors determining its internal asymmetries, and the more pragmatic aspects of running an international project of this size. Which sources are particularly well covered, and what should receive more attention? Can gaps be filled with any consistency, and with what strategies? To what extent can complete coverage be an ideal goal at all, once the data structure has been developed with a certain repertory in mind? Should musics deviating from the original RISM profile be included, even if they will inevitably not fully fit the mold? And if catalogers privilege appropriately describable repertoires, does the worldwide RISM community not unwittingly perpetuate long-standing prejudices regarding the value of certain genres over others? Finally, how can a project so essentially international in nature be financed in a world where cultural budgets are still predominantly distributed on a local/national level?

2. “What’s New at RISM?”

This year RISM is celebrating its seventieth anniversary, but the last decade or so has brought about a comprehensive rejuvenation of the project. Since 2010, the *RISM Catalog of Musical Sources* has been available free of charge online, and today already contains well over 1.4 million source descriptions from all around the world. While the online catalog initially included only manuscripts, since 2015, printed music has also been made available, and by now all the material originally published in the printed series A/I and B/I is searchable online. Equally important, since 2016, the introduction of the Muscat cataloguing software to the international RISM project has made contributions to the central database much easier, offering musicologists and even students the opportunity to prepare source catalogs directly in RISM, rather than setting up individual databases (the long-term maintenance of which as a rule becomes problematic after the completion of the respective projects). The first goal of this session is to provide a brief overview of this recent expansion and explain how musicologists studying diverse repertoires can benefit from cataloguing their sources directly in RISM.

Secondly, we are happy to present an altogether new gateway to our data: RISM Online (<https://rism.online>). Developed by the newly founded RISM Digital Center in Bern, RISM Online allows a new conceptual viewpoint into the RISM dataset, including authority files, through a series of new search and filtering options. It also seeks to provide researchers and other projects with stable references to digital sources in the form of persistent URLs. The new search interface will become available shortly before the IMS2022 Congress, and by offering a guided tour to all participants we wish to demonstrate how RISM Online can help you answer old research questions, while also providing inspiration to formulate new ones.



Répertoire International de la Presse Musicale (RIPM): “The Musical Press across Borders”

Wednesday, August 24, 14:30–17:30 • Multipurpose Room

4R4

Session Organizers/Chairs

H. Robert COHEN (RIPM, Baltimore)

Benjamin KNYSAK (RIPM, Baltimore)

Session Participants

Nicoletta BETTA (RIPM, Bologna)

Benjamin KNYSAK (RIPM, Baltimore)

John EHRENBURG (RIPM, State College, Pennsylvania)

Christina ŞUTEU (Gheorghe Dima National Music Academy)

Nicoletta Betta, “RIPM in the Past Five Years”

The past five years have seen a remarkable expansion of the size and scope of Répertoire International de la Presse Musicale (RIPM). *RIPM Jazz Periodicals* was released in 2019 and, as noted by one reviewer, is helping to “revolutionize” jazz scholarship. The expansion of RIPM’s full-text offerings continued, with large growth of the *RIPM Preservation Series* and the *RIPM Retrospective Index with Full Text*. Moreover, many of RIPM’s statistics are now measured in the millions: some 1.2 million citation records, 1.03 million annotated citations, and 1.8 million full-text pages available, treating 600 music periodicals. This presentation will provide a concise summary of RIPM’s activities since the previous IMS Congress in Tokyo.

Benjamin Knysak, “Musical Information across Borders: Globalization, Migration, and the Musical Press”

The nineteenth and twentieth centuries were defined by increasing globalization in which the flow of people, information, and cultures rapidly increased in speed and volume. Musicology is increasingly concerned with these transnational phenomena, involving discussions of cultural transfer and transculturation. Yet these issues have been little explored in the musical press until recently, where mass digitization projects and the advent of digital approaches to scholarship have rendered the musical press more accessible. This presentation will explore transnational informational networks, or how musical information circulated across borders; the role of editors and critics, especially émigrés, in establishing and extending these networks; and the existence of the little-explored immigrant musical press and its role in musical discourse and cultural identity in diaspora communities.

John Ehrenburg, “Black Music in (R)Evolution: *The Cricket*, *Expansions*, and the Black Arts Movement”

Jazz journals written, edited, published, produced by, and intended for the Black community constitute a small yet invaluable portion of the jazz periodical literature. The short-lived appearance of several little-known Black jazz journals emerged from the cultural and political movements of the 1960 to 1970s, namely the Black Power Movement (BPM) and its “spiritual sister,” the Black Arts Movement (BAM). Largely unexplored, these journals offer a unique locus of converging political and aesthetic ideologies during this period surrounding Black music, musicians, and their potential for catalyzing social change.

This paper investigates two Black jazz journals published in the New York metropolitan area during the Black Arts Movement: *The Cricket* (Newark, NJ, 1968–69), published by Jihad Productions under the direction of writer, intellectual, and BAM progenitor Amiri Baraka, and *Expansions* (New York, 1971–75), produced by the Collective Black Artists. It explores how the journals’ editorial practices reflected differing ideological strategies to the racial polemic amidst broader, shared notions of nationalism, consciousness, and self-determination. These nuances reify the spectrum of local creative responses to larger cultural developments.

Christina Şuteu, “Musical Border Crossings Documented in the Journal *Muzica* (Bucharest, 1908–25)”

This presentation focuses on the early twentieth-century music journal *Muzica* published in Bucharest between 1908 and 1925. To begin, I frame the periodical within a synoptic chronological chart of 114 musical periodicals, published in Romania between 1861 and 1947, a period bookended by the appearance of the first musical periodical, *Musical română* (Romanian music), and the end of the constitutional monarchy. The emergence of *Muzica* is marked by two significant factors that influenced its informational content: cultural factors, during ante-war period, and economic factors during inter-war period. The impact of these can be demonstrated through iconography, advertisements, statistics, diagrams, and graphics.

Despite socio-political changes at national and international level at the beginning of the twentieth century, *Muzica* facilitated collaborations that extended beyond the Romanian borders and marked international connections with editors, musical societies, authors, composers, performers, ensembles, and commercial venues. The journal documents the opinions of local and foreign collaborators concerning concerts and festivals organized throughout Europe and the United States.

This journal, which is focused on (inter)connections, has a historical background that can be taken into consideration for a repository ready to be collected, analyzed, and entered into RIPM databases.



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Rethinking the Colonial Encounter

Monday, August 22, 11:00–13:00 • Room 825

RT1-1

Roundtable Organizers/Chairs

Parkorn WANGPAIBOONKIT (University of California, Berkeley)

Kim SAUBERLICH (University of California, Berkeley)

Roundtable Participants

Parkorn WANGPAIBOONKIT (University of California, Berkeley)

Kim SAUBERLICH (University of California, Berkeley)

Daniel WALDEN (Durham University)

Samuel S. CHAN (New York University)

Keisuke YAMADA (University of Pittsburgh)

James Q. DAVIES (University of California, Berkeley)

This roundtable redresses the limitations of the colonial encounter as a border-crossing paradigm in musicology. The widespread availability of European archives, rich with musically significant instantiations of “first” contacts with racialized subjects, has produced crucial arguments for the centrality of music and sound to the logics of colonialism and the maintenance of empires’ spatial and musical borders. The dominant “encounter” framework, however, constitutes such borders from a Western center—from which it departs and returns to—and from singular European perspectives. This approach has favored the routing of global-colonial logics back to Europe as a means of knowledge legitimization, and has rendered single moments of encounter paradigmatic for global historical investigation.

In rethinking this framework, our contributions employ a range of musical practices, modes of representation, disciplinary positions, and methods of source analysis to examine cases of musical contact from East and Southeast Asia to the Atlantic that prioritize multidirectional flows and exchanges. The papers foreground the sonic archives of non-European imperial centers to produce inter-imperial historiographies, complicating preconceived borders of national sovereignty to portray myriad and contradictory purviews of “Europe.” Operating across temporal borders, the panel also reflects on the prevalence of isolated encounters in global music history to reveal durable forms of colonial knowledge that persist in contemporary musical thought.

Paper 1 turns to Shōwa-era Japanese ethnomusicology’s encounters with Thai, Indian, and Japanese tuning systems, whose supposed structural similarities championed a Japan-led ideology of Pan-Asianist solidarity against Western imperialism but also justified Japanese colonial aggression.

By examining British institutions of musical assessment in Hong Kong, paper 2 eschews the colonial encounter as an initial moment of discovery, instead showing how musical knowledge practices have endured as formal configurations from the late-colonial era to the present.

Paper 3 explores how Italian opera performances outside Europe in the early nineteenth century challenge later readings of the operatic colonial encounter, undermining the presumption of opera as civilizational token through the messy compromises of sung theater adapted to local conditions.

At the juncture of East Asian and Black Studies, paper 4 traces the lineage of anti-Black racism in contemporary Japanese musical practice to sixteenth-century encounters between Japanese intellectuals, European travelers, and enslaved Africans, showing how Japanese cosmology assimilated European scientific racism.

Paper 5 turns to a humanitarian encounter at the Gabon Ogooué River, where Albert Schweitzer deployed J. S. Bach's music to salvage "humanity at its most elemental," rescuing traces of its purported sacred purity before annihilation by white industrial modernity.

Paper 6 juxtaposes early colonial representations of Afro-Brazilian "Orpheus" figures with late nineteenth-century reactivations of the Brazilianized myth in comic operas and carnival parades. It argues that supposedly isolated scenes of encounter set in motion Black Orpheus's reappearances and transfigurations in the collective imagination.



Jewish Musicians in Exile—Tracing and Documenting Their Lives across Borders

Monday, August 22, 11:00–13:00 • Amphiteater of the Library

RT1-2

Roundtable Organizer/Chair

Gerold GRUBER (University of Music and Performing Arts Vienna)

Roundtable Respondent

Ulrike ANTON (University of Music and Performing Arts Vienna)

Roundtable Participants

Michael HAAS (University of London)

Susanne KORBEL (University of Graz)

Nobuko NAKAMURA (University of Music and Performing Arts Vienna)

This roundtable aims at examining the source material of musical estates as a means of evaluating the impact of Jewish composers, performing musicians, and musicologists who had to flee the Nazi regime from 1933 to 1945. Over twenty estates or partial estates collected across the globe are stored, cataloged, and digitized in an archive that is part of a research center for exile music in Vienna, Austria. The archive holds extensive estates

from composers who had prominent carriers before the Nazi seizure of power. What is more, the archive collects material of individuals, who were eradicated from recent music history as a result of exile. By organizing international conferences, concerts, and exhibitions, the aim of the center is to encourage research as well as public visibility and general awareness of the topic of the musical diaspora resulting from Nazi cultural policies and its far-reaching influence across the globe. Analyzing the knowledge transfer and its aftermath until the present day will help to re-construct the missing links within music history of the twentieth and twenty-first century.

Gerold Gruber will provide an overview on the estates held in the archive and introduce the composers André Singer, Julius Bürger, and Walter Bricht, who all found refuge in the United States. He will give an analytical insight into their works and demonstrate the diversity of compositional styles that thrived before Hitler, as well as illustrate musical developments that took place post-immigration.

Michael Haas will investigate the subject of musical versus national identity in the case of the Prague-born Jewish composer Hans Winterberg. In 1947, after the war, personal circumstances forced Winterberg to settle in Germany, where he entered the community of Sudetendeutsche, hiding both his Czech nationality and Jewish ancestry until his death in 1991. As the only survivor of the so-called “Theresienstadt Composers,” Winterberg’s music offers a unique insight into the post-Janáček developments of contemporary Czech music.

Ulrike Anton focuses on performing musicians, conductors, and composers, who affected different musical disciplines and activities other than composing. This includes evaluating the impact of their influence on subsequent and present generations. Examples include the violinist Ferdinand Adler, who became an important professor at Shanghai’s Conservatory; the conductor Theo Buchwald, who set up an orchestra that later became Peru’s Orquesta Sinfónica Nacional; and the composer Hans Gál, who fled Vienna for Great Britain in 1938, becoming a founding member of the Edinburgh Festival and establishing the Music Department at Edinburgh University.

Concluding the roundtable are Susanne Korbel and Nobuko Nakamura, introducing the estates of the singers Marta Eggerth and Jan Kiepura, who immigrated to the United States in 1938. By also taking into account the career paths of many of their stage colleagues, it is possible to uncover musical networks that were crucial to the musician in exile.



Across Gender Borders in the French Musical Press (1900–1940)

Monday, August 22, 11:00–13:00 • Room 917

RT1-3

Roundtable Organizer

Christopher MOORE (University of Ottawa)

Roundtable Chair

Giuseppe MONTEMAGNO (Vincenzo Bellini School of Music)

Roundtable Respondent

Christopher MOORE (University of Ottawa)

Roundtable Participants

Federico LAZZARO (University of Fribourg)

Catherine HARRISON-BOISVERT (University of Montreal)

Matilde LEGAULT (University of Montreal)

Cécile QUESNEY (University of Rouen Normandy)

As musicology continues to explore ways to valorize the voices of a wider diversity of individuals and to highlight their contributions to music history, this roundtable is a means to examine the work of women within and around the French musical press. Despite the numerous studies that address music criticism in France from the early twentieth century, the place of women in the press has been addressed only occasionally (especially around the critical work and reception of Nadia and Lili Boulanger: Fauser 1998; Caron 2017; Francis 2018; Brooks and Francis 2020).

By concentrating our focus on the eminently cosmopolitan framework of early twentieth-century Paris, this roundtable responds both literally (“Music across Geographical Borders”) and figuratively (“Music across Gender Borders”) to the general theme of the congress: How is the relationship between gender and nationality articulated in the French musical press? This issue will be addressed from three complementary perspectives:

1. What role did women play in the musical press in terms of the conceptualization of certain transnational aesthetic categories which are still used today?
2. In what ways were women composers represented in critical discourse and how did questions of gender influence the critical appreciation of their works?
3. How were the musical activities of women, whether professional or amateur, described in the musical press?

This roundtable will comprise an introduction, three presentations, a critical response, and an open discussion.

1. The first presentation will acknowledge the lack of women's perspectives on contemporary music in the French musical and artistic press. Then, it will examine the cases of two women critics (Claude Chamfray and Suzanne Demarquez), who promoted foreign composers within periodicals in which questions of artistic nationalism were regularly debated. The analysis of the contemporary and historical impact of their discourse will allow us to evaluate how their writings engaged with the musical life of the period and participated in the construction of a canon.
2. The second presentation, which builds on an analysis of the place of women composers in the press, will focus on the violence of the discourse surrounding women composers and the strategies they employed to deal with it. Despite positive developments in the training and recognition of women composers throughout the first half of the twentieth century (Hamer 2018), patriarchal attitudes with regard to their place in musical life remained pervasive, with male critics habitually comparing their musical activities to traditional forms of "women's work."
3. The representation of women's musical practices—both amateur and professional—in the French general and specialized press highlights the complex articulation between gendered roles and musical aspirations (Tilburg 2009; Hamer 2018). The last presentation will compare two women's magazines (one musical, *Musica*, the other general, *Femina*) to show how, while being apparently positive about women's musical activity, these periodicals carry a normative discourse. The comparison of these two bourgeois journals with the feminist, left-wing *La Française* shows how the values associated with women's musical practices differed according to social class.



Beethoven's Large-Scale Works outside the Concert Hall: Toward a Digital Representation of Domestic Arrangements

Monday, August 22, 14:30–16:30 • Hall 440

RT1-5

Roundtable Organizer/Chair

Christine SIEGERT (Beethoven-Haus Bonn)

Roundtable Participants

Christina BASHFORD (University of Illinois)

Lisa ROSENDAHL (Paderborn University)

Elisabete SHIBATA (Beethoven-Haus Bonn)

David LEWIS (University of Oxford)

Andrew HANKINSON (RISM Digital Center)

Laurent PUGIN (RISM Digital Center)

Richard SÄNGER (Beethoven-Haus Bonn)

Johannes KEPPER (Paderborn University)

Mark SACCOMANO (Paderborn University)

Kevin PAGE (University of Oxford)

The dissemination of Beethoven's large-scale works—as usual in the nineteenth century—occurred mainly in diverse forms of domestic arrangements, not in concert hall performances. This fundamental musical repertoire has, up until now, only scarcely been studied. Arrangements challenge traditional definitions in several ways: They enlarge our concept of *work*, which is usually connected to a composer's authority; they shed light on other agents like arrangers, publishers, and performers; and—because of the widespread popularity of domestic music making—they reached a much broader audience, as public concerts were rare at the time. Additionally, arrangements with varied scorings engaged amateurs, including female musicians. Therefore, arrangements could build bridges between different national, geographical, and socially distant areas. Lastly, vocal arrangements could add new meanings to a work of “absolute” music.

Despite the fact that the authors of the Beethoven thematic catalog (Dorfmüller et al. 2014) listed known arrangements up to 1830, many more sources can be traced—not to mention later adaptations. For documenting and analyzing this immensely rich repertoire, historical approaches need to be complemented with the new possibilities offered by digital frameworks and tools on three different levels: the documentation of the arrangements, the encoding of the music, and the presentation of the results.

We will shed new light on this historically highly relevant repertoire and the opportunities for its study using digital methods:

1. Christina Bashford will focus on hidden “musicking,” using Beethoven in the Victorian home as an example. Based on a group of overlooked archival sources, this introductory talk will discuss what can be learned about the works being played; the social, musical, and demographic profile of the performers and listeners; the responses engendered; and the broader significance that this “musicking” may have had in how conceptions of Beethoven came to be constructed in Britain.
2. The following case study by Lisa Rosendahl and Elisabete Shibata will consider musical and pedagogical ambitions in piano trio and vocal arrangements of the Allegretto in Beethoven’s Seventh Symphony, op. 92, one of the most popular Beethoven movements.
3. David Lewis’s contribution will situate a wide variety of domestic arrangements between general characteristics and individual solutions.
4. The challenge of categorizing the material will be discussed in in Andrew Hankinson’s and Laurent Pugin’s contribution, which considers arrangements, collections, and the *work* from the perspective of cataloguing and the use of metadata.
5. Richard Sanger will demonstrate how the VideAppCorr tool, developed by the project “Beethovens Werkstatt,” includes perspectives of arrangements, using Beethoven’s piano version of the *Groe Fuge*, op. 134, as an example.
6. This will lead to suggestions for harmonizing models. Johannes Kepper and Mark Saccomano will discuss challenges of sharing concept, data, and tools between digital projects
7. Concluding, Kevin Page will address the Music Encoding and Linked Data framework perspective and demonstrate how the tools used by the presented research project will widen our understanding of the repertoire in question.

The seven lightning talks (ten to twelve minutes each) will be followed by a general discussion, chaired by the organizer.



Ethnic Piano Rolls

Monday, August 22, 14:30–16:30 • Room 741

RT1-6

Roundtable Organizer/Chair

Darius KUČINSKAS (Kaunas University of Technology)

Roundtable Respondent

Pietro ZAPPALA (University of Pavia)

Roundtable Participants

George KOKKONIS (University of Ioannina)

Nikos ORDOULIDIS (University of Ioannina)

Ethnic piano rolls (EPR) are unique but relatively unknown artifacts of music recording history. Though classical music recordings made by internationally known musicians for player piano, as well as popular music and jazz, have received the attention of music historians (Leikin 2016; Costa 2012; Sachs 1995), a huge amount of ethnic music has remained outside the scope of researchers' interests. There are, for instance, only a few studies available on Greek (Pouliopoulos 2018), Italian (Fugazzotto 2015), Spanish (Burgos 2020), Lithuanian (Kučinskas 2014), Jewish (Weill 2011), or the US ethnic piano rolls (Kučinskas 2021).

The most valuable thing of EPR is their uniqueness, making them the only documentation of these recordings, not found on other recorded media such as phonograph cylinders or gramophone discs. EPR are unique cultural artifacts that expand our knowledge of musical history and technological and sociological developments, revealing intensive musical communication, musical migration, influences, and contaminations between local ethnic societies, countries, and even continents.

Some explanation is needed for the main concept—"ethnic piano rolls." On the one hand, it is very simple to say that they are all piano rolls that record folk music. On the other hand, however, the answer is more complicated, because we have many piano rolls classified as "ethnic" but which contain recordings of classical or pop and even jazz music tunes. More specifically, we can identify three types of recorded/punched music on these rolls: (1) traditional folk music; (2) art music composed by national composers; (3) "borrowed" music from other ethnic groups. The main criterion for understanding what "ethnic piano rolls" are and what are not, should be the level of relations/ties with national music, including both folk and art music.

The roundtable "Ethnic Piano Rolls" aims to present the latest discoveries and research of EPR, as well as to activate more intensive international discussion on the topic. The participants of the roundtable will discuss the general questions and specific details of EPR issued in Europe and the US. Italian, Greek, Polish, and Lithuanian piano rolls will be in the focus of a roundtable, presented by leading scholars of these countries.



Intersections, Interactions, and Localisms in the Liturgies of the Mediterranean in the Pre-modern Times

Monday, August 22, 14:30–16:30 • Amphiteater of the Library

RT1-7

Roundtable Organizer/Chair

Luisa NARDINI (University of Texas)

Roundtable Participants

Rebecca MALOY (University of Colorado)

Diogo ALTE DA VEIGA (University of Minho)

Flora KRITIKOU (National and Kapodistrian University of Athens)

James BLASINA (Swarthmore College)

As in present times, the pre-modern Mediterranean was the theater of encounters and clashes that were the result of the movements of groups and individuals and that are often reflected in Christian liturgical music. While tackling notions of foreignness and localness, archaism and newness, regionalism and standardization, this roundtable will discuss case studies on hagiographies, notation, and musical repertoires across multiple centuries.

Rebecca Maloy will discuss the distinctive liturgical commemoration of saints in the Old Hispanic rite. The Old Hispanic and Roman rites have certain commonalities in their liturgical construction of sanctity. The Iberian liturgists, however, also constructed sanctity in ways that differed from their Roman counterparts. Maloy will present a broad overview of this argument through brief comparative case studies.

Diogo Alte da Veiga will discuss the notion of “musical transfer” in the long twelfth century across Burgundy, Aquitaine, and the Galician-Portuguese. Alte da Veiga will present new results to trace a panoramic view of musical transfers from southern France and Burgundy into Galicia and Portugal, both in the ecclesiastical and the aristocratic realms (liturgy and song), and their accommodation to local realities and the struggles, cultural and otherwise, that they entailed.

Flora Kritikou will discuss notions of “religious identities” as developed in Crete and Cyprus under Venetian rule (fifteenth to seventeenth centuries) and will examine coeval musical manuscripts and archival records pertaining to the religious practices of the islands. Different religious traditions in the islands led to the formation of “mixed” liturgical practices, closely related to specific musical repertoires. Historiography frequently reduces “religious identities” to binary oppositions such as “Orthodox/Catholic,” “Greek/Latin,” and so on, by primarily focusing on the various political and religious powers that alternated in Crete and Cyprus. This strictly vertical model, however, focusing on the “identities” of tutelary powers rather than on the experience of individuals, presupposes exact correspondences between political frameworks and religious practices that are often elusive and whose interpretation reveals ideological prejudices.

James Blasina will present a case study of the cult and liturgy of St. Katherine of Alexandria, one of the most revered female saints in the Middle Ages, which spread out of Normandy, first to Britain and Southern Italy. From each instance of cultic transmission emerged a distinct liturgical tradition that reflected Katherine's polyvalence as a devotional figure to meet specific socio-political exigencies. Blasina will discuss the most widespread among these liturgical traditions, which was composed in England in the late eleventh century, and was widely practiced across Europe and beyond by the fifteenth century. He will address issues of identity and imperialist policies that can be linked with liturgical representations of St. Katherine, despite the possibilities for an anti-imperialist message in her vita.

By considering the multicultural liturgical traditions of southern Italy (in which Lombards, Byzantines, Latins, Normans, Jews, and Muslims interacted), Luisa Nardini, chair of the roundtable, will interrogate the participants on the ways in which a consideration of the musical traditions of the pre-modern Mediterranean can inspire modern pedagogies and offer novel perspectives on the current challenges of the Mediterranean world.



Diplomacy or Propaganda? (Re)Defining the Politics of Music across Borders

Monday, August 22, 14:30–16:30 • Room 917

RT1-8

Roundtable Organizer

Marie-Hélène BENOIT-OTIS (University of Montreal)

Roundtable Chair

Cintia CRISTIÁ (Toronto Metropolitan University)

Roundtable Respondent

Marie-Hélène BENOIT-OTIS (University of Montreal)

Roundtable Participants

Zoey M. COCHRAN (McGill University)

Marie-Pier LEDUC (University of Montreal)

Gabrielle PRUD'HOMME (University of Montreal)

Whereas numerous recent publications have explored the role of music in both diplomacy and propaganda, the distinction between the two remains insufficiently theorized. Music diplomacy has been defined as “politicized musicking on a transnational scale” (Pestel 2021), and music propaganda, in contrast, as a “political legitimization strategy”

that involves music (Velasco-Pufleau 2012). Nevertheless, propaganda can also cross borders, and diplomatic undertakings often include a dimension of political legitimization. Choosing one term over the other in the analysis of a specific situation can thus be a difficult process, often influenced by extra-scientific factors such as the geographical, cultural, and political proximity between the researcher and their research object—the term *diplomacy* being used for contexts that are deemed morally acceptable, and *propaganda* for more problematic uses of music.

This roundtable offers a theoretical reflection on the complex intersection between music diplomacy and propaganda, illustrated by three case studies that explore the various roles music can play in international relations.

The first case study looks at three operas by librettist Domenico David, which premiered in Venice during the Nine Years' War (1688–97). An analysis of the libretti's dedications, content, and imagery reveals that these works tie into France's diplomatic strategy to gain the support of independent Italian princes in the French effort to ensure hegemonic control over the Italian peninsula, while using elements of royal propaganda (Hogg 2019). This case study explores the difficult distinction between propaganda and diplomacy (both official and “unofficial”; Storrs 2000) and highlights the important role of opera in the complex international relations of late seventeenth-century Europe.

The second case study focuses on French music critic Émile Vuillermoz (1878–1960). In his writings of the period encompassing the two World Wars (1914–45), Vuillermoz consistently proclaimed the apoliticality of music—a discourse which, paradoxically, allowed him to support very contrasting political agendas, from pacifism and anti-Nazism to Vichy and Nazi propaganda. This example shows how a single discourse on music can shift its meaning depending on the context, serving both projects that can be considered propaganda and others presented as diplomacy.

The third case study explores the discourse underlying the Vienna Philharmonic's tours in France and England in 1947, when Austria was occupied by the Allies. While exalting the reconciliation between Austria and its former enemies “through the shared language of music,” these tours primarily aimed at (re)asserting Austria's cultural sovereignty abroad. Here, the distinction between music diplomacy and propaganda is especially problematic, given the high degree of continuity between the orchestra's Nazi past and its postwar personnel and musical choices (Mayrhofer and Trümpi 2014; Merlin 2017).

These three case studies show how difficult it is to draw a clear line between music propaganda and music diplomacy, highlighting the importance of defining the terms chosen to study a specific context, and especially of reflecting on the reasons why they were chosen. Such a reflection allows not only to clarify the terms of the discussion, but also to raise awareness of the influence of external factors on the study of music in international relations.



Remapping Identities across and through the Early Mediterranean

Tuesday, August 23, 11:00–13:00 • Hall 440

RT2-1

Roundtable Organizers

Giulia ACCORNERO (Harvard University)
 Nicolò FERRARI (University of Manchester)
 Alexandros Maria HATZIKIRIAKOS (Sapienza University of Rome)

Roundtable Chair

Philip V. BOHLMAN (University of Chicago)

Roundtable Participants

Giulia ACCORNERO (Harvard University)
 Giuliano DANIELI (Sapienza University of Rome)
 Nicolò FERRARI (University of Manchester)
 Alexandros Maria HATZIKIRIAKOS (Sapienza University of Rome)
 Judith I. HAUG (Orient-Institut Istanbul)
 Lucia MARCHI (DePaul University)

In the past few decades a renovated understanding of the Mediterranean has emerged, one based not only on the geographical space that surrounds the Mediterranean Sea, but also the cultural geography that crosses it, defined by routes of exchange, transmission, tangents of connection and friction. In light of recent trends in critical geography, postcolonial, and decolonial studies, this roundtable embraces the Mediterranean as a hermeneutic lens and social construct, and tests its productive potential for the history and historiography of early music.

The first paper builds on the Mediterranean imaginary identified by Fancy (2016)—a space of connection associated with trade and a space of division associated with religious conflict—and shows how its ambivalence changed French crusaders' perception of Saracen military bands in fourteenth-century Damietta before and after the conquest. According to the second paper, set in late fifteenth-century southern Italy, however, we observe an ossification of negative connotations of Moors reinforced, if not shaped, through their musical representation. It argues that the fashioning of a Christian Western identity was simultaneously productive to the creation of a European notion of the Other, which encompassed aesthetical judgments about their cultural productions (Bisaha 2004). The third paper puts into dialogue Ottoman sources with the aesthetic judgement of Christian travelers and ambassadors on the seventeenth-century Ottoman Empire to retrace contacts, exchanges, and misunderstandings. The Mediterranean is thus explored as a historiographical tool to refract the history of seventeenth-century Ottoman musical practices. Turning from the cultural encounters between Islamicate and Christianate identities, the fourth paper considers cultural remediations of Italian cultural objects in a mostly Greek-speaking contest. The author analyses the presence

of Italian music and music ideas in Crete during the Venetian colonization (1214–1669) aiming to challenge common expectations about identities and music repertoires (van Orden 2019).

The last two papers focus on the twentieth-century reception and historiography of early music sources as instruments for ordering Mediterranean coordinates and identities. The fifth paper examines how European historians at the 1932 Cairo Congress relocated the origins of the Western mensural musical system in Al Farabi’s theorizations of rhythm, providing a link that could unite “Oriental” and “Western” history. From the perspective of the Egyptian government, however, this thesis was conducive to the discrimination of pan-Arab identity from the rest of the African continent (“North” vs. “South”). The last author analyses the use of (real and fictional) early music in Pasolini’s filmic construction of the Mediterranean. By representing the subaltern through pastiches of early music, Pasolini reignites Orientalist stereotypes. The dyad of Orient and Origin is musicalized through a conflation of folkloric and medieval music.

The contributors to this roundtable aim to challenge the geographical borders and dichotomies founded on nation-state narratives, and to rethink conventional assumptions on musical identities. The Mediterranean represents an area in which to test the tensions between local and global historiographies, a gauge for the potential of border studies, and an instrument for decentering Europe within the study of early music.



Globalizing Music Analysis: New Plurality and New Universality

Tuesday, August 23, 14:30–16:30 • Hall 440

RT2-2

Roundtable Organizer/Chair

Jeong Eun SEO (Seoul National University)

Roundtable Respondent

Hyunree CHO (Seoul National University)

Roundtable Participants

Yi Eun CHUNG (Hanyang University)

Heewon CHUNG (Seoul National University)

Hyo Jung HUH (Seoul National University)

This roundtable is an attempt to understand current practices of music analysis from the perspectives of cultural politics and performativity. We five music theorists approach the topic from diverse points of view, by analyzing the impact of English-language scholarship, by expanding the object, method, and focus of music analysis, and by critiquing

traditional assumptions and values of music analysis. We try to revitalize dynamic interactions between plurality and universality, and to shed light on ethical and transcultural aspects of various music analytical practices.

“Approaching Schenkerian Universality from Within and from Without: A South Korean Perspective” seeks to relativize the Schenkerian view of musical structure as culture-specific universality. Analyzing the mode of reception and practice of Schenkerian analysis in South Korea, it explores the very possibility to think of Schenkerian theory in a fundamentally different way. Focusing on the irony of globalization, however, that it may in the end reinforce predominant ideas and values, the study delves into recent reconsiderations of the concept of universality.

“Music Analysis Situated: North Korean Songs Analyzed by South Korean Theorists” questions the alleged universality of music-theoretical tools. Examining ways in which North Korean songs are analyzed in South Korea, it discusses how and in what circumstances music-analytical tools can be transformed into political and nationalistic tools, and how such political conditions may affect South Korean music theorists’ ways of thinking.

“Popularized Music Analysis on YouTube K-Classics Channels” focuses on a new kind of music-analytical practice observed in certain communities of K-classics, Western classical music performed by Korean performers. In recent years, K-Classics has witnessed a huge audience increase due to a few sensational YouTube channels. Such channels treat professional music lessons as a material for entertainment, successfully grabbing the attention of amateur audiences. The study examines how music analysis is transformed to fit the new platform.

“Temporal Asymmetry in Non-Western vs. Western Music” deals with some conceptual and performative aspects of asymmetric meters in different cultures, focusing on the *Eonmori* rhythm of Korean traditional music. Mostly performed in folk music, *Eonmori* forms a 3 + 2 + 3 + 2 pattern at a fast tempo. Being a decuple meter that consists of two unequally divided quintuple subdivisions, it can also be perceived as a hobbling quadruple meter, as its name implies. This metrical irregularity will be discussed in comparison with *Aksak* rhythm of Middle East, Bulgarian folk rhythm of Bartók, additive rhythm by Messiaen, and asymmetric meter by Glass and Ligeti.

“Cadences in ‘Dynamite’ and ‘Butter’” explores how we perceive relative strength of a cadence in tonal music. Through analyses of “Dynamite” and “Butter” by BTS, it examines how various factors other than harmonic progression may affect the strength and weakness of a cadence. The two K-Pop songs show diverse strategies to produce varying degrees of musical closures, even though they are both based on riffs that consist of simple and repeating harmonic progressions. The study seeks to rethink the notion of cadence, which is a decisive factor to determine phrase structure and formal boundaries in music.



Bach across Borders—Interdisciplinary Investigations on Global Cultural Reception

Tuesday, August 23, 14:30–16:30 • Room 827

RT2-3

Roundtable Organizers

Maria BORGHESI (Conservatory of Music of Vicenza)

Thomas CRESSY (Cornell University)

Roundtable Chair

Samantha OWENS (Victoria University of Wellington)

Roundtable Respondent

Antoine HENNION (Center for the Sociology of Innovation)

Roundtable Participants

Thomas CRESSY (Cornell University)

Maria BORGHESI (Conservatory of Music of Vicenza)

Daniela FUGELLIE (Alberto Hurtado University)

Samantha OWENS (Victoria University of Wellington)

Tobias Robert KLEIN (Humboldt University of Berlin)

The past few decades have shown a need for reception studies to cross disciplinary borders. When considering the advances made in the methodologies developed by cultural theorists, sociologists, and anthropologists, this need has become more and more evident for musicology as a whole. More recently, the idea of reception as “mediation” and the related concept of “affordance” have become more prominent when considering factors such as technology, culture, society, market industry, and a listening public. Nevertheless, such research on the reception of classical music, as a diverse global phenomenon, is still rare; rarer still are studies that take an interdisciplinary approach to investigate the specific listeners of such music, and the cultural contexts the music is received in.

When viewed from an interdisciplinary framework, J. S. Bach (as a global phenomenon) presents a fascinating object of inquiry for reception studies. On the one hand, Bach is often placed in local music canons as an exemplary figure; his music continues to fascinate generations of professional, amateurs, and audiences worldwide. Yet, on the other hand, his music raises issues concerning the historical and political factors that contribute to its longstanding respect and likability, in both “mainstream” and specialist contexts. This global Bach phenomenon is even more puzzling when one considers the music’s humble eighteenth-century origins: relatively obscure, difficult, and passé music for localized rituals and didactic purposes.

The aim of this roundtable is to explore what possibilities are offered by interdisciplinary and multicultural approaches. We will discuss how intertwined methodologies

can apply to the study of Bach's reception in five geographically diverse areas, all of which are "peripheral" to the eighteenth-century Thuringian/Saxon culture that Bach worked within. It will comprise five presentations (followed by a response from sociologist Antoine Hennion and a general discussion):

1. Thomas Cressy, "Bach's Rhizomatic Materiality: Affordances and Agency in the Japanese Reception of Bach"
2. Maria Borghesi, "'Authentic' vs. 'Mediterranean': Reframing Bach in Italian Music Culture"
3. Daniela Fugellie, "Is Bach's Music Always German Music? Some Reflections on Bach Reception in Twentieth-Century Chile"
4. Samantha Owens, "'Reassuring . . . In These Deadly Days': The Reception of Bach's Sacred Music as Solace in Twentieth-Century Australasia"
5. Tobias Robert Klein, "Counterpoints and Points of Encounter: J. S. Bach in Africa"



Musical Practices of the In-Between: A Creative Approach of the Cultural Transfer between Asia Minor, Greece, and France since the Beginning of the Twentieth Century

Wednesday, August 24, 11:00–13:00 • Aula Auditorium, 203

RT3-1

Roundtable Organizer

Andriana SOULELE (Sorbonne University)

Roundtable Chair

George KOKKONIS (University of Ioannina)

Roundtable Participants

Andriana SOULELE (Sorbonne University)

Lorenda RAMOU (University of Ioannina)

Nicolas TZORTZIS (RelMus/FG—Hellenic Musicological Society)

The research group RelMus/FG (Relations Musicales Franco-Grecques) organizes a roundtable session which will explore how musical traditions can cross successive geographical borders and time spans through four commissioned piano miniatures and one electronic piece from selected French and Greek composers. A methodology of analysis of compositional processes (genitive analysis, sketch analysis, interviews) of these miniatures will be presented in relation with the elaboration of their performance by the pianist who will work in close collaboration with the composers.

The proposal emanates from the historical background of the recording of traditional songs from the island of Chios by Hubert Pernot (1898–99), which, through Paul le Flem’s transcription, served as a basis for Maurice Ravel’s *Cinq mélodies populaires grecques* (1904–6), and the increase of flow(s) of Asia Minor music toward Greece, carried by the waves of refugees following the Greco-Ottoman hostilities (1919–22). The research group wishes to examine the creative response toward traditional music which “crossed” the eastern Greek border, as reflected in new pieces by French composers François-Bernard Mâche (b. 1935), whose work reveals his deep roots in Greek culture, and Greek composers Georgia Spiropoulos (b. 1965), Alexandros Markeas (b. 1965), and Nicolas Tzortzis (b. 1978), all three living in France.

Our aim is to study the creative process of their work by using a common methodology, providing the necessary tools for its analysis through sketches, notes, interviews, and any other relevant compositional material. Questions of cultural identity, cultural transfer, and identification of musical borders will be the starting point of consideration for the composers during their work. How relevant are some selected hundred-year-old melodies for contemporary composers? How can they consider geographical borders through traditional Greek songs? How will they appropriate, reinvent, and integrate a traditional heritage through an occidental and personal musical language? How could their perception of these musical objects affect the compositional process? How do the new pieces carry the memory of the old ones? In relation to the piano interpretation, the overall standing of the performer within the compositional process and its analysis need to be addressed, together with specific questions, such as the influence of the traditional melody timbre in the rendering of the new pieces.

Following the chair’s introduction, the roundtable will include the live performance of the new works prior to the participants’ papers. The goal of the project is to present an analytical view of musical practices of the in-between by a creative and dynamic process of composition and performance, based on musical transfers that forged the evolution of Greek music since the 1920s. We wish to consider those transfers as a contemporary creation matrix, but also as a ground material for musicological research, adapted to their particularities.



Music Infrastructures across Borders: Digital Media, Mobile Technologies, and Music among Syrians in Greece and Jordan

Wednesday, August 24, 11:00–13:00 • Hall 436

RT3-2

Roundtable Organizer/Chair

Ioannis CHRISTIDIS (University of Music and Performing Arts Vienna)

Roundtable Participants

Ioannis CHRISTIDIS (University of Music and Performing Arts Vienna)

Melissa J. SCOTT (University of California, Berkeley)

Graihagh CORDWELL (University of Oxford)

Considering the increasing refugee movements of the last decade, ethnomusicologists have started to examine the changing musical, cultural, and social environments in many cities and countries of destination. Various themes and interests have emerged, most prominently the relationship between musical practices and experiences of trauma, both individual and collective; displacement and relations to place; and political mobilization against restrictive border policies. Syrian refugees are one of the largest and most widely dispersed groups of migrants and have subsequently attracted ethnomusicological inquiry in a variety of settings and socio-political contexts, from Lebanon and Jordan, to Greece, Austria, and Germany, and to the USA and Canada. In this widening field of study, music making in Syrian migration is often framed in terms of the moral, political, and methodological consequences of power imbalances and misrepresentations. Indeed, such inequities are made explicit within contexts of displacement, where both policy and social attitudes limit the extent to which migrants have control over their lives. This panel considers, however, the potentially empowering role of mobile phones, Wi-Fi, social media, and other media technologies for Syrian refugees throughout their journeys and experiences of resettlement. We focus in particular on migrant music making and listening practices, and the possibilities such technologies offer to create public and private spaces for musical performances, independent of spatial and political boundaries.

Ioannis Christidis, on the basis of fieldwork in Thessaloniki (2016), will examine ways in which certain technologies that empower migration practices are used to amplify, circulate, and experience music in response to restricted mobility, deprivation of rights, and dehumanizing living conditions in refugee camps. Melissa J. Scott will revisit the relationship between urban soundscapes and emplacement by focusing on the use of broadcasting and streaming technologies, such as radio and YouTube, among Syrian musicians in Jordan. Graihagh Cordwell will explore the place of media technologies and internet in Za'atari Refugee Camp in Jordan, including how Syrian musicians approach the challenges faced by the lack of access to certain technologies in their music making.



Cultural Questions and Instrumental Answers: Bi-Cultural Instrumentation in Korean Contemporary Music

Wednesday, August 24, 11:00–13:00 • Hall 437

RT3-3

Roundtable Organizer/Chair

Hyejin YI (Sungshin Women's University)

Roundtable Respondent

Seokyoung KIM (University of Texas)

Roundtable Participants

Mingyeong SON (Harvard University)

Yura CHANG (Seoul National University)

Hyejin YI (Sungshin Women's University)

Seokyoung KIM (University of Texas)

The encounter between Self and Other, the dialogue between tradition and innovation! The influence of Western music in Korea in the late nineteenth century has affected many Korean contemporary composers until today. Especially the bi-cultural instrumental composition, that uses Western and Korean musical instruments at the same time, implies an interesting space where the two heterogeneous cultures meet. When the piano meets *gayageum* in those bi-cultural pieces, what kind of music do they create and what kind of cultural identity do they reveal? With these cultural questions, the purpose of this session is to illuminate historical contexts and specific works of bi-cultural instrumentation, as embraced in Korean contemporary music, and to explore aesthetic meaning surrounding Eastern and Western cultures.

In the first presentation, Son discusses the overall historical background of Korean contemporary music from the twentieth century until today, focusing on the issue of bi-cultural instrumentation. Each period can be traced by asking how the encounter between Western instruments and Korean traditional instruments would be operated within the consciousness of tradition and innovation, and thus what musical identity has been constructed to this day. Subsequently, the presenters will examine several musical works that use bi-cultural instrumentation, focusing on three keywords—*tradition*, *between*, and *beyond*.

Chang explores the elder composer Man-bang Lee. His *Akjang I* is a composition inspired by Jongmyo Jeryeak in the National Gugak Center. The discussion will focus on the question of how the keyword *tradition* is fused with the formation of a bi-cultural instrument.

Yi examines the combination of bi-cultural instrumentation in Bonu Koo's *Nah/Fern* for *gayageum* and string trio. In this work, Koo explores the space between uniqueness and convergence between bi-cultural instruments by preserving the unique ethnic colors

of the traditional Korean and Western instruments. In this presentation, Yi will look at how the problems of the performance, such as the coordination, vocal range, and different ways of playing, are solved, and how the unique identity of each instrument is preserved.

Kim examines the aspects of bi-cultural instrumentation in the pieces of young generation composers Ji Soo Shin and Moonhee Lee. In Shin's work, *The 11th Dimension* for guitar and *geomungo*, the two instruments mirror each other, pursuing a harmony or convergence. Lee's work, *Soritgeori* for *piri*, Korean traditional objects, and orchestra, presents a new perspective on instrumental techniques. In this presentation, Kim will discuss the attempts to go beyond cultural boundaries through these two works.

Lastly, we will examine the aesthetic meaning of Korean contemporary music in the composition for bi-cultural instruments. Based on the works discussed in this session, the aesthetics of interculturalism from the perspective of postcolonialism will be discussed. The main question is whether heterogeneous instruments are converged through acoustic fusion, whether these works expose conflict and juxtaposition between the two worlds, or whether they build a third world beyond the distinction of the two worlds. Through this, we will look at the aspects of contemporary Korean music and point out the problems of cultural coexistence and co-prosperity in the global era.



The Example of the Ottoman Context: Historical Transcriptions of Performative Repertoires across Ethnic Borders and Borders of Time

Wednesday, August 24, 11:00–13:00 • Hall 438

RT3-4

Roundtable Organizer

Ralf Martin JÄGER (University of Münster)

Roundtable Chairs

Nejla Melike ATALAY (University of Münster)

Ersin MIHÇI (University of Münster)

Roundtable Respondents

Nihan TAHTAIŞLEYEN (Orient-Institut Istanbul)

Salih DEMİRTAŞ (Orient-Institut Istanbul)

Roundtable Participants

Kyriakos KALAITZIDIS (University of Ioannina)

Marco DIMITRIOU (University of Münster)

Semih PELEN (University of Münster)

Ralf Martin JÄGER (University of Münster)
 Zeynep HELVACI (University of Münster)
 Will SUMITS (Orient-Institut Istanbul)

The transmission of performative repertoires is an anthropological phenomenon, without which the formation of musical traditions cannot develop. From a global perspective, there are a variety of traditional “media” based on individual, local, or supra-regional sign systems in oral, gestural, or written form. In the course of the nineteenth century, it can be observed that forms of written transmission gradually complement the elaborated oral transmission in several music traditions. Increasingly, emic transcriptions of performative repertoires emerge, whereby the sign systems can represent the culture specific concepts of music. The art music cultures in the Ottoman context are to be regarded as paradigmatic in this respect. In the “long” nineteenth century, at least three notation methods were in use in the Ottoman Empire: the Byzantine neumatic notations already used before the Ottoman period, the originally Armenian Hampartsum-Notası, and the Western staff notation. Fundamental questions arise from previous research on emic transcriptions, the discussion of which touches on substantial phenomena of changing transmission communities in an increasingly transcultural space.

List of Contributions

1. Introduction to the topic and basic considerations on performative repertoire and its contexts, codified musical parameters, and general starting points for their critical transcription and edition (Nejla Melike Atalay and Ersin Mıhçı)
2. Impulse presentations on the notations, their methodology and the repertoires handed down in each case:
 - a. “The Greek Context: Late Byzantine Notation and Petros Peloponnesios’s Transcriptions of Secular Repertoires: Intersections of Music Cultures” (Kyriakos Kalaitzidis)
 - b. “Uniformity and Variety: Transmission of Performative Repertoire through Hampartsum Notation” (Marco Dimitriou and Semih Pelen)
 - c. “Western Staff Notation in the Ottoman Context in the Nineteenth Century” (Ralf Martin Jäger)
 - d. “Cataloging the Sources of Ottoman Art Music” (Zeynep Helvacı and Will Sumits)
3. Discussion and elaboration of research perspectives (Nihan Tahtaışleyen and Salih Demirtaş)

The discussion will include research questions that are of general interest beyond musicological research on the Orient:

1. How are regional styles of music with their various performative parameters represented in the respective notations? What does the form / do the forms of represen-

tation reveal about the emic perspective on “one’s own” music? Are there common features or demarcations to be identified?

2. Does the partial use of musical notation lead to forms of musical historicism? Can availability of transcriptions of performative repertoires lead to a historically informed performance practice in originally orally transmitting music cultures?
3. If so, should historical performance practice attempt to perform the notations in the (reconstructed) “historical” context or “translate” them into the “cultural present”? Could there be regional differences in this respect?
4. How can the heterogeneous source material handed down from the various regions of the Near East be meaningfully cataloged and edited digitally, and what perspectives arise for research and music practice?

The discussion among the roundtable participants will leave room for questions and aims to encourage audience participation.



Discussing the Processes of Latin American Musical Historiography: From Panoramic Music Histories to Decolonial Narratives

Wednesday, August 24, 11:00–13:00 • Room 826

RT3-5

Roundtable Organizer/Chair

Diósnió MACHADO NETO (University of São Paulo)

Roundtable Respondent

Beatriz MAGALHÃES CASTRO (University of Brasília)

Roundtable Participants

Diósnió MACHADO NETO (University of São Paulo)

Beatriz MAGALHÃES CASTRO (University of Brasília)

Anibal CETRANGOLO (Ca’ Foscari University)

This roundtable discusses the impact of mobility as a concept in Latin American music historiography. Albeit present throughout music history, musical historiographical frameworks have not sufficiently considered the interchanges, interconnections, translocalities, and other types of moving/movable processes. This aspect is particularly critical in Latin American music historiography, as narratives do not expose transferals between seemingly diverse contexts such as concert, popular, mass media, traditional, and Indigenous cultures. While panoramic music historiographies have been developed

in the Hispanic context, no initiative has been accomplished in the Lusophone world, leaving a gap not only in empirical and hermeneutical aspects of music historiography, but also a lack of tools for the perception and conservation of local cultures. Thus, this roundtable is about reflecting paradigms: Which historiographical modeling should be used? How should diverse contexts be intertwined? How can newer theoretical frameworks devoid of rifts between musicology and ethnomusicology improve musical comprehension? Do we still need a panoramic historiography in a mobile and globalized world, in which individuals end up creating their own historiographies?

Diósnio Machado Neto discusses the socio-communicative process observed in the intertwining of creative energies in Brazilian music from 1960 to the present. From a general prospect of these musical movements, their territorialities and listening spaces, the observation of how ideas about music circulated as trans-localities energies as forms of agency energies of presence, projection, resistance, and power are discussed. Fields of “hegemonic” (academic/concert music), “dispersed” (non-commercial and/or traditional popular music), and “controlled” energies (commercial/massified music) will be considered. He will seek to cross-examine these aspects with current paradigms in Brazilian musical historiography for the period.

Beatriz Magalhães Castro will discuss musical historiography frameworks and their role in shaping the “Brazilian Music(s) History(ies)” project. Focusing on major initiatives (Grout and Palisca; Taruskin; Strohm) juxtaposed to *nouvelle histoire* and post-structuralist practices, this analysis seeks to qualify and instruct strategies and procedures for decolonized historiographic initiatives. The surpassing of a pale determinist historical sociology, in which a regressive historical perspective reconstitutes the “progressive movement of natural time” (Napolitano 1998), is addressed regarding the span of cultural diversity of Brazilian musical practices and its mobile interconnected historiographies in Ibero-American contexts.

Anibal Cetrangolo will approach the impact of communication technologies on music historiography discussing the methodology through which local versus international narratives are constructed separately, deprived of reciprocal referral. Local accounts, mostly descriptive and self-contained, have not taken advantage of newer technologies and the flux of data to engage in more encompassing comparative methodological approaches.

Stemming from a collective proposal from LAMUS, under Machado Neto’s direction, the impact of musical meaning studies in current Latin American musical historiography will be discussed. Through these studies, it was possible to establish a more precise idea of synergies of exchange in dialogic sources from multiple cultures, and to glimpse at the mosaic of stimuli, symbols, and languages assimilated during the formation of a Brazilian musical canon.



“Border Crossings” in Philippine Music during the Early Phases of Local Music Industrialization

Wednesday, August 24, 11:00–13:00 • Room 740

RT3-6

Roundtable Organizer/Chair

José S. BUENCONSEJO (University of the Philippines)

Roundtable Participants

Arwin TAN (University of the Philippines)

Crisancti MACAZO (Independent, City of Makati, Philippines)

José S. BUENCONSEJO (University of the Philippines)

Isidora MIRANDA (Vanderbilt University)

This panel proposes to explore four case studies that deal with the transformation of music within particular histories of modernity in the Philippine Islands from 1870 to 1950. Wrought from local entanglements with global modernity, capitalism and commodification, and mass media technology, “border crossings” were inevitable processes of intercultural negotiations that led to changes in Filipino subjectivity and experience, particularly in the realms of music ideology and taste. The first case deals with the songs from the vernacular zarzuelas (*sarsuwelas*) and vaudeville (*bodabil*) of early twentieth-century Manila, which saw the participation of female musicians as they negotiated the limitations imposed on them by the dominating gendered colonial ideology. The second is about the practices of local music scoring that self-reflexively differentiates itself from the hegemonic “classic” Hollywood styles by way of sonic hybridity and intertextual referencing of traditional music genres. The third case talks about the two-way musical exchanges among musicians from the port cities of Manila and Cebu, particularly discussing the tensions between the economics of material exchange and language-cultural difference. In these four cases of music transculturation, the musics crafted by the musicians as social actors were, necessarily, responses to the changing ecologies of listening in their midst. This panel therefore aims to critique the music transformation across a spectrum of media (live performance, theater, and film) to argue that the social agents who made them were asserting their social identities such that their music became self-reflexive mirrors to their positionalities, despite the economy of consumerism that had pulled them to the opposite direction of mindless consumption.



Local/Global Cultural Processes of Music in the Periodical Press

Wednesday, August 24, 11:00–13:00 • Room 741

RT3-7

Roundtable Organizer

Maria Alice VOLPE (Federal University of Rio de Janeiro)

Roundtable Chair

Miriam ESCUDERO (Butler University / University of Havana)

Roundtable Respondent

Belén VEGA PICHACO (University of La Rioja)

Roundtable Participants

Claudia FALLARERO (University of Havana)

Miriam ESCUDERO (University of Havana)

Cristián GUERRA-ROJAS (University of Chile)

Fátima Graciela MUSRI (National University of San Juan)

Teresa CASCUDO (University of La Rioja)

Maria Alice VOLPE (Federal University of Rio de Janeiro)

This roundtable is organized by the ARLAC-IMS Working Group “Music and Periodicals,” whose mission is to promote knowledge about musics of the various countries of Latin America and the Caribbean (and their cultural interrelationships with other regions, especially Europe and North America), across the study of periodicals. The area comprehends newspapers, magazines, specialized reviews, and the various serial publications, both as a source of research and as a subject of study. The group aims to formulate methodologies, discuss critical issues, and develop interdisciplinary approaches from micro- and macro-historical perspectives, considering local and transnational processes. Articulating the global with the local through the study of the periodical press is a main methodological way for our proposition, as a fertile ground for the study of identities through music. From the nineteenth century, the music press in Latin America exhibited a development related to the progressive advance of the general press, moving increasingly from brief opinions, placed in limited sections of the newspapers, to specific articles in specialized reviews. In the first decades of the twentieth century, issues of identity and nationhood were intertwined with the urban modernization of some Latin American cities in the process of industrialization. Social mobility and larger consumption of cultural products went hand in hand with the increasing entry of new repertoires, genres, musical instruments, and sonorities from different latitudes of the Americas and Europe. The periodical press, particularly the illustrated magazines, reflected ideological positions concerning artistic and popular cultures, the reception of European musical canon, and the defense of nationalism and traditional folk genres. Embedded in a cosmopolitan milieu, nurtured by European immigration to Latin America, issues about the local and the global were in intense negotiation.

This roundtable begins with an approach to the reception of foreign composers in Havana newspapers between 1829 and 1867, aiming to examine the circulation of repertoire and the shaping of musical taste. The next topic also focuses on Cuban press, aiming to investigate the articulation of *costumbrist* caricature as a source of social research on music in nineteenth-century Havana, considering the historical, contextual, and iconological study of the semantic and aesthetic implications of the satirical illustrated press. In the same way, another presentation explores comics, graphic humor, and cartoons about music in Chilean newspapers and other periodicals from the nineteenth and twentieth centuries.

Finally, two papers from Argentina deal with socio-cultural historical aspects: a controversy in Buenos Aires's journalistic music criticism in 1921, focused on ideas of identity and nation regarding the activities of the Teatro Colón in Buenos Aires and some ideological positions about art and popular music in Argentina's newspapers in the 1920s. Topics covered are composers' and performers' birthplaces, predominant use of the Italian language in the operatic repertoire, defense of a public management of the theater seasons, and safeguard of traditional folk genres. To demarcate the borders in the musical field and to point some alliances between radio broadcasting and incipient cinema was an action in which the music criticism was revealed as the protagonist.



Dis/Connecting across Borders: Toward New Critical Avenues in Contemporary Musicology

Wednesday, August 24, 14:30–16:30 • Hall 437

RT3-8

Roundtable Organizer

Yvonne LIAO (Chinese University of Hong Kong)

Roundtable Chair

Roe-Min KOK (McGill University)

Roundtable Participants

Philip BURNETT (Independent, Bristol, UK)

Erin JOHNSON-WILLIAMS (Durham University)

Yvonne LIAO (Chinese University of Hong Kong)

Juliana M. PISTORIUS (University of Huddersfield)

Across the humanities, the global COVID-19 pandemic has exposed a new lived reality as to what defines and defies human connections. The shifting landscape of international conferencing, for example, has at once reshaped and created new opportunities for scholarly dialogues. In terms of academic music studies, the proliferation of virtual symposia,

in tandem with the rise of movements such as Black Lives Matter and global calls for decolonization, has resulted in new forms of “listening” to past and present contexts of musical learning, pedagogical approaches, and institutional racial biases within Western music education, in particular. These developments have led not only to calls for a more sensitized democratization of musical knowledge, but also to shared social advocacies, resonant with the state of the expressive arts in the twenty-first century, and a critical interrogation of received discourses. These endeavors, moreover, have foregrounded practice-led insights, multilingual projects, and Indigenous contributions, thereby turning the spotlight on ongoing imbalances of power, and the ways in which the so-called norms and values of academic institutional cultures remain tethered to neo-imperial systems and neo-colonial structures.

From these current reflections emerges an important question regarding the future of contemporary musicology. Just as existing concepts of mobility—physical or otherwise—have been reshaped by events of the recent past, we now ask what alternative perspectives and methods can help to redefine the borders of research and learning. Offering another dimension to interdisciplinary perspectives such as borderlands studies (e.g., Mbaye 2015; Rodríguez 2020), and bringing together an international panel of early and mid-career music scholars, our roundtable aims to foster generative conversations about the porousness of “borders,” framed in the interlocking contexts of the musical past and the musicological present. By extension, our objective is to explore new questions that engage with the multiplicities of practice across both living traditions and musicological research, for instance, in terms of how the systemic challenges posed by music archives and materials may simultaneously clarify and further complicate the realities of navigating musical “borders.”

After introductory remarks by our chair, Roe-Min Kok, each of our panelists will provide fifteen-minute statements drawn from their current work. Philip Burnett will explore how religious musical texts crossed “borders” in nineteenth-century East Africa. Erin Johnson-Williams then examines how methods from trauma studies can inform an understanding of the “traumatic borders” of systems of postcolonial musical education. Yvonne Liao will discuss the “circularity” (and not just the circulation) of European music cultures on the Chinese coast across the twentieth and twenty-first centuries. Finally, Juliana M. Pistorius will frame contemporary Southern African experiments with the operatic form as anti-colonial archives of aesthetic and political “unboundedness.” We will then have a sixty-minute open discussion moderated by our chair. By focusing on the complexities of contemporary musicology, this roundtable engages with new scholarly directions around our understandings of musical borders and their implications for shaping critical futures.



Reconfiguring Borders in Historical Musicology: Imagining Alternative Histories of Eighteenth-Century Music

Wednesday, August 24, 14:30–16:30 • Hall 438

RT3-9

Roundtable Organizer/Chair

Maria SEMI (University of Bologna)

Roundtable Participants

Olivia A. BLOECHL (University of Pittsburgh)

David R. M. IRVING (ICREA & IMF, CSIC)

Nathan J. MARTIN (University of Michigan)

Is it possible to write a history of music of the eighteenth century from the perspective of borders? And who decides where the borders are and who inhabits them?

The last forty years (at least) of musicological debate have plainly shown the inadequacy of the standard music histories that we all (or nearly all) used during our student years, and the twenty-first century has already witnessed many attempts at creating new ways of narrating music's history. Still, the standard narrative—where plainchant begets *discantus*, which in turn begets polyphony, which begets tonality (which was from the start the telos of the musical material)—that focuses primarily on the evolution of musical techniques and keeps its eye resolutely fixed on a carefully selected handful of Western literate works, is very much alive.

Among the different paths sketched out by recent historical undertakings some have discarded the idea of building narratives and have instead preferred the shape of a series of position statements or case study, others have tried single-handedly to build a new master narrative that would at least mention some of the “new” (by now actually middle-aged) concerns raised by critical musicology regarding gender and other issues, such as agency in music's history and accounting for the rise of our reigning (eminently aesthetic) narratives.

The main question that drives this roundtable is: Can we write music histories in a different way, a way that would face the challenges of postcolonial theories without renouncing the idea of historical narration(s)? Could a reflection on geographical, conceptual, and chronological borders and boundaries help us in conceiving new questions and new ways of categorizing our historical materials?

For the sake of concreteness, the participants of this roundtable will address the question in relation to a specific chronological timeframe: the eighteenth century. Which kinds of borders and boundaries can we identify in the given chronological time span? (And does this arbitrary and Eurocentric chronological boundary make any sense in a global history of music considered as a product of the vast spectrum of knowledges that music studies nowadays offer?) Or should a broader look invite us to redefine also our traditional “centuries” (which anyway have never worked so well, since we often had to make them “longer” or “shorter” according to the continuities or discontinuities we

wished to mark . . .)? Can we envisage narrative modes that would enable us to look at continuities and discontinuities, similarities, and differences and especially contacts, fertilizations, and sterilizations across the history of music world-wide in a given time span? How would this enrich our understanding of music's history? Borders and boundaries are places, contact zones, where alterity is negotiated. The classical binaries that lie at the heart of Western reasoning provide plenty of boundaries (music/noise, written/oral, sacred/secular, masculine/feminine, theory/practice, center/periphery, composed/improvised, elite/popular, dynamic/static, Western/non-Western, etc.). Is it possible to imagine a history that would turn these binaries from being frontiers of thought into being places of negotiation of alterity?



Investigating Mediatization in Early Recorded Artifacts

Wednesday, August 24, 14:30–16:30 • Room 824

RT3-10

Roundtable Organizer/Chair

Eva MOREDA RODRÍGUEZ (University of Glasgow)

Roundtable Respondent

Elodie A. ROY (Northumbria University)

Roundtable Participants

Karin MARTENSEN (Technische Universität Berlin)

Daniele PALMA (University of Bologna)

Inja STANOVIĆ (University of Huddersfield)

The current interdisciplinary landscape of “phonomusicology” encompasses material histories of sound recordings as industrial products, sociological approaches to their inclusion in the cultural domains of musicking, and medial analyses of how and why objectified sound continually reshaped cultures of listening. As for Western art music, the most consolidated perspective sees early recordings as sources for reconstructing past performing practices, and an epistemological tool for outlining a “musicology of performance.” While this turn has been undoubtedly influential, fostering original perspectives on music as creative practice, there is still ample room in contemporary research to explore phenomena that resisted thorough inquiry. This is the case with the complex relationship between technological mediation and performance in the first half of the twentieth century. Traditional accounts drew a dividing line between recordings made before and after the advent of the magnetic tape, treating technological features respectively as a limitation to cope with or as a tool stimulating new recording practices. Moreover, Jonathan Sterne’s criticism of the “philosophy of mediation”—in his view, a

kind of magical thinking that brings recordings outside the social world—partly prevented the field of performance studies from developing up-to-date research on mediation as the logic underlying media systems.

This roundtable seeks to bridge this theoretical and methodological divide by exploring the impact of mediatization processes and mediation logic in early recorded artifacts. Karin Martensen discusses how Edison Inc. and RCA/Victor undertook peculiar processes of constructing a “media voice” at the dawn of phonography. Drawing on archival witnesses, she shows not only that recording technology was adapted to singing and its possibilities (and vice versa), but also that changes in singing were conditioned by requirements and possibilities of the medium. Daniele Palma explores the emergence of a debate on the existence (or otherwise) of a proper “phonographic voice” among performers, singing teachers, and phono-amateurs. In this frame, he analyses the constructivist approach to the voice in treatises such as those by Hermann Klein (1915) and Oscar Saenger (1916), which implied using the gramophone as a prosthetic singing teacher. Inja Stanović presents practice-based research into mechanical recording techniques (including the wax cylinders and discs), and their influence on the recording musicians. She discusses a method of reconstruction, auto-ethnography, and phenomenological approaches in performance practice research, through presentation of her Leverhulme-funded project “(Re)Constructing Early Recordings: A Guide for Historically-Informed Performance” (2017–21).



Mediated Music and Sound in the Juridical Arena

Wednesday, August 24, 14:30–16:30 • Room 827

RT3-11

Roundtable Organizers

Ulrik VOLGSTEN (Örebro University)
Benedetta ZUCCONI (University of Bonn)

Roundtable Chair

Tobias PONTARA (University of Gothenburg)

Roundtable Participants

Simone DOTTO (University of Udine)
Maria ERIKSSON (Umeå University)
Ulrik VOLGSTEN (Örebro University)
Benedetta ZUCCONI (University of Bonn)

In the first half of the twentieth century, the rapid transformation of the media landscape and the parallel development of copyright law called for an international exchange of

ideas. Of several meetings on copyright, the most important were held in Berlin (1908) and Rome (1928). Among other topics, the protection of music in the new context created by radio and the music industry was discussed. This in its turn required a discussion of and agreement on what music actually *is*.

As these discussions show, copyright—as well as other kinds of rules and laws affecting music—implied a deeper investigation of music’s nature and eventually brought to redefine it.

Such a thesis has already emerged within media studies (Balbi and Natale 2015) but has been scarcely investigated in musicology (notable exceptions are Volgsten 2015 and Zucconi 2021). Starting from this premise, this roundtable will tackle the conjuncture between music and legal issues, observing from different perspectives how such discourses affected the epistemology and ontology of music up to present days.

These juridical discussions often transcend the borders of individual nations, bringing together materially or ideally different regions and cultures. They also go beyond the disciplinary boundaries of music by bringing together narratives from the musical world, from the legal and juridical environments, and from lobbies representing their economic interest.

This roundtable offers a glimpse into a scarcely studied cultural-historical aspect of music history. Besides that, it proposes a methodological approach hitherto little explored within musicology. The topic of this roundtable allows us to reflect on a central problem of today’s music landscape, characterized by a fluid, interconnected, and global fruition. Against this latter, however, the interests of a few, specific subjects and the specific legislations of individual countries clash, forced against their will to be part of a cross-border framework.

Simone Dotto explores the emergence of the *scene dal vero* (tone pictures) in early twentieth-century Italy, with professional singers and actors serving as “vocal doubles” for public persons. Sometimes resulting in a court case, the genre outlined an alternative epistemology of the phonographic medium, raising the issue of “voice authentication.”

Ulrik Volgsten tackles the consolidation at the end of the nineteenth century of the idealistic *Urheber* function in music as the merging of its antecedent subcategories “work function,” “genetic function,” and “labor function.”

Benedetta Zucconi explores the first congress of the phonographic industry (Rome, 1933), where economic interests, legal issues, and ontological matters concerning music recordings were negotiated, and the subsequent role it played for public attitudes toward music.

Maria Eriksson connects the preceding discussion to present day issues and explores the European Union’s recent decision to update its online copyright laws, focusing on the increasingly important role of automated content identification technologies in policing copyrights and evaluating musical authenticity and originality.



Lyric Crossroads in Nineteenth-Century Brazil: Operatic Scenes and Migrations

Wednesday, August 24, 14:30–16:30 • Room 740

RT3-12

Roundtable Organizer/Chair

Marcos VIRMOND (UNICAMP Institute of Arts)

Roundtable Respondent

Rogério BUDASZ (University of California, Riverside)

Roundtable Participants

Rogério BUDASZ (University of California, Riverside)

Alberto DANTAS FILHO (Federal University of Maranhão)

Pablo SOTUYO BLANCO (Federal University of Bahia)

Marcos VIRMOND (UNICAMP Institute of Arts)

Importing Italian Opera into Latin America has been a long and complex process, often producing surprising results. If, as in Europe, its basic goals continued to be providing entertainment, conveying awe, and carrying some ideological message, the organic integration of sung-through opera in the cultural life of former Iberian colonies required appropriation, reinterpretation, and a great deal of adaptation. In this process, European artists, commoditized or not, helped to transform their new environment, while experiencing change themselves. This roundtable will focus on three operatic scenes of nineteenth-century Brazil—Rio de Janeiro, Bahia, and Maranhão—exploring the diversity of approaches that made this art form a relevant and meaningful experience to tropical audiences.

Rogério Budasz examines the stories of a number of Italian, French, and Iberian performing artists who sailed to Brazil in the 1800s to 1850s, some escaping political turmoil, others enticed by the promises of persuasive agents. In Brazil, some intellectuals blamed them for feeding “aristocratic vanities” and neglecting national art forms, but a different picture surfaces in their interactions with local artists. They challenged existing hierarchies by engaging with local artists in popular theater and sacred music, while performing in tours and benefit concerts, including abolitionist events, and by raising a family in their new country.

Alberto Dantas Filho discusses the role of literature and opera in Brazil’s 1840 to 1890 political and ideological strategies aimed at establishing a “prevailing order” in the farthest provinces of the Empire. Maranhão becomes an important space for musicological inquiry, since those centralizing directives resonated with the dynamics of insertion of a European operatic culture with national undertones. In this context, Indianism becomes a national epic in literature and opera, while a field of tensions develops around sacred and secular Italian lyricism, under the backdrop of an increasing Romanization of Brazilian Church against the long-lasting Imperial patronage regime (*padroado*).

Pablo Sotuyo Blanco examines the transformations in the lyric scene of Bahia during the nineteenth century. A discernible turn from Italian to other foreign models can be seen in the works of Barbosa de Araújo (1778–1856), Souza Negrão (17??–1817), and Mus-surunga (1807–1856). Opera productions shared the local stages with benefit concerts and other forms of spoken and musical theater, whereas Portuguese models and practices from the eighteenth century—including cantatas, arias, and recitatives—remained in use in Bahia, with minor vernacular adaptations, throughout the nineteenth century.

Marcos Virmond brings the focus back to the imperial capital of Rio de Janeiro, discussing a notable transformation in the operatic establishment with the creation of the *Ópera Nacional*. This initiative aimed at staging foreign operas, fully translated to the Portuguese language, in addition to producing at least one opera by a Brazilian composer every year. After six years of unsuccessful attempts to get foreign artists to sing in Portuguese, limited availability of trained Brazilian composers and librettists, and the scarcity of funding, this early attempt to establish a Brazilian national opera was discontinued, not without leaving a lasting impact.



Glocal Networks and Transmedia Flow of Opera and Multimedia Performances in the Twenty-First Century

Thursday, August 25, 11:00–13:00 • Hall 438

RT4-1

Roundtable Organizer

Jingyi ZHANG (Harvard University)

Roundtable Chair

Yayoi Uno EVERETT (University of Illinois)

Roundtable Respondent

Gundula KREUZER (Yale University)

Roundtable Participants

Jingyi ZHANG (Harvard University)

Jelena NOVAK (NOVA University Lisbon)

João Pedro CACHOPO (NOVA University Lisbon)

Jake JOHNSON (Oklahoma City University)

This roundtable panel, consisting of opera scholars, music theater scholars, philosophers, and curators, focuses on glocal networks and transmedia flow of opera and multimedia performances across borders in the twenty-first century. While there were already some creative experimentations with new media and site-specific staging in the performing

arts before the pandemic (alternative-site operas, VR operas, transmedia theater), they were often perceived either as fringe genres or experimental avant-garde performances.

The global pandemic offered an opportunity for the performing arts to spearhead innovative transmedia storytelling formats that move fluidly across media boundaries, artistic genres, and geographical borders. The vast range of highly portable and interactive performances demand new methodologies to reassess concepts of audiovisual aesthetics, transmediality, and worldbuilding. Therefore, our main goal is to investigate current challenges and future prospects for the development of transmedia performances and productions in today's hyperconnected world. In doing so, we aim to contribute to new transmedia frameworks in situating critical media studies and glocal studies of music today. Scrutinizing the media integrated into the live productions will lead outward to a critical issue concerning media as place-making, as well as the intermedial affinities between the performing arts and other remotely delivered compositions in the here-and-now.

This panel is brought together to situate opera, theater, and video game music within the glocal context—the dynamic intersections between the global and the local—in interrogating the mobilization of immersive technologies, performance formats, and subject matters across cultural and geographical borders. In this context, transmedia flows are not only regarded as a literal transfer of individuals (musicians, composers, technologists) but also as occurring on the levels of transferred ideas (immersive media aesthetics, interactive world-making), platforms (Zoom, VR, game-creation engine), genres (video game, music video, film, installation), and spatial concepts (site-specific staging, virtual environment, cross-media environment).

Long considered innovative storytelling formats, site-specificity, VR, and video games have influenced opera and theater in multi-faceted ways, transporting audiences into an “otherworld.” Recently, we have witnessed a shift toward site-specific reimagination of repertory opera (*Twilight: Gods* by Lyric Opera of Chicago and Michigan Opera Theatre), theatricalization of the gaming experience (White Snake Projects' *Death by Life*), and a radical re-conception of opera as observed in VR operas (Finnish National Opera's *Laila*, Michel van der Aa's *Eight*). Engaging with transmedia aesthetics through the lens of cross-border exchanges, transnational co-productions, and co-creations will offer deeper insights into the distributed mode of creative agency in our contemporary scene today, which ventures away from a hegemonic framework.

As we chart the transmedia flow of operas and multimedia performances across borders, several key questions emerge: How do transmedia creative teams think about genres, media, and platforms? Will the introduction of pre-existing media aesthetics into the performance contribute to a new style of audiovisuality in the twenty-first century? How does a director's or composer's voice come forth through major global operatic productions and digital processes? These key research questions would provide opportunities to put large-scale academic concerns (critical media theory, global exchange and borders) under a new light.



Musical Encounters of Cross and Crescent in the Broader Triplex Confinium Area throughout the Long Nineteenth Century

Thursday, August 25, 11:00–13:00 • Hall 440

RT4-2

Roundtable Organizer/Chair

Stanislav TUKSAR (Croatian Academy of Sciences and Arts)

Roundtable Respondent

Vjera KATALINIĆ (Croatian Academy of Sciences and Arts)

Roundtable Participants

Stanislav TUKSAR (Croatian Academy of Sciences and Arts)

Vjera KATALINIĆ (Croatian Academy of Sciences and Arts)

Ivana TOMIĆ FERIĆ (University of Split)

Lana ŠEHOVIĆ PAČUKA (University of Sarajevo)

Petra BABIĆ (University of Zagreb)

The main idea of the roundtable is to offer new insight into the encounters of various musical cultures, encompassing the crossing and changing of socio-political borders; the different influences at work in the mixing of musical genres; cultural transfers and acculturation processes in musical organization and practices; etc. This roundtable will also include disciplinary border-crossing and will address correlated phenomena in literature and the fine arts. The political-geographical frame is the broader zone of what was recently named by historians as the Triplex Confinium between the Habsburg Monarchy, the Ottoman Empire, and the Venetian Republic, which today forms the greater part of the republics of Croatia and Bosnia and Herzegovina. The time span in which these encounters occurred is the so-called (very) long nineteenth century, that is, the period between the 1770s and 1910s, from late Enlightenment via Romanticism to the early modernist eras. Special attention is drawn to the fact that these encounters included religious dimensions, specifically in the encounters between Roman Catholicism, Orthodox Christianity, and Islam.

The topics treated in individual papers will deal with historical events and/or political, military, social, cultural, and musical phenomena such as: the Enlightenment and proto-Romantic personalities of Giulio/Julije Bajamonti and Alberto Fortis; the post-1815 Vienna Congress developments; the Austrian Military Border in Croatia-Slavonia and its specificities until its abolishment in 1881; the art, salon, and folk music phenomena of the particular regions and provinces (Croatia-Slavonia, Dalmatia, Republic of Ragusa/Dubrovnik, Bosnia and Herzegovina) and the relation of their interconnected musical histories at large; music salons in transition from aristocratic music making via political gatherings to bourgeois representation; the appearance of historic and modernist operas with librettos on intercultural encounters (A. Adelburg/Abramović, I. Zajc, J. Hatze); the rise of modern bourgeois societies and their cultural and musical institutions; the oc-

cupation in 1878 and annexation in 1908 of Bosnia and Herzegovina by Austria-Hungary and its impact on musical culture; colonial and/or imperial socio-cultural discourses; gender and minority issues; and the particular music-historical, sociological, aesthetic, and anthropological aspects of the issues under consideration.



“Not So Precisely Measured” Song Rhythms of the Long Thirteenth Century: The Rules That Cross Musical Borders

Thursday, August 25, 11:00–13:00 • Room 827

RT4-3

Roundtable Organizer/Chair

Warwick EDWARDS (University of Glasgow)

Roundtable Participants

Manuel Pedro FERREIRA (NOVA University Lisbon)

Robert LUG (Frankfurt University of Music and Performing Arts)

Anne-Zoé RILLON-MARNE (Catholic University of the West)

The title will surprise some. Have we not nowadays all but cast off the rules formulated over the last century that tied the rhythms of thirteenth-century songs, transmitted in non-mensural notations, to an inevitably restricted range of “modal” patterns that Parisian teachers of the time, with good reason, relate only to discant polyphony and motets? Are not such songs understood at the time as, at best, *non ita precise mensurata*, and therefore by implication “free”? Johannes de Grocheio acknowledges that most think so, at least in respect of plainchant—and indeed this view remains prevalent among those concerned with the performance of medieval song today—but considers them wrong (*deficiunt!*) to conclude that, rhythmically speaking, unmeasured music is uttered “totaliter ad libitum.” Song rhythms are subject to rules, then, but significantly neither Johannes nor anyone else of the period ever attempts to formulate what they are. Why?

Answering this question entails adopting a cognitive approach that enquires how, when sung, words and syllables are characteristically articulated and grouped around points of orientation in time in diverse notationless cultures past and present. And what factors determine whether and how aspects of their temporal properties—which may or may not feature quantitative patterning—are to be captured if in due course they come to be notated? And finally, why, when seeking to reconcile our findings with our feelings on how words should relate to their melodies, we must discard as anachronistic Deschamps’s analogy with marriage and embrace instead the full implications of Bertran Carbonel’s metaphor that likens a verse without music to a mill without any water?

The panelists address these issues from a variety of geographical and language perspectives. Manuel Pedro Ferreira focuses on the relationship between poetical constraints and musical strategies in Galician-Portuguese song, taking into account mnemonics, rhetorical means of expression, and rhythmic periodicity as acknowledged in Persian-Arabic musical theory familiar to Andalusian culture. Robert Lug examines the “rhythmless” notation of Notre Dame conducti and upper motet voices, noting that it has often been understood as a by-product of modal notation. He argues that the latter is derived, in fact, from basic, “pre-modal” notation, a logical system with precise micro-rhythmic implications. It differs from liturgical notation, but is adopted by all thirteenth-century French chansonniers. Anne-Zoé Rillon-Marne reconsiders the question of how the treatises about poetic rhythm elaborated between the eleventh and thirteenth centuries, can provide clues to interpret contemporary Latin sung repertoires despite the lack of rhythmic information in the manuscript notation of these songs. Warwick Edwards considers the extent to which behavioral rules that condition how sung words are articulated in some notationless cultures today can offer insights into thirteenth-century practices and why such rules are entirely compatible with stylistic diversity and creative individuality.



Transnational and Latinas: Women Artists in 1930s Ibero-American Cinema and Their Intermedia Transits

Thursday, August 25, 11:00–13:00 • Room 740

RT4-4

Roundtable Organizer/Chair

Laura MIRANDA (University of Oviedo)

Roundtable Respondent

Ana ALONSO MINUTTI (University of New Mexico)

Roundtable Participants

Lisa SHAW (University of Liverpool)

Jackie AVILA (University of Tennessee)

Susan THOMAS (University of Colorado)

Cecilia Nuria GIL MARIÑO (University of Cologne)

Laura MIRANDA (University of Oviedo)

Lisa Shaw, “The Role of Intermediality and Transnational Connections in Carmen Miranda’s Creation of Her Star Text in Brazilian Cinema”

This paper will examine how Carmen Miranda used her transnational connections to forge her film career in Brazil in the 1930s, also employing her intermedial networks to

full advantage. It will explore how she skillfully engaged with the radio and popular music industries, as well as the press, in both Brazil and Argentina, and adopted strategies from the Hollywood star system to make the transition to the big screen and cement her film-star status.

Jackie Avila, “Musicalizing *Las Divas Mexicanas*: Dolores del Río and Lupita Tovar during the Early Transition to Sound”

This essay explores the impact of music in shaping the cinematic roles of Dolores del Río and Lupita Tovar in Hollywood and Mexican cinema. Using select films as case studies and biographical information of both actresses, it will be argued that film music played a significant factor in forming the success and the careers of Tovar and del Río that added to their notoriety as key figures in early Mexican cinema.

Susan Thomas, “‘La Única’ fracturada: Rita Montaner’s Multi-Genre Personas and Her Influence On-Screen”

Rita Montaner, known popularly as “La Única,” began her career on the stage, but simultaneously appeared on cabaret stages in Mexico, Paris, and Madrid. She later transitioned into film, becoming a major figure in both Cuban and Mexican cinema. This paper explores Montaner’s influence on the performative representation of both Latin American modernism and tropical exoticism, exploring Montaner as a multi-generic performer on theater, radio, cabaret, film, and—later—television.

Cecilia Nuria Gil Mariño, “Brazilian Female Singers in Buenos Aires: Gender and Race in the Discourses of the Argentine Cultural Industries on the Images of Brazil (1930–40)”

The entertainment industries in Argentina and Brazil used the language of cultural diplomacy to position cultural objects and artists in the regional market. This paper revisits these representations from an intersectional gender perspective to analyze gender and race questions in the discourses of the Argentine cultural industries on Brazilian artists in the 1930s and early 1940s: the singer and guitarist Olga Prager Coelho, the sisters Rosina and Elvira Cozzolino, and Zaira Cavalcanti.

Laura Miranda, “Imperio Argentina: From Argentina to Spain and Back Again”

Imperio Argentina is considered the leading Ibero-American actress of the 1930s. In Spain, Imperio played the role of Spanish women “of race” that translated into unparalleled success in the Spanish-speaking region. In this paper I analyze the transmedia planning that shaped her as the great Spanish-language star of the 1930s through issues of identity and race in her performances on screen, on stage, and on her recordings worldwide.



Music across Borders in the Ancient Mediterranean World

Friday, August 26, 11:00–13:00 • Aula Auditorium, 203

RT5-1

Roundtable Organizer/Chair

Daniela CASTALDO (University of Salento)

Roundtable Participants

Sylvain PERROT (French National Centre for Scientific Research)

Stelios PSAROUDAKĒS (National and Kapodistrian University of Athens)

Andriana PAPANIKOLAOU (Independent, Athens, Greece)

Spyros ZAMBELIS (Independent, Athens, Greece)

Giovanna CASALI (University of Bologna)

Alessia ZANGRANDO (University of Bologna)

This is a roundtable organized by MOISA, the International Society for the Study of Greek and Roman Music and Its Cultural Heritage.

In recent years the musical traditions of ancient peoples have aroused the interest of sociologists, anthropologists, and historians, since they are closely related to the construction of cultural identities and the links with the social structures. The musical identity of the ancient Mediterranean peoples was significantly determined by the great mobility of music and dance as well as musicians and musical instruments. The study of these dynamics allows us to understand how in the ancient Mediterranean world, from the Homeric age through the late Antiquity (eighth century BC through sixth century CE), music and music traditions were transmitted from one civilization to another and from one region to another, influencing each other and creating different and new ones.

The mobility of professional musicians in the Roman times is discussed by Sylvain Perrot, who interprets Roman inscriptions coming from Egypt and Nubia, shedding light on the professional musicians playing *aulos*, *salpinx*, and *lyra* in ritual occasions.

The exchanges from one civilization to the other concern also musical instruments: Stelios Psaroudakēs, Andriana Papanikolaou, and Spyros Zambelis are focusing, also by means of experimental archaeology, on the *krotalon*, a concussion idiophone probably coming from eastern Mediterranean civilizations and well documented by Greek texts and images. Giovanna Casali and Alessia Zangrando will present the TeMA project, aimed at mapping the Egyptian, pre-Roman, and Roman musical instruments located in the museums of Northern Italy, investigating the contaminations between the different musical cultures and traditions of this area in antiquity.

The discussion of these topics shows how musical traditions crossed the geographic and cultural boundaries of the ancient Mediterranean world: in order to study and interpret them, also from an anthropological perspective, a wide cross-disciplinary approach is necessary, beyond the boundaries of musicology.



Listening to Europe, Hearing Istanbul: Musical Borders and Local Modernities from the Ottoman Empire to the Turkish Republic

Friday, August 26, 11:00–13:00 • Hall 436

RT5-2

Roundtable Organizer/Chair

Jacob OLLEY (University of Cambridge)

Roundtable Participants

Jacob OLLEY (University of Cambridge)

Panagiotis POULOS (National and Kapodistrian University of Athens)

Erol KOYMEN (University of Chicago)

As the field of musicology seeks to establish a more global and equitable disciplinary orientation, the place of “Europe” has come under increased scrutiny. Where exactly do the political and cultural boundaries of Europe lie, and who is responsible for defining them? What role does an imagined or “hyperreal” Europe play in projects of musical modernization in various local and global contexts? This roundtable addresses these and similar questions by focusing on musical practices in Istanbul, a city that embodies a deep and multilayered history of encounter, conflict, and negotiation between differentiated social and political communities. Drawing on a range of methodologies and case studies, we will ask how musical practices and discourses from the nineteenth century until the present have contributed to the construction and transgression of social and political boundaries at local, national, and transnational levels. By focusing on Istanbul as an “in-between space,” the roundtable will explore how Eurocentric notions of modernity have been adapted and critiqued by local actors and communities through practices of performing, composing, and listening in varied historical and social contexts.

The panel will consist of three twenty-minute papers, followed by sixty minutes for discussion. The first paper will explore polemical debates in the Ottoman press surrounding the staging of French operettas in the district of Beyoğlu during the final decades of the empire. Building on Edhem Eldem’s (2013) concept of “Levantine cosmopolitanism,” it will discuss the moral stakes of musical listening and the subversion of western European modernity through the localization of performance practices and the uses of humor and irony in Turkish music journalism. The second paper examines the role of intermediaries from the ethnoreligious communities of Istanbul in the creation of Ottoman urban popular repertoire during the nineteenth century. An emphasis on the component of “minor music” (after Deleuze and Guattari) within this repertoire will be used as a means of critiquing the “major” narrative of modernity (Chakrabarty 2008), but also of understanding the local mechanisms at play in the shaping of Istanbul as a modern city. The third paper discusses the music and life of the *ney* player Niyazi Sayın (b. 1927) in order to expand and diversify Stokes’s (2010) affective history of music and politics in post-1950s Turkey. Sayın’s music stands as a “counter” to the binary oppositions of

westernization and authentic Islam that have plagued both historical Kemalism and the neo-Ottomanist political vision of the current AKP government, while his way of living provides alternative possibilities for becoming a citizen-person, including an ethical example of how to dwell in Istanbul. The final paper discusses practices of listening to Western art music as engagement with the past and memory in twenty-first-century Istanbul. Employing both in-person and virtual ethnographic methods and building upon anthropologist William Mazzarella’s theorization of the “mimetic archive” and “constitutive resonance,” the paper examines ways in which Western art music comes to resonate with and render audible diverse material strata of Istanbul’s Levantine and cosmopolitan past.



Intellectual Trade Routes and the Musics of Renaissance Nuremberg

Friday, August 26, 11:00–13:00 • Hall 437

RT5-3

Roundtable Organizer

Helen COFFEY (The Open University)

Roundtable Chair

Sonja TRÖSTER (University of Vienna)

Roundtable Participants

Helen COFFEY (The Open University)

Susan Forscher WEISS (Johns Hopkins University)

Frauke JURGENSEN (University of Aberdeen)

Sonja TRÖSTER (University of Vienna)

Nuremberg was one of the most dynamic economic, political, and cultural centers of the German Renaissance. A thriving mercantile center and *Reichsstadt*, located on key commercial routes, it acquired a widespread reputation for the production of quality goods, which were disseminated across Europe by means of a robust economic infrastructure. The city’s musical activities were also directly connected with and benefited from these commercial activities. Nuremberg was home to a long tradition of music printers and publishers, whose books circulated widely in Europe, not only via the city’s extensive trade routes, but also through the Leipzig and Frankfurt book fairs. Similarly, local instrument makers, such as the Neuschels, benefited from the city’s political and financial connections: Through these, they not only accessed the raw materials necessary for their trade but could sell their instruments to court and civic musicians across

Europe. Nuremberg's affluence also resulted in its emergence as one of the richest musical centers of the time, the city's wealth enabling private and public musical activities in abundance.

While scholars have often explored these physical and financial aspects of Nuremberg's trade routes, the intellectual exchanges which flourished alongside these economic activities—and had no small impact on musical practices in the city—have not received as much attention. This roundtable will consider the intellectual exchanges that occurred amongst the city's intelligentsia and with scholars, theologians, and humanists from all over Europe, as a means of better understanding musical experiences in Renaissance Nuremberg. The discussion forms part of a larger project on Nuremberg which, through collaboration with digital humanities scholars, architectural and art historians, and acousticians, aims to develop a tool for the better understanding of lived experiences of musical sounds of the past.

The roundtable will explore these intellectual exchanges from a number of perspectives. It will examine references to music in letters written by those who traveled outside the city or corresponded within European networks, such as Willibald Pirckheimer, Lazarus Spengler, Georg Schultheiß, and Christoph Kreß. It will include close consideration of individuals who played key roles in shaping the musical life of the city, such as Johannes Cochlaeus, who published music texts in Nuremberg that were based on his studies in Cologne and were therefore rooted in Catholic pedagogy. It will also examine manuscripts associated with traveling Nuremberg citizens, such as those of Hartmann Schedel, the renowned humanist who collected a European musical repertoire as a student in Leipzig and Padua. The roundtable will also examine the breadth of repertoire available in the city by considering the music printed there, by male and female publishers, from sources all over Europe, including after the religious upheavals of the Reformation. The resultant prints had international reach and influence. Finally, it will explore the foreign dance practices and music that were performed in the town hall, and the means by which such dances and repertoire may have been communicated to Nuremberg's citizens.



Folded Time, Shifting Borders: Toward New Castrato Histories

Friday, August 26, 11:00–13:00 • Hall 438

RT5-4

Roundtable Organizer/Chair

Martha FELDMAN (University of Chicago)

Roundtable Respondent

Hedy LAW (University of British Columbia)

Roundtable Participants

Bonnie GORDON (University of Virginia)

Jessica Gabriel PERITZ (Yale University)

Martha FELDMAN (University of Chicago)

Freya JARMAN (University of Liverpool)

In 1902, Fred Gaisberg, an American of German descent, recorded the castrato Alessandro Moreschi at the Vatican while working for the London G & T Company. The recordings, made at the twilight of the castrato tradition, reverberate with endless deferral, with the potential of the castrato to invade and disrupt the present. Our roundtable takes the castrato as a node for investigating vocality, musical migration, and the practice of history. We understand castrati as embodying multiple aesthetic and epistemic shifts while continually sounding otherness.

Collectively, our roundtable will trace castrato voices as sonic fragments in projects that excavate and remediate vocal and bodily remains. A series of four lightening talks, designed to prompt a vigorous discussion, will argue that castrato voices are sites where histories, traditions, and ideologies are buried and where particular sounds embed sedimented layers of affect and subjectivity.

As fields of music study continue to remake themselves, we also take seriously the need to understand the politics of inherited histories. The castrato voice, as one that has always evaded categorization, has been a flashpoint in musical historiography. For much of the last century, a genitally altered body was almost an embarrassment, and castrati occupied little space in music studies. This changed in the 1980s, when a steady flow of castrato scholarship emerged, reading the castrato as a figure of Lacanian psychoanalytic lack or a twisting of genders. Recently, close readings of castrato lives and practices have transformed archives together with canons of knowledge, detextualizing castrato voices and bodies, inserting desire and pleasure into scholarship, and acknowledging the role of empire. Yet, despite this proliferation of new work, the field has seen few collaborative efforts and few studies that span large historical periods and new imaginings. In this session we collectively search out new archaeologies of the castrato voice. Covering the castrato's *longue durée*, we ask how modern-day projections of bodily perceptions of the body implicate particular historical moments.

Accordingly, our talks deconstruct castrato myths that have become naturalized as assumed truths, taking the castrato as provocation for musings about vocality, sound, and the practice of music history, or what Elizabeth Freeman describes as “a friction of dead bodies upon live ones, obsolete constructions upon emergent ones.” For panelist Bonnie Gordon, early modern castrati were repeatedly perceived as “southern,” thus opposed to modern progress; hence she takes the castrated prisoners of Carib Indians, observed by Christopher Columbus, as theoretical touchstones for musical bodies, violently subjugated and racialized according to putative “natural” laws. Other temporal-spatial disruptions come to haunt later centuries. Jessica Gabriel Peritz shows such hauntings in Vernon Lee’s queer Victorian empathy for the castrato’s musical body in the late nineteenth century, while Martha Feldman explores the afterlife of the last castrato, whose descendants have sutured his wounded lineage through sonic and visual bequests, burial monuments, and other reparative gestures and objects that marked them out as future revenants. Finally, Freya Jarman thinks through the afterlives of castrati in the angelic (and sometimes demonic) avatars of the countertenor and the cross-dressed soprano.



Greek Opera Crossing the Borders

Friday, August 26, 11:00–13:00 • Room 826

RT5-5

Roundtable Organizer

Hellenic Musicological Society Study Group “Opera”

Roundtable Chair

Stamatia GEROTHANASI (Aristotle University of Thessaloniki)

Roundtable Respondent

Nikolaos MALIARAS (National and Kapodistrian University of Athens)

Roundtable Participants

Avra XEPAPADAKOU (University of Nicosia)

Maria KITSIOU (Aristotle University of Thessaloniki)

Demetra HONDROU (Aristotle University of Thessaloniki)

Demosthenes FISTOURIS (University of Ioannina)

Stanimira DERMENDZHIEVA (Ionian University)

Anastasia SIOPSI (Ionian University)

The genre of opera crossed the borders of Greece from the Ionian Islands. Since the beginning of the nineteenth century—due to the fact that most Greek composers of the Ionian Islands and also Greek composers of the mainland studied abroad—they were in-

fluenced by the Italian, German, French, and Russian operatic tradition. They tried to disseminate their operatic work in Greece and abroad by additionally introducing innovative music-dramatic elements in their works, mainly connected with the notion of “Greekness.” The roundtable aims at discussing the bidirectional influences and interactions reflected in the operatic works and/or music for ancient Greek dramas of important Greek composers, also of the Hellenic Diaspora, in order to highlight such innovative music-dramatic elements that may revise operatic conventions and be connected with contemporary musical idioms. It thus aims at presenting the ways in which opera, as an “imported” genre, on the one hand influenced Greek composers and on the other was enriched by the Greek tradition.

After a short introduction by Stamatia Gerothanasi, the roundtable focuses on the discussion of two internationally acclaimed Greek composers, Pavlos Carrer and Spyridon-Filiskos Samaras. Avra Xepapadakou investigates a comprehensive evaluation of the artistic contribution of Carrer, based on recent archival research. His work displays remarkable diversity and its influence is not limited to a local or national level but extends to the wider European operatic field instead. Maria Kitsiou focuses on two early operas by Carrer: *Isabella d’Aspeno* (1853) and *La Rediviva* (1856), their commonalities and differences with the Italian works of *Il Reggente* (Saverio Mercadante, 1843) and *Marco Visconti* (Errico Petrella, 1854), as well as Carrer’s innovative music-dramaturgical features. Demetra Hondrou focuses on Carrer’s last opera *Marathon-Salamis*, a collage of elements of Italian *bel canto* and French *grand spectacle* together with Greek traditional elements. Demosthenes Fistouris offers an overview of Samaras’s operas across the librettos of his operas that belong either to Italian *scapigliatura* (Ferdinando Fontana) and *verismo* (Luigi Illica) or to the French naturalism of *La Belle Époque* (Paul Milliet).

In the second part of the roundtable, Stanimira Dermendzhieva comments on Vasily Pavlovich Kalafati, a prominent musical figure of the Hellenic Diaspora in Russia, and his opera *The Gypsies*, the influences in his compositional style from the Russian National School, but also his innovative elements. Anastasia Siopsi deals with the music for ancient Greek dramas by Greek composers since 1960s and the innovative elements of their music dramaturgical conventions. What is argued is that music written for such productions does not seem to have derived from the mainstream European operatic tradition but from contemporary musical idioms, blended with folk music elements. The articulation of the notion of “Greekness,” in any form, ceased to be the main purpose for important Greek composers such as Jani Christou, Iannis Xenakis, Theodoros Antoniou, Argyris Kounadis, or Giorgos Kouroupos, to mention a few; moreover, avant-garde and other contemporary tendencies were also systematically employed.

Nikolaos Maliaras will offer comments for discussion and close the roundtable.



Music Practices in the Greek Islands: Insularity, Finite Space, and Cosmopolitanism

Friday, August 26, 14:30–16:30 • Aula Auditorium, 203

RT5-6

Roundtable Organizer/Chair

Théodora PSYCHOYOU (Sorbonne University)

Roundtable Respondent

Massimo PRIVITERA (University of Palermo)

Roundtable Participants

Amedeo FERA (KU Leuven)

Dimitris KOUNTOURAS (Ionian University)

Mélanie NITTIS (INALCO University)

Giuseppe SANFRATELLO (University of Catania)

The historiographies of the Mediterranean have generally approached this vast space via the ways it dealt, throughout history, with its potential ingredients and meta-geographical connections, such as East-West, North-South, the triple face—Latinity, Islam, Hellenism—; they have mapped a vast shared space of covetousness and rivalry between spheres of influence, between confessional and linguistic territories, and that of prolific encounters.

Meanwhile, Greek historiography leans, historically, on a narrative of linguistic and religious homogeneity, forged through a two-headed tension between ancient filiation and Greek orthodoxy. Between these narrative perspectives, being an islander figures as a specific state in its relation to the world toward its identity (national or maritime).

Based on five case studies from the Hellenic perimeter of the Eastern Mediterranean, this roundtable focuses on insularity as a particular condition for the establishment of musical and poetic practices, in their ritual, social, educational, and cultural contexts. The roundtable participants will examine aspects of the conflicting duality inherent to the island condition, between finitude and crossroads, in their specific conditions as well as part of a broader ecosystem, an *archipelagus turbatus*, which has its own equilibria and dynamics in motion, singular for each island, along with the island versus mainland cultural identities.

First, the roundtable participants will deal with transcultural practices in sixteenth-century Cyprus through the lens of a Calabrian composer, Giandomenico Martoretta, who dedicated several madrigals to Cypriot noblemen. Exploring the cross-cultural implications of his opus will allow us to interpret this insular environment as a bridge between Italian, Greek, and Levantine culture.

Secondly, the roundtable participants will present the rarified subject of Greek musicians, their work and activity in Italy during the Renaissance. There will also be a brief summary of other Cretan artists in order to describe the spirit of the time. What was

their musical, religious, and cultural background? Their whereabouts and their influences have often been impressive, worthwhile of a wider attention.

The participants will then discuss the case of music practices in catholic environment at Tinos Island in the seventeenth century. The post-Tridentine pastoral strategies expand in an original linguistic field, generating hybrid acculturation results on a musical, a poetic, and a linguistic level, especially with the use of Greek in Latin script.

The results of an ethnomusicological survey on the orally transmitted musical idioms of the Ionian Islands and their function as a marker of insular identity will be also reported. In addition, the roundtable participants will examine the ways in which Ionian chanters/singers perceive their polyphonic (or “multipart”) practices and how they feel the bond with each other while making music together. Finally, the roundtable participants will explore the sung poetic improvisation in the island of Karpathos nowadays.

This oral practice expands beyond the borders of the island, since members of the Karpathiote diaspora also practice it in places of emigration. Improvisation acts as a social link and thus ensures the cohesion of the dispersed community. Indeed, it acts as a strong insular identity marker. Moreover, this poetic improvisation remains the privileged means of expression and “conversation,” even through the use of connected communication networks.



Aesthetics of Musical Posthumanism: With a Focus on Contemporary Digital Music and AI Composition

Friday, August 26, 14:30–16:30 • Hall 438

RT5-7

Roundtable Organizer/Chair

Hee Sook OH (Seoul National University)

Roundtable Respondent

Yuseon WON (Ewha Womans University)

Roundtable Participants

Miriam AKKERMANN (Technische Universität Dresden)

Yuseon WON (Ewha Womans University)

Harry LEHMANN (Dresden College of Music)

Hee Sook OH (Seoul National University)

As the boundaries between humans and machines are blurring due to the rapid development and spread of digital technology, music is also freely converging with various mechanical objects beyond the existing boundaries. Digital technologies and artificial intelligence (AI) are no longer tools to assist humans, but to enhance human capabil-

ities and fundamentally transform humans. As a result, humanity has entered the era of post-humanism, which transcends the boundary between humans and machines and deviates from traditional humanism. These changes have a direct impact on music. Various attempts to combine digital technologies and AI have begun to change the musical paradigm. In this context, this roundtable will presuppose the recent technological changes as the era of the “digital revolution,” consider digital contemporary music and AI composition, and discuss them from an aesthetic view of posthumanism.

1. Miriam Akkermann, “Human Decisions in Creative Computing”

Computer programs are designed and developed by humans to serve requested needs, but at the same time, the outcome of these programs is often experienced as genuinely computer-driven. This applies also to music and especially to the hereby employed algorithmic and AI-driven generative processes, which are taking an increasingly large role. In asking for ascriptions of agency, Akkermann aims to discuss the potentials of creative computing as well as the role that human decisions play in these processes against the backdrop of the audience’s expectation and aesthetic debates.

2. Yuseon Won, “Posthuman Bodies on Digital Convergence Music”

In digital convergence music, the organic and inorganic objects are being freely blended in line with the spread of digital technology. The crossing and mixing of various heterogeneous senses are actively taking place more than ever in digital convergence music. Won will contemplate various aspects of the posthuman and its aesthetics that the “digital sound and human voice,” “sounds and gestures,” and “physical and virtual bodies” communicate with each other and express.

3. Harry Lehmann, “AI Aesthetics, or How Human Is Posthumanism?”

In his book *Ästhetische Erfahrung* (2016), Harry Lehmann introduced the concept of *AI aesthetics*. The term is meant to capture both the aesthetic phenomena that come into the world because of AI research and the research discipline that uses AI programs to study aesthetic phenomena. A central question of AI aesthetics in musicology today is whether and how artificial intelligence changes the whole idea of the composer, respectively of composing. To what extent do these AI technologies actually lead to an age of posthumanism? Lehmann will discuss this matter in detail.

4. Hee Sook Oh, “Aesthetics of Posthumanism on AI EvoM’s Composition”

What kind of aesthetic meaning does AI composition deduce? In this presentation, Oh will examine Korea’s first AI composer, EvoM, which Ahn Chang Wook created. EvoM studied composition theory by combining deep learning and evolutionary algorithms. This presentation will discuss the current status of AI creative music and examine its unique aesthetic values from the point of view of post-humanist aesthetics.



Exploring Analytical Borders/Boundaries in the Study of Twentieth-Century Greek Art Music

Friday, August 26, 14:30–16:30 • Hall 440

RT5-8

Roundtable Organizer/Chair

Costas TSOUGRAS (Aristotle University of Thessaloniki)

Roundtable Respondent

Giorgos SAKALLIEROS (Aristotle University of Thessaloniki)

Roundtable Participants

George ZERVOS (National and Kapodistrian University of Athens)

Penelope PAPAGIANNOPOULOU (Aristotle University of Thessaloniki)

Costas TSOUGRAS (Aristotle University of Thessaloniki)

Kostas CHARDAS (Aristotle University of Thessaloniki)

“Border” and “boundary” are multivalent concepts in contemporary musicological research, as they can be understood/conceptualized in the sense of geographies, music genres, methodologies, compositional features, and the interaction of the arts. This roundtable, organized by the Music Theory and Analysis Study Group of the Hellenic Musicological Society and comprising four participants and a respondent, will attempt to address some of these diverse borders/boundaries in the context of twentieth-century Greek art music and disclose how their crossing has brought new interactive ideas and shaped music creation and perception in modern Greece.

The first talk, by George Zervos, addresses the issue of dynamic interaction between geographically separated cultural centers and their peripheries. The distinguishing feature of the twentieth century is the coexistence of many centers in the European periphery, which either extend or challenge the prevalent Austro-German musical tradition. What will be discussed is whether the emerging innovations of the composers of the periphery actually resolve certain problems of the European avant-garde or remain captive of the central European tradition and of the dead ends it created.

The second panelist, Penelope Papagiannopoulou, explores how folk music elements cross structural borders and infiltrate atonal and dodecaphonic environments in Nikos Skalkottas’s music. The talk investigates the multiple ways in which Greek folk elements have been incorporated in the musical surface or embedded in the harmonic structure of the composer’s music, through the analysis of selected excerpts from early works of the Berlin period as well as from late works composed in Athens.

The third panelist, Costas Tsougras, examines the interaction of art music with traditional/folk music in Yannis Constantinidis’s music. The analysis of his *Eight Greek Island Dances* for piano (1954) focuses on the comparison of the original folk tunes with the melodies used for the piano pieces and the study of the implemented harmonization techniques, and aims at disclosing the elegant balance achieved between the preserva-

tion of the shape and character of the original folk melody and the modernistic outlook of twentieth-century piano music as a kind of “translation” from one genre to another.

The last talk, by Kostas Chardas, addresses how ideas from architecture can aid our understanding of compositional attitudes during post-1950 Greek modernism. Constantinos Doxiades’s ideas for the “city of the future” deal with issues of continuous “growth, change, and mobility,” on a plan “which is ‘human’ and universal in its conception yet ‘local’ in expression,” and emphasize “the stratification of heritages” of each place. The paper discusses these notions’ interaction with the Greek modernist music of the era, starting with Anestis Logothetis’s graphic score *Dynapolis*, in connection with various expressions of ideas of musical organic growth and cohesion, the emphasis on the human agent, and different explorations of Greek and other heritages.



By Land and by Sea: Pre-Modern Musical Encounters and Exchanges

Friday, August 26, 14:30–16:30 • Room 824

RT5-9

Roundtable Organizer/Chair

Gabriela CURRIE (University of Minnesota)

Roundtable Respondent

Ingrid FURNISS (Lafayette College)

Roundtable Participants

Ingrid FURNISS (Lafayette College)

Arsenio NICOLAS (Mahasarakham University)

Ciro LO MUZIO (Sapienza University of Rome)

Nicolae GHEORGHITĂ (National University of Music Bucharest)

Gabriela CURRIE (University of Minnesota)

This roundtable explores musical encounters and exchanges across pre-modern Afro-Eurasian cultural networks as part of the emerging conversations in the interdisciplinary field of global studies. By investigating cultural mechanisms of music historical and geographical formation, exchange, and diffusion from archeological, iconographical, anthropological, and stylistic perspectives, it reconceptualizes pre-modern musicology in the context of global patterns of cultural commerce and circulation.

Ingrid Furniss (“Musical Instruments as Border Crossers: The Lutes in Japan’s Shōsōin Collection”) revisits the treasure trove of objects brought from Central Asia and Tang China to Japan in the eighth century. The detailed analysis of the lutes in

the collection—including some slightly later Japanese copies of the eighth-century originals—provides the most comprehensive account to date not only of the global network of trade behind the instruments and their constituent materials, as well as their decoration and decorative techniques, but also of the musicians who journeyed to Japan to play them.

Arsenio Nicolas (“From Southeast Asia across the Seas: Musical Migrations and Transformations”) investigates the dispersals of gongs and related repertoires in Southeast Asia and beyond since the tenth century, drawing upon recent archeological findings together with linguistic and musical studies. Rather than simply a crossroads of musics, histories, and cultures, Southeast Asia emerges as a center of dispersal, migration, and transformation of musical ideas. Reaching new habitats, he contends, gong music typically became localized, as it was detached and estranged from its birthplace, its musical meanings, ritual contexts, and aesthetic expressions.

Ciro Lo Muzio (“Musician Figurines from the Khotan Oasis in Xinjiang”) applies a music-archeological perspective to interpret the little-studied corpus of terracotta artifacts representing musicians—human as well as animal, specifically monkeys—from the Khotan oasis (Xinjiang, PRC), a major node in the political, religious, and artistic Eurasian networks of the first millennium CE. His research identifies the represented musical instruments as characteristic of South Asian and Iranian contemporaneous musical cultures, and reassesses the traditional chronology of these figurines, thus positioning them firmly in the larger contemporaneous Indo-Iranian network of musical exchanges.

Nicolae Gheorghită (“Mediterranean Crossroads: On the Practice of Polyphony in Byzantine Chant”) investigates the emergence of a Byzantine polyphonic repertoire in the aftermath of the Fourth Crusade, at the intersection with Mediterranean Latin musical cultures. The paper demonstrates that—rather than merely a consequence of stylistic appropriation—this unique and original Eastern Mediterranean repertoire manifests polyphonic musical practices quite possibly monastic in origin, oral-improvisational in character, and composed in a style underrepresented in the late-medieval Latin traditions of the Mediterranean musical ecumene.

Gabriela Currie (“Complexities of Interaction: Afro-Eurasian Organological Tales”) examines issues of cultural encounter and patterns of diffusion pertaining to the dissemination of the Turkic *qobuz* over vast geographical spaces and long historical arcs. Drawing upon an interdisciplinary range of perspectives, this paper asserts that archeological, iconographical, and linguistic evidence outlines separate and well-defined mechanisms of transcontinental and transoceanic diffusion, dominated by different ethnolinguistic groups: the migration of Turkic peoples across Eurasia and the Arab maritime trade across the Indian Ocean.



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Collaborative (Ethno)Musicological Perspectives across the Borders in the Balkans: Revealing Serbian-Turkish Connections in Folk Music

Monday, August 22, 17:00–18:30 • Hall 440

SS1-1

Session Organizer/Chair

Marija DUMNIĆ VILOTIJEVIĆ (Serbian Academy of Sciences and Arts)

Session Participants

Katarina TOMAŠEVIĆ (Serbian Academy of Sciences and Arts)

Abdullah AKAT (Istanbul University)

Marija DUMNIĆ VILOTIJEVIĆ (Serbian Academy of Sciences and Arts)

Mehtap DEMIR GÜVEN (Istanbul University)

In this study session a part of the official project of bilateral cooperation between Serbia and Turkey, “Exploring the Tracks of Balkan Culture: Serbian-Turkish Connections in Music and Dance from Ottoman Period until Today” (TRackerS) will be presented. Although these relations have been asymmetric and complex in terms of mutual influences, this project implies a search for shared elements of music and dance, with a goal to establish joint research of folk music. From a Serbian perspective, it is of the highest importance to deconstruct what the “Turkish/Ottoman influences” are in terms of musical structural elements in urban folk and art music, what the similarities are between folk music instruments and dances, and finally, to search for traces of Serbian music and dance in Turkish heritage. On the other side, from a Turkish perspective, there are vital traces of Ottoman heritage in contemporary folk music and dance practices in Serbia, especially in Muslim communities.

Changes in national borders during the history of Serbian-Turkish relations (from coexistence in Ottoman rule, through wars, until modern independent states) caused strong separate cultural identities, which go beyond the concepts of margin and center, yet there was inevitable interpermeation of cultural elements, especially in folk music and dance. We will therefore apply border-crossing source study, which implies collaborative international research of primary sources. This methodological approach implies joint preparation for the research, cultural insider experts’ mediation in contact with informants and material, cooperation in structural and contextual analysis and comparison, as well as joint presentation of results, with the aim to provide intercultural research process and to promote common cultural forms. Simultaneously, this project brings innovation in local ethnomusicological and musicological traditions by combining historiographic and ethnographic techniques. The ultimate goal is to contribute to the new tendencies in global music history from the Balkans as European crossroads of imaginary East and West.

On this occasion, four topics will be presented. Urban folk music heritage in Serbia, as cosmopolitan popular practice, is characterized by music’s movement and mu-

sicians' mobility across the region of the Balkans from the nineteenth century, so here will be presented its available routes and changes, as related to Turkey. Following the so-called Oriental and Ottoman traces in Serbian art music, using the example of songs from Vranje, the changeability of genres and interweaving of symbolic East and West will be discussed. Turkic musical elements and similarities of melodic and rhythmic structures, musical instruments, and Ottoman traces in daily music practices of Turkic, Islamic, or Slavic people living in Serbia will be considered from an aspect of migrations research. Dialogues and interactions between the Turkish/Islamic minority and Serbian majority communities in Serbia that perform music will be observed within an anthropological context, while examining the possibilities of diaspora studies.



Remapping the Confines of the Historiographical Canon in Greek Art Music

Tuesday, August 23, 09:00–10:30 • Hall 436

SS2-1

Session Organizer/Chair

Giorgos SAKALLIEROS (Aristotle University of Thessaloniki)

Session Participants

Giorgos SAKALLIEROS (Aristotle University of Thessaloniki)

Nikolaos MALIARAS (National and Kapodistrian University of Athens)

Kostas KARDAMIS (Ionian University)

Modern Greek (*Neohellenic*) art music (nineteenth to twenty-first century), as a research field of the Indigenous musicological academia, achieved a great variety of approaches and perspectives in recent years, from the historical/analytical to the intercultural/critical, while not avoiding the imposition of restrictive epistemological frameworks in its foundations. Such frameworks have originated as “borders” between local music traditions, styles, genres, and repertoires, thus producing geographical, chronological, and typological limitations and divisions. The present session is revisiting the historiographical canon of Greek art music, in order to unveil unforeseen relations between its constructive elements and suggest a new reading.

The first paper focuses on the until recently prevalent approach regarding the Ionian Islands' music, its connection to Italy, and its consequent exemption from the “canon of Greekness,” which incorporated both the fin-de-siècle skepticism toward Italian music and the Western envisaging of Greece. The Ionian Islands' music is now approached, not as part of a “national” musical narrative, but as a constant process of mutual—both physical and cultural—borders' crossing, based on a dynamic creative assimilation related to

the region's social endeavors. Polyphony in sacred music, opera performances, German idealism, travelers' accounts, musicians' mobilities to and from the Islands, the rural "musics," war conflicts and geography, social and political issues, or the avant-garde's advent are only some aspects that underline the importance of the aforementioned assimilation beyond conventional historiographic limitations.

In the second paper of the session, also from a retrospective standpoint, the ever-changing perspectives of Greek art music are viewed both in terms of transcending borders between centers and peripheries of twentieth-century European music traditions, and within the fluid context of social, ideological, and cultural particularities of the Greek state during the second half of the twentieth and the early twenty-first century. The identification of domestic cultural policies, pertaining to either the impact of foreign affairs, the state of economic affairs, or even the outbreak of a pandemic, is intersected with musical identities, trends, creative outlooks, and institutions, allowing for an interdisciplinary reading of post-1950 music history and its people in Modern Greece to be critically narrated.

Finally, the third paper pertains to a case study focusing on Dionysios Lavrangas (1860–1941), a cosmopolitan aristocrat and a man of another era. He studied in Paris and Italy, surpassing the borders of individual European musical traditions. After returning to Greece, he created a bridge between the westernized Ionian School of music and the emerging "easternized" National School. He toured Greek communities of Eastern Europe and North Africa with his "Hellenic Melodrama" opera company, introducing them to the Western music tradition. He turned for thematic inspiration to Smyrna, the birthplace of Kalomiris, who represented the opposite side of the coin of Greek musical life. In the opera *Froso* (1938), Lavrangas elaborated on the unique alluring blend of the multicultural and polyethnic society of Smyrna during its "belle époque," right before the "Great Catastrophe" and the ethnic cleansing of Asia Minor. Lavrangas's activity and work are examined as efforts to transcend geographical, local, national, or artistic boundaries, thus setting a sign of a "pre-modern post-modernism."



Persian Music in Foreign Sources

Tuesday, August 23, 09:00–10:30 • Hall 437

SS2-2

Session Organizer/Chair

Judith I. HAUG (Orient-Institut Istanbul)

Session Participants

Salih DEMİRTAŞ (Orient-Institut Istanbul)

Kyriakos KALAITZIDIS (University of Ioannina)

Judith I. HAUG (Orient-Institut Istanbul)

The connected music histories of the Persian, Byzantine, and Ottoman musical civilizations constitute a lively and growing field of research. In this study session, we follow a source-based approach, tracing the migration of genres, pieces, composer attributions, and perceptions of style across the space between today's Afghanistan and Greece, and the time between the fourteenth and nineteenth century. Many kinds of borders must be considered: political, religious, linguistic, and stylistic. We engage with the subject of the diffusion of Iranian (Persianate) musical concepts to the West from various angles, based on different types of sources and focusing on different segments of the repertoire. Comparing song-text collections (*güfte mecmuaları*) and notations written in various systems, we expect insights into an intriguing area of Middle Eastern music history, bringing scholars from diverse backgrounds together to contribute their specific expertise.

Three impulse talks of ten minutes each will be followed by a panel discussion, which will then be opened to the audience. Salih Demirtaş will focus on the repertoire recorded from the 1830s onward in both Hampartsum and staff notation. His intertextual inquiries on the concepts of composition, composer, scribe, and performance are exemplified by instrumental *peşrevler* (pieces) attributed either to composers of an identifiable Persian background or summarily to *Acemler* (Persians). Innovative historiographical methodologies for the research of the culture of writing music can further our understanding of historical perceptions of style and stylistic difference.

The Byzantine and post-Byzantine notations, on which the research of Kyriakos Kalaitzidis relies, constitute another crucial source group for the music history of the region. Since the fourteenth century, Byzantine notation has been used also for the transcriptions of secular music, thus creating a written tradition uninterrupted to the present day. Some of the works from this corpus can potentially be included in the Persian art music literature, while others, according to the scribes who created the manuscripts, were directly influenced by it. Up to the present day, vocal compositions with Persian lyrics, often dated back as far as the fifteenth century, are highly valued and widely performed. However, in many cases documented already in the seventeenth century, the lyrics are incomplete and/or distorted to near incomprehensibility. Judith I. Haug asks how texts are sometimes so carelessly handled while the prestige of the genre is so high and what role the perception of remoteness and otherness may have played in the development of this situation.



Encountering the Other: Music Accounts by European Travelers

Tuesday, August 23, 09:00–10:30 • Hall 438

SS2-3

Session Organizer

Paola DESSÌ (University of Padua)

Session Chair

Gabriela CURRIE (University of Minnesota)

Session Participants

Paola DESSÌ (University of Padua)

Sławomira ŻERAŃSKA-KOMINEK (University of Warsaw)

Dinko FABRIS (University of Basilicata)

Yaoshen LIANG (Nanhai Senior High School)

Gabriela CURRIE (University of Minnesota)

Eliana CABRERA SILVERA (Conservatorio Superior de Música de Canarias)

This study session explores the extent to which travel accounts emerge as important testimonials—however imperfect or incomplete—to musical practices of various cultures Europeans encountered in the Age of Exploration (early sixteenth to early nineteenth centuries). In a series of lightning talks and subsequent general conversation, the participants will argue that first-hand accounts provided by an incredibly diverse group of Europeans reflect different levels of curiosity, acceptance, respect, and appreciation of the encountered cultures, or increasingly rigid ethnocentrism and colonialist agendas. They invite discussion on the notion that, in the absence of Indigenous sources, travel writings can be studied as important proto-ethnographic records, albeit as they reflect the individual authors' methods of empirical observation, what they chose to see and hear, and how they chose to convey their experiences to the public back at home.

Paola Dessì (“Music in the Southern Hemisphere: Voyages of Exploration”) contends that the observations of European explorers since the seventeenth century—such as those of Abel Tasman during his exploration of Tasmania and New Zealand (1642–44); James Burney during James Cook’s second and third voyage (1770s); and Charles Darwin, on his around-the-world voyage on the *Beagle*—emerge as crucial sources of information toward a potential partial reconstruction of musical practices from the southern hemisphere. Similarly, Sławomira Żerańska-Kominek (“Wacław Rzewuski’s [Emir] Account of Bedouin Music”) argues that the hitherto unknown chronicle of Rzewuski’s travels in the Arabian Peninsula between 1817 and 1821, accompanied by depictions of musical instruments and transcriptions of Bedouin tunes, is not only the earliest but also a culturally sensitive European account of the music, dance, and poetry of the ‘Anizah Bedouins.

Dinko Fabris (“Tracing the Soundscape of the Holy Land”) provides a synthetic overview of the soundscapes the early-modern Europeans encountered on the pilgrimage routes to the Holy Land, and Yaoshen Liang (“Matteo Ricci and His Xiqin Quyi”) will address issues of European Ming music-cultural encounters viewed from the perspective of Ricci’s own lyrics for the now lost harpsichord pieces he composed in 1601.

Gabriela Currie (“Encountering the Musical Other in the Kingdom of Kongo”) examines records of instruments and musical practices from the Kingdom of Kongo found in several seventeenth-century European accounts, which highlight the difficulties of cultural translation Europeans experienced in describing musical customs well outside their familiar domains of sonic and conceptual processing. In concluding the series of lightening talks, Eliana Cabrera Silvera (“Listening across the Border: Sound Events in Early Colonial Transatlantic Contexts”) notes the significant epistemological problems inherent in attempts to trace vestiges of musical native objects or practices through examination of written documents of early Amerindian-European encounters; she proposes analyzing the historical context in its own right and theorizing it in terms of border—that is, as a dynamic framework within which mutual redefinitions take place and thus reveals the role sound and listening played in the intercultural contact and conflict.

Following the presentations, the session will feature an extended open-discussion section, in which both panelists and audience members will be invited to participate.



New Approaches to Viennese Operetta Abroad during the Long Fin-de-Siècle

Tuesday, August 23, 09:00–10:30 • Room 825

SS2-4

Session Organizer/Chair

Barbara BABIĆ (Leipzig University)

Session Participants

Veerle DRIESSEN (Radboud University)

Mirjana PLATH (University of Alberta)

Barbara BABIĆ (Leipzig University)

Axel KÖRNER (Leipzig University)

Over the last decade, a growing body of research has begun to explore operetta as a phenomenon closely linked to notions of urban modernity, cosmopolitanism, histories of transfer, and global mobility. While lively interest has been paid to the impact of operetta in major metropolitan centers such as Vienna, Berlin, Paris, London, and New

York, an alternative map emerges when following the spread of the genre in a broader range of European cities. A more inclusive approach might help to overcome perspectives based on the genre's one-directional transmissions and challenge narratives established on dynamics of center and periphery. Initiated by Veerle Driessen and Mirjana Plath, this study session traces hitherto less explored routes of Viennese operetta in Europe during the "long fin-de-siècle." Combining new approaches in Habsburg history, as well as transnational and cultural studies, this panel offers new insights into the mobility of repertoires, the interconnectedness of musical agency, the role of conductors and singers, and the cultural politics of transfer of operetta in places such as Amsterdam, The Hague, Ljubljana, and Stockholm. After a conceptual paper on spatial trends within operetta research (Babić), three case studies will focus on the adaptation and appropriation of Viennese operetta in late nineteenth-century Dutch cities (Driessen); on Gustav Mahler as a conductor of operettas during his time as musical director in Ljubljana, where operetta was a central element of his work (Körner); and on the transfers of the genre from Vienna to Stockholm in the 1920s (Plath). Building upon these insights, the panel hopes to redefine spatial hierarchies and trace alternative maps of Viennese operetta on the European stages around the turn of the century.



More than Materials: On the Values of Musical Matter

Tuesday, August 23, 09:00–10:30 • Room 826

SS2-5

Session Organizer/Chair

Marc PERLMAN (Brown University)

Session Participants

Nicholas MATHEW (University of California, Berkeley)

Emily DOLAN (Brown University)

Chang LIU (Independent, Beijing, China)

Marc PERLMAN (Brown University)

Music studies has been reshaped over the past decade or so by a generation of political ecologies, informed by the venerable sociological conception of art worlds and more recent network-oriented sociologies of science. These new approaches are typically organized around objects, technologies, and tools: the supposedly non-musical things that have nonetheless made music thinkable. Thus, music scholars have been able to recast formerly stable disciplinary objects—whether they be shellac records, nineteenth-century keyboards, or MP3s stored in the cloud—as fragile assemblages of materials, and to trace the networks into which these assemblages disperse.

One consequence of these powerful descriptive methods, however, is that music and its associated values sometimes look like the mere epiphenomena of material networks, which are, in this scheme of things, axiomatically more fundamental. In its more polemical guises, this view implies that “music” is always in some sense a fabular or ideological construct, obscuring the material mediations that are forever its reality principle. Not only is this to endorse a fairly crude materialist ontology, but it is also to ignore the ways in which scholarly methodologies, political programs, and aesthetic investments continually contest and remake what counts as the “material” realm, as well as the ways in which materials and values perpetually constitute and configure one another.

The contributions to this study session, which treat mobile musical matter from seventeenth-century France to early twenty-first-century China, thus ask how music and musical values actively reshape materials and our conceptions of the material. The opening contribution will focus on the paradox of the panpipe: its material self-evidence yet near immateriality—and the ways in which fantasies about the liminal status of this supposedly primitive instrument, poised between nature and culture, have fueled narratives of musical evolution.

The second position paper will explore the popularization of P2P software in the late 1990s and early 2000s in the USA, and how this turned cassettes and CDs into unsalable garbage. The American music industry collaborated with the waste management companies to export these materials to China for recycling—with startling consequences for the reception of American popular music in China.

The third talk will discuss the French harpsichord in the seventeenth and eighteenth centuries via the brutally corporeal yet confoundingly immaterial concept of “touch”: the means by which contemporary artisans, musicians, and philosophers believed performers could elicit emotional responses through sound.

The last contribution deals with the phenomenon of Group Order Hosts and K-pop boy bands: the network of (mostly) teenagers who manage the purchase, global peregrinations, and distribution of a copious material culture of paratexts and images, which underpins a notoriously spectacular and incorporeal genre.



Musicology without Borders: On Materiality and Immateriality in Music

Tuesday, August 23, 09:00–10:30 • Room 740

SS2-6

Session Organizer/Chair

Tiago DE OLIVEIRA PINTO (University of Music FRANZ LISZT Weimar)

Session Participants

Pavlos KAVOURAS (National and Kapodistrian University of Athens)

Bernhard BLEIBINGER (University of Barcelona)

Tina FRÜHAUF (RILM International Center)

With the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003, musicological research acquires new priorities with the possibility of widening its frame of reference, since almost 60% of the items inscribed into the *UNESCO Representative List of the Intangible Cultural Heritage of Humanity* are either musical in nature or related to specific musical manifestations. However, the definition of what living or immaterial heritage is, does not yet identify the musical component: (1) oral traditions and expressions; (2) performing arts; (3) social practices, rituals, and festive events; (4) knowledge and practices concerning nature and the universe; (5) traditional craftsmanship (<https://www.unesco.org>).

The fact that music does not appear in any of the UNESCO 2003 Convention's five cited points as a term enjoins a musicological evaluation, since each of these five points is linked in one way or another to musical elements: Music occurs in oral traditions, is part of dramatic and visual arts, rituals, and festivals, is a subject of traditional knowledge, occurs in work songs, and is associated with skilled crafts. Performance acts as a window through which one peers into the reality of the group, but also to its past. History coexists intangibly within the musical happening in this fleeting living cultural heritage.

Even if music occurs temporally as an intangible acoustic and performative phenomenon, it requires physical elements, namely material and tangible agents for its realization. Indeed, music's materiality in historical musicology is clear-cut since it is concerned with manuscripts, scores, autographs, etc. It must also be understood in a material sense when one deals with the finite, defined, and permanent work of an author.

In fact, music reflects a continuous interplay between what is variable and what is fixed, two opposing perspectives regarding the same phenomenon within a single moment: (1) the interpretation of composed music as a variation of the stable, and (2) a living musical performance as stabilization of the variable. In other terms, this reflects the interplay of materiality and immateriality in music.

The study session deals with different approaches to music in Africa, Europe, and Latin America, especially under the perspective of the UNESCO concept of living cultural heritage. Accordingly, nothing is more legitimate than the search for a contemporary musicology whose chief focus is not only social and historical aspects but also the

global effects of musical output. In this way frontiers are opened up to a topical, historical, and dynamic science of music in tune with the most pressing social, economic, and political questions of the day, and possessing a great potential for social and community involvement.

Like the “doctors without borders” it seems to be time to ascertain a “musicology without borders,” at least by taking the idea of music as living heritage seriously. Only, in contrast to doctors who must cross physical borders, those that musicology has to deal with are of a rather more symbolical, thus intangible order than a material one.



Theory and Practice between *Ars Antiqua* and *Ars Nova*: Some Case Studies

Tuesday, August 23, 17:00–18:30 • Hall 440

SS2-7

Session Organizer/Chair

Giacomo FERRARIS (University of Pavia)

Session Participants

Kaho INOUE (University of Southampton)

Giacomo FERRARIS (University of Pavia)

Federico ZAVANELLI (University of Southampton)

The relationship between musical theory and practice has been the object of much scholarly speculation. Do these theoretical developments simply formalize the evolutions of the contemporaneous musical practice? Do they, to a certain extent, even stimulate it? Or do they, on the contrary, primarily serve a practical and descriptive function, and hence tend to lag behind the practical innovations? These broad questions are all the more relevant to the medieval musical tradition, given the substantial uncertainties surrounding the process of dating both the musical repertoire and many key theoretical treatises. In our study session, we will focus on this problem, and in particular, look closely at what is probably the main turning point in the history of medieval music—the transition from the so-called *ars antiqua* to the *ars nova*.

Our first paper by Kaho Inoue will outline the functions of rhythmic modes and their changes from the thirteenth to the fifteenth century. Rhythmic modes were essential to the *ars antiqua* mensural system and seem to have begun to decline circa 1300. Nevertheless, their principles and notation—mostly depending on Johannes de Garlandia’s *De musica mensurabili* (ca. 1270) or Franco of Cologne’s *Ars cantus mensurabilis* (ca. 1280)—continued to be transmitted even after the *ars nova* period. This paper will explore how and why the theory of rhythmic modes survived through the fourteenth and fifteenth centuries.

The second paper will focus on the first half of the fourteenth century. Here, Giacomo Ferraris argues that the survival of rhythmic modes as a descriptive tool stands to good practical reason in relation to the musical style of the composers of Vitry's generation. Furthermore, on the basis of a thorough review of the available evidence on the dating and attribution of some key theoretical treatises, and of a careful analysis of the repertoire, it is argued that a strong case could be made to date some of the innovations that are commonly associated with the so-called *ars nova* such as the formulation of the *quatre prolations* system, still further beyond to around the mid-fourteenth century.

The last paper will focus on the transmission during the fifteenth century of a homogeneous group of brief texts based on Franco's *Ars cantus mensurabilis*, known as the *Gaudet brevitate moderni* treatises. The discussion, which mainly considers the Italian tradition, will offer a comprehensive codicological examination and a detailed assessment of the theoretical contents, especially when they reflect the ongoing innovations of transitional mensural theories, witnessing a transitional phase between *ars antiqua* and *ars nova*. Federico Zavanelli will then try to determine the possible reasons that might underlie the transmission of mensural notions—for instance, the subdivision of the breve into a maximum of four semibreves, which would seem surpassed in the context of fifteenth-century musical culture.

In conclusion, we believe that the focus on the medieval tradition around *ars antiqua* and *ars nova* proves a valuable context to these three case studies to address the broader issues of relationships between music theory and practice, and to fruitfully debate these on a wider scale.



Decoloniality and the Global Turn: New Perspectives for the History of Early Music

Tuesday, August 23, 17:00–18:30 • Room 825

SS2-8

Session Organizers/Chairs

Giulia ACCORNERO (Harvard University)

Nicolò FERRARI (University of Manchester)

Session Participants

Andrew HICKS (Cornell University)

Janie COLE (University of Cape Town)

Liam HYNES-TAWA (Yale University)

Mohammed Sadegh ANSARI (State University of New York at Geneseo)

Imani SANGA (University of Dar es Salaam)

Chihiro Larissa TSUKAMOTO (Yale University)

Today's challenge for the field of music studies is to confront and dismantle the colonial legacy of its foundations. This effort has led to the investigation of musical phenomena and epistemologies beyond the border of a Euro-American West, efforts which variously overlap or stand in tension with the so-called global turn in the humanities.

As the term *colonialism* is heavily associated with its modern European instantiations in the Americas (fifteenth to twentieth century), insights offered by decolonial scholarship have resisted application to earlier time periods, or dynamics internal to the "Old World." However, decolonial perspectives can defuse hegemonic epistemologies that inform our understanding of pre-modern musical phenomena, as well as help us recognize that the shaping of biases of cultural supremacy started before the colonial age. This study session promotes a dialogue around the question: How can decolonial perspectives and practices inform early music scholarship?

Three historians of early music/music theory ("invited speakers") will pre-circulate their papers along with two additional articles from the literature on decoloniality, global history, and their fraught relations to provide a methodological background to their own work. Six "interlocutors" will be invited to formulate questions for the "invited speakers."

The papers of the three speakers investigate and problematize the systems of knowledge that inform our understanding of early music. Through an examination of music-theoretical origin myths shared across Greek, Latin, and Arabo-Persian traditions, speaker 1 historicizes the "global turn" and reveals the (post)colonialisms embedded within the very origins of music theory. Drawing on decolonial perspectives from the global South, speaker 2 focuses on early modern interconnected music histories between East Africa and the Indian Ocean world to reflect on how historiography has dismissed oral and Indigenous knowledge systems as legitimate sources. Reflections on colonial dynamics beyond those of the West are central to speaker 3's discussion, which examines how Japan repurposed elements from Chinese writing and music theory through the songs in the *Kojiki*, Japan's oldest written text, as a case study.

Participants are invited to examine issues including (but not limited to)

- the epistemological foundation of European modernity and how it informs our understanding of early music;
- the dichotomies reinforced by global North-South power structures in the historiography of early music;
- the pre-modern roots of biases of cultural supremacy;
- the geographical and temporal rubrics that inform "early music," the "West," etc.;
- the tension between global and local early music histories;
- the decolonization of the early music library;
- pedagogical strategies for the early music syllabus;
- the challenges and pitfalls of decolonial actions from within an academic context.



Old Myths, New Facts: Historiography of Fifteenth-Century Music in the Czech Lands between Nationalism and Globalism

Tuesday, August 23, 17:00–18:30 • Room 827

SS2-9

Session Organizer/Chair

Hana VLHOVÁ-WÖRNER (Czech Academy of Sciences)

Session Participants

Hana VLHOVÁ-WÖRNER (Czech Academy of Sciences)

Jan CIGLBAUER (Charles University)

Lenka HLÁVKOVÁ (Charles University)

Viktor VELEK (Czech Academy of Sciences)

Music and musical culture in the long fifteenth-century, the period of the first late-medieval reform movement and the formation of the Czech identity, hold an exclusive position in Czech history. Its reflection in modern historiography and the subsequent use or misuse of historical facts in political discourse at the beginning of the twentieth century and during the communist regime is therefore relevant. The limited possibilities of scholarly exchange and accessibility of sources before the 1990s also meant that musicological research in countries of the Eastern Block focused on “local” topics in “local” contexts, with its results remaining mostly unreflected in Western musicology. In the period of digital libraries and other useful tools, we now find ourselves experiencing almost unlimited access to valuable information. However, outdated narratives (“old myths”) prevail not only in student books and popular music journals, but also in comprehensive volumes of influential international publications. The study session will present research conducted within the project “Old Myths, New Facts: Czech Lands in the Center of Fifteenth-Century Music Developments.” The contributions will demonstrate how problematic the traditional historiographical narratives are and how we can approach them to create a picture of musical history based on our current knowledge of sources and their international contexts.

List of Contributions

- Hana Vlhová-Wörner, “Sequences in Late Medieval Bohemia: Genre, Form, and Function Transformations”
- Jan Ciglbauer, “Liturgy and Songs in the Fifteenth Century: On the Exclusiveness of the Bohemian Contribution”
- Lenka Hlávková, “*Cantus Fractus* between Monophony and Polyphony: A Utraquist Contribution to the Composition of Music for the Mass Ordinary”
- Viktor Velek, “*Musica Hussitica Moderna*”



Sound, Projection, Body: Rethinking Materiality and Mobility in Performance

Wednesday, August 24, 09:00–10:30 • Aula Auditorium, 203

SS3-1

Session Organizer/Chair

Lea Luka SIKAU (Cambridge University)

Session Participants

Lea Luka SIKAU (Cambridge University)

Elaine FITZ GIBBON (Harvard University)

Anna Maddalena CINGI (Independent, Berlin, Germany)

What function does the performer's body play in contemporary music theater performance? How is the corporeal form spectacularized, even as its role in rehearsal and performance might diminish with the rise of digital technologies? This study session puts three transcontinental case studies into dialogue with insights from set designer Anna Maddalena Cingi. We investigate the recalibration of bodies and the reconfiguration of mobility on stage and beyond.

Lea Luka Sikau's paper, "Entangling Humans and Nature with AI: An Opera Ethnography of *Like Flesh*," zooms into the workshop and rehearsal phase of operatic creation by investigating the development of the world premiere *Like Flesh* (2022) by Sivan Eldar. This new opera explores the subject of metamorphosis between human, technology, and nature, in both performance and production. Drawing on fieldwork as a participant-observer at workshops at IRCAM and rehearsals at the Opéra de Lille, Sikau's paper dissects how sonic spatialization mobilizes electroacoustic sounds for the operatic space. By investigating the assemblage of bodies on rehearsal stage, the paper sheds light on the reconfiguration of traditional operatic production using new sound and visual technologies such as Ambisonics and machine learning.

Elaine Fitz Gibbon's paper, "Doubling by Continent and Body: Violent Spectacle and Instrumentalization of the Performer in Takasugi's *Sideshow*," considers the instrumentalization of the performer's body in Steven Takasugi's *Sideshow* (2009–15). This work of music theater for amplified chamber octet, electronic playback, and obligato subwoofer reflects on the violence of theatrical spectacle, implicating audience members and the music industry in its carnivalesque critique of contemporary New Music consumption and politics. Fitz Gibbon historically frames *Sideshow*'s fascination with capitalist exploitation of the human body, tracing its methodological lineage to the post-war emergence of instrumental theater. Juxtaposing the simultaneous economic and cultural crises of Brooklyn's Coney Island and the Austro-Hungarian Empire, Takasugi, Fitz Gibbon argues, uses the genre of *Musiktheater* to invite his audience to consider their own ethically compromised position as spectators.

Cingi bridges the academic discourse of the three papers to explore the dramaturgical and technical questions that arise when implementing new performative formats. As

soundscapes envelop spectators and stages leak into audience space, she argues, much of the grammar of traditional set design, built on the one-way gaze of a motionless, all-seeing spectator, demands rethinking.



Music Scholarship in Motion: Translation, Institutionalization, and Coloniality

Wednesday, August 24, 09:00–10:30 • Hall 436

SS3-2

Session Organizer/Chair

Tina FRÜHAUF (RILM International Center)

Session Participants

Christina RICHTER-IBÁÑEZ (University of Tübingen)

Daniela FUGELLIE (Alberto Hurtado University)

Tina FRÜHAUF (RILM International Center)

With millions of immigrants escaping Europe's totalitarian regimes, the 1930s and 1940s saw an unprecedented migration and displacement of music intellectuals, writers on music, and musicologists who would shape the intellectual and academic life in the United States, the United Kingdom, Palestine, Japan, and parts of South America, thus influencing the trajectory of the history of music scholarship in its broadest sense. This mass migration was framed by earlier border-crossers, who either left their destination to resettle or to study musicology abroad; and after the Second World War, migrations continued, thereby reordering the map of music scholarship anew. The idea of crossing music-intellectual borders is at the heart of this study session, which brings together three scholars active in historiography, the history of musicology as a discipline, and the history of scholarship, presenting and discussing theoretical issues pertinent to the study of music scholarship and migration.

Christina Richter-Ibáñez will focus on the issue of interlingual translation, which extends to the writings of Otto Erich Deutsch and Kurt Pahlen, both émigrés from Vienna and remigrants. Both translated and adapted the publications they conceived in exile, in English and Spanish respectively, into their mother tongue and with considerable changes, especially with regards to subsequent editions. (Translation theory serves as an analytical lens for these case studies.) At the heart of Daniela Fugellie's inquiry is the institutionalization of musicology as an academic discipline through the engagement of European immigrants such as Francisco Curt Lange and Vicente Salas Viú, and the influence of their own intellectual network. (Cultural transfers and transculturality serve as analytical frameworks to trace the influence of European paradigms in the

establishment of Latin American musicology.) Tina Frühauf deepens this discourse by raising questions regarding latent colonization triggered by migration, taking as a case in point the work of Eta Harich-Schneider and Fritz Kuttner, refugees from Germany active in Japan and China respectively and later in the United States. (Postcolonial theory serves as the theoretical framework for these case studies.) As such, these inroads bring about questions on canon creation and formation in musicology as a discipline and its public-facing manifestations.

In pursuit of a global conversation, this panel will use as its point of departure pertinent case studies that relate to regional issues, extending from Europe to Latin America, and from East Asia to the United States, focusing on the period of the 1920s to the 1960s. The goals of the panel are twofold: First, to elucidate the impact of intellectual migration on these four geographic constituencies. Secondly, to map theoretical corners through whose lenses this impact can be evaluated in music scholarship and writings on music.

The panel will address the following questions: Are there similarities and/or differences within the destinations of migration? How do these migrations impact the canon(s) of musicology and music historiography? How should the migration of intellectual ideas be studied? These and related issues are the central concerns of the session.



Porous Borders: Theoretical and Methodological Reflections from a Multifaceted Concept

Wednesday, August 24, 09:00–10:30 • Room 826

SS3-3

Session Organizer/Chair

Marita FORNARO (University of the Republic)

Session Participants

Fabricia MALÁN (University of the Republic)

Ana LECUEDER (University of the Republic)

Sergio Marcelo DE LOS SANTOS (University of the Republic)

Marita FORNARO (University of the Republic)

In accordance with the call for papers of the IMS2022 Congress, which addresses borders “as sites of contestations” and the emergence of a “mobility turn,” this study session reflects on theoretical frameworks and methodologies that researchers—linked through projects and networks—have been sharing and applying to different objects.

Studies on boundaries and borders acquired a new status during the 1960s, with the contributions of Minghi (1963) and Prescott (1965); then evolved from human geography to other disciplines. Van Houtum (2011)—when reviewing the geopolitical studies

related to the subject—points to the inconvenience of separating boundaries from borders, considering these last ones as social constructions. We are also interested in the views of Mignolo (2012) and Fellner (2020), and we connect these approaches with the classic reflections of Appadurai (1996) and the contributions of Rice (2003) from musicology. But beyond these approaches, we will regard *border* as a polysemic concept, which also resorts to theoretical elements from anthropology and semiotics, and which alludes to the borders between the popular and the academic, between the sacred and the profane, the linguistic, gender, and ethical connotations, in accordance with the different topics investigated. These borders are conceived as porous, with different intensity of traffic between both margins, be they either physical or symbolic.

Fabricia Malán will present her research on popular music bands linked to the religious and secular practices of the Waldensian community in Uruguay, in which it was necessary to employ both historical and anthropological methods and resort to iconographic analysis. Ana Lecueder will present the theoretical framework developed for her research on the carnivals of the northern Uruguayan border in which Brazilian contemporary culture also includes stories about slavery.

Sergio Marcelo de los Santos's contribution is located in the theatrical world, considering borders between research and participation, based on the Uruguayan staging of Gian Carlo Menotti's *El Cónsul*, a work that itself already contains the problems that concern us, and that gave rise to links with current ideological frontiers. Finally, Marita Fornaro will deal with the problems of borders between the sacred and the profane in contemporary Moroccan cults, where the gender identity of the faithfuls is at stake.



Transnationalism and Informal Musical Networking in the Soviet Empire

Wednesday, August 24, 09:00–10:30 • Room 827

SS3-4

Session Organizer/Chair

Rūta STANEVIČIŪTĒ-KELMICKIENĒ (Lithuanian Academy of Music and Theatre)

Session Participants

Kevin C. KARNES (Emory University)

Rūta STANEVIČIŪTĒ-KELMICKIENĒ (Lithuanian Academy of Music and Theatre)

Gražina DAUNORAVIČIENĒ (Lithuanian Academy of Music and Theatre)

Post-Soviet studies have largely neglected transnational networking in the USSR and its impact on late Soviet musical culture. Recent theoretical work on networks has helped us to understand processes of social change sparked by transferring the norms and rep-

resentations of one cultural system into the context of another, as well as the cultural entanglements that follow from multidirectional patterns of exchange. With respect to the USSR, such exchange has been studied almost exclusively within the realm of official, state-sponsored cultural activity. In contrast, this session is dedicated to re-assessing informal transnational cultural networking, which, we suggest, constituted an important pillar of cultural opposition in the Soviet 1970s and 1980s. The papers focus on informal networks of musicians active within and between the Baltic republics and Moscow.

Kevin C. Karnes, “Transnational Networks and Alternative Cultural Work in Brezhnev’s USSR: Riga’s Radical, Informal Music Festivals, 1976–77”

In 1976 to 1977, a remarkable pair of music festivals was organized in the capital of the Latvian SSR by a transnational group of mostly non-professional individuals from Moscow, Riga, and Tallinn: an architecture student, a local violinist, a DJ, and a star concert pianist. Coalescing through informal channels, these festivals featured the first-ever performances of Arvo Pärt’s sacred *tintinnabuli* music. Bringing anthropological work on individual possibility in late Soviet society (Yurchak 2014; Chukhrov 2013) into contact with art-historical research on non-centripetal exchange in Soviet spaces (Bayadyan 2017; Petrowski 2012), this paper surfaces the history of the Riga festivals as testament to the capacity of informal, transnational networks to foster significant alternative cultural work in the Soviet 1970s.

Rūta Stanevičiūtė-Kelmickienė, “The Soviet Empire, Baltic Musicological Conferences, and the Institutionalization of Alternative Knowledge”

The tradition of Baltic musicological conferences was officially launched in 1967 to cultivate a transnational research network spanning the Soviet republics of Lithuania, Latvia, and Estonia. Unexpectedly, however, the cooperation among musicologists nurtured in the conferences ultimately came to constitute an alternative network to the hierarchical Soviet musicological system, which was based on colonial relations between the center and the periphery. Elaborating the concept of dissensus (Rancière 2010), this paper tackles the issue of how to understand the emergence of institutionalized musicological practices that were both heterogenous and alternative to the established Soviet order of things.

Gražina Daunoravičienė, “The Informal Dodecaphony Group and Theoretical Epistemology in the Soviet Union”

This paper examines the coalescence of the informal, transnational Dodecaphony Group of musicians active in Vilnius and Moscow in the 1970s (Yuri Kholopov, Edison Denisov, Alfred Schnittke, Algirdas Ambrazas, Julius Juzeliūnas, and others). It draws upon relational sociology and the method of Social Network Analysis (Powell and Hopkins 2015) to distinguish between the periphery and the core of the movement, which was dominated by horizontal, “weak” relations (Putnam 2001). These characteristics enable us to

understand the group's work as a reflection of the state of theoretical epistemology during the Cold War, revealing the musicians' collective striving toward institutionalization of the study of self-consciously modern music.



Over the Boundaries of Italian *Romanza Da Salotto*

Wednesday, August 24, 09:00–10:30 • Room 741

SS3-5

Session Organizer/Chair

Giuseppe MONTEMAGNO (Vincenzo Bellini School of Music)

Session Participants

Mariateresa DELLABORRA (Giuseppe Verdi Conservatory of Music)

Alberto MAMMARELLA (Conservatory of Music Luisa D'Annunzio)

Giuseppe MONTEMAGNO (Vincenzo Bellini School of Music)

Giuseppe FILIANOTI (Fausto Torrefranca State Conservatory of Music)

Created at the beginning of the nineteenth century, the *romanza da salotto* was originally conceived as a musical form linked with the Italian salon and mainly addressed to the *dilettante*, an amateur musician fully aware of artistic practices. This study session aims to present four case studies that show the evolution of this genre from the end of the nineteenth up to the first half of the twentieth century, in order to underline its imaginative connection with the mainstream of opera, of which it was considered a continuation; that is the new definition of relationships between music and text, thanks to the collaboration not only with poets, but also with personalities of the international milieu, up to the choice of themes and perspectives, both related to Italian melodic tradition and a new vision of vocal writing.

The session will open with Mariateresa Dellaborra's contribution, "For You It Is a Rose, for Me It Is My Heart': Themes, Characters, and Topics of Corrado Pavesi Negrì's *Romanze Da Camera*," centered on the recently rediscovered chamber works of this musician, based in Piacenza (1843–1920). His *romanze* mark the hope to go beyond thematic and geographical limits, paying attention to authors of different times and places (from Dante and Machiavelli to Shelley and Schiller), including texts in English or Italian translations of texts by Anglo-American writers, such as Peterson, Field, Dobson, Proctor, Browning, and Myers, who helped him discover neuroscience, psychoanalysis, psychiatry, and parapsychology.

Alberto Mammarella ("Lyric Form's Structural Mobility in the *Romanza Da Salotto*: The Case Tosti-D'Annunzio") will focus on one of the most significant artistic relationships of this time, suggesting that new poetic choices and metric structures imply the

overcoming of regular principles, opening the path for a new musical writing. The analysis of verbal and musical syntax can help us understand how d'Annunzio's "new" poetry was assumed as a mirror of a different society, of a new system of social conventions, and of a changed way for expressing feelings.

Nevertheless, the *romanza da salotto* never loses its original purpose, as a medium of educating new generations of musicians. The *romanze* of Antonio Savasta and Francesco Cilea, both former pupils of the Conservatorio di San Pietro a Majella in Naples, can be considered to lie between tradition and innovation. Published in 1920, Savasta's cycles of songs on Giovanni Pascoli's texts ("Ultimo Canto": Savasta's Last *Liriche Da Camera*) will be approached by Giuseppe Montemagno within the context of a more complex process of crystalization of the so-called Neapolitan School, helped by Pascoli's Crepuscularism, marked by nostalgia.

Cilea, on the other hand, paid constant attention to vocal chamber music—from the late Romanticism of *Romanza* (1883) to the ironic mysticism of *Dolce amor di Poverdade* (1950)—and especially after the fiasco of *Gloria* (1907), his last opera. In Giuseppe Filianoti's contribution ("*Alba Novella*: Reconsidering Cilea's Vocal Chamber Works"), this part of Cilea's output is not only essential to understanding his approach to opera, but it is also significant as a metaphoric bastion of inextinguishable quest for harmony and beauty.



Nicola Vicentino and His Readers: Adapting Modern Practice to Ancient Music Theory

Thursday, August 25, 09:00–10:30 • Aula Auditorium, 203

SS4-1

Session Organizer/Chair

Martin KIRNBAUER (Schola Cantorum Basiliensis / FHNW)

Session Participants

Anne SMITH (Schola Cantorum Basiliensis / FHNW)

Luigi COLLARILE (Schola Cantorum Basiliensis / FHNW)

Martin KIRNBAUER (Schola Cantorum Basiliensis / FHNW)

David GALLAGHER (Schola Cantorum Basiliensis / FHNW)

Johannes KELLER (Schola Cantorum Basiliensis / FHNW)

In *L'antica musica ridotta alla moderna prattica* (Rome: Antonio Barre, 1555) Nicola Vicentino formulated, among other things, a new conception of musical practice. Based on the adoption of elements inspired by ancient Greek music theory, in particular that of genera, the complex vision developed by Vicentino aimed to expand the traditional musi-

cal system. It was an ambitious project that Vicentino pursued with tenacity, producing a detailed description of his sophisticated musical space based on twenty-four modes (eight diatonic, eight chromatic, eight enharmonic), for which he provided musical examples and developed musical instruments, such as the archicembalo and the *arciorgano*.

But how was this complex vision, as elaborated by Vicentino in his treatise, read and understood by contemporaries and later readers alike? This study session will focus upon this central question, offering new perspectives resulting from recent investigations conducted by a research group at the Schola Cantorum Basiliensis (Basel, Switzerland), into Vicentino's treatise, undoubtedly one of the most complex and fundamental texts concerning Renaissance musical practice. Different examples of how Vicentino's treatise can be read will be discussed.

Vicentino, like Vicente Lusitano and Ghiselin Danckerts, was partly stimulated to write his treatise as a result of their dispute in 1551 concerning the three musical genera: diatonic, chromatic, and enharmonic. Both Lusitano and Danckerts were so horrified by what they perceived as Vicentino's massive transgressions against the deeply engrained musical structure of the gamut that they felt impelled to present their own understanding of these genera. Anne Smith's presentation will investigate these points of conflict in their treatises and why Vicentino's innovations were perceived as being so threatening to the musical practice of the time.

As evidenced by an astonishingly large number of preserved copies, Vicentino's treatise experienced a surprisingly wide circulation. This did not, however, lead to an equally accurate reception, which seems to have been very limited. On the basis of an examination of marginalia annotated in preserved copies, Luigi Collarile will trace a material history of the reading of Vicentino's treatise. More specifically, Martin Kirnbauer will consider some of the reasons behind the limited reception of Vicentino by his contemporaries, but also by later authors, and their contribution to forging the negative image accompanying him and his treatise. David Gallagher will focus on a particularly important early reader of Vicentino, the Bolognese polymath Ercole Bottrigari, who became the first writer to defend Vicentino's musical innovations in print, portraying him as a modern heir to ancient Greek musical innovators. The marginalia in Bottrigari's copy of Vicentino's treatise, which survives in Bologna, afford new evidence of his understanding of Vicentino's work.

In a different way, Johannes Keller will investigate the role of musicians as potential readers and performers of the musical practice provided by Vicentino. Through considerations based on the practical use of the *arciorgano*, he will show surprising influences of the theory of genera developed by Vicentino on several composers active in the sixteenth and seventeenth centuries.



BASEES/REEM Study Session in Memoriam Katy Romanou 1: On Serbian Music

Thursday, August 25, 09:00–10:30 • Hall 436

SS4-2

Session Organizer/Chair

Ivana MEDIĆ (Serbian Academy of Sciences and Arts)

Session Participants

Ivana MEDIĆ (Serbian Academy of Sciences and Arts)

Biljana MILANOVIĆ (Serbian Academy of Sciences and Arts)

Melita MILIN (Serbian Academy of Sciences and Arts)

This study session is dedicated to Katy Romanou (1939–2020), a notable scholar of music traditions that have long been excluded from the academic canon of Western music history—including Greek and, more generally, Balkan music heritage. Among the themes that she investigated during her illustrious career, Romanou led a project dedicated to the connections between Serbian and Greek music(s) throughout the centuries. Papers in this session concentrate on topics initiated by Romanou, including the interaction between music and politics, changing borders in Southeast Europe, the activities of music institutions in such conditions, and the efforts of Serbian musicians to catch up with the West.

The first paper deals with musical diplomacy in the FPR Yugoslavia and the harmonization of relations with the “Western democracies,” after Yugoslavia parted ways with the USSR and its satellites in 1948. The change of state policy and the “opening” of borders toward the West were unavoidable factors in the disintegration of socialist realism. This disintegration was first observable in the context of musical performance and only later in the works of Yugoslav composers. While some initial research has been conducted on music and diplomacy of Yugoslavia after the split with the USSR, the aim of this paper is to encompass the period until the founding of the Non-Aligned Movement in 1961. The research for this paper will be conducted at the Archives of Yugoslavia.

The second paper deals with the disintegration of Yugoslavia and the fate of composers who were born or worked in parts of the country which fell outside the new borders. This raises question related to these composers’ non-belonging to national histories of music, such as: how to treat their ethnicity arises when writing encyclopedia entries; who decides where certain composers belong, if they are not alive to answer the question themselves; etc. On a positive side, this opens the possibility of joint research on these “non-belonging” composers by musicologists from different post-Yugoslav states. As a case study, the author has selected the life and work of Miloš Ljeskovac, a lawyer and composer of Serbian ethnicity who lived in Sarajevo (nowadays in Bosnia-Herzegovina), which serves as an example of how the cultural memory in the “region” (i.e., former Yugoslavia) could be preserved.

The third paper deals with the destinies of Serbian composers who have emigrated since the tragic 1990s. More than seventy Serbian composers currently live and work abroad, which is a very significant number for such a small country. The paper focuses on the professional and personal trajectories of composers who have managed to establish careers in western European countries (France, Germany, Sweden, The Netherlands, etc.). The author has interviewed a number of these composers, including Aleksandar Damnjanović, Marko Nikodijević, Jovana Backović, Đuro Živković, Jasna Veličković, Milica Đorđević, Snežana Nešić, and others. They have addressed some painful topics, including shifting identities, acceptance vs. rejection, assimilation, naturalization, and other professional and personal challenges faced by expats. This paper presents a panorama of their personal histories in comparative perspectives.



Musical Practices of the In-Between: Being Popular Abroad

Thursday, August 25, 09:00–10:30 • Hall 438

SS4-3

Session Organizer/Chair

Andriana SOULELE (Sorbonne University)

Session Participants

Panagiota ANAGNOSTOU (French School at Athens)

Christina GIANNELOU (National and Kapodistrian University of Athens)

Théodora PSYCHOYOU (Sorbonne University)

Didier FRANCFORT (University of Lorraine)

The research group RelMus/FG (Relations Musicales Franco-Grecques) is holding a study session where researchers from different disciplines examine cross-border musical practices, beyond an essentialist demarcation of “art” and “popular” categories. Particular attention is drawn to the multiple relations between Greek and French music, focusing on circulations rather than on delimitations, as well as on composite musical practices.

Confronting the notions of tradition and authenticity to the reality of music at the era of mass culture and globalization, this study session widens the scope of recent research. The diversity of elements, of cultural markers, allude to the puzzle logic, but once put in place, several pieces are unusable while others are missing. We aim at analyzing trajectories and evolutions of musicians of different horizons, inscribed in Greek and/or French soundscapes, going beyond national musical pantheons by including forgotten actors and practices. Four case studies are proposed.

We will first lean on Rena Kyriakou’s fame abroad. During her studying period, between 1922 and 1932, Kyriakou was interpreted in different countries where she studied

piano and composition. She gave numerous recitals introducing herself as the prodigy child of Greece, who also presented her own compositions in the audience. According to her professors and famous music critics of the period, her compositions were original and exceptional. They formed a new compositional outlook proposition very close to the French Composing School of Gabriel Fauré, Isidor Philipp, Albert Roussel, and Igor Stravinsky, and to music neoclassicism. Some of her most popular works had great acceptance from the audience and the critics across Europe and the USA.

We will then focus on the multifaceted and translocal figure of Tetos Dimitriadis, a Greek guitarist, composer, music and film producer, and director, active in his place of settlement, the USA, but also in Greece and Egypt. Dimitriadis encompasses multiple musical circulations and idioms, art productions and roles, as well as technological innovations. His work questions cultural and national borders, creates tradition in the era of recordings, but also reveals indirect French loans.

Angelique Ionatos, singer, guitarist, and composer, offers a case study to discuss imaginary representations of Hellenity and Greek music in France, where she had great success and was considered as the emblematic figure of Greek music and poetry. Paradoxically, she was very little known in Greece, while she made a long career singing works by Greek poets almost exclusively and in a very personal performance style.

Finally, the complex career of the Greek guitarist Aris San (Aristides Seisanas), who popularized Greek music in the musical stream of “oriental” (Mizrahi) music in Israel, will be presented. Biographical and aesthetic elements will be mixed up to build a cultural history perspective of the musical circulation in the Eastern Mediterranean area. San, who was not a Jew, took part in the popularity of the Mizrahi music, mixing Greek, Turkish, and Arab cultural elements in the construction of a national Israeli oriental culture, different from the dominant Ashkenazi patterns prevailing from the birth of the State of Israel in 1948.



Chinese Scholars Prepare to Study European Opera

Thursday, August 25, 09:00–10:30 • Room 827

SS4-4

Session Organizer/Chair

Suzanne SCHERR (Zhengzhou SIAS University)

Session Participants

Lei CHANG (Zhengzhou SIAS University)

Colleen RENIHAN (Queen's University)

Christine FISCHER (University of Vienna)

Xin LU (SEGi University)

How could Chinese scholars best be prepared to participate in European-opera research in terms of language(s), culture/history, and/or analytical approaches? This study session will outline and expound on answers to this crucial question. Our intent is to empower Chinese scholars to work on an international level in European-opera research by mobilizing leading Chinese musicologists and encouraging the global community to engage in this vision. The study session format will allow the greater musicological community to formulate answers and envision their implementation.

Despite the enormous need for scholars adequately prepared to contribute to European-opera scholarship, two significant barriers impede the efforts of interested Chinese scholars: (1) funding and expectations by Chinese governmental authorities to focus exclusively on the study of Chinese music; (2) the primary focus on performing *bel canto* repertory in Chinese music schools, and thus the lack of a broader curriculum, comparable to the educational requirements of, for example, learning only English, not Italian, French, or German, with no libretto studies. Those few Chinese scholars who seek advanced education in opera-related musicology in the West often find themselves at a significant disadvantage due to their inconsistent preparation.

As part of a long-term vision to support the study of Western opera on the mainland, Chinese musicologists are joined to create a network in order to improve existing curricula and raise a new generation of Chinese scholars of European opera. For example, some potential action steps regarding a specialization of Puccini opera studies could be: (1) to create Mandarin translations of critical cultural studies on the effects of various factors (e.g., copyright laws, the Italian Risorgimento, literary movements) on opera composition and performance; (2) to recruit Chinese scholars to explore possibilities via written and online analytical approaches to opera studies (new and standard), applicable to current issues in opera studies today.

Although technology helps those of us who work inside mainland China come together, the surveillance system here minimizes access by Chinese scholars to the ongoing Western dialogues on opera topics. Furthermore, the unfortunate situation of the global pandemic has limited our interchange even more. Every invitation to the IMS2022 Congress was countered by the real probability of lack of visa access to attend an aca-

demic conference outside mainland China by a Chinese scholar, especially to speak about non-Chinese music. However, these scholars provide the greatest understanding of the current system of musicological studies on the mainland and the cultural intuition for how to instigate and nurture change. Therefore, this study session recognizes the possibility that not all participants might be able to physically travel to Athens due to the political situation surrounding the pandemic and thus might be present only digitally. Nonetheless, our enthusiasm for connection with Western scholars remains undiminished, as only through cooperative effort can such vision bear fruit.



BASEES/REEM Study Session in Memoriam Katy Romanou 2: Under the Spell of Russian Music

Friday, August 26, 09:00–10:30 • Aula Auditorium, 203

SS5-1

Session Organizer/Chair

Katerina LEVIDOU (National and Kapodistrian University of Athens)

Session Participants

Katerina LEVIDOU (National and Kapodistrian University of Athens)

Rutger HELMERS (University of Amsterdam)

Viktoria ZORA (University of London)

This study session addresses three different cases of Russian music crossing cultural boundaries in the late-nineteenth and twentieth centuries, exploring questions of empire, nationalism, and diaspora. The first paper examines Russian music as a dominant force over ethnicities within the Russian Empire, the second considers the Russian School as an inspiration for other national music, and the third explores how the international market for Russian and Soviet music was affected by the post-revolutionary political upheavals. The varying nature of Russian music's impact is thus traced in changing historical and political circumstances.

The first paper focuses on competing interpretations of Ukrainian folksong within the Russian Empire. While the Ukrainian language periodically suffered repression and disdain, Ukrainian song was a popular and distinct genre. Given the emphasis on folksong as a vehicle for national identity, perceptions of Ukrainian song were interwoven with concepts of Ukraine as either a distinct Slavic nation or an organic part of an all-Russian nation. Moreover, as the circle of the Mighty Handful was propagating the principle of “strict diatonicism” as nothing less than an article of faith for Russian music, the observation that Ukrainian song was more “chromatic” affected how contemporaries judged its authenticity, distinctiveness, centrality, or marginality. Exploring the concepts and practices of folklorists and composers (including Lysenko, Rimsky-Korsakov, Ru-

bets, and Sokalsky) can therefore help us understand the mental mappings of music and nationality within the Russian Empire.

The second paper explores another case where music interacts with ideas about nationality, this time in Greece. It concentrates on the way in which Manolis Kalomiris, the founding father of the Greek National School of Composers, drew on the Russian operatic tradition in his “swan song,” the opera *Konstantinos Paleologos* (1961), in re-configuring his approach to national music. Kalomiris had drawn inspiration from the Mighty Handful in the early twentieth century in propagating the founding of the Greek National School, thus developing a conservative, post-Romantic approach. In *Paleologos*, though, Kalomiris appeared prepared to cross over to more modernist approaches, while remaining faithful to his ideal of the national. This paper highlights the Russian links to this progressive (by his standards) approach, with reference to aspects of the plot, musical characterization of specific characters, dramaturgy, text setting, the harmonic language, and the use of specific symbols to evoke the national element.

The last paper analyzes the role of political migration across Europe and the USA in shaping the dissemination of Russian music in the West during the twentieth century. The Russian Revolution, political events, and World Wars instigated mobility that affected the operation of publishing houses in Russia/the USSR, Germany, Austria, France, the UK, and the USA. The paper will trace how Russian music was disseminated and published across borders in Europe and the USA, and how political migration brought institutional change particularly for London’s Boosey & Hawkes publishing firm, enabling it to become a leading post-war Western publisher of Russian and Soviet music with an internationally significant Russian music catalog.



Internationally National? Identity, Nation, Mobility, and Representation in Seventeenth-Century Performances

Friday, August 26, 09:00–10:30 • Hall 436

SS5-2

Session Organizer

Clara VILORIA HERNÁNDEZ (Harvard University)

Session Chair

David R. M. IRVING (ICREA & IMF, CSIC)

Session Participants

Clara VILORIA HERNÁNDEZ (Harvard University)

Rebekah AHRENDT (Utrecht University)

Émilie CORSWAREM (University of Liège)

Alana MAILES (University of Cambridge)

Whether on the street or on stage, spectacularity was at the core of major European court events in the seventeenth century. Large urban festivities and multisensory staged entertainments often included the representation of several national identities and styles as an attractive element, using, among other resources, music. Foreign musicians and artists coexisted in different cities, as another sign of the cosmopolitanism of the societies of the time, and collaborated in the creation of performances often associated with national styles. In a Europe with constant wars and ongoing adjustments in the geopolitical landscape, the presence of national styles and the creation and dissemination of stereotyped identities in the context of performances and displays of political power was loaded with meaning. On the other hand, the existence of monolithic national identities was far from being real in courts where the vast majority of princesses or queens came from foreign countries, and in environments of power where the great patrons (ambassadors, cardinals) were often foreigners, or kept strong interests in international alliances. All these factors had an enormous influence on artistic activity, both broadening the cultural references through musicians of other styles and origins, as well as drawing the identities they sought to represent.

In this study session, we will present different cases that address the issue of the representation of international identities in performances, and the presence of national styles outside the country of origin throughout the seventeenth century. Whether through the musical theater and the *ballets de nations* at the court of France, the public festivities and ceremonies in the city of Rome, or theater companies traveling around the continent and other cultural agents, we will establish a framework for a common discussion around the dichotomy between local and European styles. In the ensuing debate, we will try to address the following questions: How are representations of national identities produced? In the context of a Europe in which mobility is a constant, how relevant and accurate is the depiction of national styles? Where are the boundaries between national styles? Are style categories really identifiable, or do they respond to “imagined geographies”? Do models of representation change according to the patrons and their origins or motivations? Through these different examples, we will try to find common patterns, points of convergence and divergence that give us new ways of looking at, on the one hand, the mobility of artists and patrons, and, on the other hand, the social consideration of identities and the creation of stereotypes. Around the dichotomy between national and pan-European styles, we can come to look at musical phenomena from new angles that incorporate renovated narratives and nuanced ways of approaching these realities.



Music during the COVID-19 Pandemic and Its Challenges to Musicology: Technology, Culture, and Aesthetic Experience

Friday, August 26, 09:00–10:30 • Hall 437

SS5-3

Session Organizer/Chair

Cintia CRISTIÁ (Toronto Metropolitan University)

Session Participants

Giacomo ALBERT (University of Bologna)

Anna SCALFARO (University of Bologna)

Hubert HO (Northeastern University)

The COVID-19 pandemic had a profound global impact on many aspects of society and culture including the way in which music is produced, disseminated, and received. What were the main transformations? How do they impact musicological methodologies, theoretical frameworks, and the aesthetic experience? This study session examines the modes of music production, dissemination, and reception that emerged with, or were reinforced by, the social restrictions implemented globally. Three papers retrace these transformations; reflect on their technological, cultural, and aesthetic components; and invite further reflection on their impact on culture, society, and musicology.

The first paper shares the result of a project focused on the remote connection between thirty-three orchestras and their audiences between March 2020 and March 2021, analyzing in particular the audiovisual aspects of their strategies. The dataset suggests that most orchestras offered virtual concerts with some live, synchronous elements, or content that was produced in advance. Almost half of the orchestras reinforced their educational and outreach programs, suggesting a redefinition of their role in society. Although a traditional “image track” was favored to accompany their performances, some innovative visual strategies were identified, especially in outreach programs. The project was completed with the development of an augmented reality prototype that enhances the immersiveness of the listening experience, pointing the way to future adaptations of orchestral music sharing with remote audiences.

The second paper is based on the systematic analysis of ninety contemporary music events produced between March 2020 and March 2021. This corpus was classified according to their forms of remediation (the representation of one medium in another) and by how they reinterpret the spaces of composition, performance, and listening. Illustrated by a selection of cases, the authors show how virtual spaces are changing authoriality, music spaces, performance, and texts through interactivity, audiovisual integration, and inter- and crossmediality. The study reveals that the emerging new forms of audiovisual narration take advantage of the features of new media platforms and highlight the visual dimensions of music. These processes are not exclusively bound to the pandemic period; they reinforce, instead, strategies rooted in the 2010s.

The third paper examines ways in which musicians and ensembles employed specific filmographic techniques to convey senses of musical embodiment during the shut-down of live performances, using both synchronous and asynchronous digital streaming modalities. In response to various critiques of streaming performances—the lack of presence, low-fidelity audio, and an overall deficit of real connectivity—ensembles opted to embrace more sophisticated videographic practices and post-production techniques, conveying greater visual intimacy and social cohesion. Ultimately, it argues that audiovisual engagement is optimized when filmic techniques enhance the presence of musicking bodies, sonically and visually.

An open discussion on the issues presented, and possible avenues toward future work, will follow. By documenting music digital sharing during the pandemic, this study session provides an extended snapshot of social behavior during an extraordinary health crisis in relation to arts and culture. The changes in materiality, social values, and cultural meanings associated with music also present new challenges for musicology.



The Mimesis Notion: The Focus and the Bundle

Friday, August 26, 09:00–10:30 • Hall 438

SS5-4

Session Organizer/Chair

Panos VLAGOPOULOS (Ionian University)

Session Participants

Anastasia SIOPSI (Ionian University)

Dimitris EXARCHOS (University of London)

Petros VOUVARIS (University of Macedonia)

Jakob STEINHAUER (National and Kapodistrian University of Athens)

Even before aesthetics, the notion of mimesis has always been a central notion in discourses on the arts. In fact, from Plato to Auerbach and Adorno to contemporary French thought and postcolonial theory, mimesis forms the center in a bundle of connected themes such as: mimesis in music vs. mimesis in the visual arts vs. mimesis in literature; the Beautiful and the Sublime; representation and the unrepresentable; difference and repetition; allegory and metonymy; mimicry and hybridity; notation and representation; representation either as standing in (substituting) or as standing for (imitating) something; realism and illusion; performance and impersonation; original and copy; copy and simulacrum—the list could go on. Moreover, Ernst Gombrich's *illusion*, Kendall Walton's (mimesis as) *make-believe*, Theodor Adorno's *mimetic rationality*, Susanne Langer's *presentational symbols*, Jean Baudrillard's *simulacrum*, Arthur Danto's theory of *indis-*

cernibles, Peter Szendy’s *arrangement*, to name but a few, are all notions related in a way or another to the central concept of mimesis acting as a unifying concept across the arts and interrelated aspects.

Interventions in the study session will address these and other mimesis-related aspects, more specifically: the complex ways in which music notation operates, beyond a simple representation notion; extending Ricoeur’s notion of mimesis to unravel musical-textual experiences with no prior referent in reality; the role of repetition as a catalyst toward a richer notion of mimesis; music and Adorno’s “Mimesis ans Tote” (mimesis unto death) as a central notion informing his aesthetics from the *Dialectic of Enlightenment* to his *Aesthetic Theory*; the rapprochement of aesthetics and philosophy of history through Frank Ankersmit’s notion of historical representation as an alternative to scientist descriptions or hermeneutical interpretations of the past.



The Operatic Canon as Cultural Heritage: Transformations and Fragmentations of a Global Repertoire

Friday, August 26, 09:00–10:30 • Hall 440

SS5-5

Session Organizer/Chair

Gesa ZUR NIEDEN (University of Greifswald)

Session Participants

Richard ERKENS (University of Music FRANZ LISZT Weimar)

Liisamaija HAUTSALO (University of the Arts Helsinki)

Nancy Yunhwa RAO (Rutgers, The State University of New Jersey)

Gesa ZUR NIEDEN (University of Greifswald)

Verena LIU (University of Greifswald)

In recent years, great opera houses (Royal Swedish Opera, Sydney Opera House, Vienna State Opera, and many others; see also World Opera Forum 2018) have started to evaluate the worldwide established art form “opera” and its Western canon (Newark and Weber 2020) under the perspective of cultural heritage. In relation to opera, the concept of cultural heritage not only implies the long-term preservation of opera-related cultural practices, repertoires, and professions (opera singing and acting, stage and costume design; cf. the successful admissions of four opera traditions from China and Tibet to the *UNESCO Lists of Intangible Cultural Heritage* in the years 2008 to 2010, whereas the application of Italian *bel canto* opera in 2013 did not result in an inscription), but also the transmission of the operatic genre to future generations—positively—characterized by cultural diversity, postcolonial thinking, awareness of climate change, and the openness

to hybrid art forms as well as to digital media (cf. Golden Lion for the “opera performance” *Sun & Sea (Marina)* at the Venice Biennale 2019; cf. also Cross 2021; Lévy 2021; Rockwell 2020). These aspects have been discussed under the perspectives of environmental sustainability and social responsibility in order to adapt repertoires, educational programs, dissemination strategies, and marketing for an intergenerational as well as global and local audience. Nevertheless, the history of the Western operatic canon is also characterized by inconsistent and geographically differentiated transformations, and the concept of cultural heritage bears the risk of the musealization of artistic practices. Both can be described by the concept of fragmented transformation.

The study session with five international participants from Germany, Finland, and the USA will focus on the fragmented transformations of the operatic canon and their role for the preservation of opera as a genre and an institution for future generations. Statements will highlight examples reflecting fields of tension between historical and contemporary perspectives, between global and local opera practices, and between established operatic canons of different global cultures: Richard Erkens will discuss the question what Riccardo Zandonai’s rather unsuccessful Italian-Swedish opera *I cavalieri di Ekebù* (1925) can tell us about the presence of multinational operas in context of the operatic canon up to today’s repertoires. Liisamaija Hautsalo will reflect on “local opera” practices in the Finnish countryside that come with aspects of the welfare society and cultural democracy. Nancy Yunhwa Rao will examine the migration and transformation processes of a literary canon, *The Dream of the Red Chamber*, from Cantonese opera in North American Chinatown theaters of the late nineteenth century to Bright Sheng’s opera commissioned by San Francisco Opera (premiered 2016). Enlarging the view on intercultural co-productions, Gesa zur Nieden will speak about combinations of Peking opera with German operatic canon on the basis of Aziza Sadikova’s and Qiu Xiaobo’s *Der Ring als Peking-Oper* (premiered in Berlin 2019).

Based on the statements, a discussion will follow on how the fragmented transformations of the operatic canon toward cultural heritage are influencing and changing the research as well as methodologies in the field of opera as a global practice.



The Metamorphoses of Maria Callas

Friday, August 26, 09:00–10:30 • Room 826

SS5-6

Session Organizer/Chair

Giorgio BIANCOROSSO (University of Hong Kong)

Session Participants

Emilio SALA (University of Milan)

João Pedro CACHOPO (NOVA University Lisbon)

Marco BEGHELLI (University of Bologna)

Giorgio BIANCOROSSO (University of Hong Kong)

Michal GROVER-FRIEDLANDER (Tel Aviv University)

Martha FELDMAN (University of Chicago)

Operatic lore would be barren without the anecdotes that relate countless listeners' first encounter with Maria Callas's voice. Browsing through the stories that have piled up both before and especially after her death, a basic pattern begins to emerge. Fans speak of chancing upon her voice, playing on the radio or on a recording, while doing something else (reading, working, talking, etc.). Unusual, inimitable, riveting, Callas's voice stops them in their tracks. It usurps the scene. The "convert" is depicted initially as a casual and even inattentive listener who simply happens to be within earshot. The "epiphany" precipitates a shift in attention and with it the adoption of a new mode of listening. Successful participation in this "rite of passage," in which the listener crosses a border into new forms of consciousness and attention, depends on the transparency of the medium and the singular focus on the newfound object of desire. It is as pure voice, in splendid isolation, unencumbered by other stimuli or considerations, that Callas breaches in the listener's consciousness.

Whether apocryphal or not, these anecdotes are symptomatic of a view of Callas which this panel seeks to complicate. In particular, we aim to question the idea of the voice as an acousmatic object both by parsing looking through historical documents—photographs, film, and television footage—and examining such porous boundaries around manifestations of the various receptions of Callas's art as cabaret performances (Emilio Sala, "Lip-Syncing Callas") and (dis)embodied stage recreations (João Pedro Cachopo, "The [Dead] Diva and the [Live] Hologram"). Despite her compelling, memorable, and unique voice being the core of her art, fame—and indeed myth—, Callas had the (mis)fortune of cutting a memorable figure both on and off stage. Her imposing figure and strong facial features lent themselves supremely well to the delineation of a hyperbolic visual register that is so central to operatic staging—a potentially inexhaustible repertory of images which the covers of her recordings, but also newspapers and magazines, did so much to disseminate (Marco Beghelli, "Callas on the Front Page"). Though she relished work in the recording studio, Callas largely disliked the attention

of television and film cameras. Yet these visual media are, each in their own way, recording apparatuses as well, and have shaped her legacy (Giorgio Biancorosso, “Unwitting Preservation: Callas on the Film and Television Screens”). Callas’s personality has inspired filmmakers but also performance artists such as Marina Abramovic, who goes as far as to contrive a fiercely narcissistic, Bluebeard-like allegory in which she herself plays *la divina* (Michal Grover-Friedlander, “Seven Deaths of Maria Callas”). As a novelistic object incessantly observed, finally, Callas’s artistic and personal trajectory can be rethought in relation to a mid-twentieth-century writerly generation of passionate but unsentimental women such as Joan Didion, Susan Sontag, Simone Weil, and Hannah Arendt and even her Greek contemporary, *rebetisa* Sotiria Bellou, all women for whom toughness is a moral posture but also an aesthetics that faces down pain and suffering (Martha Feldman, “Tough Magic: Callas, the Monstrous Divine, and the Unsentimental”).



Music Archives across Borders during the Times of Online Resources: The Case of the Greek Music Archive of the Music Library of Greece

Friday, August 26, 10:00–13:30 • Multipurpose Room

SS5-7

Session Organizer/Chair

Stephanie MERAKOS (Music Library of Greece of the Friends of Music Society)

Session Participants

Valia VRAKA (Music Library of Greece of the Friends of Music Society)

Stephanie MERAKOS (Music Library of Greece of the Friends of Music Society)

Christos MARINOS (University of Minnesota)

Valentina ANZANI (Instituto Complutense de Ciencias Musicales)

Tatjana MARKOVIĆ (Austrian Academy of Sciences)

Between 1995 and 2021, the Greek Music Archive of the Music Library of Greece has acquired forty-five fonds of Greek composers and performers—some of the most important figures of Greek music history of the last two centuries, like members of the Greek National School, and others that had international careers. Most manuscripts and printed scores are available online, giving scholars the opportunity to have immediate access and promote research. This session will present the outcome of such research, based on fonds of the library’s collection.

1. “Rethinking the Greek Music Archive as a Digital Cultural Hub”: The digitization of archives that has been intensified during the last twenty years enabled researchers to achieve high levels of accessibility. Today, the main challenge is the provision of archives as cultural objects available to all. In this paper, we will present how the Greek Music Archive has utilized its documents in this direction and we will discuss future plans to establish the Archive as a digital cultural hub for the international community.
2. “The International Mikis Theodorakis (1925–2021)”: Torn between popular and orchestral music as well as politics and composition, Theodorakis has marked music and social life in Greece in many ways. His works, inspired and influenced by the social values that he passionately served, gave him international recognition, which served as a strong way to promote his music as well as his ideals for freedom and equality over the world.
3. “Beyond the Borders of Greece: Performing Works by Greek Composers”: Greek pianist, conductor, pedagogue, researcher, and author George Hadjinikos (1923–2015) had a long and reputable international career. He premiered many of the works of Nikos Skalkottas and, as a pianist or conductor, never stopped performing them, together with works by other contemporaneous Greek composers. The present paper will show that archival materials in the Music Library of Greece and other collections provide insight into Hadjinikos’s range of performing interests and venues, both in Greece and beyond.
4. “Nicola Zaccaria (1923–2007): The Career and Private Life of a Twentieth-Century First-Class Opera Singer through His Personal Archive”: The well-known Greek bass Nicola Zaccaria was a fascinating figure in the operatic landscape of the twentieth century, participating in some of the most important productions of his time related to Maria Callas and Marilyn Horne. The paper will present a study of the artist’s heritage through his personal archive, now at the Music Library of Greece.
5. “Petros Petridis’s Borders Crossing”: Petros Petridis (1892–1977) is one of the most significant Greek composers of the twentieth century. His life and work embody different perspectives of overcoming real and imagined borders. This will be considered through Petridis’s biography and his various activities. As a prominent European music writer, he crossed linguistic borders, too. Petridis’s music is characterized by Byzantine chant and Western polyphony and orchestration, contributing to the Eastern Greek identity.

After a short break, a guided tour of the library will be offered from 12:00 to 13:30.



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Making Musicology and Theory I

Monday, August 22, 11:00–12:30 • Hall 436

FP1-1

Session Chair

Emile WENNEKES (Utrecht University)

Fundamenta and Early Modern Scientific Prose

August Valentin RABE (University of Vienna)

The earliest written instrumental music in the German-speaking world is provided by the extensive sources of the *Fundamenta*. Since the middle of the nineteenth century, the *Fundamenta* have foremost been studied as “works” of “composers” like Conrad Pau- mann or Hans Buchner (see, e.g., Wolff 1968).

In this paper, I cross the borders of musicological discourse to contextualize the *Fundamenta* in the history of early modern scientific prose. Anna Maria Busse Berger and others have established the idea that phenomena we observe in musical sources can also be traced in sources from other fields. One phenomenon is the process in which people in the fifteenth and sixteenth centuries developed standardized procedures for representing knowledge—for example, in areas such as the art of measurement, geometry, or perspective. An analysis of the musical structures found in the *Fundamenta* and the way they are written suggests that the writing of a *Fundamentum* can also be interpreted as such a standardized procedure. In a *Fundamentum*, instrumental music was recorded using a standardized structure, namely tonal movements in the tenor. Similar to the system of *loci* in the *ars memorativa*, it was an open system, which could be adapted to different needs and styles.

A first case study (publication planned for 2022), in which I compare *Fundamenta* and contemporary fencing books (esp. D-Au, Oettingen-Wallerstein Cod. I.6.4°2), revealed fascinating analogies between these early written records of a mostly unwritten practice. In this paper, I will test and deepen these results with contemporary examples from other fields like architecture (Roriczer 1486) and language teaching (D-Mbs cod. Ital. 362). This perspective sheds new light on *Fundamenta*. It shows them as cultural artifacts that are embedded in the broader context of the “textualization of life” (“Verschriftlichung des Lebens,” Giesecke 1980) and it helps to start a cross-disciplinary conversation.

One Method to Excel Them All: On the Musical Foundations of François Delsarte’s System of Applied Aesthetics

Bradley HOOVER (University of Oxford)

In one of the last letters he wrote, singer and professor of declamation, François Delsarte (1811–1871), argued that

[t]he sciences and the arts are one—however they may be differentiated through specialities. The greatest obstacle to beginning study of the sciences and the arts comes from the fact that, in our moral teaching, the study of one science does not lead to another. They are so full of idioms, they have neither the same alphabet, nor the same syntax. . . . I must seek the method which excels them all.

Delsarte's letter reveals the scope of his life's work as something far greater and more ambitious than the so-called "System of Expression" for which he is remembered today. What he had hoped to discover was nothing less than a universal method of training in the arts and sciences—a perfect, unified system of knowledge—now known as consilience.

Known as "The Newton of Aesthetics," Delsarte taught his course in applied aesthetics for over thirty years in Paris from 1839 to 1870 but died without publishing his research. His students included the composers Georges Bizet, Charles Gounod, Jules Massenet, Camille Saint-Saëns, and, as I will show, Richard Wagner.

Delsarte believed that not only is music the foundation of all other art forms, but that it is also the foundation of all scientific knowledge. In order to demonstrate this to his students, Delsarte developed a symbolic language that synthesized the disciplines of semiotics, ontology, and aesthetics into a single unified system, linking medieval realism with nineteenth-century science.

In this presentation, I will reconstruct Delsarte's aesthetic system—once thought lost—showing not only how he envisioned the unification of the arts and sciences through music, but also how his system is the likely source for Wagner's early aesthetic writings.

On Transposition

Rebekah AHRENDT (Utrecht University)

In *Transpositions: On Nomadic Ethics* (2006), philosopher Rosi Braidotti utilizes *transposition* to evoke mobility; as a musical practice, she writes, transposition "is created as an in-between space of zigzagging and of crossing." Braidotti's description of musical transposition is evocative, but I intend here to reveal its utility as an analytic through which to view human migration. For transposition in music underwent a connotative shift at precisely the moment that trade, travel, and colonial strategies widened and divided the world, and this shift provides an opportunity for musicology to transform theoretical studies of mobility.

Transposition has been marginalized in historiographies that continue to celebrate composers and "originals." Entering Western musical discourse with the development of notation (which allowed for conceptions of space), transposition was primarily used to describe compositional techniques of modal displacement. Around the mid-sixteenth century, however, transposition began to mean differently. The term became linked to ideas of "home" and removal therefrom. More significantly, it came to describe a *performance practice*, one based on processes physical, cognitive, and perceptual.

Transposition's early modern makeover establishes the foundation for my theoretical approach. I emphasize that the necessary mental activity, the social and physical consequences, and the implication of a stable core provide both metaphor and model. For transposition is above all an internal process of adaptation: a way of *doing* or *being*, a strategy that renders performance possible. Linked to notions of movement and necessary change, transposition implies a conscious response to constraints, a need to reimagine materials or self, to adopt a different affect with ease. Transposition never comes without effort: It is a modification that must be internalized in order to successfully pull off a performance, whether of music or of identification. Ultimately, learning to think through transposition engenders alternative ways of knowing rooted in (and routed through) music.



Émigré(e)s to the Americas and Britain

Monday, August 22, 11:00–13:00 • Hall 437

FP1-2

Session Chair

Arnulf Christian MATTES (University of Bergen)

The Countess of Back Bay

Brian THOMPSON (Chinese University of Hong Kong)

With the death of Emilia De Angelis in February 1904, Boston lost a leading voice teacher and a prominent member of the musical community. For more than twenty years De Angelis had been a distinguished presence in a city that was home to many of the finest vocalists and voice teachers in the United States. After divorcing her husband, she had made her entrance into Boston's musical life, residing and teaching in a suite in the Tremont House hotel and later in a townhouse she purchased in the Back Bay neighborhood. Highly regarded for her skills as a pedagogue, her reputation was built in part around an illustrious musical pedigree. The 1887 edition of the *Boston Cyclopaedia* informed readers that she had been born in Florence and had studied with Francesco Lamperti, Manuel Garcia, and Matilde Marchesi. De Angelis herself was often referred to as a countess from Naples. While much has been written about how some European immigrant communities sought to "become white" after settling in the United States, this paper illustrates how, for at least some Italians, national origin was a source of prestige in the Americas. Drawing on recent work in mobilities, agency, immigration studies, and other disciplines and paradigms, this paper explores how De Angelis was able to fashion a successful career around repertoire, musical lineage, and a largely fictional biography. Emilia's Sicilian father, Gaetano De Angelis, had studied with Nikolaos Mantzaros in

British-administered Corfu and then had become a bandleader for the British military. Within that imperial institution, he and his family traveled within the Mediterranean, throughout the British Isles, and finally across the Atlantic. As a part of a larger study of the De Angelis family, this paper focuses on Emilia's career and on attitudes toward Italy and Italian music in the United States in the late nineteenth century.

Traces of Displacement and Acculturation in the Music of Émigré Composers to Britain in the 1930s: The Cases of Berthold Goldschmidt and Franz Reizenstein

Malcolm MILLER (Open University)

Berthold Goldschmidt (1903–1996) and Franz Reizenstein (1911–1968) were émigré composers from Germany who found refuge in Britain in the 1930s, forging notable creative careers. My paper considers their oeuvres in the broader context of the World War II Jewish refugee experience as a whole, and the way their music reflected and responded to their individual experiences of displacement, forced emigration, and acculturation to a new home and nation. I also consider the differences in their individual lives and careers and the way their music shows traces of different attitudes to the cross-culturalism of their musical languages. Goldschmidt, born in Hamburg, studied with Busoni and Schreker in Berlin, and assisted Kleiber in the premiere of Berg's *Wozzeck*. Reizenstein studied composition with Hindemith at the Berlin State Academy and piano with Leonid Kreutzer. Coming to Britain in the 1930s to escape Nazi persecution after 1933, both composers managed to restart their careers, Reizenstein continuing studies in London with Vaughan Williams at the Royal College of Music and piano with Solomon, and Goldschmidt working at the BBC and Glyndebourne. Both achieved successes with operas, yet Goldschmidt's *Beatrice Cenci*, based on Shelley, despite winning the Festival of Britain Prize in 1951, was left un-staged for more than forty years. Reizenstein's radio opera *Anna Kraus* (1952), was chosen as Britain's entry for the Prix Italia, the protagonists of the libretto by Christopher Hassall, being World War II refugees in an English village setting. Both composers adapted their music styles and identities to their new habitat, later receiving awards and commissions from their native Germany. My paper compares and contrasts the trajectories of their careers and music, yet also explores their individual responses to the trauma of persecution and displacement, and the challenges of acculturation and adaptation, as evidenced in their musical choices, aspirations, and achievements.

Music's Intellectual Migration: German Émigrés in Latin America, 1930–60

Tina FRÜHAUF (RILM International Center)

The impact of émigrés from central Europe who chose Latin America as their destination is a partly unsung chapter in the history of science and scholarship. Well documented are the lives and activities of those who escaped Francoist Spain and settled in Argentina,

Chile, Cuba, and Mexico. But the small though significant number of German-speaking music scholars has remained largely overlooked. Some passed through Latin America, such as Edward E. Lowinsky, who briefly stayed in Cuba before moving north, or Hans Helfritz, who in 1939 arrived in Bolivia only to later settle in Chile. Musicologist Hans-Joachim Koellreutter went to Brazil; Erwin Leuchter, Nathanael Theodor Fuchs, and Kurt Pahlen chose Argentina as their destination, with the latter being the only Austrian among them and the only one who would eventually remigrate after spending time in Uruguay. Each of them represents a different trajectory of music's intellectual migration, with Pahlen and Leuchter having a significant impact on Spanish-language publications from the 1940s onward. Unlike their émigré colleagues in the United States, who trained an almost closed generation of musicologists and provided musicology with a wide range of thematic and methodological impulses, those who migrated south contributed less to the academic than to the general music-intellectual milieu. And conversely, the new intellectual and social milieu benefited them, influencing and shaping their foci. It is precisely this process of intellectual amalgamation that my paper attempts to systematically reconstruct. It sees itself as a historiography that maps this migration and its impact between the 1930s and the 1960s. It delves into the intellectual contributions of the émigrés as well as the reaction of and effect on the host countries. Such questions are still relevant today, as the themes of displacement and cultural estrangement, along with assimilation and acculturation, remain prevalent in our societies.

From the “London-Vienna Quartet” to the “Amadeus”: Inventing the Universal

Laura TUNBRIDGE (University of Oxford)

The naming of quartets is a difficult matter. For their first concert, at Dartington Hall, Devon, England, on July 13, 1947, violinists Norbert Brainin and Siegmund Nissel, violist Peter Schidlof, and cellist Martin Lovett, used the conventional “Brainin Quartet.” They then considered calling themselves the “London-Vienna Quartet,” reflecting their geographical origins; again, common practice, but with the political edge that three of their members had fled Nazi-occupied Vienna for Britain. Nonetheless, someone objected that it “sounds too much like a railway timetable” (Snowman 1981). Nissel proposed “Amadeus” and while there were concerns among the group that it would make people think they could only play Mozart, the name stuck.

The subsequent successful, forty-year career of the Amadeus Quartet was bound up with post-Second World War cultural regeneration. For British audiences their interpretative authority came in large part from their central European origins and training, and border-crossing in turn spread their influence, through extensive touring—railway timetables were in fact important—and recordings. Yet this was not a case of Mozart for the masses nor of presenting an *echt* Viennese account of classical repertoire. As signaled by their name, and affirmed by their concert programs, gramophone catalog, and

critical reception, the Amadeus Quartet was understood to present music of a universal greatness. Border crossing thereby became less about fleeing fascist regimes, or bringing one culture to another, than about somehow transcending boundaries. Through the example of the Amadeus Quartet, this paper argues that as well as being challenged, dominant canons can be confirmed by cosmopolitanism and cultural flux.



Music(ology) across Disciplines

Monday, August 22, 11:00–13:00 • Hall 438

FP1-3

Session Chair

Antonella COPPI (University of Bolzano)

The Sound of Lost Music: A Transdisciplinary Source Study of the Eighteenth-Century Dresden Court Orchestra

Kazuo NIIBAYASHI (Japan Society for the Promotion of Science)

Musicologists and performers who have attempted to understand the sound of music before the late nineteenth century have often faced difficulties due to a lack of evidence, particularly recordings. However, documents that reveal how music sounded do exist for the Dresden court orchestra in the first half of the eighteenth century. Many musicians, such as Johann Sebastian Bach, heard this leading German orchestra during that period.

This paper provides clues for understanding the sound of the Dresden court orchestra through transdisciplinary research of orchestral scores and parts, music theory books, paintings, and member lists for performances included in court records, which have been examined separately by musicologists, architectural scholars, and historians. Its orchestral sound was based on the mixed taste, which combined musical styles from various regions, especially France and Italy. This sound was evident in the nine symphonies arranged by the concertmaster, Johann Georg Pisendel. He added flutes, oboes, and bassoons to the symphonies, which were originally composed by four musicians from Italy and Germany. In performing the arranged symphonies, the sound was created through the Italian four-part texture (first and second violins, violas, and basses) and French instrumentation requiring woodwinds. Woodwind instrumentalists constituted approximately 40% of the performers. String and woodwind instrumentalists sat diagonally opposite each other. The number of instrumentalists and the seating plan expanded the sound effects, namely, the continually changing tone color, the contrast or mixture of several melodies performed together, and the rich chords. The effects of the arranged symphonies were completely different from those of the originals. Therefore,

the Dresden court orchestra created its own sound based on the mixed taste of French and Italian styles. Moreover, the study findings confirm that research of transdisciplinary sources reveals the sound of the past across time.

Mediating Trauma: The Double in Michel van der Aa's *One* and *Blank Out*

Caroline EHMAN (Brandon University)

Since the early 2000s, Dutch composer Michel van der Aa has created a series of stage works that reconceptualize music theater through the close integration of video, soundtrack, and live performance. While van der Aa's works often create visual and auditory *trompe l'oeil* effects by juxtaposing live performers and film, the interaction between live singers and their mediated doubles is used for striking dramatic purpose in his enigmatic female monodramas *One* (2002) and *Blank Out* (2016).

Composed for soprano Barbara Hannigan, *One* stages the interior drama of an unnamed female protagonist who lacks a coherent, unified identity. The live soprano interacts extremely closely with both her recorded voice in the soundtrack and her image on film, at times highlighting the division of the live and the mediated selves of the performer, at times uncannily collapsing the boundaries between them. The unresolved tension between live and technologically mediated performance effectively becomes a metaphor for the inner contradictions of the protagonist's fragmented psyche, for whom "oneness" remains illusory.

Van der Aa creates a similarly fluid boundary between the live soprano and film in *Blank Out*. Drawing on the work of South African poet Ingrid Jonker, *Blank Out* represents opposing perspectives on a single traumatic event through the interplay of live performance, soundtrack, and interactive 3D film. The unnamed live protagonist films herself onstage and sings duets and even trios with her onscreen doubles before interacting with a man who later appears in the film and whose relationship to her is gradually revealed.

Drawing on writings by Matthew Causey and Steve Dixon on the psychoanalytic ramifications of the technologically mediated double in contemporary performance art, my paper argues that the interactions between live performers and their mediated doubles in van der Aa's female monodramas dramatize the impacts of trauma on identity and memory.

"Bizarre, and Somewhat Eldritch Quality": Ghosts and the Medieval in British Ultra-Modernism

Alexander KOLASSA (The Open University)

For musical modernism, a vexed and fractious temporality that foregrounds progress, present, and future is problematized by the influence of a stubbornly present past. British modern history, by contrast, has consistently (and contradictorily) been nego-

tiated through the lens of a distant, oftentimes medieval, history. The same could be said for just about anywhere, of course, but for a country whose founding mythology is medieval continuity—in its institutions, peoples, etc.—that past (disconnected and Other as it is) maintains a sort of special, and often troubling, imaginative status: aesthetically, politically, socially, and more besides.

The interdisciplinary study of Medievalism, then—the study of a parallel and present Middle Ages in the popular imagination from the nineteenth century to the *Game of Thrones* today—has much to offer in the re-examination of modernist discourse, or so this paper will argue.

Drawing on a case study composer, Kaikhosru Shapurj Sorabji (1892–1988), whose elusive life encompasses a fraught twentieth century and whose misanthropic self-exile and hugely complex musical style has ensured his “outsider” status, this paper examines the central role of medievalism in a (long-supposed conservative) British musical modernism—one that has sat uncomfortably alongside its more overtly avant-garde continental neighbors. Indeed, Sorabji’s work, and by extension a British music he (reluctantly) represents, can be heard to sustain a complex constellation, and imaginary medievalized landscape, encompassing scholarly revivals, pageantry, emergent trends in horror and fantasy literature, and an almost forgotten politics, both progressive and reactionary, grounded in medievalism. By bringing together medievalism’s own contradictory impulses, its elision of the origins of the modern understanding of the Middle Ages at the point of suture between the scholarly and the re-imagined, this paper will shed new light on modernism’s multiple, unreconciled temporalities, and the (co)presence of a fantastical, hyperreal past.

Music, Hypnosis, and the Disruption of Reason in the Nineteenth-Century Medical Narratives on the Aissawa Brotherhood

Céline FRIGAU MANNING (Jean Moulin University Lyon 3)

Combining instrumental and vocal music in a soundscape of burning fires, the self-mutilating practices of the Aissawa brotherhood shocked many Europeans traveling in colonial Maghreb or visiting the *Expositions universelles* in Paris in 1867 and 1889. As Bernheim described in 1891: “To the sounds of the Arabian drum, they prepare themselves by rhythmic movements of the head. . . . They thus become insensible, swallow crushed glass, pierce their cheeks with sharp blades.”

Bernheim explained these performances as made possible by “ecstatic and anesthetic” self-hypnosis. The hypothesis was controversial. Many considered the ritual to be a theatrical show, in which music was an accompaniment. Others underlined the music’s influence on the nerves or resorted to theories of heredity and race. Those who favored the hypothesis of a trance caused by music qualified the Aissawa as hallucinating “mystical degenerates” (Régis). In all these accounts, music reveals its deep imbrication with epistemological interrogations of agency, consciousness, and emotional con-

tagion, challenging narrators' perception. Though recurrent in debates of the time, the Aissawa's case has not been considered by either music historians or historians of hypnosis (Carroy; Gauld). Moreover, though studied by modern ethnographic scholarship (Rouget), such performances are described in detail, evacuating the question—crucial for nineteenth-century observers—of music's effects.

Focusing on the French nineteenth century, I will examine a range of new archival findings (medical and scientific writings, general and specialized press, narratives) in order to provide a renewed historiographical framework for understanding the importance of music in colonial and medical ideologies. Drawing on methodologies elaborated in performance studies, the history of medicine, and anthropology, I argue that the Aissawa's case not only sheds light on nineteenth-century debates concerning music's hypnotic power, but stages, through a spectacular sonic environment of altered states, the disruption of long-held beliefs in rationality among narrators themselves.



Stage Matters

Monday, August 22, 11:00–13:00 • Hall 440

FP1-4

Session Chair

Isabelle MOINDROT (Paris 8 University Vincennes-Saint-Denis)

Between Art and Craft: Operatic Staging at the Early Maggio Musicale Fiorentino

Francesca VELLA (University of Cambridge)

When the Maggio Musicale Fiorentino was established in 1933, it was conceived with two aims: First, the festival was intended to reawaken Italy's "dead" operatic tradition by reviving forgotten works and premiering new ones. Second, it was meant to stimulate fresh intellectual debate in a city that was perceived as being in decline. From its first editions, Florence's Maggio called on prominent artists to conceive the visual aspects of its productions. Giorgio De Chirico, Felice Casorati, and Gino Severini, among others, produced innovative set and costume designs for works ranging from Bellini's *I puritani* to Spontini's *La vestale*, and Vecchi's *Amfiparnaso*. Most of these painters had been exponents of metaphysical painting and/or magic realism: two movements that had sought to reconcile European modernism with the figurative traditions of Quattrocento Italian art. Not only did their contributions bestow prestige on the festival, but the debates that surrounded them revealed a polarized understanding of stage design as either a fine art or a craft.

Focusing on the Maggio's earliest editions and drawing on archival materials, in this paper I investigate the role that the visual arts played in challenging realistic notions of *messinscena* by prompting renewed attention to early Renaissance ideas about the nature and function of the arts. At a time when the earliest examples of *Regietheater* were reshaping operatic practices in northern Europe, the Maggio's *pittori-scenografi* contributed to a larger, crucial conceptual and aesthetic shift in opera. Did a directorial conception of *messinscena*, one that emphasized staging as an art and interpretive act in its own right, arise in Italy at least in part through reckoning with the nation's past? How was it possible that the rediscovery of the labor associated with fourteenth- and fifteenth-century arts and crafts could breed operatic stagings increasingly geared toward the conceptual and the abstract?

Staging *La sonnambula* in the Twenty-First Century

Emanuele SENICI (Sapienza University of Rome)

Over the past two decades several prominent opera companies have mounted widely different productions of Vincenzo Bellini's *La sonnambula* (1831). This unprecedented directorial activity has coincided with a notable growth in the dissemination of opera videos: As a result, for the first time in history we have access to several recent *mises en scène* of *La sonnambula*. This unparalleled situation affords a prime opportunity to observe this opera on stage from a comparative perspective. The present paper takes advantage of such an opportunity by discussing seven of these *Sonnambulas* side by side: Federico Tiezzi's for the Maggio Musicale Fiorentino (2000), Marco Arturo Marelli's for the Vienna State Opera (2001), Hugo de Ana's for the Teatro Filarmonico, Verona (2007), Mary Zimmermann's for the Metropolitan Opera, New York (2009), Jossi Wieler and Sergio Morabito's for the Stuttgart Opera (2012), Bepi Morassi's for La Fenice, Venice (2012), and Giorgio Barberio Corsetti's for the Rome Opera (2018).

My primary aim is to investigate potential meanings of Bellini's opera for the early twenty-first century. The object of my enquiry is therefore the visual reception of *La sonnambula* rather than the verbal one: In an age like ours, dominated by images, when staging has taken on a pivotal dramaturgical function in opera, the primary key to what Bellini's opera may mean today lies in how it has been reimagined visually. According to Mary Ann Smart, investigating multiple realizations of the same opera can "unlock dimensions of meaning that are fluid, even invisible, until rendered perceptible across a series of performances. . . . The patterns traced by diverse stagings can help to chronicle what a work has meant to performers and spectators in specific times and places." Mine is, then, a chronicle of what *La sonnambula* might have meant to performers and spectators over the past two decades.

Remembering and Forgetting Yoshio Aoyama's Production of *Madama Butterfly* at the Metropolitan Opera

Kunio HARA (University of South Carolina)

On February 19, 1958, Yoshio Aoyama became the first Japanese artist to present his production of Giacomo Puccini's *Madama Butterfly* at the Metropolitan Opera. Observers in New York and elsewhere responded positively to Aoyama's contribution, dwelling on discerning what is truly "Japanese" and what used to pass as such in previous productions of the opera. Aoyama's production remained in rotation at the Met until 1994 and inspired production design at opera companies across the country.

Despite the long history of anti-Asian sentiments in the United States, an examination of contemporary reviews, promotional materials, and recollections of Aoyama's *Madama Butterfly* suggests an increased appreciation of Japanese people and their culture among the predominantly white consumers and producers of Western opera. This shift in attitude coincided with the country's domestic racial politics in the 1950s and 1960s, in which Asian Americans were touted as "model minority." It also reflects the emergence of Japan as a crucial ally of the United States in the early decades of the Cold War.

A survey of current critical discourse in the United States, both academic and popular, on *Madama Butterfly*, however, demonstrates a surprising lack of acknowledgment of the important role that Aoyama played in shaping how the opera was produced and received in the United States. On the one hand, this omission points to the constructed nature of the idea of "Japanese-ness" itself. What once seemed authentically Japanese no longer resonates with the cultural sensibilities of the twenty-first century. More disturbingly, however, the absence of the memory of Aoyama's production alerts us to the danger of current postcolonial critique of *Madama Butterfly* of reproducing the epistemological violence it seeks to dismantle, namely the erasure and devaluation of the efforts of Asian and Asian American artists to secure their ability to represent themselves.

The Centenary Rings: Decentring the Patrice Chéreau Revolution

Marius MULLER (Rennes 2 University)

Conducted from 1976 to 1980 in Bayreuth by Patrice Chéreau and Pierre Boulez, the *Centenary Ring* still emblemizes the "revolution in opera staging," a transformation in the practices and aesthetics of opera performance that took place in the 1970s and 1980s. Hooted and then applauded, this *Ring* cycle and its posterity have created their own myth, to the point of eclipsing the Tetralogies staged by most of the great European opera houses around 1976.

All of them, however, like Bayreuth, called upon artists who introduced into *The Ring* working methods derived from spoken theater or German-style "dramaturgy." Jean-Pierre Ponelle and Jean-Louis Martinoty (Marseille), Luca Ronconi (Milan, Florence), Götz Friedrich (London), Joachim Herz (Leipzig), Ulrich Melchinger (Kassel), or Peter

Stein and Klaus Michael Grüber (Paris), all contributed to enrich the interpretation of Wagnerian music with digressions into history, philosophy, and political commitment. As critics described each new production in relation to its predecessors, a shockwave spread throughout Europe, creating a Wagnerian moment for which it would be more appropriate to speak of the *Centenary Ring* in the plural.

Based on this change of perspective and taking into account the theatrical as well as the musical aspects, this paper will examine how each of these *Rings* contributed to the renewal of the practices and representations of opera art at the turn of the 1970s, and especially to the emergence of the director as the author of the meaning of Wagner's score and drama. It will highlight the artistic circulations between these creations and the collaborative aspect of this *Ring* moment, but also the reasons that made Wagner's *Ring*, more than any other opera, the stage and the accelerator of this renegotiation of the boundaries of the musical and the theatrical, giving back opera a prominent place in contemporary art.



Nationalism, Territorialism

Monday, August 22, 11:00–13:00 • Room 824

FP1-5

Session Chair

Amanda HSIEH (Chinese University of Hong Kong)

From Dynastic to Nationalist Worldview: Music as Worldview Forming Affective Practice in Sweden during the Nineteenth Century

Marten NEHRFORS HULTÉN (Örebro University)

At the beginning of the nineteenth century, a fundamental change in the Western worldview began: The dynastic worldview prevailing since the sixteenth century, explaining social order, chronology, and geography with reference to genealogy, was challenged by new nationalist ideas (Benedict Anderson, *Imagined Communities*). This process lasted most of the century and was characterized by a struggle for interpretive precedence. How should the ideas that constitute the worldview be understood? What weight should they have? Here, different social strata stood against each other, since the nationalist worldview included ideas of equality, democracy, and, by extension, a shift of power. One way to address this was precisely by reinterpreting the meaning of the novel ideas and making them compatible with the prevailing social order. Particularly important for this interpretive work was the cultural life, where the worldview was primarily shaped. Here, music played an important role, particularly since its significance for wider social groups increased markedly during the period.

Part of a larger project ranging throughout the nineteenth century, this paper focuses on the Swedish Royal Opera in the first half of the century. Taking leads from James H. Johnson (*Listening in Paris*, 1995) and Michael Walter (“*Die Oper ist ein Irrenhaus*,” 1997) I show how this institution and its associated affective practices contributed to the interpretations of the nationalist ideas. Fundamentally propagandistic, the institution itself contributes to the understanding. The occurrence and use of nationalist ideas in this arena fit their meaning to the dynastic worldview. In the paper, music is studied as an affective practice, acknowledging how the practice gives music affective value. To a large extent, it is in practice that music conveys new ideas. The practice determines the meaning, to a greater degree even than the music itself.

The Nationalist Impulse across Borders: Opera as Nationalism in Southern Europe

Ivan MOODY (NOVA University Lisbon)

The creation of national opera traditions in the South of Europe frequently reflects, seemingly paradoxically, the cosmopolitan background of the composers involved—for example, Stanislav Binički in Serbia, Alfredo Keil in Portugal, and Manuel de Falla in Spain.

In this paper I discuss, drawing on earlier research as part of a continuing project seeking to establish a larger meta-narrative of Southern European culture (including Todorova 2009; Samson 2013; Moody 2015, 2017), the parallels between the work of these composers and others in the field of opera, and the way in which “creative misunderstanding” or skillful new applications of traditions learned outside their native countries formed the basis for operatic traditions that came to be considered highly nationalistic but whose impetuses bear striking resemblances even while responding to the conditions obtaining in their respective countries.

The originality and high musical quality of these operatic traditions, so often seen as being “peripheral,” lying outside the “center,” is justification enough for researching them, but when a larger narrative is borne in mind, it becomes possible to understand these initiatives as part of a much wider and much deeper cultural phenomenon that transcends modern geographical borders.

Under the Sea: Gender, Nation, and Identity in and around the Song “Alfonsina y el mar” (*Mujeres Argentinas*, 1969)

Cintia CRISTIÁ (Toronto Metropolitan University)

This paper offers an in-depth examination of music and identity in and around the Argentine song of folk roots, “Alfonsina y el mar,” tracing gender and nation markers in its affective, material, and vocal aspects within a broad socio-political and historical context. Written by Félix Luna and Ariel Ramírez, the song is based on the suicide of feminist poet Alfonsina Storni and has achieved worldwide popularity through Mercedes Sosa’s 1969 rendition on the album *Mujeres Argentinas*. Using Butler’s theory of gender perfor-

mance, Cusick's proposals for a feminist music theory, and Plesch's concept of dysphoric topics in Argentine nationalist music, this paper deconstructs the song's poetic, musical, and visual discourses to critique its underlying cultural signification.

First, I briefly present Storni's life and work against the background of the negotiations of gender and nation in modernist urban Argentina at the beginning of the twentieth century. Second, I socio-historically and aesthetically contextualize the genesis of the song, composed thirty years after Storni's death. I examine its significance within the album *Mujeres Argentinas* and contrast it with a previous album by the same composers. These popular songs of folk roots were stylized versions of Argentine rural music that flourished between the 1940s and 1960s in what was called a "folk boom." Then, I offer a hermeneutical analysis of the three converging discourses in "Alfonsina y el mar" as an aesthetic object: visual/textual, poetic, and musical. I examine the identitarian cues embedded in the graphic design and marketing strategy of the commercialized products (record album and sheet music), the lyrics, the music, and Sosa's 1969 performance.

Ultimately, this paper demonstrates how the meanings of a song are built in and around the musical object, through the intersection of creative processes and reception dynamics that are inextricable from the song itself.

Muting Territorialism

Assaf SHELLEG (Hebrew University of Jerusalem)

Territorialism had been stirring national Hebrew culture from its very outset. Couched in literal readings of the Bible, territorialism had at the same time facilitated tropes of return to (and of) the land of Israel, and soon led to territorial expansionism. Composers in British Palestine and the State of Israel who grappled with such tropes had done so either by means of duplication or resistance, thereby sustaining territorial Zionism in the discourse. Put differently, as long as territorialism animated composers' works, as long as it garnered musicological attention, aesthetic production in art music in Israel was limited by the territorial heteronomy that conditioned this entire ecosystem.

But this constituent territorial variable—without which Hebrew culture would be difficult to fathom—eventually found itself competing with new temporalities. Composers' turn to diasporic Jewish cultures since the 1970s saw the import of new temporalities and in turn the attenuation of Zionist territorialism. By the turn of the twenty-first century there were ample evidences of compositional formulations in which self-referential heteronomous acts were losing their ability to confer homogeneity and project the monologic of Hebrew culture and its telos. Examining this critical mass in the early 2000s, this talk will focus on the works of two (female) composers, Betty Olivero and Chaya Czernowin. Irrespective of their demonstrably dissimilar compositional approaches, both composers replace resistance to national topoi of Hebrew culture with disinterestedness, while Otherness is consciously circumvented by the very separation of culture from national territory.



Christian Chant across Borders

Monday, August 22, 11:00–13:00 • Room 826

FP1-6

Session Chair

Giuseppe SANFRATELLO (University of Catania)

Writing and Performing the Cretan Repertory: Traces of Orality in the Notation

Flora KRITIKOU (National and Kapodistrian University of Athens)

The compositions included in the musical manuscripts known as “Cretan manuscripts” of the sixteenth and seventeenth centuries can be distinguished in two main categories: The first one includes the Cretan works composed according to the Byzantine tradition and/or arrangements of older Byzantine works, usually entitled by their composers “as it is written and chanted by me” or “as it is chanted by the Cretans,” in order to indicate the reworking of older compositions. The second category includes compositions that are clearly different from the classical Byzantine tradition and are thus considered as “a particular Cretan repertory.” The latter settings can be described as “mixed,” given that they echo some Western liturgical traditions without, however, being completely deprived of the techniques of Byzantine composition. Since these compositions do not entirely fit the Byzantine custom, one can assume the existence of specific Cretan idiosyncrasies. Independently from other specific features, all the compositions included in the Cretan repertory stand out due to remarkable notational features. Several “misspelling” points or even atypical passages from a notational point of view can be detected. They are also characterized by a frequent use of modal signatures and modulation signs, though quite unusual in the Byzantine tradition. Furthermore, the occasional use of double modal signatures deserves attention. Mainly, they seem to present more information about the performance and use of the Byzantine modes in a way that suggests a possible different modal theory.

This paper aims at the presentation and analysis of the Cretan notational particularities in the context of the *organikon* compositions and Antonios Episkopoulos’s two voice settings.

“Organic” Chants in Byzantine Sacred Music: Elementary Polyphonic Structures with Prolonging Influence

Nikolaos MALLARAS (National and Kapodistrian University of Athens)

The “organic” chants form a special category of psalmody among Byzantine sacred music that always raised numerous questions among scholars. Recent research shows that they are compositions which allow and, in many cases, foresee a performance involving two voices sung simultaneously according to certain rules and practices. In other words,

they are the first polyphonic attempts among the Byzantine sacred repertoire. Part of the related argumentation regards the interpretation of this same term—*organic*—and its possible affiliation to the earliest stages of Western European polyphony (labeled “organum”). This paper will attempt to investigate and record: the ways according to which Byzantine polyphony in sacred organic chant interpretation functions, the rules and common practices that prevail, the level of initiative or improvisation allowed or secured for interpreters, the stereotypical musical phrases that are in common use, etc. More details relate to the structure of the chants as well as to the special *polyphonic* use of a notation that was primarily designed to serve monophonic music. In this context, special attention and immediate correlation to the *organic* chants can be observed in some two-part sacred compositions that originated in Crete from the late fifteenth through the sixteenth century; the Cretan environment secured long-lasting contacts and interactions between Greek orthodoxy and Western European (especially Italian) cultural reality that cannot be disputed. Comparison shows that polyphonic experiments in late Byzantine sacred repertoire were admittedly not spread throughout the entire Byzantine world, but they were not entirely forgotten either: they were cultivated and developed in Crete, thus producing a thoroughly widespread repertoire of real and totally elaborated two-part compositions in the times of Venetian rule.

Ioannes Kukuzeles’s Settings of Psalm 3 (“O Lord, Why Are They That Afflict Me Multiplied?”)

Nina-Maria WANEK (University of Vienna)

As already the year 2020 marked the 740th anniversary of the birth of Saint Ioannes Kukuzeles (1280–1360), it is high time to re-evaluate his influence on the singing of psalms during the heyday of Byzantine chant in the fourteenth century. Many re-workings by Kukuzeles in the new style of the so-called *kalophonia* (i.e., “beautiful singing”) have come down to us, but many chants still wait to be thoroughly analyzed and examined.

One of these is Psalm 3 (“O Lord, why are they that afflict me multiplied?”): Constituting a fixed element of the evening office (*Hesperinos*) in Byzantine chant by belonging to the first antiphon of the first *kathisma*, this psalm has so far never been the subject of an exclusive study; neither has Kukuzeles’s work on Psalm 3 been evaluated. However, notated compositions of Psalm 3 can be found in many important “Akoluthiai” manuscripts from the early fourteenth century onward (ET-MSsc 1256, GR-An 2458, GR-An 2622, or A-Wn Theol. gr. 185, to name only a few).

The paper will therefore aim at both giving a detailed description of Psalm 3 as well as analyzing Kukuzeles’s imprint on it, compared to the settings by other contemporary composers (such as, e.g., Xenos Korones, Kontopetres, Chalibures). What are the characteristics of Kukuzeles’s compositional style? Did Kukuzeles take over elements of those settings claimed to be in the old style (*palaion*) or not? These will only be two of many

questions tackled in the present paper in order to give an insight into the distinctive features of this little known but nevertheless intriguing psalm.

Greek Chants in the Ukrainian and Belarusian Church Tradition of the Late Sixteenth to Eighteenth Centuries: Names, Facts, Context

Yevgeniya IGNATENKO (Tchaikovsky National Music Academy of Ukraine)

Chants accompanied with the remark “Greek” appeared in the Ukrainian and Belarusian church musical manuscripts (*Heirmologia*) in the second half of the sixteenth century and were kept in the liturgical repertoire until the beginning of the nineteenth century. All Greek chants written down in the Ukrainian and Belarusian Heirmologia are anonymous. As a result of my comparative study, their significant number was authorized. The staff-notated Ukrainian and Belarusian Heirmologia include the kalophonic works of the prominent Byzantine composers of the thirteenth to fifteenth centuries, such as Ioannes Glykys, Ioannes Kladas, and Manuel Chrysaphes.

Where did the Ukrainian singers master Greek chant? Thanks to whom did Greek chants get into Ukrainian and Belarusian manuscripts? In the Ukrainian humanitarian science, there is no special work devoted to the collection, analysis, and systematization of the historical information about Greek chant in the Ukrainian and Belarusian church tradition. The objectives of my study are to present historical information shedding light on the phenomenon of Greek chant in the Ukrainian and Belarusian church tradition of the sixteenth to eighteenth centuries (occasional mentions in letters, in travel notes, in polemical works of that time), to collect information about Greek singers who were in the Ukrainian and Belarusian lands in the seventeenth to eighteenth centuries, and to raise the question about the reasons for the Greek chant’s appearance and spread.



Aesthetics across Borders and Time

Monday, August 22, 11:00–13:00 • Room 827

FP1-7

Session Chair

Luisa VILAR-PAYÁ (Universidad de las Américas Puebla)

The Beauty-Utility Dialectic: Through the Lens of the Object and the Sublime

Lacey GOLASZEWSKI (State University of New York at Fredonia)

Although the concepts of beauty and utility have long been debated in Western thought, there has nevertheless been a surprising consensus regarding the relationship between

the pair in the arts, especially music. Despite possible evidence to the contrary, the two qualities have almost always been viewed in opposition by scholars and artists alike. Yet, in spite of this consistency, there has been little discussion as to why this dichotomy exists.

This paper provides a salutatory attempt to address this question. It commences with a brief overview of traditional understandings of beauty and utility, and their perceived interrelations as understood by diverse scholars and artists including Immanuel Kant, Victor Hugo, Gustave Flaubert, Théophile Gautier, Abraham Flexner, Walter Benjamin, Jacques Rancière, Denis Dutton, and Tia DeNora. Then, to underscore the polarity itself, it discusses how scholarship has historically assigned value to music perceived as having no utilitarian purpose, while simultaneously disparaging music considered to have practical functions. Finally, prompted by the writings of Gautier, it considers the relationship between utility and the abject, as defined by Julia Kristeva, and by consequence, the connection between utility and the sublime, as conceptualized by Kant. In conclusion, the paper argues that the association between utility, the abject, and the sublime, coupled with the opposition between beauty and the sublime as conceived by thinkers such as Kant, supplies a motivation for the perceived dichotomy of utility and beauty in music. By highlighting this explanation of the beauty-utility dialectic and the systems that oppose these two traits, this paper seeks to pave the way for ultimately challenging the polarity itself, thus potentially undermining traditional comprehensions of utility and beauty in music and opening the door for new understanding.

Relationality, Aesthetics, and Collaboration in Kate Soper's *IPSA DIXIT*

Jennifer RONYAK (University of Music and Performing Arts Graz)

In recent decades, relationality has become an increasingly important topic in numerous subdisciplines of philosophy. As part of this development, art critics and musicologists (including Bourriaud and Born) have developed the concept of relational aesthetics, using it to think about works that foreground the social and often momentarily create ideal social relations.

In this paper, I turn to Kate Soper's *IPSA DIXIT* (Pulitzer Prize finalist, 2017), a setting of texts by Aristotle and others for soprano, flute, violin, and percussion, to show how a musical work may comment upon and embody both broader philosophical and narrower aesthetic concepts of relationality. Concentrating on Soper's setting of Aristotle's *Metaphysics* in the fifth movement, I argue that Soper addresses relationality on three levels: by focusing on the more relational possibilities within Aristotle's ontological text in her reduction of it, by staging this relationality through theatrical devices on stage, and by using a collaborative process to engender the work's main ideas. First, Soper sets passages from the larger *Metaphysics* that emphasize the deep entanglement of each aspect of being with each other aspect, such as matter with form, or universals with particulars. To depict this arguably relational aspect of ontological concepts, Soper then stages a re-

lational aesthetics via social interactions between the players in performance, by asking them to play each other's instruments or, sometimes, to play fragments of each other's instruments in intimate physical proximity. Lastly, Soper composed the work based on collaborative audio sketches made with members of her chamber ensemble Wet Ink, an element that deepens the connection of the work to social relationality further. Soper thus shows how collaborative, theatrical chamber music practices can gesture toward discussions of relationality in aesthetics and even other areas of philosophy, offering a musicalization of Aristotle's text that presents us with a moving social image.

The Bauhaus Aesthetics in the Music of Wolpe, Shlonsky, and Seter in Palestine

Ronit SETER (Jewish Music Research Centre)

The Bauhaus influence in Israel is profound, as the country hosts hundreds of Bauhaus buildings, which were erected rapidly to respond to the needs of the Fifth Aliyah (mass immigration from central Europe), and as such, housed many refugee Jewish composers fleeing Europe. The Bauhaus ideology also shaped their modernist aesthetics of music, which they brought from their homelands: clean lines with no extraneous ornaments; volume (spans of intervals) as opposed to mass; regularity (stratification and interlock of ostinati) without symmetry; and technically perfect use of materials without applied decoration or patterning (Clendinning on modernism in architecture and music, 2002). An overlapping modernist dictum of the Bauhaus—"there is no essential difference between the artist and the artisan" (Gropius)—assumed a musical interpretation in the Hindemithian *Gebrauchsmusik* concept. In Palestine, it received its Zionist incarnation. The only notable Bauhaus composer to arrive to Palestine was Stefan Wolpe: "not as a Zionist, but as a stateless Jewish refugee" (Clarkson 1999). Between 1934 and 1938, however, he disseminated his version of the *Gebrauchsmusik* ideology (the social responsibility of art music composers to serve their culture also with utilitarian music)—in his "amalgamated" music at the service of a fervent Zionism (Cohen 2012; Wiener 2019). This paper analyzes the aesthetic cross-fertilization between the Bauhaus of the 1920s and musical modernism in four Palestinian works written during the late 1930s: Wolpe's utilitarian Hebrew songs ("Saleinu al ktefenu" and "Al titnu lahem rovim"); Verdina Shlonsky's Lied "Zemer"; and Mordecai Seter's influential "Sabbath Cantata."

Borderlands of Improvisation in Hans Joachim Hespos's *Weißschatten*

Clare LESSER (New York University Abu Dhabi)

. . . in a similar way as before, but also different, improvise an ecstatic chain of spontaneous, hounded figures (shadows, shapes) in spurts, chased, gradually lose control.
(Hans Joachim Hespos, *Weißschatten*, 2018)

Neither simply outside, nor simply inside.
(Jacques Derrida, "Parergon," 1978)

In what ways could improvisation, within a conventionally, or unconventionally, notated work, be considered? How do episodes of often aurally “invisible” improvisation co-exist with what might be termed the more “delineated” areas of a composer’s intention within a work? How can these zones and their borderlands be read philosophically, conceptually, performatively? From the undecidability of Cardew’s graphics in *Treatise* (1963–67) to Cage’s empty time brackets in *Four*⁶ (1992), these questions seem to arise very frequently in post-1945 music. I shall propose some possible ways of considering the musical “borders” which improvised passages imply by applying close readings of Jacques Derrida’s “Parergon” (*The Truth in Painting*, 1978) and Hakim Bey’s *T.A.Z.—The Temporary Autonomous Zone* (2003) to Hans Joachim Hespos’s modern “Lied,” *Weißschatten* (2018).

In *Weißschatten*, improvisation has the ability to be both partially intrinsic and extrinsic simultaneously; it is part of the “score,” inasmuch as Hespos requests it, and yet it is outside the score, as Hespos has no “control” over the performative content. This material is both decentered and “undecidable” (in the Derridean sense), ideally being spontaneous, indeterminate, and temporary, whilst also the result of a specific request or call for action within a larger planned entity. Perhaps improvisation occupies a heterotopia or a space that waits for an event within the composer’s intentions, for it is a “temporary autonomous zone” where performer agency takes over completely, in a moment of invisible (un-notated, unknowable, indeterminate) festal excess; a guerrilla tactic to “strike and leave”; improvisation as a walk through the “borderlands,” or “margins,” of music.



Popular Music Studies I

Monday, August 22, 11:00–13:00 • Room 740

FP1-8

Session Chair

Marija DUMNIĆ VILOTIJEVIĆ (Serbian Academy of Sciences and Arts)

International Flavors: Crossing Cultures and Breaching Borders in the Continuous Making of Salsa’s Global Max

Juliette O’BRIEN (Independent, Hong Kong, Hong Kong)

An international cultural matrix is in the music and movement of *salsa*; it is in its broad roots and at its contemporary branches. The international salsa world has long transcended boundaries and embraced cosmopolitan as part of its identity: from Miami to Mumbai, Havana to Hong Kong, Stockholm to Sidney can be found New York style; L. A.

style; Cuban, Puerto Rican, or Cali style; Afro-Salsa; Indian Salsa; and more. Crystallized in the 1940s, when Latin and North American musicians and dancers with European and African roots interacted in the cultural crucibles of urban dancehalls, and giving voice to these marginalized communities, salsa has continued to embrace the addition of new ingredients and the reintroduction of traditional ones into its mix. This deliberate mixing is a kind of border crossing and something that many musicians and dancers have long been conscious of, though academic study has predominantly engaged with local forms, seeing them as bounded and ignoring the international scene that these are often part of.

This paper develops on my PhD (O'Brien 2014) and subsequent research, focusing on sites of international and transnational salsa dance exchange: from congresses and festivals to YouTube videos and Zoom classes. It will examine how this cosmopolitanism is audible in the music and embodied in the movement, how it can be heard in the rhythms and melodies, and seen in the bodily articulation, footwork, patterns, and styling. It will reveal how, in the international salsa community, there is an embracing of the contribution of the "other" as enriching the salsa of the international or local "self." Finally, it will show that trans-local, cosmopolitanist approaches can help us understand such international phenomena and their local examples.

"El Sabor de Cuba": Gastronomic References in Afro-Cuban Music

Pierpaolo POLZONETTI (University of California, Davis)

This contribution is a study of the relationship between gastronomy and music in Afro-Cuban tradition from *son* to jazz. Many songs in this repertory, such as "Fruta del caney," "Cocinando," "Bacalao con pan," and many others abound of gastronomic references, from street cries to the evocation of flavors and scents of local produce and dishes. Many songs use food references for sexual innuendos, as in "Guanajo relleno," "El manisero," "Échale salsita," or "La yuca de Catalina." Gastronomic references often contain socio-political messages encrypted in the evocation of specific ingredients or culinary traditions, enabling artists to voice opposition to monoculture or to denounce malnutrition. The research for this paper stems from Raul Fernandez's idea of the centrality of *sabor* (flavor) in the aesthetics of Afro-Cuban music, informed by what he calls "the gustatory imperative" in *From Afro-Cuban Rhythms to Latin Jazz* (2006). The present contribution develops this concept by exploring first, how Cuban gustatory sensibility is used both in sung texts and in the music itself, namely in the unique blend of rhythmic and timbral elements, and second, how it informs meta-musical language, namely how musicians talk about music. The methodology combines historical musicology, cultural history, and ethnographic techniques, such as interviews and observations, and it is based on archival research conducted at the Cuban Heritage Collection, at the Díaz-Ayala collection of Cuban records in Miami, as well as on interviews with Cuban musicians in Cuba and in the United States. The findings reveal how the gastronomic code plays a funda-

mental role in musical and poetical discourse, showing the resourcefulness of a culture that even in time of scarcity creates music with a distinctive savor that can feed us with food for thought.

A “Visualized Soundtrack” for a Modern Myth: *Orfeo 9* by Tito Schipa Jr.

Daniele PERARO (Sapienza University of Rome)

Broadcast for the first time in 1975, *Orfeo 9* is a film musical written and directed by Tito Schipa Jr. and produced for television by Rai, the Italian state broadcaster. The first Italian rock opera to appear on the TV screen, it is a modern version of the myth of Orpheus. Adapted from the theatrical musical staged in 1970 in Rome, the film is primarily a remediation of the double LP released in 1973: It was in fact built on the pre-existing audio recording, thus becoming an experiment of “visualized soundtrack,” according to critic Renato Marengo’s definition. Therefore, in my presentation I will flip around the common perspective that considers what pop music can give to cinema, asking instead what the language of film can offer to a pop recording.

I will focus on the ways in which the film *Orfeo 9* contributed to the “shaping of the experience of song,” to quote film scholar Claudio Bioni’s words. I will concentrate, in particular, on the modalities of the “musical re-writing of the image” (Simone Arcagni’s expression) that allowed Schipa to experiment with different relationships between audio and video through the medium of cinema. The issue of genre, in particular the film musical, will play a significant part in my analysis. My intention is to show how the film *Orfeo 9* was an experiment that aimed at a synthesis between different possibilities of remediating the song-form with the intention of reworking a modern myth. Schipa wanted to experiment with film aesthetics that, a few years later, would become typical of the music video.

Global Frame, Local Content: The Glocalization of TV Music Talent Shows

Marie-Anne KOHL (University of Bayreuth)

The worldwide commercialization and immense popularity of the talent shows *The Voice*, *Idol*, and *Got Talent* turn them into a global mass phenomenon, conceived in the global north and sold throughout the world. Despite their significance to the power relations inherent to this constellation, the performative, musical, and theatrical practices present in these shows have hardly been studied so far, especially not with regard to these global contexts. From a critical musicological perspective aware of those entanglements, talent shows are primarily characterized by a constitutive simultaneity of what seems to be disparate, an interweaving of fiction and non-fiction, spontaneity and program, presence and representation. At the same time, from my point of view, the interweaving of a very clearly given, globally realized framework with its specific, local content is constitutive. I argue that the frame, the format, is created from the outset with the aim of

being adaptable. Every realization is at the same time a localization. There is no original, only an empty frame that must be concretized, which is why the talent show format, thus my thesis, can only be examined in recognition and analysis of this entanglement of global orientation and local realization, in form of the relationship between frame and concretization. The concepts of “cultural mobility” (Stephen Greenblatt), “cultural flows” (Arjun Appadurai), and “glocalization” (Roland Robertson) serve as a theoretical basis for the investigation of these relations. Drawing on examples from my case studies on *Arab Idol*, *The Voice South Africa*, *Deutschland sucht den Superstar*, and *East Africa’s Got Talent*, this paper offers insights into my research project, in which I examine talent shows from a music-theatrical, interdisciplinary perspective, using a methodological triangulation of surveys and interviews, participant observation, and, above all, performance analyses.



Music and Politics I

Monday, August 22, 11:00–12:00 • Room 741

FP1-9

Session Chair

Andrea BOMBI (University of Valencia)

The Arrival of a Queen and the Departure of a Prince: Music for Maria de’ Medici and Heinrich Reuss

Vincenzo BORGHETTI (University of Verona)

As a cultural and social practice, music intersects with early modern theories and practices of statecraft and political philosophy in significant ways. Musical harmony functioned as a symbol for the well-ordered state and ruler. Musical education was one of the means for rulers to acquire princely virtues. Lavish expenditure in music was instrumental for the construction and display of a ruler’s legitimate authority in the political arena. This paper concentrates on two case studies that constitute especially effective statements on the political relevance of music in the early modern period: a painting by Pieter Paul Rubens showing the “concert” surrounding Maria de’ Medici at her arrival in France (*The Disembarkation at Marseilles*, ca. 1625) and the music composed by Heinrich Schütz for the burial service of Heinrich Posthumus Reuss, Lord of Gera (the *Musikalische Exequien*, 1636).

Originating from different geographical and confessional contexts (catholic France for Rubens, Lutheran Germany for Schütz), and different in nature (a painting and a composition), scope (the celebration of an accession to the throne and the burial of a

ruler), and gender of their patrons, these two cases show intriguing similarities in their use of music as one of the fundamental means for constructing, reinforcing, and communicating the legitimacy of a position of pre-eminence within a political system. Taking as my point of departure recent studies on music as a political tool during the early modern period (van Orden, Shephard, Treadwell, and Varwig, among others), I propose new interpretations of Rubens's painting and Schütz's composition by situating them in the context of the contemporary discourse and practice of princely power. On the basis of these analyses, I show how both the painting and the composition make original contributions to contemporary ideologies of power and political action in early modern Europe.

Music and Politics of Space in Patricians Palaces of Seventeenth-Century Florence

Antonella D'OVIDIO (University of Florence)

Many studies have recently focused on the crucial role that, beyond the Medici, the patrician families have played in the political and brokerage system of early modern Florence. These studies allow us to now shift the focus from the spaces of the Medicean Court to a multi-faceted and yet unexplored urban music scene, that is, the music performed in the most illustrious patrician palaces scattered in the city.

In light of a cross-disciplinary perspective to approach the relationships between music, space, and display of art in the early modern age (Feigenbaum-Freddolini 2014; Dennis 2018; Shephard-Leonard 2019), the aim of this paper is to investigate this “scenario,” considering patrician palaces as performance spaces. Their dual nature—private residencies but also the public recognition of the family's prestige in the city—raises questions on how performance of music in these “saloni,” “gallerie,” and “sale grandi” can symbolize identity, political power, and social distinction of patrician families in the face of Medici power.

Taking into account unpublished archival documents, the case of the Marquis Filippo Niccolini (1586–1666), “maestro di camera” of Giovan Carlo de' Medici, will be particularly addressed among others. In his “palazzi” and “villas,” Niccolini regularly held “accademie,” attended also by members of the Medici family, where music (mainly ariette and cantatas), together with the display of decorated musical instruments, paintings, precious objects, and curious artifacts, was a fundamental component of a political strategy that aimed at benefiting the family's prestige and the reinforcement of Niccolini's position in court. Indeed, this case study shows how these venues are not to be conceived as neutral spaces, but as crucial environments where “musiking” is aimed at impressing the audience, consolidating influence and reputation, refining the image of cultured patrons, and conveying the political power embodied by a family in the complex social system of seventeenth-century Florence.



The Brain and Perception

Monday, August 22, 11:00–13:00 • Room 742

FP1-10

Session Chair

Youn KIM (University of Hong Kong)

Sensing Networks: Arguments for a Neurosociology of Music

Angelo MARTINGO (University of Minho)

Anthropological and evolutionary perspectives have diversely theorized music as the language of emotions and stressed its potential role on emotional regulation and social cohesion, although the mechanisms by which musical emotion is produced and communicated remain unclear.

In that domain, Lerdahl and Jackendoff proposed, in a Generative Theory of Tonal Music (GTTM, 1983), a linguistics-based cognitive framework of music perception, which Lerdahl quantified in Tonal Pitch Space (TPS, 2001) in terms of tension and relaxation reminiscent of body posture, the hierarchical reduction structure designed in GTTM.

Based on TPS, expressive deviations were measured on twenty-three recorded interpretations of Beethoven's *Waldstein Sonata*, op. 53. Two groups of university students (musically instructed and musically naïf) were then asked to rate interpretations on a seven-point scale in which the existence or not of significant correlations between expressive deviations and TPS tension and relaxation model had been identified. Results show that interpretations in which such correlations occur are rated systematically higher than interpretations in which such correlations are not the case, both by musically instructed and naïf students. Findings suggest that TPS sheds light on the understanding of expressive communication: interpreters and listeners share a common cognitive representation of music structure in the music cultural-specific context of tonal music, which underlies purposive affective communication, pointing to a biunivocal relation between mimetic and rational elements, and the embodied nature of musical communication and interaction.

Such findings are presented as a contribution to enlightening the potential role of music on emotional regulation and social cohesion, and discussed in light of neurosociology, highlighting the pertinence of musical communication to the development of this emergent field of knowledge.

High-Order Areas and Auditory Cortex Both Represent the High-Level Event Structure of Music

Jamal WILLIAMS (Princeton University)

Elizabeth Hellmuth MARGULIS (Princeton University)

Samuel NASTASE (Princeton University)

Janice CHEN (Johns Hopkins University)

Uri HASSON (Princeton University)

Kenneth NORMAN (Princeton University)

Christopher BALDASSANO (Columbia University)

Recent fMRI studies of event segmentation have found that default mode regions represent high-level event structure during movie watching. In these regions, neural patterns are relatively stable during events and shift at event boundaries. Music, like narratives, contains hierarchical event structure (e.g., sections are composed of phrases). Here, we tested the hypothesis that brain activity patterns in default mode regions reflect the high-level event structure of music. We used fMRI to record participants' brain activity as they listened to a continuous playlist of sixteen musical excerpts, and additionally collected annotations for these excerpts by asking a separate group of subjects to mark when "meaningful" changes occurred in each one. We then identified temporal boundaries between stable patterns of brain activity using a Hidden Markov model and compared the location of the model boundaries to the location of human annotations. We identified multiple brain regions with significant matches to the observer-identified boundaries, including early auditory cortex, mPFC, parietal cortex, and angular gyrus. From these results, we conclude that both higher-order and sensory areas contain information relating to the high-level event structure of music. Moreover, the higher-order areas in this study overlap with areas found in previous studies on event perception in movies and audio narratives (including regions of the default mode network).

“Vermischte Empfindungen” (Mixed Sensations) and the Negative Music Paradox

Karsten MACKENSEN (University of Giessen)

Claudia BULLERJAHN (University of Giessen)

Music often stimulates experiences of negative emotions, especially sadness, fear, and anger, which we nonetheless realize as intensely enjoyable. Historical sources describe similar experiences using oxymorons like “horribly beautiful,” subsumed under the header “Vermischte Empfindungen” (mixed sensations; Mendelssohn 2009, 252). Emotions are historically and culturally contingent communicative practices. Nevertheless, emotions and their description in the form of “emotives” are not independent of real emotions. The psychological concept of appraisal can explain the interaction of immediate physical responses and context-dependent psychological predispositions (Schubert

2016). This theory helps to understand inter-individual differences in emotional experiences with regard to differing social contexts. In addition, it can solve the problem of the seemingly paradoxical experience of mixed sensations.

Unlike other studies, this paper combines findings from empirical studies in the field of music psychology with historical research. Furthermore, it sets its focus on music that expresses or arouses emotions like fear or horror and not on “sad music” like many other papers before. The aim is to develop a theoretical framework to understand the paradox of negative music. More concretely, the paper will focus on mixed emotional responses to music connected with physical reactions like chills or shudders. Possible congruencies between the negative music paradox and the concept as described in eighteenth- and nineteenth-century German-language aesthetics shall become clear and also their strong dependency on historical, sociological, and psychological factors. Nevertheless, the described emotional states are not independent from the musical material.

Composing Gestures

Litha EFTHYMIU (University of West London)

Gesture studies in music have, up until now, focused on performances of music, not on the composition of music. Several scholars have analyzed the physical gestures of performers playing existing repertoire on different instruments. Gestures analyzed have been those undertaken by performers, either consciously or unconsciously, and include both sound-producing gestures—those that are used to execute a note—and non-sound-producing gestures—those that are used in between or during the execution of notes that do not result in the production of sound, such as a head nod (Jensenius et al. 2010). Studies highlight that layers of meaning can be communicated to audiences through performers’ physical gestures (Davidson 1993; Elsdon 2006; Wanderley and Vines 2006; Dahl et al. 2010). The importance of physical gesture and its capacity to play a significant expressive role in music has, however, been overlooked by composers.

This paper will focus on a new study which measures the impact on audiences of three specifically composed physical gestures in Efthymiou’s new composition for the Bury St. Edmunds Concert Band. The study, which uses a newly created tracker device designed by computer scientists at the University of Lincoln, is currently in progress. It measures audiences’ perception of levels of tension experienced while listening and watching, versus listening (only) to the same bit of music (the opening section of the piece, which displays elaborate physical gesture). The second part of the paper will focus on how the findings of this study will be used to further develop a gesture-based composition for the Concert Band, revealing the extent to which physical gesture can meaningfully advance the range of expressive devices available to composers in the field of contemporary music composition.



Music and Politics II

Monday, August 22, 14:30–16:30 • Hall 436

FP1-11

Session Chair

Paulo FERREIRA DE CASTRO (NOVA University Lisbon)

Church Music and Musicians in *Proletkult*: Religion and Mass Enlightenment after the October Revolution

Akihisa YAMAMOTO (State Institute for Art Studies, Moscow)

One of the key factors in Russian music history soon after the October Revolution was the role played by *Proletkult* (Proletarian cultural-educational organizations). Established in October 1917, Proletkult remained an active force until the beginning of the 1920s. Proletkult's fundamental aim was to create a new culture for the proletariat class in Soviet Russia and then spread it throughout the world. Many composers, musicians, and musicologists, including Nikolai Roslavets, Arseny Avraamov, Grigory Lyubimov, and Alexander Kastalsky, put in an effort to make music for the working class in Proletkult's music departments, clubs, and studios. However, the exact nature of Proletkult's activities and how they should be contextualized in the history of Soviet music have not been thoroughly studied, as Proletkult continues to be virtually unknown in the scholarship of musicology. In this presentation, I will examine a notable facet of Proletkult's activity—the treatment of church music in the organization—and provide a perspective on the importance of Proletkult in the context of Russian-Soviet music history. First, I will briefly introduce the history of Proletkult using hitherto-published studies (Nikolaeva 1997; Yudin 2001; Lapina 2013) and archival documents. Next, I will examine several activities of Proletkult related to church music. Third, I will make specific references to Kastalsky, who was the director of the Moscow Synodal School, and his student Alexander Nikolsky. In this section, I will compare their pre- and post-revolutionary activities, and show that they continued their pre-revolutionary activities of spreading music to the masses, albeit without religious terms. Finally, I will discuss the position of church music in Proletkult and the strategies of musicians who engaged in church music before the October Revolution.

Epic Heroism and the Soviet “War” Symphonies

Nathan SEINEN (National Taiwan Normal University)

Heroism was one of the crucial requirements for the arts of the Stalin era, expected as they were to inspire the Soviet workforce, to represent the once-again powerful nation, and to prepare the population for the impending war. Yet the heroic mode in Soviet music has yet to be given the attention it requires within discussions of socialist real-

ism. Presenting new evidence of official demands discovered in Russian archives, I aim to show that by the mid-1930s the need to attain a higher level of heroism was consistently pushed by the arts administration, particularly as Stalinist aesthetics, in its eclectic appropriation of the history of world art, turned from classical transparency to Romantic monumentality, and a corresponding shift toward the epic took hold in all the arts. While composers were unable to emulate Wagner and Verdi in opera (the most highly prized genre), they eventually came to reestablish the heroic symphony, first through a partial adoption of Beethoven's heroic style (especially in Shostakovich) but primarily through what I argue was a reinterpretation of the epic Russian symphony, which had deep roots in the national tradition. Against the backdrop of developments in the historical context—from Five-Year-Plan to Terror to Great Patriotic War—and changing images of heroism associated with the growth of nationalism within High Stalinism, this paper focuses in particular on shared qualities of the “war” symphonies of Shostakovich, Popov, Khachaturian, and Prokofiev. I suggest that the urgency but also the artistic freedom of the war years led to a modernization of the epic form, which provided these works with a dramatic power far surpassing the socialist realist symphonies of the 1930s. Together they represent one of the pinnacles of heroic expression in Russian music, just as the war remains the primary symbol of Russian military might.

Relief for Unemployed Musicians in Vichy France (1940–44): Strategy of the Commissariat à la Lutte contre le Chômage and Its Orchestra

Naomi TAZAKI (Kyoto Women's University)

It has been thought that the music policies of Vichy France (1940–44) were planned mainly by the Bureau of Fine Arts, as had been customary before the regime. However, my research in the French national archives of the Commissariat à la Lutte contre le Chômage (Agency to combat unemployment), established in October 1940, has revealed that the branch office in Vichy (CLC-Vichy) also played an important role. The CLC-Vichy supported the organization of an orchestra on unemployed musicians, which participated in a regional tour of Arthur Honegger's *Jeanne d'Arc au bûcher* in 1941. This successful, long-running tour provided relief for the musicians, having a ripple effect on related professions and local economies, as well as boosting French morale with its propaganda for the *Revolution nationale*.

This study examines the background, features, and impact of the CLC-Vichy orchestra, in addition to investigating its meaning in the context of historical French music policies, with the following results:

1. Despite the success of the tour, the CLC-Vichy realized the musicians' administrative inefficiency, decided to stop supporting the orchestra, and instead, cooperated with the Bureau of Fine Arts on projects in search of more efficient administration in mid-1941. This cooperation came to fruition with the establishment of a com-

mission under the Ministry of National Education with funds provided by the CLC-Vichy. This cooperation also enabled the Bureau of Fine Arts to increase subsidies for regional opera theaters, concert associations, and institutes for music education beginning in April 1942, thanks to CLC-Vichy funds.

2. The management of the CLC-Vichy orchestra was very similar to that of the *Carro di Tespi* in Fascist Italy. This is why, after the war, anti-fascist French artists and organizers ignored the existence of the music policies of the CLC-Vichy.

“Dombra”: A Microhistory of Migration

Sophia ZERVAS (Harvard University)

This paper traces the migratory path of a song, “Dombra,” from its origin in Central Asia to its co-optation and political use in the 2014 presidential elections by Turkish president Recep Tayyip Erdoğan’s Justice and Development Party. Analysis of the song’s historical background, musical content, and literal and symbolic migration points to musical and non-musical factors that contributed to a process of ongoing semiotic entailment. Drawing from ethnographic work conducted with the song’s composer, Nogai Turkic musician Arslanbek Sultanbekov, the paper argues that the song’s musical content and its composer’s beliefs about musical composition and copyright made it susceptible to contrafactum. Over a decade after its composition, the song’s association with a movie about Ghenghis Khan imbued it with warlike connotations, opening it up for similar future resignification. Then in 2014, Turkish campaign songwriter Uğur Işılak created a controversial contrafactum of “Dombra” for an upcoming election cycle, after which the song became indexically associated with Erdoğan and his political party. After the controversy subsided, “Dombra” continued to accumulate neo-Ottoman resonances through its use in the television series *Diriliş: Ertuğrul* and its featuring on the highly symbolic commemorative stage of the Battle of Manzikert. Through this narrative, the paper strives to foreground the vibrant and chaotic networks of meaning that accrue on a musical object’s migratory path. Further, it considers how the transformation of a song honoring a nomadic Central Asian tribe into a symbol of Turkish nationalism and neo-Ottomanism may reflect a shifting ontology of Turkish nationalism under Erdoğan.



Music(ology) across Borders

Monday, August 22, 14:30–16:00 • Hall 437

FP1-12

Session Chair

Teresa CASCUDO (University of La Rioja)

Music(ology) across Borders: European Roots of Felipe Pedrell's Musical Nationalism

Andrea BOMBI (University of Valencia)

In 1911, on the occasion of the seventy years of the influential composer and musicologist Felipe Pedrell (1841–1922), the festschrift *Escritos heortásticos* was published. A collection of forty-two texts very heterogeneous with each other, by type and by extension, is headed by this exotic title. Only five contributions propose original research results, while most concentrate on Pedrell's operas (thirteen) or on his artistic and scientific personality (seven). The remaining seventeen contributions are occasional and propose memories and anecdotes or simply extol the figure of the dedicatee.

The heterogeneity of the materials is in itself significant, as a reflection of a not yet well-defined musicological tradition, certainly far removed from the already flourishing German *Musikwissenschaft*, but also from the considerably more consolidated French and Italian situations. It is precisely the fourteen articles written in French and Italian, that give the book a transnational dimension, together with the solitary contribution in German by Hugo Riemann. The eight texts in Catalan remind the reader of Pedrell's region of origin, at that time the Spanish musical reality best connected with the rest of Europe.

In the book, a local—in some cases even provincial—dimension thus intertwines with an international one, in contact with significant figures of European musical thought—in between others Bellaigue, Calvocoressi, Tebaldini, or Radiciotti, in addition to Riemann. Two coordinates in which Pedrell had elaborated, in a *non*-paradoxical way, a strongly nationalist historical thought, which at that time was already decisively influencing Spanish musicology. The *Escritos heortásticos* testify precisely to this influence, but their careful reading also reveals the game of cross-gaze, whereby traditions that are still incipient negotiate possible forms of mutual recognition.

“Eternal Truths” Interrupted: Alban Berg's Unwritten Reply to Alfredo Casella's *Scarlattiana*

Kordula KNAUS (University of Bayreuth)

When Erwin Stein asked Alfredo Casella in 1928 to write a short article about his work *Scarlattiana* for the magazine *Pult und Taktstock*, he obviously did not expect an article that was saturated with nationalism and celebrated the “liquidation of the atonal in-

termezzo.” Stein refused to publish the article. Hans W. Heinsheimer suggested that it should be published in *Anbruch* in the January issue of 1929 together with a contrasting reply written by Alban Berg. Although Berg worked on the reply in November/December 1928, he ultimately refused to write it. Casella’s article was published in January in *Anbruch*, accompanied by a short editorial note, and only in the May issue, Theodor W. Adorno responded with his article “Atonal Intermezzo?”

The paper will analyze in detail the several sketches Berg left in which he contrasts Casella’s “fashionable truths” to “eternal truths.” These “eternal truths” (in the nutshell of his sketches) present viewpoints Berg uttered publicly on several occasions some time later—mostly in his *Wozzeck* lecture in Essen in December 1929 and the dialogue “What Is Atonal?” in May 1930. He creates a historical line from Bach to Schönberg, marking Schönberg as the ultimate climax of music history, not sparing nationalistic undertones when he argues the supremacy of German music.

Both, in Casella’s and Berg’s writings we find different and also conflicting attitudes toward nationalism and internationalism. In the last part of the paper, they are analyzed within a larger social and political framework. Berg’s and Casella’s different nationalisms are ultimately reactions to their position both within an international musical avant-garde with increasing conflicting directions (e.g., atonality versus “Neue Sachlichkeit”) and the different nationalisms in their home countries that defamed them as being too “international.”

Guido Adler, Musicological Methodology, and “Austrian” Positivism: Creating an Integrative Conception of Musical Research

Alexander WILFING (Austrian Academy of Sciences)

The inaugural volume of *Vierteljahrsschrift für Musikwissenschaft*, the first journal devoted exclusively to musicological scholarship, contained a milestone in the development of the nascent discipline: Guido Adler’s “Umfang, Methode und Ziel der Musikwissenschaft” (1885), a manifesto shaping music research in Austria, Germany, and beyond well into the twentieth century. Here, Adler proposes an integrative conception of musicology, incorporating methodological components from subjects as diverse as archeology, philosophy, classical philology, the natural sciences, and art history. This vibrant concept, however, is often overshadowed by Adler’s more sober and in some ways more traditional attempt at grasping music history as a history of style in the 1910s, narrowing his broad outline of music research to musico-historical research. While from this perspective Adler’s famous “division” of musicology into a historical and systematic branch in his 1885 essay is therefore often (mis)read as a splitting of the discipline, I interpret Adler’s manifesto as a purposely synthetic concept of musicology. Besides re-appraising his essay in this fashion, I will also argue for a specifically “Austrian” background of his concept of musicology. While the 1885 essay drew from multifaceted contemporary discourses, Adler’s model is unified by a positivist mindset, ingrained in Austrian academia ever since the education reforms of the 1850s, which developed responses to the (eth-

nically charged) political upheaval of 1848/49. The essay is hence by default rooted in political issues specific to its Austrian setting, which, by way of his reception history, affected Western music research for several decades. By adopting a positivist mindset, Adler managed to combine the philological musicology of Friedrich Chrysander and Philipp Spitta with the objectivist aesthetics of Eduard Hanslick and the “scientific” philosophy of Franz Brentano, thereby creating an integrative conception of music research.



Soundscapes I

Monday, August 22, 14:30–16:00 • Room 824

FP1-13

Session Chair

John GRIFFITHS (University of Melbourne)

Archeoacoustics as the Frontiers of Musicology: A Comprehensive Study of Sacred Sites and Sound Rituals of the Circumpolar North

Riitta RAINIO (University of Helsinki)

Julia SHPINITSKAYA (University of Helsinki)

Kai LASSFOLK (University of Helsinki)

In prehistoric times, hunter-gatherers throughout the Circumpolar North painted images on highly reflective cliffs, capable of creating echoes and other startling acoustic effects. In historical times, Indigenous people practicing animism and shamanism in these regions regarded similar cliffs as abodes of spirits, who could be contacted by chanting, talking, or performing various sound rituals. The Indigenous Saami, for example, had a specific chant dedicated to each of these sacred cliffs.

To bring a breakthrough in our knowledge about sonic and musical cultures of the past, archeoacoustics combines traditional and newest methods and techniques representing musicology, acoustics, archeology, ethnography, and cognitive science. This burgeoning interdisciplinary field of research explores archaeological sites, artifacts, and ancient religious and musical traditions from a previously overlooked perspective of acoustics. Our ongoing archeoacoustic project on the prehistoric and historical sacred cliffs states that the ability of these rock formations to reflect sound played a key role in the ritualization of the associated sites as well as in the formation of their sound rituals. To substantiate this, we conduct a series of acoustic measurements and tests at select sites in Fennoscandia, Canada, and the Ural Mountains, Russia. We trace myths, beliefs, and ritual practices related to the sites from folklore archives and interviews of present-day Saami. Moreover, we examine subjective perceptions elicited by the sites using audiovisual 3D virtual reality reconstructions that also serve to demonstrate the results to the general public. This joint project between musicologists and archeologists is the first to

discuss the sacred chanting and sound making traditions in the Circumpolar North in their right acoustic and environmental contexts, providing thus insight into the intimate relationship between music, acoustics, soundscape, religion, and nature across the times and wide geographical regions.

Dream a Little Dream of Music across Boundaries—from “Inner Landscape” to the “New Religiophony”: *The First Eastern Dream* by Ivana Stefanović

Ivana PETKOVIĆ LOZO (University of Arts in Belgrade)

The focus of this paper is on the “landscape for tape”—*The First Eastern Dream* by Ivana Stefanović, which the composer prepared during her stay in Syria and composed in 1998 in Vienna, in the studios of Kunst Radio.

During her four-year stay in Syria, Stefanović listened and got acquainted with the world of the East, which she felt the need to perpetuate, “remember,” enhance in her memory, and record forever. She recorded “sounding images” of Damascus and Syria on tape, “sifted” through them, and selected those that she found best suited to the incomprehensible, mysterious aspect of the Eastern world that has most eluded understanding and memory. With her artistic fantasy, in Pygmalion-like manner, Stefanović breathed life into them and created a musical “document” of un-distilled, preserved reality—its “proven substrate.”

Her work attests to the coexistence of external noise and sound vibrations, restlessness, constant movement, physical decay, and inner silence, peace, spiritual life, and eternal space. It is the result of two kinds of acoustic resonances that permeate each other: the noise that inhabits monumental and archeological sites, carrying through the centuries the aura of their erstwhile worlds, and the silence of individual receptive responses, either directly to the noise of those locations or to its potential artistic transpositions.

The First Eastern Dream is “witness” of the unity of the plural that almost seems to evoke that original monotheistic “promised land”; perhaps it is a dream of sorts, a dream about a “new religiophony” that would be above all an ode to the power of music. It is an eidetic imagery inscribed in the archetypal layer of consciousness, bordering the unconscious, and a polyphonic essay on the utopian coexistence of different (musical) worlds, which could only be realized by a dreamer.

Disciplinary Crossroads and Urban Sound Cartographies in the Late Early Modern Jaén: The Population Census as Intermedial Sources in the Digital Era

Javier MARÍN-LÓPEZ (University of Jaén)

Isabel María AYALA-HERRERA (University of Jaén)

Virginia SÁNCHEZ-LÓPEZ (University of Jaén)

R. Murray Schafer’s pioneering contribution to the concept of soundscape in the 1960s and its further developments in the seminal book of Reinhard Strohm (1985) have led to

an eclosion of urban musicological studies on a global scale today. The incorporation of new methodologies and the use of unexplored archival sources are shedding new light on the sounds of all kinds that pervaded the city and their multiple meanings, the construction of acoustic communities, and the everyday musical experience of listeners in the pre-industrial city. These elements are resized thanks to the constant cross-disciplinary approach and the possibilities of digital humanities. Considering the case of an individual city in Southern Spain, Jaén, this paper offers an alternative urban sound cartography, based on the concept of “colación” or neighborhood that has a parish as its head. For this purpose, two extraordinarily detailed unpublished sources will be used, the “Censos municipales” of 1811 and 1821. Thanks to both municipal counts, it is possible to radiograph not only the musicians’ dwellings in the context of the privileged areas of the city, but also their economic and marital status, other resident members, and housing regime. Despite the absence of sound, an imaginative reading of these administrative sources let us glimpse at the urban contexts in which noises and silences, oral and written music, outdoors and indoors, were heard, making it possible to recreate acoustically mapped sound events. Municipal registers, devised as a mechanism of population control for tax and military purposes, thus become a relevant source in the context of the disciplinary crossroads that define urban musicology today.



Popular Music Studies II

Monday, August 22, 14:30–16:30 • Room 825

FP1-14

Session Chair

Ow Wei CHOW (University of Putra Malaysia)

East Wind Breaks: The Chinese Crossover and Hybridity Thinking in Contemporary Mandopop in the Sinophone World

Connie Keh Nie LIM (University of Malaysia of Sarawak)

Fan LI (University of Putra Malaysia)

The origin of Chinese popular music or Mandopop is deemed to have developed since the 1930s from Shanghai’s *shidaiqu*, which was initially influenced by jazz. Over the past decades, despite its complex development in Greater China, Mandopop has drawn on different genres and stylistic characteristics adapted or integrated from music across the Chinese border, reflecting a flourishing scene in the Sinophone world. Since 2000, the phenomenal rise of Jay Chou, an iconic pop artist from Taiwan, has evoked sparks in Mandopop and subsequently proliferated certain influence within a Sinophone generation, especially through music engagement and fanbase activities. Discussions on

Mandopop that follow this development include a revival of “classical Chinese elements” or literally “China wind” crossover music. However, considering its characteristics that are gradually perceived as “underdefined,” “bizarre,” and “lost” in the undercurrent of a “globalized” identity, Mandopop seems to have evolved into “involution” in the recent decade.

Exploring Mandopop as a phenomenon, this study employs a phenomenological method based on a sense-making process through the author’s lived experience in a Mandopop atmosphere between 2000 and 2010, and a micro-analysis of selected music samples that are identified for their significance in musical and stylistic characteristics within the decade. It is speculated that hybridity thinking, which co-exists alongside the ideas of essentialism, exoticism, and eclecticism in music, could have played a defining role in shaping and signifying the characteristics of twenty-first-century Mandopop. It is anticipated that a discourse with a specific geopolitical setting could be established to offer an insight on how the framework of hybridity in music is used to address the issues of “involution” in contemporary Mandopop, as well as to overcome the borders of genres, geopolitics, narratives, and a negotiation of cultural identity between the “local” and the “global.”

Virtual Music Idol, the Chinese *Leitkultur*, and the Making of the World’s First Virtual “Red Diva”

Liuyan SONG (University of Putra Malaysia)

Luo Tianyi is the most celebrated virtual sensation among the *otaku* of Generation Z in modern China. Born as the third-generation vocaloid by Yamaha Corporation, it is associated with many commercial brands and official media, making it a significant medium of *Leitkultur* or the mainstream discourse of the Chinese national ideology. In the growing interest of virtual music, the initial construction that gave “life” to Luo Tianyi undertook a collective imagination of adolescent anime-comic-game-novel (ACGN) hobbyists on its physical images, voices, choreography, and personas. However, after appearing on the national television, this artifact, deep-seated in the subcultural fanbase, becomes an increasingly influential, phenomenal, creative product by Chinese official media creators on the biggest interactive internet platform for Chinese youth. Therefore, the emergence of this virtual singer is problematized: Does music always need to appear as a ritual or a subject of education in a regime influenced by Confucianism? How could an idol turn “red” after being “appointed” as the youth’s spokesperson of *Leitkultur* through its programmed emotional expressions? How does the case of Luo Tianyi represent a typical subculture that is eventually assimilated into the mainstream discourse?

This study exploits the case of Luo Tianyi to explore the transformation of the Chinese music idol from a virtual character of a subculture to a “red diva,” and to examine the reflected Chinese *Leitkultur*, which derives from a concept by political scientist Bassam Tibi. Through a method of digital ethnomusicology, the author observes the multi-level

construction of the virtual singer and analyses specific forms of expression in the music presentation and the social meaning behind its construction. This study hopes to make sense of the virtual singer's existence between virtuality and reality, as well as to clarify its complications and the multiple realities across politico-cultural boundaries in the Chinese context.

“New Kid in Town”: Beginnings and Topography of the Record Industry in Zagreb (Croatia)

Nada BEZIĆ (Croatian Music Institute)

The record industry was one of the primary modes of “music across borders,” as international exchange and/or localization of global trends. Together with music shops, record companies are part of the musical topography of a city, what is the totality of manifestations of music: places where music is listened to or performed, places where music is taught, places that are dedicated to the distribution of sheet music, audio recordings or musical instruments, and, finally, places that keep alive the memory of musicians by way of memorials. Topography of the record industry and shops helps us to understand social dynamics of a certain cultural field and its anchorage in the social environment. The research will also show how (or if) citizens of Zagreb reacted to the new industry in town and what change this brought in record consumption.

The topic is the history of the earliest shellac record companies in Zagreb (Edison Bell Penkala, founded in 1927, Elektroton and Jugoton) and shops, covering the era of some thirty years (from 1927 to the late 1950s), from the topographical aspect: (1) Where were record companies located, what was their position compared to other industries in town and what was the transformation of those locations later? (2) Where could shellac records have been bought in Zagreb, in which special shops or bookshops? (3) What venues are connected to listening of the records: cafés, hotels (e.g., dancing competitions), and private homes? (4) What special venue was Radio Zagreb (founded in 1926)?

The research is a case study of the project “The Record Industry in Croatia from 1927 to the end of the 1950s,” a topic that was until now not documented in Croatia in musicology or any other discipline.



Music Reception I

Monday, August 22, 14:30–16:00 • Room 826

FP1-15

Session Chair

Małgorzata GAMRAT (John Paul II Catholic University of Lublin)

Singing the Hurdy Gurdy Man's Songs: Carl Banck's Sequels to Schubert's Song Cycles and the Problem of Early Schubert Reception

Maria BEHRENDT (Philipps University of Marburg)

Franz Schubert's song cycle *Winterreise* is one of the most famous song cycles ever written. However, when Schubert composed it in 1827, it was only appreciated by a very small number of loyal friends. In the same way, Schubert himself was only appreciated by a small circle of admirers. The majority of the German musical world deemed his songs too daring, complicated, and artificial. One of the few colleagues promoting Schubert's work was Carl Banck, composer and editor at Robert Schumann's progressive journal *Neue Zeitschrift für Musik*. Banck wrote enthusiastic reviews about Schubert's posthumously published songs, praising and defending their innovative structure. Moreover, he even honored Schubert in his own compositions: During the 1830s, he composed two song cycles which can be read as direct references to Schubert's works: *Des Leiermanns Liederbuch* (The hurdy gurdy man's songbook, 1837) and *Des Müllerburschen Liebesklage in Mond- und Morgenliedern* (The young miller's mourning for love in moon and morning songs, 1836). *Des Leiermanns Liederbuch* is written as a sequel to the *Winterreise*. It contains direct musical quotes from Schubert's cycle, such as the famous drones in the opening bars of the cycle's final song, "Der Leiermann." *Des Müllerburschen Liebesklage* is written as an alternative version of Schubert's "Die schöne Müllerin."

With their direct references to Schubert, Banck's song cycles represent a unique and progressive artistic avowal—especially given the overall reception of Schubert during the early nineteenth century. By looking at selected songs from *Des Leiermanns Liederbuch* and *Des Müllerburschen Liebesklage*, this paper will demonstrate how Banck paid tribute to Schubert on a compositional level and how Schubert's stylistic model influenced his own more moderate aesthetics.

J. S. Bach's *Goldberg Variations* in Soundtracks, 1952–2019

Erinn KNYT (University of Massachusetts Amherst)

The first decade of the twenty-first century featured more quotations of J. S. Bach's *Goldberg Variations* in movie and documentary soundtracks than all previous decades combined. By providing the first comprehensive overview of more than seventy quotations of Bach's *Goldberg Variations* in biopics, documentaries, and films from the first appearance in 1952 all the way up to 2019, this essay not only traces the evolution of the composition's uses, but also delineates changes in its reception history in recent years. The *Goldberg Variations* have been used in soundtracks to signify many of the themes commonly associated with Bach's music, including cultural elitism, genius, or mechanistic behaviors. In addition, recent directors have created deeper meanings through intertextual references, even as some have also considered structural uses of the variations to coincide with variations in plots. Most strikingly, there has been a newfound interest in

the piece not only in the Americas and Europe, but also in Asia and Australia, and this coincides with a more globalized interest in Bach's music in general.

In tracing the reception history of the *Goldberg Variations* in soundtracks, this essay thus not only expands upon knowledge about the reception history of a single composition, but also contributes to current research about the use of Bach's music in film and the reception of Bach's music in the twenty-first century in general. In the process, it shows that film has become an important way to bring Bach's music to the masses around the globe in an age of decline in concert attendance.

Jorge Horst Productive Reception of Luigi Nono's *Liebeslied* (1954), or When Luigi Nono Meets John Cage in Rosario, Argentina (2008–15)

Pablo JAUREGUIBERRY (CONICET)

The composer Jorge Horst (b. 1963, Rosario) occupies a prominent position in the field of Argentine contemporary music since the early 1990s (Corrado 2000). Horst's production is configured from an admitted search to explore diverse possibilities and transgress crystalized limits, in a context that usually incorporates indeterminacy, trans-textuality, and/or cryptology. Thus, most of the corpus that deals with his works addresses these constellations through different approaches (Beimel 2006, 2014; Fessel 2011; Paraskevaïdis 2013). However, research about the processes of productive reception (Moog-Grünewalt 1993) that have given rise to Horst's compositional strategies is still missing.

In Horst's works, Luigi Nono's and John Cage's poetics undertake a foundational role. This is evident in a group of seven compositions written between 2008 and 2015, in which diverse dimensions of indeterminacy (Coons 2017), borrowed from Cage's poetics, provide a frame for the reworking of a twelve-tone row that Horst borrows from Nono's *Liebeslied* (1954). Additionally, *intempestivos* (2008) and *Escarpa* (2014) are based on sequences of pitches that alternate this same row (Borio 2002; Impett 2019) with the all-interval row that Nono repeatedly used around the mid-1950s (Nielinger-Vakil 2015).

Consequently, in this paper, which is part of a broader research project on Horst's poetics, we analyze how he appropriates the row borrowed from Nono's *Liebeslied*, consistently adapting it into a frame of indeterminacy. This, in turn, gives place to a heterotopy (Foucault 1984) that is characteristic of an aesthetic stance developed in his latest compositions. Furthermore, we account for a peculiar case of cultural mobility (Greenblatt 2009) that involves European, Asian, North American, and Latin American materials. Ultimately, we will demonstrate that these compositional strategies can be viewed as paradigmatic examples of Horst's poetics, where heterogeneous materials and techniques proceeding from different cultures and historical contexts are recombined in coherent yet ambivalent ways.

Luciano Berio's "Linguistic" Project: In Search of Human Innate "Musical Competence"

Misty CHOI (Duke University)

Luciano Berio admitted that his interest in linguistics was driven by a need to explore the connection between sound and meaning, which directed him to initiate his "linguistic" projects to search for his utopia of music and language (Berio 1975, 1983). Apart from Berio's experiments on voice, text, phonetic composition, and vocalization that are well-investigated by commentators (Osmond-Smith 1991; di Luzio 2012; Casadei 2016; etc.), his hypothesis on the existence of inborn musical ability in humans, borrowed from Noam Chomsky's proposal of "linguistic competence" (an innate theory of language), has been paid little attention. This paper explores how Berio's works reflect his exploration of the topic inspired by discourses on structuralism across linguistics and literary theory in the twentieth century. Although Berio's quest remained inconclusive, his works shed light on the perennial problem regarding music and meaning, and how the investigation itself becomes material for composition.

This paper focuses on the third movement of *Sinfonia* (1968), *Coro* (1974), and the music theater *Un re in ascolto* (1984), which signal different stages of Berio's "linguistic" exploration. It attempts to relate these works to linguistics, literary theory, and Berio's own interpretation of them. The dictum "the infinite use of finite means," which describes the productivity of language, and the notion of myth, a topic much discussed in various disciplines concerning archetypes and the pattern of mind, are applied in *Sinfonia* and *Coro*, respectively. Also, Berio's theatrical design in *Un re in ascolto*, namely *azione musicale*, illustrates his attempts to direct the audience to focus on certain elements using their instinctive listening strategy. This paper contributes to a broader understanding of how music ability was explored and reflected in musical works in the twentieth century infusing contemporary discourses on language.



Exiles in the Twentieth Century

Monday, August 22, 14:30–16:30 • Room 827

FP1-16

Session Chair

Eva MOREDA RODRÍGUEZ (University of Glasgow)

Decentering National History: The Role of Migration, Exile, and Diaspora in a Global History of Musical Modernism

Björn HEILE (University of Glasgow)

The historiography of modernist music has traditionally been dominated by two interlinked paradigms: (1) the notion of centers and peripheries, with the former located in “the West” and the latter in Latin America, Asia, and Africa; and (2) the concept of national traditions. Despite important work by Brinkmann and Wolff (1999), Levy and Scheduling (2010), Levitz (2012), Cohen (2012, 2014), and Moreda Rodríguez (2019), among others, migration still tends to be treated as an exception to the rule of nationhood with its comforting myths of tradition and belonging. Although many leading modernist composers were exiles, musicology has largely failed to develop an equivalent to the concept of “exile literature” in literary studies, where migration is often seen as constitutive of the experience of modernity and hence of modernism as an artistic response.

One of the reasons for the persistence of the nation- and Western-centered model may be methodological, namely the reliance on case studies by most of the above-mentioned authors. Although individual composer biographies can challenge the dominant paradigm, they can too easily be seen as exceptions that prove the rule, particularly in the case of the Holocaust and the Second World War, which are extraordinary historical events.

In my talk, I therefore want to complement case studies of “important composers” with an account of the “normality of migration.” The corpus for this study is based on the composers performed at the annual festivals of the International Society of Contemporary Music—ironically, an organization that was and is constituted along strictly national lines. A large proportion of these composers experienced migration, including before and after the Second World War, and this also significantly included migration between the Global North and South. What I will demonstrate is that, although migration may not be the norm, neither is it an exception.

Stravinsky’s Exiles and Consequences for His Notation Practice

Per DAHL (University of Stavanger)

Stravinsky lived nearly forty years in Switzerland/France (1910–39) and the rest of his life in the United States (1939–71). In these two exiles, he developed as a composer, performer, and celebrity. His musical style changed and has usually been organized into

three periods: Russian, neoclassical, and serial. In this paper, I will focus on his notation practice and present documentation from my research that challenges the traditional tripartite development of his compositions. I have made a registry of Stravinsky's vocabulary of articulation signs, dynamics, and tempo indications, as well as his use of literary expressions in all his published compositions as printed scores (a total of 232 signs and expressions taken from 157 scores). The material has been systematized in several parameters like work categories and originals/revised versions. I have used the printed scores, as they are the physical/objective message from the composer to the musicians who are to perform his music. This material makes possible a new perspective on his compositions. The impact of living in a French-speaking community made some explicit changes to his notation practice. I will show that these changes were not bound to the stylistic changes from the Russian to the neoclassical style. For the second exile, I will not focus so much on the geographic dimension but instead document how the influence from Robert Craft's introduction to serial composition changed Stravinsky's notation practice. An overall issue will be to develop some understanding of Stravinsky's statements about the connection between notation and interpretation. Placing Stravinsky on the spot in a multi-layered communication model, conjoining semiotic, mediative, and performance-centered perspectives, unveils the possibility to compare his statements in books and interviews to the literary element in his notation practice.

Exiled Musicians from the Third Reich and the Development of Music in Iceland, 1935–50

Arni INGOLFSSON (Iceland University of the Arts)

The government of Iceland ran a hardline immigration policy in the 1930s and beyond, yet three exiled musicians from the Third Reich were allowed to settle there. Two were of Jewish descent: Robert Abraham (a conductor and musicologist from Berlin) and Heinz Edelstein (a cellist from Freiburg); Victor Urbancic (a Viennese conductor) was married to a woman of Jewish heritage. These musicians faced a challenging task in their new homeland, where Western "classical" music had only been tentatively established in the late nineteenth century. No professional music ensembles were in place; in fact, the first time a symphony orchestra performed there was in 1926, nine years before Abraham arrived.

For the next two decades, these exiled musicians played a key role in the development and increasing professionalization of local choirs and orchestras. Yet their contributions were not always fully appreciated. The Urbancic family narrowly escaped deportation at the order of Iceland's xenophobic prime minister in 1940; Urbancic and Abraham were passed over for the post of chief conductor when the Iceland Symphony Orchestra was founded in 1950; Edelstein returned to Germany in 1956.

In this paper, I will examine the roles of three musicians in the Icelandic musical community, with a particular focus on the interplay of music, politics, and xenophobia.

I will also discuss the role of the Reykjavík Music Society, an organization run by local amateurs, which provided employment for all three at various points in their careers. A careful study of official documents and private letters sheds new light on their successes (which included the first local performances of W. A. Mozart's *Requiem* and J. S. Bach's *St. John Passion*), frustrations, and disagreements. Their story is an enlightening case study in the interaction of cultural and identity politics, patronage, race, and reception during a pivotal period in Iceland's history.

“Cuba en el recuerdo” or the Dissolution of Space/Time Boundaries in Aurelio de la Vega’s Writings and Works from Exile

Belén VEGA PICHACO (University of La Rioja)

More than once, the Cuban composer Aurelio de la Vega (1925–2022) has remarked that “when one loses one’s country of origin, for whatever reasons, one never belongs anywhere again.” However, I believe that this unquestionable personal feeling of loss of identity due to an exile to the United States in 1959, after the Cuban Revolution, can be “situated”—that is, can be theoretically analyzed—through the fluid and multi-faceted perspective of the “third space.” Authors of the so-called “spatial turn” (Bhabha 1994; Soja 1996; etc.) have defined this “in-between space” as a hybrid site where one can move beyond the existing borders. In doing so, this conceptual frame puts an end both to the traditional dimensions of space (Soja follows Lefebvre and Foucault at this point) and to the boundaries of time and its historiographical preeminence. In light of this theoretical frame, the close reading of de la Vega’s writings (e.g., his poem “Cuba en el recuerdo” [1985] or his essays on contemporary non-exiled composers and the “Musical Nationalism”) and the study of compositions like *Recordatio* (2011) can illuminate how his Cuban identity is negotiated (and denied) in its confrontation with opposite political and sociocultural contexts. This approach also reveals the way in which the past/present time overlaps in his musical and written reflections on the Cuban nation. In addition, it addresses the concept of memory (surrounded by nostalgia and political criticism), which pervades de la Vega’s writings and works from exile.



Music and Politics III

Monday, August 22, 14:30–16:00 • Room 740

FP1-17

Session Chair

Katerina LEVIDOU (National and Kapodistrian University of Athens)

Political Contexts of Greek-Serbian Musical Relations in the Twentieth Century

Melita MILIN (Serbian Academy of Sciences and Arts)

This paper will investigate the political background of musical exchanges between Greece and Serbia after their liberation from the Ottoman rule. Since they did not have conflicting political interests, except during the existence of socialist Yugoslavia, their relations were mostly friendly. However, the spheres of culture and music in particular, which were undergoing Westernizing processes, were not considered as especially important areas of bilateral contacts, probably because both countries prioritized direct relations with the most developed Western nations. Nevertheless, there was a number of cases that exemplified mutual interests and understanding. Since most of the exchanges of music and musicians between the two countries had political contexts, the paper will explore them as case studies. Among them are: the tours of the Belgrade Singing Society (1894, 1895, 1908, 1914), that included not only Athens as the capital of free Greece but also cities still under Ottoman rule with a strong Greek community; the tours of the choir Obilić in Thessaloniki (1927, 1936); Dimitris Mitropoulos conducting Josip Slavenski's *Balkanophonia* in Athens (1930), in the context of the first Balkan conference that debated the idea of creating a Balkan confederation; Mitropoulos's concert in Belgrade (1933); the Ballet of the Belgrade National Theatre performing four ballets in Athens (1933); the performance of Stevan Hristić's ballet *Legend of Ohrid* at the Athens festival (1952); a series of concerts given by the Belgrade Philharmonics, also in Athens (1953); Manolis Kalomiris was attending at the premiere of his ballet *Yolanda* in Belgrade (1953). Retrospectively, all the post-war events before 1953 had the meaning of preparing the atmosphere for the creation of the Balkan Pact (1953). There is also a political aspect of the Novi Sad premiere of Mikis Theodorakis's ballet *Zorba the Greek* (1994) during the troubled 1990s in Serbia.

Topical or Timeless? Depicting History in Czech Opera after 1938

Tereza HAVELKOVA (Charles University)

Since the nineteenth century, Czech opera used themes from history and mythology to foster national identity. In the twentieth century, the Czech national classics, and especially the works by Bedřich Smetana, were mobilized every time the Czech nationhood appeared to be threatened. This was the case after the Munich Agreement of 1938 and the following Nazi occupation, and again after the Warsaw Pact invasion of 1968. In this paper, I am primarily concerned with how newly composed operas on historical themes reacted to these events. I will concentrate, in particular, on two works performed at the Prague National Theatre, an institution with a strong symbolic link to Czech nationhood: *Zuzana Vojířová* by Jiří Pauer and *Mistr Jeroným* by Ivo Jirásek. I will demonstrate how the political uses of operatic retellings of history changed over time, from raising

national awareness through topical depictions of the past (1930s through 1960s), to a generic form of nationalism in the period of “normalization” that was characterized by a sense of timelessness (1970s and 1980s). As I will point out, the stage interpretation of the Czech national classics followed a similar trajectory. I will situate my discussion in relation to recent scholarship that explores the role of theater and opera in (re)telling history (Rokem 2000; Schneider 2001; Renihan 2020). At stake here are the different configurations of the relationship between past and present and their uses for the purposes of both resistance and propaganda within the context of two different forms of political totality: Nazism and Communism.

At the Intersection of Musical Practice and Political Ideal: The First Generation in Post-war West Germany and Their Engagement in the 1968 Movement

You-Kyung CHO (University of Tokyo)

Unlike socially engaged activities of singer-songwriters or rock musicians in the 1960s, in the field of contemporary classical music, an engagement manifests itself as an abstruse phenomenon caused by the conflict between musical and political ideology of past and present. Yet in recent years, some studies that regard the 1968 movement as a shift of axis of the historiography of music have achieved great results in revealing how the 1968 movement has influenced avant-garde composers (Kutschke 2010; Williams 2013).

Shifting the focus to the poetics of first-generation composers of post-war West Germany, who were born around 1920 and actively involved in World War II, as well as in the 1968 movement, this paper investigates the modes of these engagements. For the purpose of clarifying the relationship between their musical practice and political ideals, this paper considers three case studies: Bernd Alois Zimmermann’s *Requiem für einen jungen Dichter* (1967–69), Hans Werner Henze’s *Stimmen* (1973), and György Ligeti’s *Le Grand Macabre* (1974–77). These composers proactively revolted against all forms of fascism in both the sociocultural and the musical arenas. By analyzing their words and works, after reviewing the concept of “engagement” in a contemporaneous context, this paper demonstrates the inevitable divergence of political music and demagogic music by scrutinizing the composers’ discourses on the 1968 movement. It then delves into the issue of their subtly different political positions, as reflected in their musical practice.

This paper not only reveals multilayered aspects of “engagement” among the post-war first-generation composers but the essence of their antifascist spirit. Ultimately, it is expected to show that they share the ideas of anti-fascism and cosmopolitanism through their musical means, no matter if they are political or apolitical.



Iberia / Hispanic Chant

Monday, August 22, 17:00–18:30 • Hall 436

FP1-18

Session Chair

Henry T. DRUMMOND (KU Leuven)

Making a Common in Early Medieval Iberia

Emma HORNBY (University of Bristol)

This paper examines processes of liturgical creativity in the early medieval Iberian common of saints. The assignment of specific liturgical components to specific occasions (“properization,” in McKinnon’s terminology) was well under way in Iberia during the seventh century, as is evidenced by the *Verona Orational*, dating from the early eighth century. Some liturgical items, however, continued to be transmitted in list form, for ad hoc selection.

Did lists of chants and prayers circulate at an early stage, from which specific liturgies were crafted? Or did the specific liturgies come first, with suitable chants and prayers extracted at some point for common use? There is no direct evidence of common materials in the earliest liturgical layer. By the mid-tenth century, though, we have sizeable lists of liturgical items for saints in general (“de sanctis”) as well as particular types of saint (just men, virgins, confessors, virgin confessors), and there are fully properized common liturgies by the eleventh century.

The processes of liturgical assignment to particular commons were different for different types of saint and for different parts of the repertory. Some chants for “de sanctis” lack cognates in liturgies for specific saints; they seem to have been compiled specifically for the common. Some chants for confessors and virgins, by contrast, are drawn from seventh-century liturgies for exemplary saints (such as Eulalia of Merida). Other chants assigned to particular saints also circulated in lists for use “de sanctis,” presented in the same order (from the beginning of Advent onward). I explore the contrasting modes of creativity witnessed by these different processes.

This paper was researched as part of the AHRC-funded project “Doctrine, Devotion, and Cultural Expression in the Cults of Medieval Iberian Saints,” in collaboration with Kati Ihnat, Marcus Jones, Rebecca Maloy, and Melanie Shaffer.

The Liturgical Construction of Sanctity in the Old Hispanic Rite

Rebecca MALOY (University of Colorado)

Although the construction of sanctity in the Old Hispanic rite shares certain conceptual foundations with the Roman liturgy, the various types of saints, such as virgin martyrs, just men, and confessors, are developed in ways that differ from their equivalents in the Roman rite. The two liturgical traditions often use the psalm verses to develop a

particular type of sanctity, attesting to common foundations in patristic biblical exegesis. The Old Hispanic liturgy, however, is far richer in its use of non-psalms biblical sources, pointing to distinctively Iberian traditions of exegesis within the liturgy.

This paper explores the liturgical construction of particular types of sanctity within the Old Hispanic rite, using the eighth-century *Verona Orational* as a foundation but tracing further developments in the tenth- and eleventh-century manuscripts. Reflecting the strategies of hagiographical writing, each saint's liturgy invokes topoi that establish a particular type of sanctity, while also incorporating unique features of their story. After establishing the characteristics of particular types of saint, I present two case studies that exemplify how the liturgies make a carefully constructed argument through selection and juxtaposition of biblical texts and, in the notated manuscripts, through musical rhetoric.

This paper draws on a foundation of research established as part of the AHRC-funded project "Doctrine, Devotion, and Cultural Expression in the Cults of Medieval Iberian Saints," in collaboration with Emma Hornby, Kati Ihnat, and Melanie Shaffer.

British Library Add. MS 30845: Its Scribal Hands, Compilation, and Origin

Marcus JONES (University of Bristol)

Old Hispanic chant was practiced in medieval Iberia until its suppression after 1080. There are approximately forty sources preserving Old Hispanic chant and liturgy. The melodies of these chants are preserved in unpitched notation (neumes). These manuscripts are an underexploited body of evidence about scriptorium practice, scribal mobility, and cultural identity in early Medieval Iberia. In this paper, I present the findings of a close paleographical study of the musical notation, and codicology of one Old Hispanic manuscript—British Library Add. MS 30845 (BL45). It contains a vast vocabulary of notational signs that are either written uniformly across the entire manuscript or vary greatly throughout the entire manuscript. There are also specific neumes that vary in how they were written only within clusters of folios. In prior scholarship, De Luca, Hornby, and Maloy have identified aspects of notation in the León Antiphoner (L8) and its opening folios that varied in appearance across different scribal hands. Building on their methodology, I undertake a systematic comparative analysis of specific neumes across every instance of their use in BL45. I examine where these notational signs were written consistently and where their formation varies. Where such variation appears in clusters of folios it has enabled me to hypothesize about the number of different hands responsible for copying this manuscript. Combined consideration of the paleographical evidence with the liturgical contents and codicology of the manuscript uncovers different layers of copying and intervention in the compilation of BL45. It has also provided an insight into the different roles of the scribal hands within their scriptorium, scribal mobility, and evidence regarding the institution in which this manuscript was produced.



Making Musicology and Theory II

Monday, August 22, 17:00–18:30 • Hall 437

FP1-19

Session Chair

Philippe VENDRIX (University of Tours)

Narrating the Rise of “Topic Theory”: Responding to the New Musicology, Grappling with Musical Absolutism

Dylan PRINCIPI (Princeton University)

This paper interprets the rise of musical topic theory as a reaction to criticisms of analysis during the New Musicology period. This disciplinary moment challenged analysis’s involvement with musical autonomy (Wolff 1987), organicism (Street 1989), and structural processes (McClary 1986, 1991), primarily by unearthing their socio-political contexts (Savage 2010). Citing Lawrence Kramer’s (1990) call to open “hermeneutic windows” between the structural and contextual dimensions of musical works, theorists increasingly analyzed topics as quilting points between form and meaning. As a consequence, topic theory navigates around the same binary that the theory-versus-criticism debates of the 1980s and 1890s did, between music and the extramusical: the signature dichotomy of musical absolutism (Dahlhaus 1989). Narrating the intellectual history of topic theory helps to circumnavigate this impasse by reimagining absolute music as an exclusive metaphysics that comes to life whenever musicological discourse marks the boundary between music and its other.

Shortly after Kofi Agawu (1991) put topics on a collision course with semiotics, describing them as the “extroversive” complement to “introversive” analysis, Robert Hatten (1994) anchored their legitimacy in the reconstruction of “stylistic competencies.” Drawing from the correlationism of Peter Kivy—an avowed proponent of Hanslick (Kivy 2000)—Hatten extrapolated minute analytical oppositions onto the disciplinary divide between structuralism and hermeneutics, causing Nicholas Cook (1996) to describe him as a “closet absolutist.” Since then, the signifiers of topicality have proliferated beyond utility as authors have applied Hatten’s flexible definition of topics beyond the common practice period (Echard 2017), to instrumental techniques (Monelle 2012), tonality (Johnson 2017), and even the act of performance (Samuels 2011). In each of the accounts surveyed by this study, topics find their conceptual consistency not in a collection of essential properties (as in Frymoyer 2017), but in their linguistic identity as descriptive devices that make musical experience knowable (Kramer 2012).

What Do Musicologists Do All Day: The Pandemic Edition

Frans WIERING (Utrecht University)

Charles INSKIP (University College London)

At the turn of the year 2014/15 we conducted an online survey called “What Do Musicologists Do All Day” (WDMDAD). The aim was to get a better understanding of musicologists’ daily use of digital technologies and their attitudes toward these, asking them to describe their positive and negative experiences. The survey received 621 responses from over forty countries. The respondents often went into great detail about their research, digital skills, use of software and resources, experiences, and the risks, limitations, and benefits they perceived. Overall, a picture emerged of a community that is generally eager to learn about technology and to use it where the added value is evident, though less willing to invest deeply in exploring it, and worried about risks of sustainability, selectiveness, and shallowness of research (Inskip and Wiering 2015).

Since 2015, the technological landscape has kept changing. To mention a few developments: the amount and diversity of online resources keeps growing; MEI (Music Encoding Initiative) encoding and software for scholarly editing are reaching maturity; and deep learning has impacted music technology from recommendation in streaming services to optical music recognition of Renaissance manuscripts. On top of this, the COVID-19 pandemic has cut off researchers from library resources and face-to-face meetings, forcing them to adopt digital alternatives instead.

It is likely that, due to these developments, works practices and attitudes toward technology have changed substantially. Therefore, we did a follow-up survey to WDMDAD in the fall/winter of 2021/22, focusing on both long-term changes and adjustments to the pandemic. In our talk we will analyze the responses and discuss implications for both music research and technology development.

Interdisciplinary Precedents: Toward a Theory of the Musical (Net)Work

Karl BRAUNSCHWEIG (Wayne State University)

If it could be said that there is a successor to the work concept in music, then a possible candidate might be a modified (net)work concept, one that views the decentered aesthetic object as a conjunction of various practices and subjectivities (both individual and institutional). A significant segment of the recent rethinking of musical structure pursues models that emphasize localized relationships and prioritize dispersed, decentered, or dynamic methods (e.g., *Satzmodell* theory, schema theory, “new Formenlehre”), suggesting that there has occurred an implicit paradigm shift from the conception of the musical work to the musical (net)work, one that has “a thousand entrances” (Barthes) and no single master signifier. While clearly the result of important recent revisions to canonic concepts, the musical (net)work can also be vividly explicated as a theoretical synthesis or culmination of interdisciplinary precedents in nineteenth- and twentieth-

century thought on the conditions for signification and meaning in language and art. We can identify three decisive moments in particular: first, an important transformation in conceptions of language around 1800 that provided the crucial conditions for envisioning a contextual and subjective sign system; second, the structuralist moment that reconceived of language in relational terms and further recognized the historical dimension embedded within it; and third, the literary-hermeneutic critique of structuralism (Ricoeur; Jameson; Genette) that located meaning in the space between signifying entities. Traces of each of these moments can be found (explicitly and implicitly) in the corresponding musical thought of the time, including the writings of Gottfried Weber, Heinrich Schenker, and David Lewin. Outlining these three moments can clarify and enrich aspects of our current research and its underlying aesthetic assumptions. This inquiry can also begin to address the pressing (and largely unspoken) theoretical question: How is musical meaning possible within a (net)work concept?



Sacred Music across Borders

Monday, August 22, 17:00–18:30 • Hall 438

FP1-20

Session Chair

Kristin HOEFENER (NOVA University Lisbon)

The Services and Antics of the Singing Assistants (*M'shor'rim*) of a Nomadic Synagogue Cantor in the Russian Empire (Principally Ukraine and Poland), ca. 1820

Daniel KATZ (University of Cologne)

The synagogue cantor Hirsch Weintraub (1813–1881) of Königsberg, Prussia, left us two valuable sources for the study of early nineteenth-century liturgical chant and its historical background: a three-volume collection of music composed and arranged by Weintraub and his father, Kashtan (1781–1829, the most renowned cantor of his time), and a biography of Kashtan. The latter, the earliest known biography of a synagogue cantor, is a unique document. It describes Kashtan's education and career, gives an intimate account of his personal and professional life, and records the travels, transactions, and travails of this extraordinarily popular sacred singer.

Kashtan became an apprentice at the age of nine to someone known as the “Lame Cantor,” who traveled from place to place with a small entourage of assistants, singing on demand and officiating at religious services. Later, Kashtan did the same thing. He attracted his own apprentices and students, many of whom subsequently became professional cantors on their own.

Having already written about the musical functions of these assistant singers, I will now turn to their historical and social roles, for which Weintraub's biography of Kashtan is a rich and untapped source. It enables us to view the assistant singers from their own perspective as well as that of the master cantors under whom they served. We will see interactions between the young Kashtan and his teacher, and between the mature Kashtan and his own apprentices. We will see the assistant singers not only at work, but also taking action to protect Kashtan from jealous and incompetent competitors—even staging a comical scene of wild revelry and dancing in a feigned drunken stupor! This paper will bring us new insights into these quintessential, but enigmatic liturgical performers from 200 years ago.

Cultural Transfer and Church Music in the Late Habsburg Empire: Imre Elme's Chanter Book in Senta, 1872

Réka MIKLÓS (Independent, Senta, Serbia)

After the Turkish rule and the wars of liberation, Empress Maria Theresa took measures to re-establish economic and cultural life in the depopulated regions of today's South-eastern Europe. Most of the new settlers arrived in the second part of the eighteenth century from German-speaking areas, and due to them, religious life and church music was revived. In Filipova (Szentfűlöp), the majority of the population was still speaking German in the middle of the nineteenth century. The church music was provided by the Turnowsky family.

Many of the students of the Turnowskys became chanters, teachers, priests, or organ builders. Imre Elme was one of them. The manuscript chanter book of Elme was recently found in Temerin. Elme worked in Senta for a short time, a town inhabited by Hungarian population. He prepared his book there in 1872. He soon moved to Temerin, where his book was used even after his retirement in 1915, until approximately the Second Council of Vatican.

The chanter book of Elme, written in four booklets, contains a great number of hymns with Hungarian texts, and a smaller number of hymns with German texts. The repertoire reflects a stylistic intertwining of the Viennese style (German) hymns and the traditional Hungarian hymns, being a good example of the cultural transfer phenomenon.

Armenische Kirchengesänge: "Unbordering" Eastern and Western

Tatevik SHAKHKULYAN (Komitas Museum-Institute)

The German title included in this paper is the name of a work by Komitas Vardapet (1869–1935), who, among many other works, authored at least seven versions of the Armenian divine liturgy. All of them are based on traditional Armenian Christian chants as inherited from medieval Armenian authors and collected in *codice*. Each of Komitas's

liturgies presents a unique music composition due to a unique musical style with respect to harmony, counterpoint, texture, placement of lyrics, etc. Komitas wrote one of his liturgies in German, rather than Armenian. The circumstances of writing in German should seem understandable, inasmuch as Komitas lived in Berlin for a definite period of his life, mostly study years, and many times made references to German lyrics written by German poets. In the case of liturgy, he himself translated traditional spiritual canonical texts from original Armenian into German. As for the music, he preserved the traditional medieval chants and arranged them for mixed choir and soloists. Juxtaposition of Armenian chants with German language texts and Western means of music arrangement in general suggested an incomparable result, which appeared to be the conjunction of Eastern and Western cultures?

This paper seeks to compare German and Armenian versions of liturgy by Komitas. While using the same melodies in both, the composer got quite different results. What factors conduced to such a difference? Is the difference in language able to lead to incomparable results? Why do listeners have different perception of the same melodies in them? How convincing is it to project Eastern melodies in horizontal line onto Western devices of musical composition in the vertical dimension? Can we talk about “unbordering” of cultures? These are questions to be dwelled on in this paper presentation.



Abbeys and Monastic Chant

Monday, August 22, 17:00–18:30 • Room 825

FP1-21

Session Chair

Jean-François GOUDESSENNE (French National Centre for Scientific Research)

Monastic Chant through 600 Years: A Case Study of the Order of the Birgittines

Karin LAGERGREN (Linnaeus University)

The abbey Maria Refugie offers a rare opportunity to examine their chant and liturgy during a period of six hundred years. This abbey belongs to the Order of the Birgittines, founded by St. Birgitta of Sweden (ca. 1303–1373) in the fourteenth century. The Birgittines’ primarily liturgical feature is the sisters’ unique divine office *Cantus sororum* which is the only liturgical repertoire compiled to be performed only by women. About a hundred liturgical notated books from the late fifteenth century up to the present day are preserved in Maria Refugie’s abbey library. This allows a unique chance to study chant transmission over time in one single liturgical milieu. The sources show that the

chant tradition was exceptionally persistent to change but that the community undertook revisions of the repertoire when liturgical conditions or new musical trends called for it. This shows how the members in Maria Refugie negotiated with the liturgical heritage, never throwing it overboard, but were in constant dialogue with how to interpret it according to changing musical taste and liturgical conditions. In this paper a representative part of the material will highlight both how the Birgittine Order's identity was maintained musically and textually, and how revisions allowed for updating the Birgittine liturgy and its chant. Special emphasis will be given to how intertextual relations created a Birgittine *chantscape*, which is a developed concept, building on composer and musicologist R. Murray Schafer's soundscape concept. This newly created concept is a way of looking at how music creates meaning to its practitioners beyond its text.

Sound Culture at Syon Abbey: Women's Experience and Laity's Perception

Gillian HURST (University of Bristol)

Recent interest in medieval English nunneries has stimulated research in learning, spirituality, and, for Anne Bagnall Yardley, a comprehensive cultural study of musical practice. Yet, Syon Abbey, the only English Birgittine institution, has received little attention. In this paper I will explore three texts which offer insight into sound culture at Syon Abbey with the aim to understand the women's influence on and experience of said culture. The first text is the *Myroure of Oure Ladye*, a fifteenth-century devotional and instructional text written for the sisters of Syon Abbey. It is the instructional nature of the book that contributes to its liturgical significance, particularly the instructions regarding singing. While the contents are idealized and authored by a male, this book also offers a potential glimpse at the experience of liturgy from the perspective of the nuns. The second text is the *Rule of St. Saviour* and the *Syon Additions*. The third text I would like to consider is *The Revelations of St. Bridget of Sweden*—also known as the *Liber Celestis*. The exact revelations I will examine come from the final book—*Revelationes Extravagantes*. These revelations were not included in the canonization edition and are thought to be indicative of Bridget's authorial voice. I conclude with a case study that draws on the intersections and borrowing across these three texts. Analysis reveals a balance and symmetry in rank and sound that permeates the Syon liturgy as well as details on tempo (and the regulation of liturgical time), ornamentation, sound production, and the experience of listeners. This case study will form a preliminary investigation into the production and experience of sound at Syon from the nun's perspective and how it differs from other Birgittine institutions.

Monastic Chant across the Borders

Maria GIANGKITSERI (Folkwang University of the Arts)

Monastic chant today represents a highly interesting theme for multilayered musicological and ethnomusicological investigation. This paper aims at presenting the re-

sults of research conducted in various monasteries of Northern Greece during the last five years.

Firstly, we will present some selected answers given by monks from different monasteries of Mount Athos to an anonymous questionnaire of the researcher with regard to the learning and the practical application of the liturgical repertoire in their daily practice. Some of the main questions pertained to how and when the monks learned church music, how it is transmitted to future generations, and what their chanting practices are (e.g., repertoire, pitching of bases in different modes, use of *isokratema* or *bordun*). The qualitative analysis of the questionnaires led to important insights also about the perceptions of Byzantine church music and its place among the different ranks of monks.

Secondly, various aspects related to chanting in nunneries of Northern Greece, such as Ormylia, Panorama, Panagia tou Eurou, will be presented, along with some musical examples and transcriptions. I will focus on some elements of the performance practice (ornaments, differences in the rendition of the same piece, etc.), and also consider the influence of the Athonite psalmody on female chant in Northern Greece.

Finally, some answers and information about monastic chanting in Germany will be mentioned, which reveal that, despite the difference in tradition, there are points of contact in terms of perceptions and practices, making church music in monasteries truly cross borders.



Music Reception II

Monday, August 22, 17:00–18:30 • Room 826

FP1-22

Session Chair

Youn KIM (University of Hong Kong)

“Adults and Children Had Tears in Their Eyes . . .”: The Reception and Political Significance of the Pyatnitsky Russian Folk Choir’s First GDR Tour

Ekaterina PAVLOVA (University of Cambridge)

This paper will explore the reception and political significance of Russian folk music in the GDR by looking at the tours of the Pyatnitsky Russian Folk Choir. On the orders of the Soviet government, the first East German tour of the Choir took place in September–October 1950. The tour was far from ordinary: Despite experiencing problems with transport, food, and accommodation, the 175-strong choir traveled 6,500 kilometers and gave concerts in front of over 200,000 people in thirty-three towns and cities. Serving as a utopian and somewhat contrived display of Soviet–East German friendship, these early

concerts resembled political demonstrations and, within both Soviet and East German eyewitness reports, the discourses of socialist redemption, progressive Soviet culture, and anti-Americanism overshadowed discussions of anything musical or performative.

With the help of Soviet and East German archival sources, I will examine the tour to understand how the Russian folk song was “imported” into East Germany and what purpose it served. My analysis of the immediate context of the events will allow me to demonstrate that the tour was, above all, a Soviet cross-border political initiative designed to support the GDR in one of the most controversial moments in its early history—the GDR’s first elections. With regard to the longer-term impact of the tour, I will examine what debates and processes this cultural encounter set in motion within the GDR’s musical circles. By employing transnational methods of research, I will also explain why East German musicologists and composers saw the development of the folk song as essential for the GDR’s cultural and ideological “initiation” into the Eastern bloc. More broadly, this paper will reveal how human mobility can serve as a vehicle to import cultural concepts and practices across borders, which, in turn, can create new networks—or threaten existing ones.

“Believing in Song”: Bernstein’s *Mass*, Secularization, and the Salvation of Sacred Affect

Christopher CHOWRIMOOTO (University of Notre Dame)

Commissioned in order to celebrate the opening of the Kennedy Center in 1971, Leonard Bernstein’s *Mass* originally caused quite a stir in the press. While some commentators interpreted its flamboyant combination of Catholic liturgy, grand opera, music theater, and protest songs as capable of teaching even seasoned clergymen “how to be priests,” others cast it as sacrilegious in the extreme. Still more regarded it as selling God out to the lowest bidder, as if to epitomize the contemporary secularization scourge.

In this paper, I examine *Mass* and its contradictory reception against long 1960s’ debates about the viability of religion in the supposedly secular age. Instead of trying to resolve the work’s contradictions, I use them to complicate traditional secularization narratives. This was, after all, a context in which disparate religious doctrines, experiences, and dimensions co-existed alongside atheism in the public sphere. By sketching out the arguments for and against religion, Bernstein’s work allowed audiences to interpret however they chose, according to their own positions along the sacred-secular divide.

At the same time, I argue that there was more to *Mass*’s “sacred” moments than mere style, which audiences—in the spirit of postmodern pluralism or relativism—were free to take or leave. Indeed, my paper sets out to demonstrate how arguments for and against religion could co-exist alongside a consistent religious catharsis, which drew even the most cynical thinkers into its affective realm. In doing so, I not only challenge rigid oppositions between sacred and secular, but also delineate the distinct planes on which they operate in *Mass*. More specifically, I draw on recent scholarly theories of

“religious affect” to show how Bernstein’s multi-media work staged a kind of religiosity that worked against the libretto’s semantic meaning—one whose authenticity was more emotional than intellectual, more of bodily energy than theological consistency or proof.

Mauricio Kagel’s *1898*: Staging Deutsche Grammophon through Its Sonic Past

Benedetta ZUCCONI (University of Bonn)

In 1973, the record company Deutsche Grammophon Gesellschaft (DGG) celebrated the seventy-fifth anniversary of its foundation. By that time, DGG had already achieved its dominant role in the international music market and was ready to celebrate and display its success through several initiatives and events, which also included a commission to Mauricio Kagel to write a piece of music. *1898* was mainly conceived as a recorded composition, to be distributed as an LP. Symbolically, the LP cover features the A side of a full-sized, broken version of a DGG disc. The piece was premiered in Hamburg on September 18, 1973, in a celebratory concert at the congress center, and free copies of the LP were distributed to guests.

Based upon the composer’s material and sketches, this paper investigates *1898* as part of the branding strategy of DGG. Significantly, it was titled after DGG’s foundation year and it entails several references to DGG and its early times, such as a tone row derived from the name “Deutsche Grammophon Gesellschaft.” Furthermore, Kagel intended to depict sonically early recording times and their musical landscape. According to the composer himself, he aimed at recreating the soundscape of the turn of the century, including early recording sound and even Stroh-like string instruments. These latter were broadly promoted on the disc’s cover and in advertisement material, but it seems unlikely that they were actually employed, at least in a significant way. To what extent, then, were the alleged historical features of *1898* effectively realized by Kagel, or should it rather be considered as the result of a promotional campaign, aimed at staging DGG history in relation to the piece? To debunk the official narrative surrounding *1898* and include the piece in a broader landscape of classical music marketing and branding represents the main goal of this investigation.



Music and Politics IV

Monday, August 22, 17:00–18:30 • Room 740

FP1-23

Session Chair

Luis VELASCO-PUFLEAU (University of Bern)

The First International European Olympiad of Workers' Music and Song in Strasbourg (1935): International Mission Placed in the Local Political Dynamics

Osamu TOMORI (Kunitachi College of Music)

The “Première olympiade ouvrière européenne de musique et de chants” was held in Strasbourg, France, from June 8 to 10, 1935, with some thousand participants from all over Europe. The festival has been the subject of some research particularly in the context of studies on Hanns Eisler, a key figure of the festival. In recent years, it has also become the subject of research on the activities of leading participants such as Erwin Piscator, Michael Tippett, and Ernst Busch, as well as on the activities of participating organizations such as the London Workers' Chorus. Yet, the contemporary source materials from Strasbourg, the host city, have not been fully and systematically exploited in previous studies.

This paper presents new insights and perspectives on this festival obtained through extended research and the detailed analysis of local government archives as well as local newspapers. These sources provide, especially when combined, more precise knowledge about the planning of the festival as well as detailed accounts of the event itself (including the results of the competition, which have not been discussed until now).

Although this event has often been seen as simply part of the international communist agenda, it should be stressed that the citizens of Strasbourg—many of whose names have been forgotten—worked on their own initiative. The festival was realized with conflicting and delicate balancing of the independent agendas of the political and cultural actors against the background of the political dynamics of the city. In no other city in Europe could this festival have taken place in June 1935, at least not in this way.

Against “Argentinian Tango”: For a Different Understanding of Tango

Mauricio Andres PITICH (National University of the Litoral)

Tango is a musical genre, poetry, and embraced-couple dance, native to the Río de la Plata geographical region, developed during the last decades of the nineteenth century (Kohan, García Brunelli, and Fernández 2002). What today is popularly known under the label of “Argentine tango” (Link and Wendland 2016) and academically—in the least of cases—as “tango rioplatense” (Novati 2018) or “tango porteño” (Pelinski 2000), is the

product of years of speeches and propaganda elaboration based on nationalist and modernist ideologies and politics adopted by the Argentine state and the international cultural industries.

However, none of these discourses involves productions located in the large part of the national or provincial (states) political territory, since they allude exclusively and mostly to what was/is generated in the city of Buenos Aires. Furthermore, these labels neither include globalized tango productions that can hardly be associated with nations or regions. And here is where the problem lies: “tango argentino,” “tango rioplatense,” and “tango porteño” no longer represent the vast tango practices generated in the political and geographical limits—in all cases, significant productions are hidden or excluded. In other words, these labels generalize, simplify, and/or totalize specific and diverse cultural phenomena. This epistemic-aesthetic approach does not allow the acceptance of cultural differences produced by constant migration, technological globalization, and “cultural mobility” (Greenblatt 2009), since it reinforces the mechanisms of domination, oppression, and consumption control.

This work explores the nationalist (Hall 2017) and modernist (Latour 2007) ideologies and politics (Žižek 2003) that helped to build and impose tango as product/label of the identity representation in/of Argentina, and up to this day continues to be reproduced as such. The proposed methodology is subject to the genealogical-discursive and historiographic analysis of the hegemonic discourses about tango, aiming at arriving at an integrating alternative of understanding this musical genre.

Traditional Music on the Argentine-Chilean Border: Symbolic Repression in Times of Military Conflict

Diego BOSQUET (National University of Cuyo)

Political boundaries do not respect cultural boundaries. When political tensions between two countries reach the point of imminent war, political boundaries are imposed over cultural boundaries. If we add the presence of a totalitarian government, which almost always appeals to nationalism and patriotism as tools to validate its power, the state resorts to several means to create cultural ties with the homeland, while trying for all possible means of breaking cultural ties with the “other,” the enemy. This was the situation on the Argentine-Chilean border during the peak period of the Beagle conflict, between the late 1970s and early 1980s. Until then, in an area that includes the south of the province of Mendoza and the north of the province of Neuquén (both in Argentina), bordering the Republic of Chile, the most active musical tradition was the so-called “singing women,” with an obvious Chilean origin. The inhabitants of this region are mainly transhumant shepherds, and they have always maintained close relationships—familial, cultural, and commercial—with Chile, and the Andes mountain range, which separates both countries, was rather a point of union than a border. The military dictatorship that ruled Argentina at that time used its ideological power, and even the police, to combat this musical tra-

dition, since it was considered “Chilean.” Through this paper, I will try to explain how the Argentine state attacked this tradition and how these actions were favored by the arbitrary criteria of “authenticity,” defended by the “guardians of tradition.” These criteria are the support of the nationalistic ideology. The consequence of this action was a progressive and sustained cultural devaluation of this tradition, which led to the virtual extinction of female singers in the area and their displacement by male singers.



Questioning Artistic Borders

Monday, August 22, 17:00–18:30 • Room 741

FP1-24

Session Chair

Costas TSOUGRAS (Aristotle University of Thessaloniki)

Music Amatory and French Poetry Masterpiece

Małgorzata GAMRAT (John Paul II Catholic University of Lublin)

At the beginning of eighteenth century Jean-Baptiste Rousseau (1671–1741) created a new poetical genre—the cantata that was one of the few genres of eighteenth-century French poetry to have been defined theoretically by its author and inventor. He also created a model of the genre derived by definition from music, which implies specific artistic solutions. The poetic cantata played a key role in the emergence of the secular French music cantata characteristic of that country (the so-called *cantate française*), believed to have been established as a genre by Nicolas Bernier (1664–1734) and Jean-Baptiste Morin (1677–1745). This poetical genre won a large popularity in France and quickly in Europe, where one can find mint musical settings of these poetical pieces. The one most frequently set to music is *Circé*, with at least fourteen versions composed between Morin’s first *Livre de cantates* (1706) and Charles de Courcelle’s *Circé* (1878). One of the musical settings was composed by a Pole, an aristocratic artist famous for his travel to the Middle East and for introducing in Poland Arabian horse breeding—Wacław Seweryn Rzewuski (1774–1831). In his setting (dating 1803) Rzewuski did not respect the idea of the French cantata developed in France in the first half of the eighteenth century, but he uses some general rules connected to this musical genre as succession of arias and recitatives or non-stage interpretation. He also uses the solo voices, chorus, and orchestra as well as the concertante technic, typical of baroque music, connected to Haydn’s orchestral music idiom. The goal of my paper is to present Rzewuski’s 209-page long cantata in comparison with Rousseau’s model and the French cantata, as well as to examine his musical ideas and interpretation of poetical text.

Extra-Opus Allusions: The Use of Literary Texts as Structural Models in the Music of Yorgos Sicilianos

Valia CHRISTOPOULOU (National and Kapodistrian University of Athens)

Yorgos Sicilianos (1920–2005), a leading modernist composer in post-war Greece, has also been a fervent reader of literature throughout his entire life. Many of his works are connected to literary texts mainly in two ways: (1) the composer describes his work as a response, both in terms of emotions and ideas, to a literary text, as, for example, in *Daimon*, op. 50, based on *Doctor Faustus* by Thomas Mann; and/or (2) he uses the structure of a text as a model for his music, as, for example, in the Concerto for Violin and Orchestra, op. 51, based on *That Time* by Samuel Beckett.

This paper aims at presenting Sicilianos's works connected to literature and exploring the ways in which he uses a text as an incentive and/or as a structural model. In this context, I will focus on his Sonata for Cello and Piano, op. 59 (1998), based on the novel *In Nausicaa's Island* by Makis Lachanas, and I will use the composer's own testimony as well as his analytical comments on the work to illustrate the structural analogies between the text and the music, and, in particular, the analogies between a specific segment of the text and the sonata form of the first movement of the work. Furthermore, I will discuss how, in the post-1980s years, Sicilianos created gradually a web of numerous extra-opus allusions to literary texts, and I will suggest that it represents a more concrete and personal aspect of his oeuvre. Finally, I will argue that this web of "concrete" references creates a tension with the composer's modernistic rhetoric and, in particular, with his belief in the concept of the autonomy of the musical work, thus, introducing elements which are associated with a postmodern attitude.

Whitening Borders between Music and Painting

Neda NESTOROVIĆ (University of Arts in Belgrade)

What and where is a border in art, more precisely, in music and painting? Where can we locate border lines between them? In the conscious or unconscious landscape, in an objective or subjective world, in a physical/material or spiritual/metaphysical reality?

During history, but in the most radical way since the twentieth century, artists from both disciplines, music and painting, have been trying to push, blur, and even delete different types of borders (artistic, physical, social, geopolitical) in their works. Nowadays, borders "overlap, connect, and disconnect in often unpredictable ways, contributing to shaping new forms of domination and exploitation" (Mezzadra and Neilson 2013, 3), and artists from all around the world continue that praxis of puzzling out reasons and solutions for that border phenomena and create cutting-edge art works.

Color/timbre has been one of the main qualities artists used to establish new borders in sound-visual art worlds or to make it borderless. White color found its special place in the opuses of many artists—Kazimir Malevich, Wassily Kandinsky, Paul Klee, just

to name a few. In his oeuvre, Malevich used to create a “bottomless white plane that suggested infinity” (Souter 2008, 164). On the other hand, in her composition entitled *Weiss* (2016), inspired by the meaning of the white color in the collective unconscious, Serbian contemporary female composer, Sonja Mutić, examined its symbolic borders using musical means.

The question of the elasticity of borders between music and painting is at the focal point of this paper. Using artistic synesthesia as a concept and as an analytical method, I tend to interpret disciplinary border-crossing, or in this context, border(s)-whitening, by measuring levels of their interlacing and juxtaposition on the palette of white. Piecing together techniques and methods that artists have used can help us answer the question: Is white a symbol of borderless art?



Methods of Persuasion

Monday, August 22, 17:00–18:30 • Room 742

FP1-25

Session Chair

David R. M. IRVING (ICREA & IMF, CSIC)

Music, Power, and Conversion at the Royal Court in the Christian Kingdom of Ethiopia and Transcultural Encounters in a Global Early Modernity

Janie COLE (University of Cape Town)

While significant scholarship on early modern Ethiopia has developed across various disciplinary orientations, there remains a dearth of studies on Ethiopian musical culture, in particular at the royal court in the Christian kingdom. Drawing on sixteenth- and seventeenth-century travelers’ accounts, Jesuit documentation, Indigenous sources, and material culture, this paper explores new evidence to reconstruct musical culture at the royal courts of Kings Lebnä Dengel (1507–1540) and Susenyos (1606–1632), including Indigenous music-making, ceremonial practices, musical war tactics, and the role of sound and musical instruments to punctuate monarchical power and diplomacy. It also focuses on transcultural encounters between the Christian kingdom of Ethiopia and Latin Europe, specifically Jesuit missionaries from Goa and the Indigenous Ethiopian communities in Feremona and Gorgora, to reveal a Jesuit musical art of conversion, which employed music as both evangelical and pedagogical tools, and blended Indigenous African and foreign elements. Dispelling the Ethiopian isolation paradigm, the sources expose the circulation of Ethiopian and European musical culture in different spaces and locales of African courtly, liturgical, and foreign contexts during this period, pointing to dis-

courses in cultural identity, African agency, cultural appropriation, and indigenization, and providing insights into musical performance in the Horn, ethnic encounters, and contemporary notions of Africa. They also offer tantalizing views into how European repertoires, instruments, performance styles, and ceremonial practices were transmitted along the routes of exploration, giving broader views into the role of music in constructing identity, power, religion, and the collisions of political, social, and cultural hierarchies in early modern Ethiopia. These entanglements allowed for European, African, and Asian worlds and sound cultures to collide in interconnected musical experiences, challenging musicology's Eurocentrism in early modern music studies, adding to wider discourses on a "global music history" model, and pointing to a global early modernity without borders.

Building Early Modern Tabernacles: Elizabethan Composers and the Fashioning of Sacred Courts

Alexandra SISO (University of Colorado)

In the early Elizabethan reign, composers of the Chapel Royal and Westminster Abbey created several Latin polyphonic settings of Psalm 14, "Domine quis habitabit in tabernaculo tuo." These settings are one of the few examples of Elizabethan composers coming together to give voice to one unified message, one that was clearly understood by English Protestants and Catholics: "Who shall dwell in thy tabernacle?" In the 1560s and early 1570s, the tabernacle was more than a biblical reference in Tudor England. For courtiers, this sacred space was a structure that guided their life: The different chambers and their increasingly restricted access were a stark reminder of the physical and the social limitations of the Elizabethan court. While at a first glance the requirements listed in the polyphonic settings are a list of requirements for a good Christian, they were also a list of requirements for a good subject. Their performance in the Chapel Royal served as advice and a warning for its audiences: Only the right behavior would be rewarded with entry to the Elizabethan tabernacle, the private chambers of the court, and ultimately to the monarch.

This paper brings a new approach to a group of pieces that have not been studied before in detail and offers a new context for them in the culture and society of the Elizabethan court.

Music and/as *Religio*: Re-Textualizing Music in Late Sixteenth- and Seventeenth-Century Europe

Marina TOFFETTI (University of Padua)

As intertextual artifacts par excellence, *contrafacta*—vocal compositions born with a certain text and for a certain context, and reborn thanks to a new text and in a new context—present an extraordinary complexity and wealth of meaning and pose a number

of different problems. In order to be properly understood, cultural products of this kind need to be investigated from a variety of different perspectives and with complementary methodological approaches, focusing on strictly musical, but also aesthetic, phonetic, historical, and broader cultural aspects, without neglecting the motivations—be they theological, doctrinal, political, or practical—that explain each of them.

In the transition from one language to another, from one system of meanings to another, from one context to another, the original composition undergoes changes that may range from slight modification, to reworking, to radical transformation, and its original meaning may be deepened, enhanced, but sometimes modified, or even betrayed.

In the period following the age of European Reformations, music that had been created as a refined profane entertainment circulated throughout Europe with substitute texts, sometimes involving a transmigration from the profane to the sacred, and often acting as the only true *religio*, capable of uniting peoples across borders in geopolitical areas fragmented by new confessional boundaries and of broadening the horizons of fruition.

Through the analysis of some selected case studies from the Italian madrigal repertoire widely circulating in Europe, the paper proposes a reflection on some phenomena of reception, dissemination, assimilation, and adaptation, considering the relationship between the original text and the music, between the latter and the new text, and between the substitutive text and the original one, against the background of the different contexts of re-textualization.



Myth and Madness, Euripides to the Present

Monday, August 22, 17:00–18:30 • Room 917

FP1-26

Session Chair

Théodora PSYCHOYOU (Sorbonne University)

Mikis Theodorakis's and Aribert Reimann's Opera *Medea*: Euripides's *Medea* Crossing Borders

Stamatia GEROTHANASI (Aristotle University of Thessaloniki)

The opera *Medea* by the renowned Greek composer Mikis Theodorakis was first performed at the Teatro Arriaga in Bilbao on October 1, 1991. He composed the libretto of the opera himself, based on Euripides's tragedy. The opera *Medea* by the renowned German composer Aribert Reimann was first performed at the State Opera of Vienna on February 28, 2010. Reimann himself edited the libretto of his opera based on the

trilogy *Das Goldene Vlies* by the Austrian dramatist Franz Grillparzer. While writing his trilogy, Grillparzer was mainly inspired by Euripides's *Medea*. Thus, both compositions, Theodorakis directly drawing from Euripides and Reimann indirectly through Grillparzer, were based on Euripides's version of Medea's myth.

The paper aims at presenting two relatively recent transformations of Medea's myth for the art of opera by each one of the two composers, coming from different cultural and musical environments, in an attempt to find out the convergent and the divergent elements employed. The transformation of the dramatic text to a libretto constitutes the central research question of the proposal, because, on the one hand, it will reveal the specific choices made, and on the other, it will enlighten the way the two composers conceptualize musically the dramatic text. Moreover, the paper focuses on how the central dramaturgical motifs of the libretto—for instance, the dramaturgical motif of infanticide and the emerging dichotomy between the concepts of civilized and barbarian—are reflected through music.

The proposal will ultimately attempt to investigate, through the specific operatic work of the aforementioned composers, the path the myth of Medea has followed crossing diachronic and cultural borders from Euripides until our days.

Music for Helen: Three Case Studies on the Quest of a Myth

Magdalini KALOPANA (Independent, Athens, Greece)

The year 2022 stands as the centenary sorrowful memory of the Asia Minor disaster (Greco-Turkish War, 1919–22) and the collapse of the Great Idea (*Megali Idea*). Three millennia before (twelfth–eleventh century BC), another war between the West and the East of the Aegean Sea had started in the name of an ideal woman, Helen of Sparta. This war ended up victoriously for Greeks, but its cause seemed collapsed. Even though Helen was supported by some, most accused her for everything.

Although a contradictory figure, Helen (*Eleni*) was exalted to the state of myth. Epic poetry, ancient drama, historiography, rhetoric, contemporary poetry, literature, tragedy drew inspiration from her figure, not to leave art music aside: Jacques Offenbach (*La belle Hélène*), Richard Strauss (*Die ägyptische Helena*), Camille Saint-Saëns (*Hélène*), George Kouroupos (*By Helen*), Manos Hadjidakis (*Songs for Helen*), Thanos Mikroutsikos (*The Return of Helen*), Haris Xanthoudakis (*Helen*).

The subject of this paper focuses on Helen of Euripides, as the oldest complete portrait of her. Staged by many theater companies in Greece and abroad, three case studies of the tragedy are discussed: *Helen*, by the National Radio Foundation (1961), directed by Thanos Kostopoulos on music by Giorgos Kasassoglou; *Helen*, staged by the National Theatre of Greece (1962), directed by Takis Mouzenidis on music by Argyris Kounadis; and *Helen*, by Notos Theater (1996), directed by Yannis Houvardas on music by Giorgos Koumendakis.

This research shares the scientific concern for an interdisciplinary approach: music elements (structure, orchestration, tonal organization, style) are explored along with text (selected translation and verses, rhythmic elements), concerning mainly the choral interludes (*stasima*). Central attention is given to the means through which the idea of Helen is deconstructed to match a new reality. As history suggests, the Great Idea ended up mortal, while Helen did not.

From Anna Renzi to Mei Lanfang: A Cross-Cultural Study in Feigned Madness

Wendy HELLER (Princeton University)

The climax of the Beijing Opera *Yuzhou feng* (translated as “Cosmic Blade,” but often referred to as “Beauty Defies Tyranny”) features a familiar operatic convention: A young widow pretends to be insane in order to avoid being coerced into marriage. Commenting on the role, the great Mei Lanfang, who rose to fame singing female (*Dan*) roles in Beijing Opera, would observe that it required some of “his deepest work,” demanding that he not only display the emotions “felt in the story,” but also probe “the inner psyche” to reveal “incommunicable suffering” (Goldstein 2007, 188). His observations about multi-layered expression recall the descriptions of the renowned soprano Anna Renzi’s performance of feigned madness in Francesco Saccati’s and Giulio Strozzi’s widely-disseminated opera *La finta pazza* (Venice, 1641).

While operatic mad scenes typically push rhetorical boundaries, exposing the musical or gestural limits in any given style, feigned madness requires that the protagonist both dissimulate and perform dissimulation: unlike the character or characters being duped by the pretense, the audience, conspiring with the protagonist, appreciates both her virtuosity and the deeper emotions of her inner psyche. My paper uses these two contrasting examples of feigned madness to explore the potential benefits and limits of a comparative approach to the study of musical theater. Despite profound differences in the style and substance, both Venetian and Beijing operas are based on a flexible set of character types and conventions that engage in complex ways with audience expectations. The comparison explores questions of gender representation, voice and vocal technique, stagecraft and gesture, and rhetorical excess in the two repertoires, while also revealing fundamental characteristics of both styles of musical theater that might otherwise go unnoticed.



Musical Diplomacy I

Tuesday, August 23, 09:00–10:30 • Hall 440

FP2-1

Session Chair

Mark KATZ (University of North Carolina)

Music Diplomacy and Cultural Hybridity: From the GDR to Cambodia and Back

Elaine KELLY (University of Edinburgh)

Music diplomacy was widely deployed in the second half of the twentieth century by governments in the global north seeking to exert influence on postcolonial states. Such endeavors were premised more often than not on a unidirectional concept of cultural transfer; music—Western art music in particular—was something that Western and Soviet Bloc states bestowed on the postcolonial world. In practice, however, the direction of cultural travel was frequently more fluid. The musical relations that developed between the German Democratic Republic (GDR) and Cambodia in the 1960s are illuminating in this regard. From 1964 to 1972 the GDR supplied Cambodia with teachers to develop a music faculty and chamber orchestra at the new Université royale des beaux-arts in Phnom Penh, and provided scholarships for Cambodian students to further their music education in East Germany. This program did much to establish the presence of Western art music in Cambodia. No less significant, however, was the extent to which it facilitated the emergence of hybrid forms of musical expression both in Cambodia and in the GDR.

Drawing on archival materials, interviews, and audiovisual artifacts, this paper will chart the musical relations that developed between the GDR and Cambodia, and will explore the bilateral transfers of culture that these engendered. The East German music teachers took their lead from the Cambodian government, who sought not to import unmediated forms of Western culture but to create new national art by combining Western modernity with Khmer traditions. And this aspiration found an inadvertent realization in Weimar with the experimental band Bayon. Founded in 1971 by a group of Cambodian, Cuban, and East German students, Bayon brought together Khmer and Latin-American influences, the blues, and J. S. Bach to articulate a Bhabhian “third space.”

Chopin and Politics in Inter-war Poland: Nationalism, Internationalism, and Cultural Diplomacy

Renata SUCHOWIEJKO (Jagiellonian University)

In Chopin, Poland has a propaganda tool that cannot be compared to anything else, since he transcends the common framework of music, uniting in himself deep layers of history, the sphere of collective feelings, race, and instinct. Chopin’s compositions offer us the essence, the scent and filter, the atmosphere, the ground, and the blood of a nation. This is a unique

phenomenon in the art of music, one that still produces a sense of incredulity or amazement in those who are reluctant to undertake the effort of trying to understand it.

Those were the words of Édouard Ganche at the opening of the Chopin Exhibition at the Polish Library in Paris in 1932. This was also the keynote of Poland's foreign policy as it developed after regaining independence in 1918. The authorities realized that music could be an effective tool in shaping the image of the country, in creating new areas for collaboration and developing international relationships.

For politicians, Chopin was not only a symbol of national unity, but also a valuable export product, a tool of artistic propaganda, and an element of cultural diplomacy as a form of international communication. The activities were multidimensional, involving artists, culture managers, and the diplomatic service.

The aim of this paper is to capture the way Chopin's music was institutionalized and politicized in the context of Poland's new social, economic, and geopolitical circumstances. It will draw attention to what was happening behind the scenes of the great events: the festival of Polish music in Paris (1925, 1932), the unveiling of the statue of Chopin in Warsaw (1926), the Chopin competitions (1927, 1932, 1937), and the cultural exchanges with the USSR (1933, 1937). Sources include the archival material of the Ministry of Foreign Affairs, the Chopin Society, Fonds Montpensier, and the Polish press.

Spreading the Seeds of Revolution: Public Diplomacy, Transculturalism, and North Korean Revolutionary Opera

Alexandra LEONZINI (University of Cambridge)

When North Korea's first revolutionary opera—*Sea of Blood (Pipada)*—premiered at the Pyongyang Grand Theatre in July 1971, the nation was in the midst of an international charm offensive to bolster its image as an economically successful champion of anti-colonial revolution in the eyes of the decolonizing world. From publishing articles, such as "Let's Turn the Spearhead of Fighting Against U.S. Imperialism" (1967), to hosting delegations of Third World leaders and far-left Western organizations in Pyongyang, North Korea, emboldened by its economic successes following the reconstruction of its industries after the Korean War, and the growing momentum of the anti-Vietnam War movement in the West, aimed to "re-internationalize" the Korean conflict and create a global outcry against imperialist aggression both at home and abroad. The *Sea of Blood*-style opera was to play a role in this charm offensive.

Through examination of several revolutionary operas, including *Sea of Blood* and *The Flower Girl (Kkotp'anŭn ch'ŏnyŏ, 1972)*, this presentation will examine how, using a transcultural musical language, the revolutionary operas aided North Korea in projecting an image of itself as a stable and prosperous nation worthy of emulation to potential trading partners in the developing world. In doing so, this presentation will emphasize the DPRK's embrace of Western musical technologies at the height of the Cold War as a "legitimizing" agent, and contribute to recent discussions concerning the historic role

music has played in North Korean soft power, and the cultural inroads it was able to forge in Africa, Asia, and Latin America as a result.



The Motet across Time I

Tuesday, August 23, 09:00–10:30 • Room 824

FP2-2

Session Chair

Daniel KATZ (University of Cologne)

From Notre Dame to the Mendicants: The Circulation of a Motet by Philip the Chancellor

Catherine SAUCIER (Arizona State University)

The Latin motet “Manere vivere/Manere,” attributed to the theologian and poet Philip the Chancellor (ca. 1160–1236), survives in thirteenth-century manuscripts from Paris, France (D-W 1099, known as W2) and Sary Sacz, Poland (PL-SS Muz 9). This two-voice work is classified as a “liturgical” motet from one of the earliest layers of the genre, since the lower voice quotes from a plainchant proper to the feast of St. John the Evangelist (December 27) and the newly-composed upper voice includes excerpts from the Fourth Gospel. Previous scholars have examined textual connections—notably the vivid language of the upper voice summoning, questioning, and accusing the listener through the angry voice of Christ—with other works by Philip the Chancellor, known for his scolding tone. Others have studied the dissemination of the Chancellor’s music via the Franciscan convent school at Oxford to the Polish community of St. Clare—the female branch of the Franciscan order—at Sary Sacz. Yet to what extent does the circulation of “Manere vivere” reflect the ubiquity of the evangelist’s cult? How can the symbolism of the motet be understood both in the context of its initial conception among the secular clergy of Paris and later reception through networks of Franciscan friars and Clarist nuns?

Through a close reading of the motet text in conjunction with Parisian and Franciscan liturgical practices and spiritual writings, I uncover the multivalence of “Manere vivere,” including hitherto unrecognized parallels to mendicant piety. Recent research has emphasized the Chancellor’s affinity for this nascent yet rapidly growing vocation, as documented in his sermons and monophonic music for St. Francis. My analysis thus demonstrates how a musically “antiquated” early example of the motet might remain relevant to later audiences and how liturgically based music conceived for a particular locale might resonate with new widespread forms of spirituality.

New Evidence for Non-rhythmic Uses of Red Notation around 1300: Motet and Organum Fragments from Stockholm

Catherine BRADLEY (University of Oslo)

This paper presents and analyses previously unstudied fragments of medieval polyphony: Stockholm Riksarkivet fragments 813 and 5786—containing three-voice Latin motets—and fragment 535, recording three-voice organa. All were probably copied in France around 1300 and preserve traces of seven motets, of which four are unica and two otherwise unknown organa. One of the unique motets in 813 and one organum in 535 notate portions of their plainchant tenors in red ink. I argue that these compositions exemplify two different non-rhythmic uses of red notation described in fourteenth-century theoretical treatises by and following Philippe de Vitry but never seen before in practice: The motet tenor uses red ink to cue octave transposition and the organum to highlight “alien” notes added to its chant foundation. These Stockholm examples probably antedate the fourteenth-century *Roman de Fauvel* (Paris, Bibliothèque nationale de France, fr. 146), until now considered the first witness to red notation.

This paper demonstrates that the Stockholm fragments came from a type of polyphonic collection that is not directly comparable with any other known source in terms of its contents and transmission, and which exhibits significant and complex cross-over between thirteenth- and fourteenth-century practices of composition, which are often studied in isolation. I make the case for an apparent gap in evidence for polyphonic composition and circulation at the turn of the thirteenth into the fourteenth century, exploring the possible explanations for and ramifications of a lacuna in surviving sources around 1300 and proffering new insights into what has been lost.

Words for Music: The *Prosulation* of the *Alleluya* in Late Medieval Britain

Karen DESMOND (Brandeis University)

An important, yet largely unstudied, corpus of polyphonic *Alleluyas* survives from late medieval Britain. While polyphonic *Alleluyas* are well known from the continental *Magnus liber* repertoire, these settings, copied in insular manuscripts from the thirteenth and early fourteenth centuries, are quite different, structurally and stylistically. While composed on the text and pitches of *Alleluya* plainchants, this repertoire of forty-six insular settings includes newly composed texts in at least one voice, that is, they are polytextual chant settings.

This paper investigates a little-known twelfth-century codex fragment, copied at Worcester Cathedral, that transmits a unique repertoire of nine monophonic *Alleluya prosulas*. Previously, the monophonic *Alleluya prosula* was believed to not to have been composed or cultivated in the British Isles: only one other prosula, the well-known *Iam redeunt* (on the *Alleluya Pascha nostrum*) is found in an insular plainchant manuscript. Through an analysis of these nine plainchant prosulas, I posit connections between the

compositional processes and performance practices evident in this monophonic repertoire and the later polyphonic repertoire of insular Alleluyas—many of which were also copied and probably composed at Worcester. In particular, I focus on two compositional techniques: how these composers used textual and musical assonance to articulate formal divisions, and how they reflected the musical form of the base plainchants in the form and syntax of the added texts.

This study also addresses broader questions about the composition and performance of liturgical polyphony in the later Middle Ages through an examination of: (1) text-music relationships and how analytical activities underpinned compositional processes in these *prosulations*, and (2) the evidence that can be gleaned from copying conventions in these insular sources about the performance of polyphonic Alleluyas, including previous suggestions that motet texts may have been sung within the performance of the *Magnus liber organa* (Baltzer 1985).



Historical and Hermeneutical Approaches to Greek Music

Tuesday, August 23, 09:00–10:00 • Room 741

FP2-3

Session Chair

Magdalini KALOPANA (Independent, Athens, Greece)

Songs for the Greeks: An Examination of Musical Responses from the German Confederation during the Greek War of Independence

Nathan JURANSZ (Utrecht University)

The Greek War of Independence inspired a wide range of artistic responses across Europe, as artists from the domains of literature, the visual arts, and music followed developing events on the Peloponnese. This was particularly true in German-speaking territories which supported the Greeks financially and musically through a culture of fundraising, staging benefit concerts, and producing publications in the name of the cause. While there has been much research on French responses to the Greek War, largely due to the influence of the French Revolution on the Greek uprising against the Ottoman Empire (1821), the musical responses from German-speaking regions, however, have yet to receive sustained scholarly attention.

This paper examines how composers from the German Confederation maintained an active interest in the Greek cause through their musical activities, particularly through their affinity for the outspoken German philhellene and poet Wilhelm Müller. This support is best demonstrated by Berlin-based composers Ludwig Berger (1777–1839) and

Bernhard Klein (1793–1832) through their creation of Lieder based on Müller’s philhellenic poetry, the *Griechenlieder*. It will similarly examine the social and political context surrounding Schubert’s *Winterreise*. Given the philhellenism exhibited by Schubert and his circle, the composer’s choice of Müller during the Greek War is arguably a political one and warrants a political reading of *Winterreise* as a sentiment of philhellenic support. This reading seeks not to negate existing interpretations of a canonic work but, rather, to complement them by considering the extraordinary political circumstances from which the work arose.

By situating selected musical settings inspired by Müller within the socio-political context of the Greek War of Independence, this paper sheds new light on philhellenism in the German-speaking musical world. Philhellenism in the musical world deserves ongoing attention and is indeed timely, given the recent passing of the 200th anniversary of the war’s beginning.

Skalkottas the Hysteric

Petros VOUVARIS (University of Macedonia)

Nikos Skalkottas made extensive use of borrowing techniques in his compositional practice, from generic stylistic allusions to specific thematic quotations from the tonal or post-tonal musical repertoire. In so doing, he situated himself within an essentially modernist tradition of musical borrowing, rooted on the idea that borrowing constitutes a dialogue with the past in search of a utopian future. This kind of modernist borrowing has been traditionally understood in terms of indebtedness, belatedness, or influence. The proposed presentation aims at offering an alternative to these approaches by attempting to examine the matter from the perspective of Jacques Lacan’s theory of discourse, developed in his 1969/70 seminar “L’*envers de la psychanalyse*” and mediated through the lens of related research in the field of cultural criticism. Inasmuch as Skalkottas does not limit himself to using the borrowed material in the form of contained programmatic quotations or indirect stylistic references but invests in thematizing it and drawing structural consequences from it, his musical discourse may be understood in terms of what Lacan describes as “*le discours de l’hystérique*.” From this perspective, Skalkottas’s music qua subject may be interpreted as assuming the agency of a hysteric’s discourse, the communicative mode of resistance, protest, complaint, or lamentation par excellence: It interrogates the master’s idea, while avoiding to slip into mastery. By means of humbling gestures of self-negation, it refuses to conform with the master signifier provided by the borrowed idea, all the while it keeps using the language associated with this idea, that is, the string of signifiers connected with the nonsensical signifier with no rhyme or reason. By following through this line of thinking, the proposed interpretation hopes to also account for another enigmatic aspect of Skalkottas’s music, namely the staggering stylistic eclecticism of his overall output.



Eighteenth-Century Music Theory and Analysis

Tuesday, August 23, 09:00–12:00 • Amphiteater of the Library

FP2-4

Session Chair

Bertil VAN BOER (Western Washington University)

Across the Borders of Music Eras and Forms: Ritornello and Concerto-Sonata Forms in Carl Philipp Emanuel Bach's Concertos

Ioannis FULIAS (National and Kapodistrian University of Athens)

It is well known that the fifty-two concertos for keyboard(s) or other solo instruments of Carl Philipp Emanuel Bach constitute a repertoire that crosses the borderline of baroque and classic eras from both a chronological and a stylistic point of view. However, their analogous position concerning the baroque ritornello form and the various classic concerto-sonata types is not yet as clear as it should be, since most scholars tend to examine and classify these works in a rather one-sided way: On the one hand, Stevens (1965, 1986, 2001) and Davis (1983, 1988) base their views mainly on the older ritornello form, claiming that the recapitulation function should be limited only to the tonic return of the initial theme either from the orchestra or from the soloist, and thus disregarding the crucial realization or bypass of the sonata principle in the last solo section; on the other hand, Schulenberg (1982/84, 2014) remains laconic about the implementation of the hybrid ritornello-sonata forms in Bach's concertos, whereas Galand's (2000) as well as Hepokoski's and Darcy's (2006) almost identical typologies of concerto-sonata forms, based mostly on both theory and practice of (only) the late eighteenth-century concerto, still lack in explaining many important aspects of formal design in Bach's concerto movements in particular. The present paper submits the findings of a comprehensive research on Bach's whole concerto output, distinguishing among movements in ritornello and concerto-sonata forms that have been composed in parallel at about the same periods of time. Furthermore, it highlights the impressive variety of concerto-sonata structural types that Bach uses in his works: ternary but also binary sonata forms with five, four, or three ritornellos, the specific role and function of which (and especially of the intermediate ones) cannot be always restricted to the specifications of even the most recent (and seemingly all-embracing) related typologies.

“A Walk Composed against the Background of a March”?: An Unrecognized Andante(-Allegretto) Typology

W. Dean SUTCLIFFE (University of Auckland)

When trying to define the peculiar type of “bodily motion” evoked by the Andante of Haydn's Quartet, op. 77, no. 2, Hans Keller proposed hearing it as “a walk composed against the background of a march.” Quite independently, other movements written

around this time have been described in similar kinetic terms. Well-known examples include the Allegretto from Beethoven's Symphony no. 7 and the Andante con moto from Schubert's Symphony no. 9. Yet such movements, I show, are not so much *sui generis* as evidence of a hitherto unrecognized expressive typology. Particular shared features include a 2/4 time signature, use of dotted rhythms, melodic flourishes using small note values, repeated notes in both melody and accompaniment, and a constantly marked eighth-note pulse, together with strict regularity of phrase structure. In combination, these features create a sense of inexorable forward motion, one which feels collective in import. While all types and tempos of music can prompt listener entrainment, such movements strongly invite what William McNeill defines as "muscular bonding." The characteristically even locomotion may suggest marching, yet this need not have been the case historically, since the musical imagery may derive more from broadly processional than specifically military contexts. Indeed, the very tempo designation helps to pull us away from too narrow a topical reference point. This movement category remains remarkably faithful to the etymology of Andante ("walking"), the earliest known definitions of which stressed evenness of movement and were often associated with the significantly named "walking bass." Even so, the inherent ambiguity involved in stipulating a "walking pace" (whose?) increasingly led to a profusion of qualifiers being attached to the basic term (*con moto*, *più tosto allegretto*), and most movements in my category stipulate an accelerated Andante tempo through which listeners might imagine themselves involved in collective forward movement.

Crossing the Borders of Music Analysis: Solo-Ritornello Interaction as Representation of Eighteenth-Century Morality in Mozart's Piano Concertos K. 453 and 456

Panu HEIMONEN (University of Helsinki)

This paper enquires what the mechanism of representation is behind the evolving solo-ritornello interaction in Mozart's first movement concerto form in the Piano Concertos K. 453 and 456. In addition to music analytical factual surface, a normative structure of interacting deontic moral attitudes is constructed. These forces follow from an individual (solo) becoming subject to society's (ritornello) evaluation. The paper argues that this analogue builds up the dialogue structure of concertos through deontic references juxtaposed with a network of eighteenth-century moral philosophical concepts such as benevolence and self-interest. It is conjectured that these terms are reflected inside a concerto in the process of representation, where outer relations are mapped inside the work. Furthermore, in the internal communication of concerto-form, deontic modalities "must," "can," and "may" cause interaction where the ritornello or society (*Soi*) is allowing or forbidding the soloist (*Moi*) to respond in certain ways. The paper enquires how normative constellations are integrated to music analytical shapes that acquire dialogical meanings.

Methodologically existential semiotic representation (Tarasti 2015), together with deontic modals, connects the work to music-external culture. Inside the work the soloist can either accept or reject the social norms established in ritornello pillars, whereby the latter case leads to violation of a norm and a conflict arises. While joined with deontic modals (von Wright 1968), moral philosophical terms such as benevolence and self-interest gain a novel musical interpretation. These encounters result in a sense of competition or cooperation between soloist and orchestra, but also between theme actors inside solo sections. They also form the kernel of the developing principle of *Anlage* (Koch 1985). Research produces cultural profiles for the two concertos. This amounts to how the above moral terms are getting internalized into musical discourse and bring out unique forms and manners of solo-ritornello interactions.

Between Hamburg, Vienna, and Paris: Anton Reicha's Music Theory from the Perspective of His Early Manuscripts

Frank HEIDLBERGER (University of North Texas)

Anton Reicha's (1770–1836) music theory is commonly associated with his treatises that were published in Paris between 1814 and 1831. Besides this well-known corpus, a considerable number of materials exists that represent Reicha's theoretical thinking of the period before he moved permanently to Paris in 1808. It consists of manuscripts for textbooks on harmony, but also of analytical writings and essays about musical expression and compositional aesthetics as well as "example compositions." Their significance lies in their innovative and at times radical approach to theoretical aspects, along with an idiosyncratic empirical methodology. Aspects of chromatic modulation, irregular and compound meters, unusual phrasing, and methods of motivic development are covered in a way that is very unusual for the time of their origin, around 1800. These aspects define Reicha as a composer and theorist who experimented with compositional features that became mainstream for a later generation of composers, such as his students Hector Berlioz and Franz Liszt.

In my paper I will focus on the *24 Kompositionen für Klavier* that were accompanied by extensive analytical comments, called "Philosophisch-practische Anmerkungen zu den Beispielen." They represent an impressive anthology of possibilities for "future" compositional practices. For instance, Reicha focuses on modulatory devices that are quite unusual for his time, at least by the density of their occurrence: modal mixture, enharmonic respelling, whole-tone and mediant progressions. I will analyze selected examples of this collection and of Reicha's other early writings. It becomes obvious that many of Reicha's ideas, well-known from his Parisian treatises, were already present in his early manuscripts, however, they appear much more radical than in the somewhat "tamed" treatises of his later period.

The Baroque Scrim over Beethoven's Triple Concerto

Vadym RAKOCHI (Pavlo Chubynskogo Academy of Arts)

Beethoven's Triple Concerto has been outside the mainstream line of musicological research, perhaps due to the composer's unusual approach to the concerto genre. In the last decades, scholars have focused on certain Baroque flexibility in the work (Hammer 2006), discerning traits of concerto grosso (Kirillina 2009), or the symphonie concertante (Moscovitz and Todd 2017). However, these topics have never been explored in-depth. Expanding on these ideas and explorations of stylistic and period synthesis, I propose that, by combining the instrumental concerto with a piano trio, Beethoven cast a Baroque scrim over a Classical concerto format.

I focus on three converging layers to reveal this Baroque scrim in the Triple Concerto. First, the choice of the soloists: Beethoven's practice recalls the concertino group of concerto grosso with consistent redistribution of the basso continuo line between the piano, cello, and orchestra. Beethoven combines a Classical concerto form with a Baroque-like approach to the soloists. Second, the concerto principle: Unlike late eighteenth-century instrumental concertos with their contest between soloist and orchestra, Beethoven relies upon a consensus of all forces and the harmonious coexistence of the soloists and the orchestra. Thirdly, the approach to the orchestra reflects this interpretation of the concerto principle: The orchestra acts as a "co-player" (Kerman 1999) due to numerous forms of pedals and accompanimental backgrounds that consolidate all the dissimilar instrumental parts.

This paper reconceptualizes Beethoven's Triple Concerto, arguing that it incorporates Baroque elements as an integral part of the Classical concerto genre, resulting in the co-play of the soloists and the orchestra, activity of the "soloist(s)-and-orchestra ensembles," and the approach to the concerto principle. In his synthesis of earlier and contemporary approaches to the concerto principle and Classical concerto form, Beethoven demonstrated a creative strategy of using the past as an impetus to move forward into new territory.



Opera Restagings and Technologies

Tuesday, August 23, 11:00–13:00 • Hall 436

FP2-5

Session Chair

Tereza HAVELKOVA (Charles University)

Between Past and Present: Media Overlapping in Lazar's *Traviata*

Matteo QUATTROCCHI (University of Verona)

The story of Alphosine Plessis has been a product of remediation since its birth: Alexandre Dumas (son) transferred his autobiographical events into the novel *La Dame aux camélias*. He made a play out of it, from which Giuseppe Verdi drew for *Traviata*. The opera, in turn, has been the subject of adaptations from theater to dance, from cinema to graphic novels, and so on.

Recently, the increasingly common trend to transfer a performance from one medium to another (e.g., from theater to video game) gave birth to a series of studies on remediation phenomena, focused on the diffusion of the technological innovations and on the use of the new channels of entertainment, with the result of a considerable methodological enrichment (among others, the contributions of Jay D. Bolter and Richard Grusin, Marcia J. Citron, and Emanuele Senici on the opera on screen).

Nevertheless, some cases have not been sufficiently studied so far, mostly because they seem to propose a return to “traditional” forms of remediation, without an interest in technology and “new” media. In my speech, I propose to consider one of the most recent and interesting of these cases: the play *Traviata: vous méritez un avenir meilleur*, an adaptation of *Traviata* by Benjamin Lazar presented in Paris in 2016. Based on the studies quoted above, I will analyze the play by Lazar, specifically about how a form of remediation apparently regressive—described like a reinvention of the pièce *La Dame aux camélias* (1852)—is in dialogue with media resources introduced by the digital era, utilizing them in a live performance. I will conclude focusing on the potential relevance of this play, and of the videos of it that have been produced, for the study in general of the remediation in the opera and in the media related to it.

The Russian Premiere of *Elektra* at the Mariinsky Theatre in 1913: The Common Viewpoints of Hugo von Hofmannsthal and Vsevolod Meyerhold about “Modernization of Greek Tragedy”

Kieko KAMITAKE (Japan Society for the Promotion of Science)

To create a scenario for Richard Strauss's new opera *Elektra*, Hugo von Hofmannsthal aimed at the reconstruction of the Greek tragedy to modernize it and to give it actuality. For this purpose, it was necessary for him to break free from the Apollonian viewpoints of Greek tragedy, constructed by Winckelmann's and Goethe's humanistic thoughts, and to regain the origin of Europe, which had been excluded from European Christianity and rationalism. Based on Lucian's *On Dancing*, Hofmannsthal reached a conclusion that the substance of Greek tragedy should be found in the restrained gestures, which were used in the religious ceremonies in the ancient Greek times, and reflected them in his *Elektra*.

Meyerhold, a great Russian-Soviet theater director and theatrical producer, being famous for his provocative experiments dealing with physical being and symbolism in an

unconventional theater, had been familiar with Hofmannsthal's works for a long time. In 1912 he decided to premiere *Elektra* for his new opera project at the Mariinsky Theatre, bearing in mind Hofmannsthal's success in modernizing the plot of *Elektra* by pursuing its genuine archaic substance. Taking into account that background, Meyerhold consulted the archeologist Boris Bogaevsky to learn the latest results of the excavation at Mycenae and reflected them in the premiere of *Elektra*. What is of critical importance is the fact that he faithfully recreated not only the costumes and scenery of ancient Mycenae, but also the restrained gestures, which afterward led Meyerhold to the unique idea of biomechanics.

This paper examines the influence of Hofmannsthal's *Elektra* on Meyerhold, by firstly clarifying Hofmannsthal's initiative to modernize the Greek tragedy, and then analyzing how Meyerhold realized it in the premiere of *Elektra*. In conclusion, an interpretation of the development of Meyerhold's theatrical theory, which was inspired by the practice of *Elektra*, will be given.

Access and Technological Mediations of Opera

Cormac NEWARK (Guildhall School of Music and Drama)

Opera today is in suspended animation: on the one hand reduced to an ever-diminishing core canon or even long dead (Abbate and Parker 2012); on the other, seen by more people, in more different ways, than ever before (Newark and Weber 2020). The question of *access* is key to both perspectives and answers often hinge on technological mediation. Well before COVID-19, industry professionals and scholars alike wondered whether digital means of production and distribution could overcome the distance between opera and (especially new) audiences. Debates on the general question of mediated "liveness" (following Auslander 1999), the economics, aesthetics, and ontology of video and HD broadcast (numerous contributions to *Opera Quarterly* over the last ten years), "screenification" (Kreuzer 2019), and other related subjects sought to mediate between the apparently inevitable digital reinvention of the art form and the direct experience in the theater that alone affords a different kind of access: the emotional epiphany celebrated in representations of operagoing for hundreds of years.

The possibilities for all-but-invisibly-mediated access afforded by XR technologies (variously, virtual-, augmented-, and merged-reality) would seem to represent a way of meeting the demand for multisensory immersiveness and digital distribution without loss of experiential intensity, and opera companies around the world have invested accordingly. Some have reported impressive engagement with new audiences. But there is a large class of cultural consumers who will try anything once; it remains to be seen whether these audiences will return. This paper, part of a collaborative international project that seeks to review and conceptualize XR experiments in opera, will consider in detail funder evaluations of recent projects in San Francisco, Munich, London, and Cardiff in an attempt to separate opera's fascination with new technologies from

the potential of XR to bring together the various kinds of access it may need in order to survive.

Audible Phantom: Wagner and the Magic Lantern

Feng-Shu LEE (National Yang Ming Chiao Tung University)

The magic lantern's projection of spirit images, often known as phantasmagoria, has recently emerged as a key to a fresh reading of late eighteenth- and nineteenth-century music. Its presentation of "dissolving views" and metamorphosis, in particular, serves as visual guidelines that lead scholars to newly understand unconventional features in the repertoires of this era.

In this paper, I argue that Wagner "translated" the phantasmagoria's special effects by way of exposing their deceptive nature. I use selected scenes from *Das Rheingold* and *Die Walküre* to show how Wagner alluded to the magic lantern images to stress the supernatural elements in the narrative. I focus on his treatment of the Tarnhelm, which renders its user invisible and enables him to shape-shift—superpowers that correspond to the lantern images' special effects. While his plot design stressed such spectacles, his music undermined the phantom images' credibility, presenting them as nothing but illusions. This is especially noticeable in his use of offstage sound, which exploits sound's potential to deliver more precise information than sight, thus offering a critical commentary on the disembodied nature of these visual wonders.

These examples allow us to situate Wagner's treatment of optical illusion within larger trends in nineteenth-century visual and auditory cultures that fostered an increasingly skeptical approach to the credibility of visual perception and a growing attention to studies of auditory perception and sound technologies. In this context, Wagner's emphasis on music's potential to correspond to, yet deconstruct, the true value of optical illusion suggests that he was aware of these issues and testifies to a more dynamic relationship between sight and sound in nineteenth-century music than hitherto known. Thus, music's contribution and critical response to visual culture created a space for auditory components to actively shape the definition and presentation of optical illusion in this era.



Colonialist Logics and Aesthetics

Tuesday, August 23, 11:00–12:30 • Hall 437

FP2-6

Session Chair

Daniel WALDEN (Durham University)

Specimens of Style and the Colonial, 1750–1810

Virginia GEORGALLAS (University of California, Berkeley)

In 1789, William Hamilton Bird, an Irish musician living in Calcutta, published *The Oriental Miscellany*, a collection of “Hindustani airs”—a European keyboard genre based on Persian and Hindustani nautch songs, popular in the 1780s and 1790s in British colonial society in North India and across the British Empire. The *Miscellany* included thirty transcribed and harmonized songs arranged for solo keyboard, plus a sonata by Bird himself, based on melodic fragments from the songs. The colonial epistemic violence and extractive logic of Bird’s *Miscellany* is most obvious in its later reception: Many of Bird’s examples were reproduced in *Specimens of Various Styles of Music* (1807–10)—a widely circulated anthology compiled by English composer and teacher William Crotch. As the term *specimen* implies, Crotch scoured the newly populous landscape of printed music in search of “every kind of excellence,” with the aim of presenting a taxonomized display-case of stylistic specimens, in order to educate the general public in matters of musical discrimination.

As Rachel Mundy (2014) has argued, the nineteenth-century concept of musical style is inseparable from colonial taxonomies of nature and culture, imperial projects of racial categorization, and presumptuous forms of anthropocentrism. This paper, however, proposes that Bird’s *Miscellany* represents a moment prior to the systematically racializing projects of the nineteenth-century cultural imagination. Bird’s transcriptions of Hindustani musics bear witness to a distinctively eighteenth-century materialism, described in postcolonial literary studies by scholars such as Monique Allewaert (2014) and Amanda Goldstein (2017). This vibrational, inherently musical materialism—an entanglement of expressive surfaces, bodily gestures, and techniques and technologies of inscription—furnishes an earlier concept of style that had yet to embark on its familiar nineteenth-century trajectory. Bird’s *Miscellany*, I argue, demonstrates that the style concept is not only a suspect artifact of colonial methods of organizing knowledge, but also a way to unsettle them.

Music and Colonial Networks in Early Nineteenth-Century Cape Town

Estelle JOUBERT (Dalhousie University)

The Cape of Good Hope in Southern Africa was first settled by the Dutch East Indian Company in 1652 and, following the first British occupation (1795–1803), came under

permanent British rule in 1806. It also received several waves of French Huguenots beginning in 1689. Musical life in the Cape colony during the eighteenth and early nineteenth centuries was thus sustained by European settlers and travelers, often on route to French, British, and Dutch colonies in Calcutta. This paper examines public musical life in Cape Town during the early nineteenth century through travel documents, correspondence, and newspaper reviews. During the earlier Batavian period, travel between France and Mauritius led to the domination of French *opéra comique* performed at the Afrikaansche Schouwburg aan die Boereplein, a town square in Cape Town established in 1800. Under British rule, Italian opera, especially opera excerpts of Rossini, were added to the public musical life. Traveling virtuosi such as the Italian violinist and singer Signor and Signora Masoni, and the British soprano Goodall Atkinson performed in Cape Town while traveling between Europe and Calcutta. I will examine the variety of repertoires cultivated by respective colonial routes, and the multiple connections between musical life in Cape Town and Calcutta. I will also investigate the individual “actors” (musicians, music instrument makers, owners of music bookstores, music teachers, owners of slave orchestras, and so forth) involved in cultivating musical life in this trade outpost at the height of nineteenth-century trade and colonial activity.

Creolizing Music Research: Colonial Cultures as Two-Way “Relation”

Jann PASLER (University of California, San Diego)

To deconstruct the ongoing legacy of colonialism, we need a balanced exchange of perspectives from Europe and the Global South. This paper thus argues for not only traversing disciplinary boundaries within the music disciplines, but also “creolizing” research. Inspired by Glissant (1997), for whom every identity is “extended through a relationship with the Other,” it offers a methodology for studying colonial cultures as Glissant’s two-way “Relation,” that is, between settlers and native populations, insiders and outsiders, individuals and groups.

Creolizing first means examining the tastes and practices of Europeans and natives, usually studied in isolation, and seeking to illuminate the mutual, if unequal, agency they bring. In-depth local studies and variations in the scale of imperial analyses offer musicology and ethnomusicology a radical new way to collaborate. Second, it includes Indigenous research, methodologies, and oral testimonies by those who worked in musical fields under colonialism and perspectives of collaborators from these regions. Just as African music has long been used to tell stories of “subject-making” (Chikowero 2015), we need more “attempts at self-representation.” For example, in examining hymns for their “trans-global agency” rather than “marginalization,” Sithole (2010) takes issue with Muller (1999). Understanding these hymns as “not simply a response to colonialism,” Sithole studies them as forms of expression that “ask questions and create conditions.” Third, creolizing involves co-production of knowledge with participation of scholars from formerly colonized nations in research projects. The shared expertise

of such partnerships will make possible new colonial and music histories, both local and global.

Drawing on the author's extensive research in Morocco, Tunisia, Senegal, Madagascar, and Vietnam (funded in part by an ERC Advanced Grant), examples will be taken from the empire's aural roots in schools, missions, churches, theaters, public parks, entertainment venues, recordings, and radio where music reverberated.



Tonality, Modality, Pitch

Tuesday, August 23, 11:00–13:00 • Hall 438

FP2-7

Session Chair

Charles ATKINSON (Ohio State University / University of Würzburg)

Toward a Comparative Approach in Plainchant and Psaltic Art in the First Millennium

Jean-François GOUDESSENNE (French National Centre for Scientific Research)

This paper intends to present the outcomes of our editorial project that focused on the paleographical analysis of Western/Eastern medieval and early modern sources of plainchant. Such a book examines Byzantine and Eastern chant (Coptic, Georgian, Armenian, Jewish, etc.) along with Western Latin repertoires; thus, making it possible to enrich our understanding of the repertory and facilitate comparative studies.

Even though we cannot ignore major cultural, linguistic, and structural differences and concepts in musical traditions, especially regarding notations employed in these variegated plainchant repertoires, the example of the so-called *Missa graeca* as well as those Greco-Latin chants found in more than fifty Western centers (from 820 to the twelfth century), invite all musicologists to develop new ways to think about early music.

Comparative studies of Western and Eastern plainchant decreased after Levy's and Huglo's research (Atkinson's and Troelsgaard's works being an important exception). This was due both to the specialized competence needed to approach those repertoires and the fall of classical studies in Universities: Latin and Greek developed their own ways and transposed a sort of barrier as in language up to music parameters not without consequences in musicological uses (Eastern and Western practices now have not at all the same conceptions in modality, rhythm, ornamentation, etc.).

In this paper, I discuss the musicologists having built methods to comparative musicology, by Vincent in the early nineteenth, then Baumstark and Dom Gaisser, a little bit later (1890–1930), including the French Benedictine monks Dom Parisot and Dom

Jeannin and their collaborators, who traveled to Minor Asia and the Middle East. Then, I attempt to establish a new basis for studying and walking through plainchant worlds that somehow become foreigners to each other: The goal is to show scholars how they could benefit by taking into account the bigger picture in *cantus* elaboration and transmission.

Modeling the Unity and Diversity of Mediterranean Modal Monodies Using Music's Generative Grammar Approach

Nidaa ABOU MRAD (Antonine University)

This paper models the monodic modal music traditions around the Mediterranean, based on a generative semiotic approach (Abou Mrad 2016). It is pioneering in its attempt to show how all these traditions are nothing but pure musical dialects which fall under the same musical modal tongue or system in parallel to the other existing musical tongues, namely the pentatonic and the tonal harmonic tongues, and which constitute the manifestation of the competence of a universal musical language. This modal tongue is endowed with a musical generative grammar and, just like Chomsky's description of a universal verbal grammar, the paper depicts this musical grammar in accordance with general principles related to melody and specific parameters related to rhythm. These principles and parameters are modeled using rhythmic-melodic morphophonological rewriting through building common melodic matrix lines and specific rhythmic matrix columns. The samples are selected from religious and secular—popular and art—musical corpuses pertaining to the Mediterranean area. Results showed that there is a significant unity among the traditional musical practices around the Mediterranean area, a unity related to the melodic component versus an important diversity, with regard to the cultural specificities, engraved in the rhythmic component and the compositional forms and styles.

Examining the Specific Characteristics of the Music Mode *Hicaz* in Historical Recordings of the *Rebetiko*

Spilios KOUNAS (University of Ioannina)

The popular musics of the urban centers of Greece, which have been established in colloquial speech as *rebetiko*, constituted a musical space where the molding process of morphological features from heterogeneous music genres was intensified. These processes do not concern only the integration of morphological loans, but a creative melting pot from which new musical forms of singular characteristics emerge. The proposal focuses on the ontological anatomy of these emergences, having the music mode *hicaz* in historical recordings of the bouzouki repertoire as the epicenter. Furthermore, what is examined is how and to what extent the renegotiation of the modal patterns of the musics of the wider region of the Mediterranean and the Balkans contributed to the formulation of new music entities which transcend simple coalescence and acquire unique identity.

In the field of popular musics the static definition of music modes as “theory” in contradistinction to musical performance has led to the perception of modal structures as forms of knowledge of definite and irrevocable disposition. The present approach proposes we reflect on the music modes not as a structured body of causal character rules, but as a language, a means of expression which is at the disposal of social actors and is at the same time shaped by them. While musical practices take place in historical time, the music modes are not vested forms. In contrast, they appear as forms of alternative choice, as a form of knowledge which is continually being remodeled inside music networks, but at the same time they themselves function as actants—if we draw upon the notion that Actor Network Theory proposes—that affect music creativity, rendering the performativity of musical practice simultaneously also interactive with the performance of the music modes.

Bridging the Tonal/Atonal Dichotomy: Some Principles of Pitch Organization across the Border

Akira TAKAOKA (J. F. Oberlin University)

The present paper analyzes Webern’s atonal music and argues that the same resources of the diatonic set are utilized by both tonal and some atonal music. An analysis of the first movement from Webern’s Variations for Piano, op. 27, shows that all the pc-sets in the movement are, with few “exceptions,” subsets of diatonic sets. For example, all the triadic motives in the first seven bars, the Tn/TnI types of which are 3-5 and 3-8, are such instances. Those set classes can be derived from the twelve-tone row and its P, R, I, and IR forms only when those row forms are carefully combined in specific ways. In other words, the probabilities of the formations of those set classes are significantly low. Therefore, it may well be the case that the formations are not accidental, but that Webern observed some unknown principles of atonal pitch organization that allowed him to deliberately use the subsets.

Browne (1981) suggests that, while listening to tonal music, we constantly try to find which diatonic set we are currently in when it modulates. Furthermore, Butler and Brown (1981) and Butler (1989) observe that even a single triad consisting of a tritone and an extra note, such as 3-5 and 3-8, can be sufficient for us to find our position in a specific diatonic set. Therefore, since 3-5s and 3-8s are ubiquitous in Webern’s opus 27, we may constantly be able to find particular diatonic sets while listening to the piece. In fact, the analysis demonstrates that the arrangements of those subsets closely coordinate with the formations of the melodic contours and the phrase structures. These findings suggest that both tonal and some atonal music utilize the same resources of the diatonic set and our listening to both of them is controlled by the same principles.



The Motet across Time II

Tuesday, August 23, 11:00–12:30 • Room 824

FP2-8

Session Chair

Vassiliki KOUTSOBINA (National and Kapodistrian University of Athens)

Between Tradition and Renewal: Ludwig Senfl's Motets

Stefan GASCH (University of Music and Performing Arts Vienna)

Ludwig Senfl is a key musical figure of the generation between Heinrich Isaac and Orlando di Lasso. Senfl's life has to be considered within a musical, literary, theological, and political framework, defined both by the transnational reality of life around 1500 and by a newly emerging sense of national identity. His musical output—Senfl played a pivotal role as singer, scribe, and composer in the court chapels of Emperor Maximilian I and Duke Wilhelm IV of Bavaria—evolved in courtly as well as civic environments and marks the transition from the late Middle Ages to the modern age in the Holy Roman Empire.

Owing to two unfinished editorial projects, the majority of Senfl's 109 extant motets remained mostly unknown to scholarship. The now complete edition of Senfl's motets within the series of the New Senfl Edition, however, enables scholars to shed more light on the composer's involvement in humanist, aristocratic, Catholic, and Protestant circles, to present a detailed characterization of his oeuvre in a pan-European context, and to explore the musical culture of Senfl's (life)time in a wider range.

For the first time, it is possible to fulfill an urgent desideratum of research, that is, to present a comprehensive and cohesive picture of Senfl's motet oeuvre. The paper thus discovers the vast dimensions of Senfl's world of motets by connecting individual compositions with certain places, occasions, and individuals in order to provide clues for a long desired chronological classification.

The Motets of Pedro de Escobar Revisited

João Pedro D'ALVARENGA (NOVA University Lisbon)

Pedro de Escobar, who has a significant acknowledged output consisting of twenty-four sacred pieces (including a pioneering setting of the requiem mass) and eighteen secular songs, besides one doubtful and at least another one conjecturally attributed work, was supposed to have a well-documented biography. However, recent research has reduced his known existence to no more than seven years in Seville, between 1507 and 1514. Moreover, his nationality remains uncertain. Although some of the motets by Escobar are amongst the most widespread pieces in the Iberian Peninsula and the New World, they are, however, understudied, the only attempt at an overall consideration being Peter Alexander's master's thesis of 1976. This paper will address critical issues in the assessment of Escobar's output, namely the tracing of the transmission history

of his best-known motet, “Clamabat autem mulier,” which survives in ten Spanish, Portuguese, and Guatemalan sources, and the disentangling of the conflicting attribution of “Memorare piissima,” that two of its seven sources give to Peñalosa. Within this context, a summarized characterization of Escobar’s approach to the motet genre will also be essayed by comparing aspects of his production with that of his contemporaries, particularly Francisco de Peñalosa (d. 1528), and anonymous local composers, putting it in the wider European background of a changing style in motet composition around 1500.

The Theater in the Church: The Neapolitan *Mottettone* and the Theatricalization of the Liturgy; Interrelations between Political Choices and Socio-Economic Needs in the Birth of New Sacred Musical Forms in Naples between the Seventeenth and Eighteenth Centuries

Alberto MAMMARELLA (D’Annunzio University)

The most significant novelty within the evolutionary line of the motet in the Neapolitan seventeenth century is the birth of that particular form defined as *mottettone alla napoletana*, that is, motets with an initial and final chorus of four voices that frame a series of recitatives and arias entrusted to soloists, who, at times, could also be united in duets and trios. Starting from *Caeli et terrae vos laeti cantores* by Gaetano Veneziano to the greatest mottettoni by Fedele Fenaroli, this form has involved numerous composers and various compositional techniques.

What role did the political choices of the Viceroys play in the birth of the mottettone? How did the trios and other formations of the famous Neapolitan castrati of the time (Donato Coia, Francesco de Nicola, Matteo Sassano, Nicola Grimaldi, Giambattista Merolla, etc.) influence the choices of composers? What role did the conservatories and the new forms of sacred theater play? Is the theatricalization of the liturgy only a normal process of overcoming the “old” compositional forms?

By combining the analysis of the structures and functions of motets with documentary and archival sources, this study aims to shed new light on this phenomenon in its totality (social, compositional, musical, religious, economic).



East-West Dialogues

Tuesday, August 23, 11:00–13:00 • Room 825

FP2-9

Session Chair

Carmela BONGIOVANNI (“Paganini” Conservatory of Genoa)

Beethoven in Beijing: Western Classical Music and Aesthetics in Contemporary China

David CHU (University of Oxford)

In China before 1979, nationalists and Maoists alike rejected musical autonomy in favor of emphasizing the political function of music. However, the idea of musical autonomy made a dramatic entrance in reform-era China with the 1979 introduction and reinterpretation of Eduard Hanslick's aesthetics. This essay examines the changing relationship of official Chinese cultural attitudes to Beethoven and Beethoven's music, as a lens through which to understand changing attitudes to musical autonomy in China, especially in the 2010s. I present a history of Beethoven reception in China from the mid-nineteenth century to the present day and focus on the transformation of Beethoven's image as a Confucian sage to the co-opting of Beethoven into Maoist revolutionary narratives, then link this to the reception of Hanslick's aesthetics in reform-era China, illustrating contradictions and interplays in the changing relationship between these extremely different systems of thought in China by analyzing Yu Runyang's re-evaluation of Beethoven and reinterpretation of Hanslickian aesthetics, state-promoted Beethovenesque music heroes, Beethoven's image in the Chinese textbook, as well as recent concerts commemorating Beethoven and controversies around censoring Beethoven's Symphony no. 9 in China. I argue that Beethoven's reception in China was central to both Mao-era music policy and Hanslickian musical autonomy, reinterpreted by reform-era music scholars who maintained the de facto exemption of Western classical music; however, it is still caught up between the politicization of Western classical music and the façade of apoliticality which legitimizes Western classical music in contemporary China. This complex relationship challenges the Eurocentric view on Beethoven's reception as a primarily Western/North Atlantic cultural phenomenon and demands the reimagination of Beethoven and Western classical music as a global phenomenon, with the perspective of a post-Cold War Asia-Pacific still divided by opposing ideological systems as a prominent focal point.

The East Asian Aesthetic in Chou Wen-Chung's *Eternal Pine Series* (2008–13)

Hui-ping LEE (Tokyo University of the Arts)

Chou Wen-chung (1923–2019), arguably one of the most influential American contemporary composers of Chinese descent, has received countless attention for his long-time pursuit of a synthesized East-West aesthetic in art music since the late 1950s. Although he is typically referred to as a “Chinese” composer in musicological scholarship, recent studies have also shown that an “ethnicized label” (termed by Lau 2018) as such should not remain as a theoretical given in the studies of Chou since it delimits our understanding of his works and disregards the very goal he wishes to achieve. Particularly, Chou's

last composition series, *Eternal Pine* (2008–13), which was said to be written in the spirit of Korean *chong ak* (literally “proper music”), has candidly revealed the composer’s sheer aim not bounded by his ethnicity and the very aspiration for going beyond the ordinary nation-state framework.

However, while Chou’s endeavor in exploring the possibility of a broader East Asian aesthetic has drawn some musicological attention, there are surprisingly no detailed existing studies that thoroughly examine his *Eternal Pine* series and investigate what exactly Chou attempts to achieve, whether musically or aesthetically. Against this backdrop, this paper aims to unravel what Chou considered shared by East Asian traditions and how he expresses such an aesthetic in his *Eternal Pine* series by scrutinizing his manuscripts, sketches, and study notes on Korean traditional instruments held at the Paul Sacher Foundation. As this paper suggests, if the old confining labels were to be discarded in today’s highly globalized yet culturally intertwined world, musicologists should not merely reject them but also critically examine every detail in the artists’ creative outputs and be attentive to the nuances that may lie in the understanding of the artists and their works.

The Linear-Progressive View of History and the Quest for Chinese Musical Modernity

Yi Ching Kevin TAM (University of Pittsburgh)

The linear-progressive view of history, according to which human history in general develops in a linear and often stadial manner from savagery toward civilization, first emerged in the universal histories of the Enlightenment; in these accounts, Western Europe typically epitomizes the most advanced stage of historical development hitherto achieved. Toward the end of the nineteenth century, when the Qing Empire was facing the unprecedented threat of the industrialized, mostly Western powers (except Japan), this view of history, recently introduced into China in a scientific form inflected by the Darwin-Spencerian theory of evolution, came to be widely embraced by political activists and scholars of different persuasions there. As an integral part of the nation-building (cum modernization) projects in China at the ideational level, its influence has been pervasive in modern Chinese society and culture at large.

Concerning the musical domain, the historiographical idea has crucially underpinned the whole enterprise of modern Chinese art music (in a broad sense including, for example, music composed for the “reformed” Chinese instruments). While this has been acknowledged and discussed in the existing scholarship (e.g., Wong 2019, 3), it has, to my knowledge, yet to be foregrounded as the focal point from which to approach the history of Chinese art music. Thus, in this paper, I examine the metamorphosis of the idea in the context of the development of Chinese art music by selectively studying representative music-related sources (e.g., music-historical writings and compositions). In the three main sections that cover the Republican, Mao, and post-Mao periods re-

spectively, I address such issues as the adaptation of linear-progressive views of music history (e.g., Riemann's) by early twentieth century Chinese music reformers (e.g., Xiao Youmei), the persistence and transformation of the idea under Maoism, and its continued relevance in the post-Mao era as modernist music began to proliferate in China.

Humanistic Connotations and Musical Rhetorics of *Jiang Tcheng Tse*

Yue SUN (Shanghai Conservatory of Music)

Xuan ZHANG (Shanghai Conservatory of Music)

Jiang Tcheng Tse is a symphonic chorus composed by Chen Qigang after Su Shi's mourning poem "Jiang Tcheng Tse: A Dream on the Night of the Twentieth of the First Month in the Year of Yi Mao." It shows the humanistic connotations of the poem through the rhetoric of music, going beyond the linguistic meaning of poetry. The composer's interpretive expansion of the poem is not only the expression of human affection, but also integrated into the philosophical thinking of the ideas of life and death, singing the emotional existence beyond death and the eternal dignity of life. The exquisite skills of instrumental music "compensate" for the vocal music, which makes the oldest lyric function of music glow with a new spirit of the contemporary. The clearly recognizable atmospheric sound "Yin Yun" in *Jiang Tcheng Tse* is a typical expression of Chinese Qi philosophy in music, which triggers to generate an "aura of sonority" as an aesthetic concept with clear implications and connotations.



Spain / Music across Time and Politics

Tuesday, August 23, 11:00–13:00 • Room 826

FP2-10

Session Chair

Marisa RESTIFFO (National University of Córdoba)

"Cariño, no hay mejor café que el de Puerto Rico!": Colonial Propaganda Diffused by Género Chico Zarzuela in Late Nineteenth-Century Spain

Andrea GARCÍA TORRES (University of Oviedo)

The idyllic images of *mulatas* singing about their love for white men and soldiers while they recollected drinking coffee in the plantations were popular in late nineteenth-century Spanish musical theater. The one-act zarzuela, called *género chico*, became the leading entertainment and the most efficient way of spreading ideologies in 1870s Madrid.

Numerous plays focused on offering colonial images that supported the official Spanish government discourses given about Cuba and Puerto Rico colonies before the “Desastre” crisis in 1898. Género chico was well-known for satirizing social actuality at the turn of the century. Caribbean rhythms, such as Habanera, *guaracha*, and *guajira*, performed by peninsular Spanish actor-singers, became extremely popular in this short theater by the end of the century.

Género chico served as a vehicle to condition the public opinion and as an ideology diffuser. Polemics about colonialism appeared in the Spanish political scenario after the 1868 Revolution, when the left-wing political parties faced conservatives over the colonization impact, denouncing the population’s suffering and criticizing other European ambitions. However, when Cuba claimed independence and the war started in 1895, all the parties agreed to defend the remaining colonies and reaffirmed the brotherhood discourse with Latin American countries. Additionally, once the Cuban War of Independence began, these plays promoted the anti-USA propaganda and conditioned the public’s opinion about the conflict, grasping press declaims and adding a satirical approach.

This paper discusses colonial propaganda spread by género chico, the codified characters and dances starring these plays, and its inherent imagery of the Caribbean. Examining the género chico works verifies the ascending tension in Madrid theaters and the war climate before the “Desastre,” while articulating the international political decisions in a popular movement accessible even to the illiterate and impoverished local population.

Ars Musicae, Victoria de los Ángeles, and the Early Music Revival in Barcelona (1935–48)

Pep GORGORI (University of La Rioja)

Musicology concerning the early music revival in the twentieth century has predominantly focused on German, French, and British pioneers. Little attention has been dedicated to Spain, with some exceptions, often the work of Spanish researchers. This paper analyses the establishment of the relevant ensemble *Ars Musicae*, active between 1935 and 1979, founded in Barcelona by engineer José María Lamaña and musicologist Higinio Anglés. *Ars Musicae* was a key player in the early music revival in Spain; through historically informed performance, they introduced Spanish audiences to European music composed from the thirteenth to the eighteenth centuries. After the Spanish Civil War (1936–39), they managed to maintain their activity and gave concerts, mostly in private apartments, for a select circle of music lovers. Victoria de los Ángeles, then a young and unknown musician, joined *Ars Musicae*, first as a flautist and later moved into a soprano role.

Lamaña educated Victoria personally until 1948, and despite the restrictions and challenges of Francoist dictatorship, he was able to enhance his early music study and

repertoire knowledge, and keep in touch with his European colleagues. The result was a symbiotic relationship, crucial to understanding the development of historically informed performance in Spain in the subsequent years. To conduct this research, I have studied *Ars Musicae*'s repertoire, instruments, and interpretative criteria during the period between its foundation and the launch of the soprano's international career. It has been possible thanks to unpublished documents from Llamaña's and Victoria's archives, along with other public and private collections. This research concludes that we can consider *Ars Musicae* as an essential link between the works by Felipe Pedrell, the European early music movement, and some of the most iconic early music Spanish performers, including Jordi Savall, who joined the group in the 1960s.

Musical Composition and Cultural Politics in Mid-Twentieth Century Spain: The Óscar Esplá Composition Prize (1956–76)

Germán GAN-QUESADA (Autonomous University of Barcelona)

After his return to Spain from his Belgian exile in 1951, the composer Óscar Esplá became one of the most outstanding figures in Spanish musical life, mainly because of his institutional responsibilities, such as the presidency of the ISCM Spanish Section since 1955. Among the initiatives linked to Esplá's leadership, the local government of his hometown, Alicante, created in 1956 the biennial Óscar Esplá Composition Prize (OECF), devoted to awarding new symphonic works.

From 1960 on, the OECF opened its announcements to the application of international contestants. Every two years a jury—chaired by Esplá and comprising composers like Jean Absil, Henry Barraud, Cristóbal Halffter, André Jolivet, Goffredo Petrassi, or Manuel Rosenthal—evaluated an increasing number of scores (up to 65 in some calls) coming from all over the world: Europe in the first place, but also America and even Australia or Japan. The OECF thus gave rise to a huge repertory largely neglected by the musicological research; moreover, its lists of winners revealed some traits totally uncommon for the rather conservative Spanish cultural milieu, as the 1962 awarding of a piece by a Woman composer (Jacqueline Fontyn's *Psalmus tertius*) and the 1966 prize to a musician from a Soviet-aligned country (the Czech Jiří Laburda and his *Glagolitic Mass*).

The aim of this paper—through the consultation of the administrative documentation of the OECF and the analytical commentary of the candidate scores related to it—is to shed light on the impact of the international composers' community on the first eleven calls of the contest (until Esplá's death in 1976), the stylistic features prevailing in the applications, and the connections between the OECF and the ongoing sociocultural opening of Spain during the so-called “second Francoism.”



Cultural Identities in Film Music

Tuesday, August 23, 11:00–12:00 • Room 740

FP2-11

Session Chair

Maria BEHRENDT (Philipps University of Marburg)

Depicting the Origin of Tango in Argentine Classical Film

Rosa CHALKHO (University of Buenos Aires)

Adriana CERLETTI (University of Buenos Aires)

The representation of the “national” was Argentina’s classical film favorite from the inception of sound film in 1933 to the 1940s Golden Age. Both diegetic and incidental music were key to narrate the vernacular. Tangos, *milongas*, and folk music became the most common soundtracks on the screen of popular cinema, growing and consolidating closely with radio broadcasts and phonography, thus, constituting a synergic system of music industries (Gil Mariño 2015).

Within the spectrum of film productions over that period, a set of historical films like *Los muchachos de antes no usaban gomina* (1937), *Carnaval de antaño* (1940), and *La historia del tango* (1949) portrayed scenes and stories of the origin of tango in the nineteenth and early twentieth century.

Our goal is to delve into the way this film genre depicted the origin and the evolution of the first tango-milonga by articulating both musical and film analysis.

Following the concept of *The Invention of Tradition* by Eric Hobsbawn, we will embrace the analysis of the imaginaries of the musical past created by these films that feature the passage of the tango-milonga from its initial marginal position to its triumph.

This legitimization process of the milonga as a polysemic concept of music, dance, and space is represented in films through images, sounds, and texts. These movies show the progressive complexity of the musical arrangements, the increasing incorporation of instruments to assemble the typical orchestra, and also the historical narrative of the genres that configured the first milonga. From the social perspective, the legitimation is proven when upper- and middle-class women started to dance in public, thus restyling the mythical past of the *compadritos* and *milonguitas*.

The transformation of milonga occurred from *arrabal* to downtown, from cabarets to *boîtes*, and from the city of Buenos Aires to conquering Paris.

A Study of the Greek-Yugoslav Cultural Intersections: The Case of Mikis Theodorakis’s Score for the *Battle of Sutjeska*

Ana PETROV (Singidunum University)

In this paper, I will explore the political, cultural, and musical background of Mikis Theodorakis’s score for *Battle of Sutjeska* (1973), one of the most famous Yugoslav parti-

san films. The film's plot is about a battle that is known for being the hardest, most tragic, and greatest battle led by Yugoslav Partisans in World War II. The cast entailed many famous Yugoslav actors, and also international stars, including Richard Burton and Irene Papas. The choice of Theodorakis as the composer for the film can be contextualized from several perspectives. Firstly, his engagement can be analyzed having in mind the fact that he was at the time both a great international music star (since *Zorba the Greek* made a household name of him in the world of film music) and also an ideological state enemy, being jailed and living in exile. Furthermore, his position as the composer of the film can be compared with another great partisan film—*Battle of Neretva*, which the international version also had a non-Yugoslav composer—the famous Bernard Herrmann. Finally, it is interesting to point to the fact that the choice of foreign composers for Yugoslav films led to debates regarding the issue of whether only Yugoslav musicians should compose for the films on war and revolution. From this perspective, something that might appear as just a score for a film escalated to a serious issue of multilayered local and international cultural politics. Based on archival sources from Belgrade and Athens, the paper aims to develop a more critical theoretical-methodological framework for research of music politics in both Greece and Yugoslavia, separately and in a comparative perspective, and also point to the issue of the cultural interconnections between these two countries.



Music Reception III

Tuesday, August 23, 11:00–13:00 • Room 741

FP2-12

Session Chair

Misty CHOI (Duke University)

Hidden in Plain Sight: Alma Gluck and the First Performance of Schoenberg in America

Benjamin SKORONSKI (Cornell University)

Scholarship's understanding of the American reception of Arnold Schoenberg is grounded in the belief that American audiences read about his compositions long before they ever heard them in the United States. Several performances have been cited as Schoenberg's American premiere, the earliest being the 1913 song recitals by Reinald Werrenrath. Schoenberg's early music, however, had been heard in the United States well in advance of this recital series, as well as the European reviews that supposedly served as his introduction to the American press. This paper examines for the first time the November 9, 1911, New York premiere of Schoenberg's "Waldsonne" from *Vier Lieder*,

op. 2, sung by Alma Gluck as part of her yearly song recital at Carnegie Hall. This performance not only currently stands as the first performance of Schoenberg's music in the United States, but it is also intimately related to Gustav Mahler's death in January of the same year. Gluck first became aware of the young Austrian composer through Mahler, and her programming of Schoenberg's song served as an epitaph to the late conductor. Mahler's death functions as a means of uniting Gluck and Schoenberg through grief, a bond rendered stronger by their shared Jewish heritage. This study forces us to re-evaluate our understanding of the early American reception of Schoenberg, as well as the chronology of the transatlantic premieres of his compositions. Furthermore, in uncovering the history behind this premiere, this paper engages with broader questions of Jewish identity, transatlantic reception, and the expression of mourning.

Establishing Jean Sibelius in Japan: Performance, Reception, and Global Music History

Lasse LEHTONEN (University of Helsinki)

The Finnish composer Jean Sibelius is often mentioned as a favorite in Japanese rankings of foreign composers, yet scholarly analyses of the reception of his work to date (both in Japan and elsewhere) have focused almost solely on the Euro-American sphere. To compensate for this gap, this presentation examines the establishment of Sibelius's work in Japan from the first performance (1913) to the foundation of the Japanese Sibelius Society (1984). By outlining Sibelius performances in Japan and the reception of Sibelius's work in the Japanese-language music press throughout the twentieth century, the presentation shows that the establishing of Sibelius as a prominent composer was inseparably connected to (1) the development of the Japanese music world; (2) the work of several prominent conductors; and (3) Japan's political relationship with Finland. The reception of Sibelius's work in Japan also reflects changes in Japanese society, and especially the discourses before and after World War II differed from each other concerning Sibelius's nationalism.

By examining the reception of Sibelius's work in Japan, this presentation positions his work in a *global history* of music. Apart from being an increasingly prominent research field in recent musicological scholarship, global history is here a particularly intriguing framework since both Japan and Finland have been perceived as musical "peripheries" from a central European viewpoint. For example, the purported "Finnishness" and "naturalness" of Sibelius's music were important aspects of his reception in Japan on a discursive level, and these discourses merged with contemporary Japanese discourses of "nationality" and "nature." In this respect, cultural differences in reception exist between Europe, the United States, and Japan. This aspect speaks for recognizing reception as a culturally creative and dynamic process that reflects broader sociocultural tendencies.

Correlation of the Global Context and Local Peculiarities: Postmodern Neoromanticism in the Latvian Academic Genres of Music at the Beginning of the Twenty-First Century

Jānis KUDINŠ (Jāzeps Vītols Latvian Academy of Music)

The last decades of the twentieth century and the beginning of the twenty-first century in Europe and elsewhere in the world have been regularly described as a period of postmodern culture. Its cultural and artistic ideas especially raise the question of the correlation of various local traditions and peculiarities with the flow of globally pervading tendencies. This presentation focuses on the neoromantic style tendency, which has become one of the stylistic characteristic signs of neoconservative postmodernism in academic music genres since the 1970s. In this presentation, neoromanticism is defined as an allusion to the style of nineteenth-century romanticism, its actualization of artistic ideas in the panorama of postmodern period musical styles. In general, neoromanticism in many countries in the music of academic genres developed as a style trend reflecting the different traditions of local music culture.

Neoromanticism at the end of the century and the beginning of the twenty-first century in Latvia is one of the brightest style trends in the music of academic genres. For instance, one of the most internationally known Latvian composer Pēteris Vasks (b. 1946) very convincingly demonstrates the implementation of neoromanticism in his music. At the same time, the music created by Vasks and other contemporary Latvian composers still raises various issues.

What is the tendency of neoromanticism in the interactions of its global and local traditions? Is neoromanticism just an echo of the style of the past, or has it been a significant and active creator of the musical aesthetics of the postmodern period? The presentation will focus on Vasks's outstanding music during the last half-century and attempts to define the points of contact between the global and local aspects of the neoromantic style tendency.

“The Impenetrable Iannis Xenakis”: Crossing of Borders and Disciplines around and beyond Xenakis’s Visit to Buenos Aires in 1966

Hernán Gabriel VÁZQUEZ (Instituto Nacional de Musicología “Carlos Vega”)

The work of Iannis Xenakis has been performed in Buenos Aires since the late 1950s. Two important events were: the premiere of *Achorripsis* (1957) at the Teatro Colón in 1958, conducted by Hermann Scherchen, and the performance of *Pithoprakta* (1956) in 1963, conducted by Maurice Le Roux. Apart from his presence in concert halls, the name Xenakis spread in 1962 throughout Latin America thanks to the publication in Spanish of *Modulor 2* by famous architect Le Corbusier. The text includes the explanation by Xenakis—the engineer turned musician, according to the French architect—about the relationship between the composition of *Metastaseis* (1953–54) and the design of the “mu-

sical glass panels” of the Convent de la Tourette (Lyon). In addition to this explanation, the book includes the first two pages of Xenakis’s full score.

In 1966, the Greek-French composer gave a seminar to composition students at the Instituto Di Tella musical center in Buenos Aires, directed by Argentine composer Alberto Ginastera. The meeting between the young Latin American musicians and Xenakis seems to have been somewhat complex, but inspirational. Some of those composers started works that were inspired by Xenakis’s shared ideas.

Based on the study of the circulation of Xenakis’s music and ideas in Buenos Aires, I analyze the productive reception processes that took place in works written by Mariano Etkin (Argentina), Gabriel Brnčić (Chile), Graciela Paraskevaídis (Uruguay), and in the Musical Experimentation Group, led by Gerardo Gandini (Argentina). The study of documentary sources and oral testimonies allows us to describe how Latin American composers applied or adapted Xenakis’s proposals on different forms of music production. In this way, I seek to show the mobility of ideas between works and modes of creation produced by a person who not only crossed geographical, but also disciplinary and professional borders throughout his lifetime.



Rhythm and Movement

Tuesday, August 23, 11:00–12:30 • Room 742

FP2-13

Session Chair

Manuel Pedro FERREIRA (NOVA University Lisbon)

Local and Universal in al-Fārābī’s Musical Thought

Marcel CAMPRUBÍ (Princeton University)

Arguably the most prominent medieval theorist on music in Arabic, al-Fārābī developed the bulk of his career in the cosmopolitan intellectual milieu of tenth-century Baghdad. In this paper I will consider the position of rhythm within al-Fārābī’s larger philosophical thought, as well as explore the tension in his musical writings between his claims of universality and his attention to local performance practice.

Casting a wider net and examining al-Fārābī’s works on poetics, rhetoric, and political philosophy alongside his musical treatises, evinces that music for al-Fārābī is part of a larger ethical project. Within the borders of al-Fārābī’s ideal city-state, musicians act as disseminators of the ruling elite’s ideas, guiding the citizens toward ultimate happiness. Their activities are unprofitable, but given their important role, the city administrators keep reserved funds to sustain them. These musicians invariably cultivate vocal music,

given that instrumental music lacks semantic content. Rhythm appears then as a fundamental rhetorical device that enhances the impact of the poetic text, allowing the ruling elite to orchestrate the actions of the populace and the misguided through the activities of the musicians at their service.

Without considering this larger picture, I will contend, any approach to al-Fārābī's thought on rhythm is necessarily flawed. Built upon the legacy of ancient Greek writings on music, al-Fārābī considers that his work on rhythm has a universal value despite reflecting localized practices. In addition to his vast and fittingly named *Great Book on Music*, al-Fārābī dedicated two further treatises specifically to rhythmic matters, where he displays a marked interest in the notation of rhythmic patterns used by his contemporaries.

Blinded by “Nature”: Walter Young’s “Essay on Rythmical Measures” (1790)

Carmel RAZ (Max Planck Institute for Empirical Aesthetics)

A major development of earlier proto-cognitivist approaches to music, the “Essay on Rythmical Measures” (1790) by the Scottish cleric and musician Walter Young (1744–1814) anticipates several key tenets underlying psychological and music-theoretical understandings of rhythm of our own day. His goal in the essay is to reveal exactly how our “rhythmical constitution”—the mental capacities and operations of the kind that are studied today in the field of music cognition—determines the rhythmic properties of works of music and poetry, and contributes to our appreciation of them. Although the bulk of the work deals with the perception of musical rhythm, it also provides an account of poetic rhythm, and tries to reconcile reports of ancient Greek music and poetry with the shared cognitive principles, which, in Young's view, hold across all times and places.

The essay, I argue, represents an early attempt to link universal principles of cognition to the form and reception of cultural productions. As is particularly evident in his conjectural history of ancient Greek musical rhythm, Young's fervent commitment to the establishment of universal features of perception rendered him blind to his own biases and assumptions, which were firmly anchored in the music of his day. He thus represents a particular kind of response to the larger problem of universalism and relativism, one that continues to resonate with debates in psychology and music cognition today.

Black and Mulatto Music: Between Appropriation and Exoticism: Negotiating Identities in the Nineteenth-Century Spanish Zarzuela

María Encina CORTIZO (University of Oviedo)

Ramón SOBRINO (University of Oviedo)

American alterity was a constant in the nineteenth-century Spanish theater across musical rhythms such as the habanera, the guajira, or the guaracha, stock characters such as the black and the mulatto woman, or ultramarine products such as tobacco and coffee.

All of them were “used” and recreated as differential elements of Cuban identity by the Spanish zarzuela, re-signifying them through categories linked to imperialism, such as exoticism or cultural appropriation, through continuous processes of intermediality that integrated popular music like the habanera in author repertoires.

We propose a review of Cuban rhythms and characters—negro and “mulata”—in the Spanish zarzuela of the second half of the nineteenth century when the abolition of slavery in Spain (1880) and the process of independence of Cuba (1898) was developing. We will analyze the Eurocentric view of the Spanish zarzuelas about the negro, either as a slave—Robinson (1870) and Robinson petit (1871)—, or as a character who aspires to the social mobility—the Negro “Catedrático” in *La vuelta al mundo* (1875)—and its appearance as tribal and uncivilized in the songs and dances of blacks—“El relámpago” (1857), “El proceso del can-can” (1873), or “La vuelta al mundo” (1875) by Barbieri; “Boda, tragedia y guateque” or “El difunto de Chuchita” (1894) by Marqués. We will also review the erotic charge of the mulatto women in titles such as “Cuba libre” (1887) by Fernández Caballero, “El gorro frigio” (1888) by Nieto, or “Boda, tragedia y guateque . . .” (1894). Finally, we need to complete the analysis of the Spanish repertoire with that of the Cuban one, such as the zarzuelas published by Leal Pérez and Bajini, to promote a comprehensive epistemological view that overcomes previous models and interprets the zarzuela buffa as an interconnected cultural whole.



Anti-colonialism

Tuesday, August 23, 14:30–16:30 • Hall 436

FP2-14

Session Chair

Mylène GIOFFREDO (University of Lorraine)

The Samahang Gabriel and the Myth of *Sarsuwela*'s Decline in Colonial Philippines

Isidora MIRANDA (Vanderbilt University)

In the 1920s and 1930s, the Tagalog *sarsuwela* stage continued to be a vibrant space where local writers, artists, and musicians creatively responded to the changing social conditions of US-colonial rule in the Philippines. While early proponents of the *sarsuwela* had the dual goal of educating the local population and providing entertainment for colonial elites, later practitioners of the genre worked toward creating a performance practice by and for the working classes. The Samahang Gabriel (Gabriel Company) was prolific in this later period, and their repertoire challenges the often-repeated narrative that the

sarsuwela was quickly displaced by the advent of film and vaudeville in the Philippines. Instead, sarsuwela productions from this period closely intertwined with the early development of film and the vaudeville stage. New performance technologies and popular media such as sound recordings and serialized Tagalog literature gave the sarsuwela a boost in popularity in the late 1920s, even as contemporary critics and later historians eulogized its early decline. Sarsuwela librettos were adopted for the screen, while Tagalog short stories and novels serialized in newspapers and popular magazines were rewritten as sarsuwelas in the 1930s. This transmedial nature of the popular entertainment industry in the Philippines underlines the continued relevance of the sarsuwelas, even in the age of newly emerging technologies. Rather than framing these different platforms as oppositional, this paper illustrates how writers, musicians, and performers embraced new media and became part of a larger network of an emerging popular entertainment industry in the Philippines.

Musica Nostra: Re-Evaluating Political *Musiktheater* and Mauricio Kagel's *Mare Nostrum* in the Twenty-First Century

Elaine FITZ GIBBON (Harvard University)

In 1975 the Berliner Festwochen dedicated its season to the topic of “Music of the Mediterranean,” for which the celebrated composer of *Musiktheater*, Mauricio Kagel, wrote *Mare Nostrum: Discovery, Pacification, and Conversion of the Mediterranean Region by a Tribe from Amazonia*. Borrowing its title from the Ancient Romans’ name for the Mediterranean—“Our Sea”—Kagel turns his gaze upon questions of cultural belonging, inclusion, and the strange logic of cultural ownership and appropriation. In this operatic farce of colonialism, Kagel satirizes the construction of a unified white Europe, deconstructing national narratives from the perspective of an individual aware of the absurdity of historical narratives that erase the fundamental roles of movement, diaspora, difference, and cultural—even oceanic—appropriation.

Returning to *Mare Nostrum* amidst ongoing refugee crises throughout the Mediterranean and the rise in xenophobic attacks around the globe lends historical insight into contemporary political issues relating to belonging and identity in Europe. These are issues that the contemporary European and US-American “New Music” community has begun engaging with explicitly, following the recent reemergence of music-theatrical composition. Yet this burgeoning interest in contemporary politics is framed by its practitioners as lacking historical precedence, a typically modernist proclamation of innovation, necessitating a cavalier attitude toward historical fact. In my paper, I engage with notions of an “avant-garde diaspora” (Cohen 2012) and transnational experimentalisms (Herrera 2020) to demonstrate the centrality of mobility in Kagel’s work and its aim of destabilizing the construction of fixed identities. The contemporary return to *Musiktheater* begs for renewed consideration of this mid-century product of a world grappling with the radical displacement engendered by war and genocide. Attending to Europe’s

historical rewriting and repression of the horrors of colonialism in South America, *Mare Nostrum* asks audiences to consider just how they understand the Latin possessive pronoun of the work's title.

Contemporary Music, Intermedia Art Practices, Digitization, Globalization, and the End of Autonomy? Notes on Johannes Kreidler's Pieces "Charts Music" and "Fremdarbeit"

Monika VOITHOFER (University of Vienna)

At the height of the global financial crisis in 2009, the German composer Johannes Kreidler created "Charts Music." For this audiovisual piece, Kreidler derived melodies from stock charts and arranged them with the Microsoft music software SongSmith. The musical material in "Charts Music" is determined both by the tonal possibilities of the software and by the extramusical form of the stock charts used, such as the graphical representation of the Lehman Brothers collapse. In the same year, Kreidler's piece "Fremdarbeit" (Outsourcing) was commissioned by the festival Klangwerkstatt Berlin. In his introduction to the premiere—which is part of the piece itself—Kreidler explained its genesis: He commissioned a Chinese composer and an Indian programmer to produce a plagiarized version of his own music. With this work for ensemble, sampler, and moderator, Kreidler raises moral questions about authorship and globalized exploitation.

In analyzing aspects of their arrangement, I argue that different notions of border-crossings can be identified in these two pieces: Aside from the artistic appropriation of sociopolitical issues, "Charts Music" and "Fremdarbeit" articulate institutional critique and can hence be seen as political works of art. Following Martin Iddon and George Lewis, I address arguments that "Fremdarbeit" not only represents, but in fact reproduces colonial stereotypes, revealing the Eurocentric perspective of contemporary music.

Furthermore, the discourse surrounding Kreidler's works indicates another much-debated controversy: In 2012 Kreidler declared a so-called *New Conceptualism*, in which the digital revolution would enable new forms of constitutive interdependence of different media and materials. Following this declaration, I trace the development of intermedia art practices in post-war avant-garde movements to demonstrate their influence on, and indeed, as I argue, their continuation not as new, but rather as post-conceptual art practices, that cross borders not only between the arts, but through them to extramusical realities.

Anti-colonialism, Global Music History, and Postsecondary Teaching

Margaret WALKER (Queen's University)

The recent global turn in music history research has paralleled growing calls for action addressing embedded legacies of European colonial occupation. Local and global protest movements denouncing anti-Black racism, historic and current genocides, occupation of

Indigenous lands, and ongoing systemic disparities of wealth and power have demanded decolonial action from both individuals and institutions. Although governmental and legal systems seem best positioned to enact change, educational institutions occupy a particularly strategic place of potential influence. Postsecondary institutions, moreover, teach the thinkers and particularly the educators of the next generation.

Calls for decolonial, anti-colonial, or anti-racist approaches to music study (as in Ewell 2020; Hess 2018; Robinson 2019), however, can encounter seemingly impenetrable disciplinary borders in the music history classroom. Not only does the expectation remain that a rigorous musical education should include knowledge of stylistic evolution evinced through canonical works from European concert music, many of our students also arrive at the university or conservatory with this Eurocentric framework already embedded. In the study of music before the twentieth century, Europe's relationship with music cultures beyond its borders is usually barely acknowledged. Finally, the impact of colonialism on European elite concert music, the creation of the dominant canon, and the concurrent writing of an exclusive music history is rarely taught in university music history courses.

This paper will propose that the adoption of a global approach to the development of curricula and courses in music history offers a way to combine anti-colonial teaching with cutting-edge research. Drawing on the very current work of scholars active in "Global Music History" study groups and international research teams, in addition to ideas about connected, entangled, and relational histories by scholars such as Subramanyam (1997), Pernau (2012), and Werner and Zimmerman (2006), I explore the great potential of teaching all music history as global.



China-Europe-Japan: Opera and Historiography

Tuesday, August 23, 14:30–16:00 • Hall 437

FP2-15

Session Chair

Nozomi SATO (International Christian University)

Opera Reception in Japan between 1919 and 1921: Recorded on the Local Newspapers

Tomomi ODA (Kobe University)

In the beginning of the twentieth century, Japanese people were becoming familiar with Western music. Records and magazine articles taught them about Western music culture, while Japanese musicians who had studied abroad brought to the audience its sound

through their performances. The target of my study is opera performances in Japan in the middle of the Taisho era, between 1919 and 1921. At the time, operas were performed on the stages of downtown theaters and cinemas, along with popular Japanese entertainment: kabuki, rakugo, bunraku. Strictly speaking, most of the works were not operas but operettas, though the audience called this kind of entertainment “opera.”

The huge popularity of “opera” started from Asakusa in Tokyo. This presentation focuses on the situation outside Tokyo rather than in it. I chose three cities: (1) Kyoto, where opera was performed the most frequently besides Tokyo; (2) Kobe, where cultural exchanges had taken place since 1868; and (3) Hiroshima, which was one of the main venues for opera performances in western Japan. This research is based on advertisements and reviews published in local newspapers. These publications reported troupes of touring actors from Tokyo, new companies which organized in these cities, and their performances.

There are plentiful studies about opera reviews in Tokyo, and their consideration is regarded as opera history in Japan. The comparison of local newspapers, however, reveals that the opera boom did not happen simultaneously throughout Japan and there were also negative responses to the troupes from Tokyo. Moreover, the original photos published in each of these newspapers emphasized different aspects of opera companies and their stages. Therefore, investigating opera reception opens up the possibility of gaining a different perspective on opera as a foreign music culture and to draw a richer understanding of opera history in Japan.

Opera and Imperial Ambitions across Germany and Japan

Amanda HSIEH (Chinese University of Hong Kong)

Fin-de-siècle Japan might appear as merely “modernity’s power child” (Harding 2018), functioning as a site on which Western powers could observe the replication and apparent validation of their modernizing strategies of industrialization, militarization, and empire-building (Ferguson 2011). Yet, the shifting flows of power—and culture—were in reality far from straightforward. Unusual between a European and an Asian nation, Germany and Japan held a close (albeit sometimes uneasy) bilateral relationship. Over the course of ca. 1890 to 1945, Berlin and Tokyo as (former) imperial metropolises negotiated the challenges and possibilities of late nineteenth- and twentieth-century modernity, profiting from their geopolitical articulation of imperial power in and around the music sphere. This paper centers its examination of the German-Japanese relations at a historical crossroad: at the end of Germany’s formal overseas empire and in the middle of Japan’s relentless expansion.

Specifically, I examine Max Reinhardt’s and his one-time apprentice at the German State Opera, Kaoru Osanai’s directorial works in, respectively, Germany and Japan in order to probe the two nations’ mutual preoccupation with the so-called “Jewish Question.” Given that the “Jewish Question” had fueled Germany’s and Japan’s romantic

longing for their racist national pursuits, I scrutinize Reinhardt's and Osanai's directorial use of *commedia dell'arte* and *kyogen*, both comedic theatrical forms with medieval and early Renaissance roots that animated the 1920s, as subversive forces from the operatic world against emerging fascist ideologies. Germany's and Japan's parallel self-processing through opera underlines an aspect of a bigger, multifaceted reality that was the paradoxical and often-unspoken globalist nature of nationalist projects. Yet, by showcasing two directors' work in opera, this paper demonstrates two instances of artistic resistance in the 1920s, when the two post-war states converged on masculinist and racially purist ideologies of nation-building.

Twentieth-Century Music and Musicology in Flux: The China-Europe-Japan Triangle

John Chun-fai LAM (Chinese University of Hong Kong)

This paper sheds light on the intertwined and shifting cultural dynamics in twentieth-century music and musicology. Building on the recent joint efforts between East-Asian and Western researchers (Janz and Yang 2019; Yang and Saffle 2017), I propose a musicological focal point: "China-Europe-Japan Triangle." Musical interactions within this trilateral network—under in-depth examination not as purely separate bilateral dynamics—take shape across space and evolve over time. In the spatial sphere, the two strands of East-Asian musical heritage are disseminated westward and represented in European scholarly discourses as well as the vogues of *chinoiserie* and *japonisme*. Each of these vogues contributes to global engagements with place-specific sonic models and produces subtle local differences in exoticism. Not at all independent of each other, the two "glocal" processes intertwine as ideological confluence, mirroring the direct and ongoing cross-fertilization between Chinese and Japanese music. In the temporal sphere, the flow of musical materials operates in retrograde and brings European representations of East Asia eastward at a later time. These representations allude to and impress on East-Asian avant-gardists' thoughts, aesthetics, and styles indigenous to their own contexts. Rediscovery of a classical self image transforms musical modernity, forging legacies of *chinoiserie* and *japonisme* in their interrelated places of origin. According to this spatial-temporal frame of reference, cultural meanings of twentieth-century music were in flux owing to a little-studied combination of "glocal" processes and retrograde flows. With a view to examining multiple, parallel, and changing geopolitical standpoints, I thread together scattered archival materials pertinent to the case of *shamisen*—Japanese string instrument with a counterpart in China—and suggest its high relevance to the intellectual-compositional currents in Maurice Ravel's milieu. Through Europe, the centerpiece of the "China-Europe-Japan Triangle," Sino-Japanese musical relationships acquire richer and indeed constantly unsettled definitions in the twentieth century.



Mobilizing Ancient Greece

Tuesday, August 23, 14:30–16:00 • Room 824

FP2-16

Session Chair

Barbara HAGGH-HUGLO (University of Maryland)

The Hammers and the Strings: The Pythagoras Legend as the Founding Myth of Music Theory

David COHEN (Max Planck Institute for Empirical Aesthetics)

If music theory has a foundation myth it is surely the legend of Pythagoras and the hammers. In the earliest extant version of this story, contained in the *Inchiridion musicês* of the Greek Neopythagorean Nicomachus of Gerasa (ca. 100 CE), although the hammers lead Pythagoras to suspect that harmonic intervals are somehow determined by the quantitative relations among their differing weights, it is not until he has returned home from the smithy that he actually discovers the relevant ratios. This he does by means of a specially constructed (imaginary) mechanism: a sort of room-sized lyre, functioning as an experimental apparatus, which—unlike the monochord—uses proportionally related weights (as in the blacksmiths' hammers) to vary in a quantifiable way (though with erroneous results) not the lengths of its four strings, but their *tension*.

Nicomachus's version of the legend—less well known than that of Boethius—thus emphasizes, as much as the interval ratios themselves, the innovative method Pythagoras devises to acquire the privileged scientific knowledge those ratios represent. It celebrates an epistemological achievement attainable only through technology, through a material culture already symbolized by the blacksmiths and their metal tools.

This paper interrogates this less familiar version of the myth of Pythagoras and the hammers from a perspective informed by cultural anthropology and myth analysis, exploring the deep connections inscribed among the narrative's various elements, read symbolically: string tension and weight, quantification and scientific knowledge; the blacksmiths and hammers as representatives of metallurgy and thus a certain level of technological culture; the relation of all that to music; and finally the more overtly mythological correspondences between Pythagoras himself, both proto-scientist and divinely inspired seer, and Apollo, god of music and prophecy whose instrument, the lyre, like his other attribute, the bow, operates by means of a tensed string.

***Apollōn Ōmikami*: Modern Nation-Building through Ancient Scale Theory**

Liam HYNES-TAWA (Yale University)

Chihiro TSUKAMOTO (Yale University)

When Japan first opened its country and economy to Western countries and cultural influences in the mid-nineteenth century, a deep knowledge of Western music history

and theory became desirable for many Japanese musicians. For Isawa Shūji (1851–1917), it was important to ground this knowledge in a study of Ancient Greek music, based on the belief that it was not only fundamental to Western music, but also an ancient historical link to Japanese music via connection through India. In order to demonstrate that it “truly accords with our country’s music” (Isawa 1884, 89), Isawa included in his 1884 music treatise—arguably the first of its kind in modern Japan—no fewer than five transcriptions of a “Hymn to Apollo” into Japanese traditional music notation for five different instruments used in *gagaku*. In this act of transcription, Isawa claims the prestigious heritage of ancient Greek music for Japan in an effort to argue for the legitimacy of Japanese music as he imagined it might be measured in his increasingly Western-dominated world.

This paper investigates Isawa’s claim about the close relations between Japanese and Ancient Greek music: Exactly which similarities between the two traditions was he observing? Are they all simply coincidences of cultural convergent evolution? We suggest that while there is not enough evidence to prove the specific historico-genetic connection that Isawa presents, his comparison is not an empty one either, and does pick up on a confluence of timbres and scale types that is by no means common around the world. We argue therefore that Isawa’s work, while not something to be taken too literally, still did illuminate both traditions it addressed, and also teaches us something valuable about how some Japanese musicians, when encountering Western music for the first time, were able to look anew at Japanese music through its prism.

Constructing Knowledge about Ancient Greek Music Today

Ana Maria RIBEIRO (University of Campinas)

Evanthia PATSIAOURA (University of Manchester)

Suzel Ana REILY (University of Campinas)

In the past, scholars of the ancient Greek world claimed that it was not possible to know how ancient Greek music sounded. Currently, however, a movement of scholars and musicians tries to approach how this music originally sounded through the study of surviving musical documents and musical treatises, and the reconstruction of ancient Greek musical instruments. Today all surviving ancient Greek musical documents are transcribed into Western musical notation and performances of these pieces are put together in academic and non-academic settings. Besides, new questions regarding this music are being raised, such as in the case of Stefan Hagel (2009), who argued that the conventional transcriptions were higher in relation to what would have originally sounded, proposing new ways of approaching these sounds. Attending to such developments, this paper suggests that ancient Greek music is not something of the past and thus buried in it; rather, it is a dynamic music that is happening today. This discussion is, therefore, concerned with how the construction of knowledge about ancient Greek music takes place at present. It particularly looks at how this music is being researched,

disseminated, practiced, and perceived. Drawing from the field of ethnomusicology, this paper proposes that the contemporary practice and study of ancient Greek music is a form of “musicking” (Small 1998) that is enabled by what we introduce as a *musician-academic* “community of practice,” extending Wenger’s (1998) theorization of the term. Furthermore, this work proposes a combination of methods from the fields of archeo-musicology and ethnomusicology, aiming to generate understandings about the musical aspects of ancient Greek music and the people involved in its study today.



Byzantine Notation and Performance

Tuesday, August 23, 14:30–16:30 • Room 825

FP2-17

Session Chair

Nina-Maria WANEK (University of Vienna)

Early Music across Borders: Methodologies for Paleographical Research

Elsa DE LUCA (NOVA University Lisbon)

The East-West Schism marked the division between the Roman and the Byzantine church. Traditionally dated to 1054, the schism was in fact a process that took considerable time. Medieval and early modern manuscripts of plainchant survive from a large geographical area encompassing western and eastern Europe and including the Mediterranean basin. Those musical documents display a variegated array of musical notations and liturgical contents. Nowadays, scholars tend to study and specialize in one of those plainchant repertoires, often neglecting the fact that Christian traditions shared more than a millennium of common history and their roots.

This paper aims to share knowledge on methodological issues that arise from the study of early plainchant sources and place them into a wider theoretical framework; it also contributes to strengthening the communication between scholars from eastern and western regions. We intend to present the outcomes of a recent editorial project focused on the paleography of western and eastern plainchant; specifically, we tackle common questions across repertoires such as the identification of scribes and scriptoria, and the changes that occurred in the way music notation was written over time. Our goal is to show how scholars can benefit from an approach that takes into account the bigger picture of plainchant transmission while studying local repertoires that may at first appear distant and separated.

From Choral Performance to Notation: An Interdisciplinary Tool for Transcribing Orality of the Byzantine Chant

Evangelia SPYRAKOU (University of Macedonia)

Spyridon PLOUMPIS (University of Macedonia)

When audiovisual data of contemporary psaltic art become part of the sources for writing histories, research entails disciplinary border-crossing. Ethnomusicology has already established tools for transforming orality into notation. By hyphenating such a methodology, Byzantine musicology and performance studies may enrich stylistic and morphological analysis; namely, by incorporating the detailed transcription of a recorded interpretation into the already existing descriptive one in the stave. Moreover, border-crossing source studying may be enhanced by contemporary music notation that combines further devices and procedures along with conventional signs, to clarify and better describe the performance practices.

The paper aims to apply an expanded transcriptional tool, deriving from the above-mentioned hyphenated disciplines. The tool, originally introduced in 2021 for soloistic audiovisual performances, will be applied to the performances of an individual chant, performed by choirs that have been chosen with specific criteria such as locality or the alleged personal chanting style of their conductor.

The tool aims to transcribe the more or less inherent orality in neumes of psaltic art into staff notation and to make visible and clear the structural units that form the performance idioms, referred to as chanting style (*ypfos*). Moreover, through visualization of oral idioms by interpretative markings of contemporary music notation, indicatively articulation, mouth positions, and pronunciation, and detailed transcription of qualitative neumes, systematic classification of these idioms becomes possible. It leads to a musically documented reply to questions such as the determination of chanting communities formed locally or deriving from a specific chanter, the transportation of music idioms when musicians move voluntarily or not, and their reception within the new environment, or the existence of major and minor characteristics of each chanting style, whether memorized or written.

Exploring the Borders between the Middle Byzantine Notation and the New Method: The Exegesis (Transcription) of the *Megalai Argiai* in the *Kalophonic Stichera* of the First Authentic Mode

Athanasios DELIOS (Aristotle University of Thessaloniki)

Kalophonia is the main compositional style that characterizes Church music during the last period of the Byzantine empire, known as the Palaeologean Renaissance (1261–1453). Having its routes deep in the hesychastic theology of St. Gregory Palamas, the *kalophonic melos* lifts off the compositional practices of its era through the work of enlightened as well as skillful composers, such as St. John Koukouzeles, Manuel

Chrysaphes, and others. According to Egon Wellesz, Byzantine music reached its zenith during kalophony.

This paper aims to explore the way the so-called *megalai argiai*, namely the *kratema*, the *diple*, the two *apostrophi-syndesmoi*, and the *tzakisma*, are used in the medieval kalophonic repertoire of the first authentic mode and how they are related to the poetic text, to the composition's structure, and to the mode's profile. Having as a starting point the Kalophonic Sticherarion Zakynthos 7, we investigate the way these *argiai* are presented in the middle Byzantine notation and, taking the research a step forward, we refer to the exegetical work of Chourmouziou Chartophylax and to the way in which the *argiai* found in the studied compositions (*mathemata*) are conveyed from the old notation system to that of the New Method (*exegesis*). Musicological analyses of various types are helping our effort to get an insight to the art of exegesis.

Understanding the Old through the New and Vice Versa: Aspects of the Relation between Old and New Notation in the “Mathematarion”

Dimosthenis SPANOUDAKIS (Aristotle University of Thessaloniki)

This presentation uses musicological and interdisciplinary analyses, in order to investigate aspects of the relation between the old and new notation in the “Mathematarion,” often referred to as *kalophonic sticherarion* (Chaldaiakis 2008, 184–85).

The first part combines collations of manuscripts and statistical analysis. Specifically, the kalophonic sticheron of the third mode in honor of Saint Andrew the Protoclete (November 30), *The Brother of Apostle Peter*, is comparatively examined from two manuscripts. The first manuscript is the “Mathematarion” of the Holy Metropolis of Zakynthos number 7 (ca. 1440 CE), which is written by Gregorios Mpounis Alyatis, the last precentor of Hagia Sofia before the Fall of Constantinople. Zakynthos 7 is collated and compared with the manuscript of the Metochion Sancti Sepulcri 729 (first half of the nineteenth century) which includes the respective *exegesis* (traditional rendition) rescued in the new method by Chourmouziou Chartofylax (Alexandru 2020, 125–28). The old, classical melody and the large musical exegesis are analyzed through a Temporal Evolution of the Average Pitch approach (Spanoudakis 2018, 292–300). The statistical measurements focus on the structural notes of the old source with late middle Byzantine neumes and the notes of the new analytical notation.

In the second part, reductive musicological analyses focus on the so-called *thesis* (melodic formula) and embody the findings from the statistical analysis on micro-, medio-, and macrostructural level. Final conclusions about the relation between old and new notation in the third mode of the kalophonic repertoire will be explained in detail with live performance-singing of selected characteristic examples.



Soundtracks

Tuesday, August 23, 14:30–16:30 • Room 826

FP2-18

Session Chair

Petros VOUVARIS (University of Macedonia)

Cinema—the Universe of Music: A. Tarkovsky’s Case; Issue in the Context of Film Sound Studies

Nataliya KONONENKO (State Institute for Art Studies, Moscow)

Thanks to the development of information technologies, practically the whole sound *genofond* of a planet is now accessible—from the ancient traditional cultures to the modern academic and pop music, from sound continuum of the Far East to the West urban environment. On the other hand, currently, sound practically does not exist outside of visual conceptions. The contextuality, the all-penetrating principle of art, has become an indispensable component of music, which does not exist without media environment. As evidenced by the terminology emerging in sound studies, in the modern perception the combined audiovisual factor plays a special role (*l’audio-vision*: Chion 1993). All these allow us to view the film as a sort of optical medium translating the musical universe in the total sum of historical and geographical features of acoustic substance. Such a vision is greatly facilitated by the research tradition of comprehending the components of the soundtrack—voice, music, and sound affects—as a single musical structure: *continuum sonore* (Fano 1975); *musicalité bruitiste* (Millet 2007).

The paper will focus on the films by Andrei Tarkovsky, representing a number of fundamental strategies for modeling the cinematic musical universe. He used the unique technique of motivic association for the integration of different sound patterns into a single structure. The sound universe of Tarkovsky’s films includes the era of modern times: Baroque music, Classicism, and Romanticism, and also various (Oriental and Occidental) archaic traditions—Chinese, Japanese, Russian, Swedish, Italian. As our research shows, through specific cinematic work with sound archetype (acoustic grain), it is becoming possible to discover the common structural basis of different national and historical forms of musical expression.

“I Find It Sad It Isn’t Close to You”: Music of Love and Despair in *Ammonite* (2020) and *Portrait of a Lady on Fire* (2019)

Jacy PEDERSEN (University of Cincinnati)

Caitlan TRUELOVE (University of Cincinnati)

Musical conventions help to aurally locate the time period in historical dramas. In film, composers strategically employ musical styles of the past, using both historically-informed compositional practices and instruments as well as pre-composed music from

the period in their soundtracks. The lesbian period romance dramas *Portrait of a Lady on Fire* (2019) and *Ammonite* (2020), filmed on location in France and England, respectively, contain pre-composed music written and published around their corresponding time periods. In all cases, the music is diegetic, and in two of those cases, performed on a keyboard instrument by one of the main characters. The connection between character and timbre through instrumentation and orchestration is introduced by these diegetic moments, which carries into the rare instances of original score, creating consistent reflections of the mental state of the main characters and foreshadowing the characters' overall arcs. In this paper, we argue that the consistency of genres and instrumentations of the pre-composed music in these lesbian romance dramas highlight the character-driven narratives, reflecting similar experiences across international borders. Through the establishment of metaleptic troping, as defined by English scholar Nick Davis, the use of strings and diegetic pre-composed chamber music creates cognitive dissonance that pushes against their typical association with romance, instead fostering a sense of dread.

Motion Picture Soundtrack: Pre-existing Song as Viewer Disruptor in *Westworld*

Vanessa TAMMETTA (University of Sydney)

HBO's *Westworld* has gained an enthusiastic following over its three seasons to date, in no small part due to its deep ethical and psychological exploration of what constitutes reality, ingeniously told through discontinuous narrative. The music of *Westworld* is comparably complex and multilayered: According to Kingsley Marshall, it contains an unprecedented five layers, namely electronic and orchestrated scores, popular music cues, instrumental cover versions, and piano reductions (Marshall 2019, 97–188). The last two have been particularly discussed by fans, who dissect the use of pre-existing songs within the score, and any potential resonances these might have.

While this fervent audience following has been reflected in the popular press, composer Ramin Djawadi's score contains much of scholarly interest. The use of anachronistic songs, while having roots in the work of directors such as Tarantino and Luhrmann, achieves unprecedented levels of semiotic significance by deliberately serving as viewer disruptors, defying Claudia Gorbman's "principle of inaudibility" (Gorbman 1987). While providing entertainment for the theme park's visitors within the story world, viewers are prompted to recognize the inauthenticity of the park by calling on their own listening history and knowledge of unheard lyrics to question the perceived significance of on-screen events. Songs also indicate the levels of consciousness achieved by individual "hosts" (animatronic robots), with the blurring of boundaries between diegetic and non-diegetic music echoing the fuzzy line between the hosts' programmed and improvised behaviors. The songs' multilayered functionality fosters lasting engagement with the viewer on an individual level and stimulates discourse about the show and its themes well beyond the initial viewing experience.

Crossing the Lines between Historical Accuracy and Cultural Appropriation: Reimagining Tang Dynasty in the Film Music of *Legend of the Demon Cat*

Sijie MAO (University of Putra Malaysia)

The Tang Dynasty (618–907 CE) has been described as “an era of unprecedented material prosperity, continuous development of institutions, new breakthroughs in thought and religion, creativity in all arts, and the most open culture” (Twitchett and Wright 1973), owing to the vitality of cosmopolitanism and interculturalism as reflected in its culture. This ancient empire tolerated pluralistic foreign influences and became an intercontinental base for many expatriates, including Japanese and Korean Buddhist monks, and Samarkandian, Indian, and Arabian merchants.

In filmmaking, a reimagination of an era is indispensable through the presentation of the visual and music. Over time, in a reconstruction of what has been known or imagined on the dramatic period, filmmakers usually research existing literature, narratives, paintings, and architecture for the cultural memory, while film composers wearably acquire “audible imaginarieness,” apart from using ancient music scores, for an appropriate illustration of the period. Amid extravagant demands in the making of Chinese period dramas, controversies usually emerge whether the presentation of the periodic life should be authentic or be appropriated to secure both commercial performance and acclaim from audience. Furthermore, the concerns in film music compositions lead to questions on scoring methods whether film scoring is able to connect to the taste of modern-day audience and still keep to the industry’s professional standards.

This paper focuses on an analysis of the film music of *Legend of the Demon Cat*, a contemporary Chinese film set in the Tang Dynasty. A microanalysis of music tunes, musical form, and orchestration in the film scoring is rendered to explore the soundscape that was reimagined in this epic drama. It is to hopefully offer an insight on how film composers negotiate historical accuracy and cultural appropriation across the many boundaries of time, space, narratives, and conventions, and deliver persuasive storytelling in modern media productions.



Traveling Music and Musicians

Tuesday, August 23, 14:30–16:30 • Room 741

FP2-19

Session Chair

Imani SANGA (University of Dar es Salaam)

Carissimi in Europe: Pathways and Dissemination of Seventeenth-Century Italian Musical Sources

Carmela BONGIOVANNI (“Paganini” Conservatory of Genoa)

Rome, at the core of the European Grand Tour, had an extraordinary fascination for foreign visitors in the seventeenth century. Giacomo Carissimi’s musical production was a pole of attraction for all those involved in the production and performance of music at the highest level: While the composer never left Italy, his compositions reached literally the four corners of Europe during his lifetime, thanks to the ensembles of musicians formed in Rome and active in various European centers, and thanks to the numerous printed anthologies with his compositions, particularly sacred ones. Important studies have already been carried out on this subject, both on the established sources and on spurious and dubious ones, with attributional hypotheses still open. While Carissimi’s reputation has been preserved over the centuries, the perception of his artistic identity has changed with respect to the author’s contemporaneity. Carissimi’s sacred and secular musical sources are today in the most disparate places, some of which are direct evidence of the itineraries where the companies of singers and instrumentalists, trained mainly in Rome, passed through: Carissimi’s reputation, thanks to them, was undoubtedly enormous throughout Europe. We can observe this fortune in several areas. The large pieces of evidences, from different corners of Europe, but also the concrete dissemination of the sources outside the Italian borders are striking. In my study, I will examine the influence of seventeenth-century Italian music, exploring the differences between the extant musical sources, printed and manuscript, in relation to the genres represented, sacred and profane, and the multiple hypotheses about what we have lost of Carissimi’s music.

Eighteenth-Century Musical Travelers: Descriptions and Views of Music from a Jaded Global Perspective

Bertil VAN BOER (Western Washington University)

Travelers during the eighteenth century were enamored by the concept of the exotic as they braved adventure to view the world. In the examination of various arts and sciences gathered in both journals and letters, music played an important role in defining these cultures. Captain Cook, Bougainville, and others took along with them chroni-

clers, and sometimes even were able to persuade people from other cultures to return with them to Europe. Both mission culture and colonizers brought their own Western music with them to far-flung places, they also joined their culture with those they encountered. While some were intercontinental, others even sought the internal periphery, such as Lapland, to describe Indigenous musical traditions. Some composers even ventured forth in an attempt to garner “exotic” works as the foundation for their own, the most visible case being the notorious Abbé Vogler. Many of them viewed the musics they encountered from a rather conservative, not to say also jaded European perspective. Even Imperial realms such as Ottoman Turkey, Barbary North Africa, China, and Japan were seen through this lens by travelers and eighteenth-century savants alike. This paper explores how these musical cultures were manifested during the period that began with the French encyclopedists of the seventeenth century, and how this lens slowly evolved from caricature to imitation to the beginnings of serious study, and how the reception changed from exotica to attempts to inculcate “foreign” music, both folk and art, into a more homogenous eighteenth-century global perspective.

Of Networks, Mobility, and Circulation: The Musicians of the Cathedral of Havana beyond the Religious Sphere (1853–84)

Margarita del Carmen PEARCE PÉREZ (University of Oviedo)

This paper deals with the work of the musicians of the chapel of the Cathedral of Havana between 1853, the year that marked the application of the agreements of the concordat of 1851 between Isabel II and the Vatican, and 1884, when the chapel disappeared. This group of musicians represents the highest institutional representation of religious music in the Diocese of Havana and, therefore, is in accordance with the image projected by the cathedral habanera with respect to its counterparts on the island and in Spain. In this way, on the one hand, the networks and links between musicians, the repertoire, and socio-musical spaces (religious and secular) beyond the cathedral area are established and, on the other hand, attention is focused on the musical circulation (inter and intra) urban. This will allow us to understand the role that the group played in the religious context of mid-nineteenth-century Havana. The intention is to show that, although the Cathedral of Havana projects a conservative image, in line with the incipient religious reforms that were taking place in Europe with the Congress of Paris (1860), the Congress of Mechelen (1863, 1864) and since 1852 in the Peninsula, with figures such as Hilarión Eslava, the same did not happen with the members of the cathedral chapel who continuously moved and circulated through the different socio-musical spaces of the city. To achieve the proposed objectives, studies on urban musicology (Carreras 2005; Carter 2005; Marín 2014), sociability (Gurtvich 1941; Agulhon 2009, 2016), and social media analysis (Tichy, Tushman, and Fombrun 1979; Brass 2004) have been taken as references.

“Migrant Sounds” across the Eastern Mediterranean: A Case Study about the Polyphonic Traditions of Zakynthos

Giuseppe SANFRATELLO (University of Catania)

The Ionian Islands (especially Corfu, Kefalonia, and Zakynthos) have played a crucial role throughout history thanks to their strategic position in the Mediterranean Sea (Romanou 2009). Today, their orally transmitted musical idioms are mainly featured by the ecclesiastical liturgical chant and the urban musical practices (i.e., the *ariettes* of Kefalonia, the *kantades* spread over all three major islands, and the *arekies* of Zakynthos).

The subject is being thoroughly investigated for the first time within the frame of the present study. In fact, academic research has so far mostly revolved around the composers of the “Ionian School” and the spread of Italian opera in Corfu between the eighteenth and nineteenth centuries (Kardamis 2006, 2007, 2018; Romanou 2009). Very little is known yet about the “origin” of the ecclesiastical polyphonic language that in Zakynthos is called “Cretan-Ionian” (*krētoeptanēsiakó*), allegedly developed from a “migrant” musical tradition imported by Cretan refugees in 1669 (Dragumis 2000; Apostolatos 2008; Arvanitis 2000; Makris 2009, 2012, 2017; Karidis 2011).

This contribution is based on the results gathered through interviews and video recordings of musical performances (e.g., the so-called *arekies*) during my fieldwork in Zakynthos (2021/22), thanks also to the active participation of Panagiotis Marinos, a local cantor and musician who helped me in answering the following questions: What’s the source of this music? How does its historical border-crossing development affect the current status of musical practices? What is the role of historical sound recordings, transcription or “transnotation” in the transmission and administration of such an oral musical tradition? How are both sacred and urban traditional music taught? How did these communities continue to make their music together during the recent global pandemic?

Finally, further remarks on sacred and secular musical performances involving the same choral ensemble of cantors and traditional singers will be introduced.



Nineteenth-Century Music Theory and Analysis

Tuesday, August 23, 14:30–16:30 • Amphiteater of the Library

FP2-20

Session Chair

Frank HEIDLBERGER (University of North Texas)

Schubert's Innovative Development of Rotational Principle in Sonata Form and Paving Toward His Maturity

Koichi KATO (Independent, Nagoya, Japan)

The way Schubert constructed the sonata form in his full maturity raises numerous musicological and analytical issues, including the issue of the three-key exposition (Webster 1977–78; Hunt 2009).

The “mature” instrumental works since 1822 show the evolutionary process of how Schubert attained a masterful craftsmanship in the instrumental genre, having had a success in the field of Lied. Reaching full maturity, that is, being able to demonstrate his full capability to handle a large-scale structure in sonata form, is exemplified, for example, in the *Unfinished Symphony* in B minor, D. 759, and the *Death and the Maiden String Quartet* in D minor, D. 810, as the paradigmatic examples of how the second part of the two-part expositional structure is expanded into, from the perspective of Sonata Theory, a trimodular structure. The presentation continues with the *Great Symphony*, D. 944 (1825–26) and the later works, including the Piano Trio, D. 929, and the Quintet, D. 956. As Schubert testified in his letter dated March 31, 1824, it is often asserted that the chamber works of 1824 lead to the *Great Symphony*. However, the number of compositional features, notably, the rotational principle, would reveal that it is the earlier works, that is, the *Unfinished Symphony*, that anticipate the full maturity exemplified in the *Great Symphony*.

This paper will focus on demonstrating the rotational structure of the *Great Symphony*, D. 944/i, with a reference to the previous symphony, D. 759/I, among other works such as *Quartettsatz*, D. 703, as well as the later works. The paper adapts the rotational form that is complimented with telos (Hepokoski 1993–2020), to explore Schubert's sonata form as an intersection of genres with aspects of Lied, which attempts to show Schubert's maturity as a synthesis or reconciliation of rotation versus linearity that simultaneously invites other theoretical positions to be considered.

“Fantasy” According to Fryderyk Chopin: A Comparative Analysis Using Subjects by George Sand and Adam Mickiewicz

Risa MATSUO (University of Tokyo)

Fryderyk Chopin composed four works related to “fantasy”: *Fantasy on Polish Airs*, op. 13 (probably 1828); Polonaise, op. 44 (1841), which he stated was a kind of fantasy in the form of a polonaise; Fantasy, op. 49 (1841); and Polonaise-Fantasy, op. 61 (1846). The solo piano works (opp. 44, 49, 61), except for the different potpourri-style Concerto (op. 13), which he composed in his youth, were written in the 1840s. This study investigates what motivated Chopin to compose these series of “fantastic” works.

In 1839, George Sand wrote and published the “Essay on Fantastic Drama: Goethe, Byron, Mickiewicz.” This immensely impressed Chopin and he wrote to Wojciech Grzymała regarding the greatness of Sand's article, expressing his own views on Adam Mick-

iewicz's dramatic poem, "Dziady" (Forefathers' eve), part 3, referred to as "metaphysical drama" by Sand in her article and praised alongside *Faust* and *Manfred*. This study argues that "fantasy" for Sand was more philosophical than just imaginative or dream-like. "Dziady" is a large scale historico-philosophical work. However, its text is difficult even for Polish people. Is it possible that Chopin's concept of "fantasy" was influenced by Sand, which led to his own "fantastic" works in the 1840s?

Based on the above, this study attempts a comparative analysis of Chopin's compositions and the literary works using the concepts of "frame" and "idea." We first examine the structures of "Dziady," part 3, and *Spiridion*, a philosophical novel written by Sand during her stay in Mallorca with Chopin. The results are then compared with the structures of the series of Chopin's fantasies. This analysis ultimately contributes to an understanding of the implications of "fantasy" in the last decade of Chopin's life.

Leopoldo Miguéz's Nocturne, op. 20/1: A Reflection of Brazilian Romanticism

Desirée MAYR (Bahia State University)

In the mid- to late-nineteenth century, Rio de Janeiro was known as "the city of pianos" (Diniz 1984, 31). The piano was omnipresent in the musical activities of the main cities in concert halls, theaters, and even cafés. Nocturnes—particularly Chopin's—were popularly played at home and in public venues (Magaldi 2004). Leopoldo Miguéz (1852–1902), considered to be influenced by Wagner, Liszt, and *Zukunftsmusik*, composed three piano nocturnes: op. 19 (the first documented Brazilian nocturne from 1867), op. 10 (1883–84), and the first piece of op. 20 (a set of four, 1892–94). This paper examines the formal, harmonic, and motivic-thematic structure of Miguéz's piano nocturne, op. 20/1, aiming to identify some of its stylistic tendencies, taking as comparative parameters a group of constructive procedures established in previous analyzes of Miguéz's oeuvre.

Using graphical schemes adapted from David Kopp's method of network diagrams (2002), my analysis of this nocturne identifies five main characteristics: (1) the use of tonal variety, including extensive usage of mediant regions; (2) proto-theme, the practice of preceding the main theme's entry by an incomplete, embryonic version of itself; (3) smooth voice leading; (4) motivic economy; and (5) roving-harmony passages (Schoenberg 1969), characterized by chains of vagrant chords with no clear sense of tonal reference.

The analysis reveals a composer with a solid grasp of the Romantic idiom, including a range of original and imaginative solutions, in accordance with nineteenth-century *Zeitgeist*. These procedures are notable in light of Miguéz's sparse formal compositional training and the absence of local models at the time. This study broadens discourses on nineteenth-century nocturne practices beyond the European repertoires that to date have received near exclusive attention, toward the goal of diversifying scholarly canons, and as a way of broadening historical narratives about the transmission of musical style, showing how Miguéz advanced contemporary aspirations toward modernization.

The Instrumentation of the Third Symphony of Gustav Mahler: Through the Philological Perspective and in Relation to His Two Early Symphonies

Maho NAITO (University of Bonn)

In previous Mahler studies, when his Third Symphony is discussed, it is usually considered in relation to his Fourth Symphony. This is because, as is well known, the original seventh movement written at the beginning of the composition of the Third Symphony became the fourth movement of the Fourth Symphony as a result, and in terms of their programs these two symphonies are categorized as the *Wunderhorn Symphonies*. If we trace the compositional process of the Third Symphony closely based on the primary sources, however, we find that it is important to compare it not only with the Fourth but also with the First and Second Symphonies from the philological and instrumental perspective. This is because at the time of the inspiration of the Third Symphony (1893) Mahler was working on a major revision of his First Symphony (1893–94), and in the period leading up to the completion of the autograph score of the Third (1895–96) he had begun work on the Second Symphony based on the *Todtenfeier* and had completed the autograph as well as revised it (1894–95).

This presentation will examine the instrumentation of the Third Symphony in comparison with the ones of the First and Second Symphonies, taking as its starting point the bibliographical questions raised by previous studies. In particular, a comparison of the autograph score of the Third Symphony with the sources of the revision process of the first two symphonies will reveal the following: The orchestral force, the combination of instruments and its idiomatic use of the Third Symphony should reflect the experience of the revision of the First and Second Symphonies. Furthermore, the instrumentation of the Third Symphony at the time of its autograph score is the basis of his later creative language.



Wagnerism

Tuesday, August 23, 17:00–18:00 • Hall 436

FP2-21

Session Chair

Feng-Shu LEE (National Yang Ming Chiao Tung University)

François-Joseph Fétis's Wagner Translations

Jeremy COLEMAN (University of Malta)

One of the most infamous attacks in the history of music criticism came from the pen of the Belgian critic, composer, musicologist, and teacher François-Joseph Fétis in his series

of seven articles on Richard Wagner published in the *Revue et Gazette musicale de Paris* (June to August 1852). These writings became some of the most widely read sources of information about the exiled German composer in the second half of the nineteenth century, influencing both the pro- and anti-Wagner camps. Long regarded as an essentially reactionary stance toward Wagner's "artwork of the future," Fétis's articles represent a more complex relationship than the author's image suggests and are in any case just one articulation of a longer engagement with Wagner's works and ideas. In this paper, I draw attention to the ways in which Fétis actually set about translating large portions of Wagner's autobiographical and theoretical prose writings and the significance of these "translations" for Fétis's wider critical method. My paper also aims to question the standard view of Fétis by examining his Wagner writings in the context of his other academic and musical interests, and by seeing how he arrived at his position on Wagner in the first place. Finally, reflecting on the meaning of translation in a wider methodological frame, I explore the challenges and the implications of what it might mean to produce an edition and English translation of Fétis's Wagner writings—including the task of translating a translation—for present-day scholarly and critical use.

Ut Musica Lingua: The Technique of the Wagnerian Leitmotif in Nineteenth-Century Greek Prose

Stella KOURMPANA (Athens Conservatoire)

Although the first performance in Greece of a Wagnerian music drama did not take place before 1902, the first traces of Wagnerism date back to 1862. Amongst the chapters of nineteenth-century Greek Wagnerism, the most important one is, perhaps, that connected to literature. Although Édouard Dujardin and Thomas Mann claim the title of the first novelists to adopt Wagnerian techniques in their works, there are two Greek writers who seem to have done so earlier.

It was during the years 1883 and 1884 that Georgios Vizyinos (1849–1896), after his studies on philosophy and psychology in Germany, published in the Athenian periodical *Hestia* five short stories, in which he uses the technique of the Wagnerian leitmotif. Small phrases, words or even topics recur, making connections and creating allusions. In fact, in one of the stories Vizyinos creates a plot with similarities with the *Flying Dutchman* and the protagonist compares himself to the Wagnerian hero.

About ten years later, in 1897, another prominent Greek writer, Jannis Psicharis (1854–1929) creates a symbolic novel: *Yanniri's Dream*. It is full of leitmotifs, written like a music score. Psicharis, known mostly for his linguistic theories and the battle for modern Greek language, was very much influenced by Wagner, even in his language theory. Living in Paris at the fin de siècle and having studied in Paris and Germany, Psicharis believed that Wagner was "the real emperor of Germany," and owed him not only some ideas for his narration but also partly his theory on the "demotic" language. According to him, demotic was the only language where "leitmotif springs up on its own."

This paper will try to describe the use of leitmotif in the work of those two prominent authors.



Colonialist Extraction and Resistance in South America

Tuesday, August 23, 17:00–18:30 • Hall 437

FP2-22

Session Chair

Panagiotis POULOS (National and Kapodistrian University of Athens)

Music and Social Quality in Colonial Vila Rica (Brazil, 1804)

Edite ROCHA (Federal University of Minas Gerais)

In 1804 a census was conducted in Vila Rica (Brazil), political seat of Minas Gerais Captaincy and one of the major Luso-American cities connected to colonial transatlantic slave trade and gold extraction economy during the eighteenth century. Among the local population, more than forty musicians were living in conditions of poverty or wealth, some owned up to six domestic slaves and fourteen of them were identified as exclusively “living by the art of music.” However, the musicological historiography produced in Brazil and somehow exported to other nuclei tends to classify these musicians as half-casted, mestizos, or mulattos. This paper examines the 1804 census regarding aspects of color identities and social belonging in musical practice in colonial Vila Rica. The census indicates nineteen different occupational activities assigned to forty-four musicians of sixteen to seventy years old. Most of them also had a military rank, sometimes related to a socially perceived white-person status (cavalry soldier or drums). By contrast, the census also registered mechanical professions and lower-stratum military posts with domestic slaves, by an average of slave ownership of 1.4 per capita. In addition, musical professional relations were expressed at their spatial distribution in the city, living at the same street or district groups with regular associations. Comparing these data with musical and administrative sources produced at the same city along the *settecento*, the census highlights conviviality processes articulated by local status and differentiation strategies not strictly dictated by a European color status system at the end of the eighteenth and beginning of the nineteenth century.

Musical Practices and Sounds during the Second English Invasion of the Río de La Plata (1807)

Carla Marina DÍAZ (University of Buenos Aires)

This work is part of a doctoral research devoted to military musical practices during the Viceroyalty of Río de la Plata. For this presentation, I focused on the study of musical practices and sounds that occurred during a sober and little-known celebration held on July 19, 1807, which was the public thanksgiving for defeating the United Kingdom troops in La Defensa de la Ciudad de Buenos Aires.

To achieve this objective, I selected three contemporary historical documents that register the event, where I found, recorded in detail, the announcement by the viceregal party of the celebration, the account of an eyewitness of the party, and the official narration put in writing the next day in the minutes of the Extinct Council of Justice and Regiment of Buenos Aires. These three written records of the event present an enormous number of details about the musical and sound events that were perceived at the party.

The methodology used is the survey of historical documentation that accounts for that celebration. With the information about sound and musical elements that I extrapolated from these testimonies, I made a reconstruction of the soundscape of the Thanksgiving Feast for the Victory against the English in the second invasion.

The purpose of our reconstructive efforts was to recognize the social functions of these practices, the ingrained and new meanings, and the social implications for the direct participants of these musical practices and the general public.

From obtaining the framework of sound and musical actions in the urban setting and in a celebratory context, I detect elements that make up the late colonial sociocultural dynamics in Buenos Aires in the first decade of the nineteenth century.

Latin American Nineteenth-Century Opera: From Local Musicological Studies in Uruguay toward a *Global History of Opera*

Leonardo MANZINO (Education Training Council of Uruguay)

This paper describes musicological research that has recently emerged in Uruguay concerning the rise of Uruguayan opera in the nineteenth century, a period in Latin American music history of intense circulation of goods, ideas, and music between Europe and South America (particularly the River Plate area). Montevideo received music through its first theater, Casa de Comedias—opened in 1793—offering Spanish *Tonadilla Escénica* during the colonial period. Postcolonial developments that led to the rise of Uruguayan opera in the last quarter of the nineteenth century illustrate the pursuit of national identity that Latin American nations followed since their independence earlier in that century. Thus, circulation of colonial and postcolonial European ideas in Montevideo produced a long-term impact on the material culture of entertainment across the eighteenth and nineteenth centuries that sculpted the notion of national identity and local subjectivity during the following republican period.

The rise of Uruguayan opera amidst the new postcolonial mentality challenged Eurocentrism by nurturing not only a local but also a continental identity of Latin America, portraying non-white issues included in librettos on native ethnicity and in surviving scenic designs of Uruguayan nineteenth-century operas. The emergence of Uruguayan opera and its Latin American counterparts in the nineteenth century—the era when European opera became a global phenomenon—is contemporary to the rise of Latin America as a vibrant and increasingly prominent axis of the global opera industry. Operas by Uruguayan composers León Ribeiro (1854–1931) and Tomás Giribaldi (1847–1930) allow the author to work across the genre considering the syncretism that joined Western-hemisphere forces with their European counterparts in a cosmopolitan environment. The paper addresses issues of musicological research related to border-crossing source studies and the intermediality of literature, visual arts, and music relevant to the genesis of a global history of opera.



Music and Politics V

Tuesday, August 23, 17:00–18:30 • Hall 438

FP2-23

Session Chair

Eva MOREDA RODRÍGUEZ (University of Glasgow)

Classical Music as “Psychological Weapon”: The Musical Propaganda for “Free China” in USIS’s Sinophone Magazine *World Today* (1952–73)

Diau-long SHEN (National Tsing Hua University)

The Cold War between the United States and the Soviet Union and their affiliates that took shape after the Second World War was, as the US State Department wrote in 1953, “a battle for the hearts and minds.” The actual implementation of the propaganda work depended on the USIS that resided in foreign countries over the world. From 1952 to 1980, the USIS Hong Kong office published and distributed the Sinophone magazine *World Today* for overseas Chinese throughout Southeast Asia, projecting the image of the Republic of China (ROC) in Taiwan as “Free China.” In addition to politics, military affairs, and economics, *World Today* also covered classical music around the world. Interestingly, even the music reporting in issues between 1952 and 1973 establishes certain identical political positions between the United States and Taiwan.

Theorizing *World Today* as an “in-between space” that links politics and music conceptually, this paper investigates and analyzes how the music reporting links attributes of classical music such as “abstract,” “pure,” and “scientific” to the American values of “democracy,” “freedom,” and “progressive.” Classical music was even once described as a

“psychological weapon” useful amid the Cold War confrontation. This paper argues that, through the latent but long-term propaganda effects of *World Today* on the local intellectuals, both traditional classical music and avant-garde music, a contemporary global trend, gained prestigious status in “Free China,” making Taiwan one of the first regions in the Sinophone world to embrace post-war modern music.

Re-Orchestrating National and Global Narrative of Genocide: *Bangsokol: A Requiem for Cambodia* as Rite of Mourning and Memory at the Fortieth Commemoration of the Fall of the Khmer Rouge

Gwyneth BRAVO (New York University Abu Dhabi)

The world premiere of composer Sophy Him’s multidisciplinary *Bangsokol: A Requiem for Cambodia* took place in Melbourne in 2017 and was followed by performances in New York, Boston, and Paris, with a *New York Times* article foregrounding the fact that both the composer and stage director-filmmaker Rithy Panh were survivors of the genocide. After gaining recognition among international audiences and Cambodian diaspora communities, *Bangsokol* received its Phnom Penh premiere in November 2019 as part of the fortieth commemoration of the fall of the Khmer Rouge. As the first symphonic and choral work to address the legacy of the genocide, Him’s requiem enacts a symbolic journey of mourning, commemoration, and healing from the historical traumas of the Khmer Rouge to the transmigration of dead souls through a reimagined Khmer Buddhist *bangsokol* funeral ceremony in order to honor the estimated two million victims of the regime’s four-year reign of terror. It was not until 2018 that these victims were granted a token measure of justice when a UN-backed court convicted two aging Khmer Rouge leaders in a historic ruling that, for the first time, legally defined the regime’s crimes as genocide. As a requiem for the dead, the work engages with the classical tradition of setting liturgical texts to music but does this differently by combining Khmer instruments, genres, and funeral texts with a Western chamber orchestra and chorus in order to assert a Buddhist vision of death. Drawing on scholarship that reframes trauma theory for the postcolonial and globalized context, as well as on my interviews with the composer, this paper examines how the richly-sounding, Khmer-Western musical and liturgical hybridities of this requiem position it as an important “site of memory” in re-orchestrating national and global narratives of the trauma of the Khmer Rouge, now forty years after the genocide.

A Western Composer’s Historic-Political Representation of Korea, with a Focus on Cord Meijering’s *Marsyas—Symphony for Percussion* (2018/19)

Mingyeong SON (Harvard University)

This presentation explores Dutch-German composer Cord Meijering’s (b. 1955) cultural translation practices in his piece *Marsyas*, which premiered in Darmstadt on March 1,

2019. This work is based on Greek mythology and the history of Korea's independence movement, with Eastern and Western percussion. This symphony describes Marsyas's musical talent and his defeat in competition with Apollo, and Korea's suffering from and resistance to Japanese colonial domination. This work was premiered on the 100th anniversary of the Korean independence movement and received intensive acclaim from the international audience.

However, Meijering interprets Korean history with a comparison of Greek myth but results in a “cultural jetlag” by replacing the relationship between the dominant and the subordinate with the relationship between God and humans. He supplemented his understanding of Korean history during the compositional process in cooperation with Korean percussionist Eunbi Jeong. By thoroughly discussing the text of the Declaration of Independence with her, applying Korean percussion and shamanic music, I argue that this piece delivered the spirit of Korea's independence movement to an international audience. This composition raises questions of how Meijering explores modern Korean history across temporal and spatial limits with Western culture, and how he represents it through the cultural intersection of Korean traditional music and Western symphony. My musical analysis investigates how this piece challenged the cultural appropriation or distortion of the non-West, illuminating the representation of Korean history and the spirit of independence in Meijering's music. For example, Meijering uses extreme high and sharp timbre from a metal plate instrument, such as a *kwaenggwari*, and the vocal method of shaman music, which expresses the Koreans' longing for independence and their persistence. Through a combination of an interview with Meijering and musical analysis, my presentation unveils how his practices present new possibilities to convey a historic-political message across global and local boundaries.



Greece and Turkey in Dialogue

Tuesday, August 23, 17:00–18:00 • Room 740

FP2-24

Session Chair

Judith I. HAUG (Orient-Institut Istanbul)

Symbiosis of Musical Knowledge in Written Sources: How Do We Read Greek Musical Texts Written for *Maqam* Music Theory and Repertoire in Nineteenth-Century Istanbul

Eylül DOĞAN (Istanbul Technical University)

In the post-Byzantine period, the most important cultural center for Greeks was Istanbul. The technique and practice of both religious and secular music of the Greeks flour-

ished in this city. Especially the use of the printing press, which became widespread in the nineteenth century in parallel with a series of changes toward modernization, which was clearly observed in the sociocultural life of the Ottoman Empire, also the reform in Greek church music (1814) provided an incentive motivation and strong basis for *maqam* music of Istanbul known as *exoteriki* or *Arabopersiki* to be transformed into printed publications and to be distributed. However, the ongoing symbiotic relationship for centuries was a fundamental social reality that resulted in similarity of cultural practices and aesthetic tastes. Therefore, until the beginning of twentieth century, we observe that many music collections and theoretical books such as *Euterpi* (1830), *Pandora* (1843), *Ermineia tis Exoterikis Mousikis* (1843), *Kallifonos Seirin* (1859/88), *Methodiki Didaskalia* (1881), *O Rithmografos* (1909) had been published by Greek musicians and the number of these sources had exceeded those related to *maqam* music published in any other language, firstly including Turkish at that time. These books were circulated and demanded in the Greek community throughout the nineteenth century interacting with the theory and performance culture of Western, Greek, and Ottoman *maqam* music, mainly due to technical needs in order to achieve the ultimate goal of teaching *maqam* music theory. Having prepared these books, they created a technical and conceptual originality in matters such as style, mode, and sound system in transcription. At this point, my research is to interpret the development of the notation, terminology, and theoretical approach toward Ottoman-Turkish *maqam* music within a sociocultural context. Thus, the study aims to carry out a musicological examination considering the importance of the cultural codes in Greek writing-publishing culture.

Migrating Theories, Eminent Practices: Greek-Turkish Music in the United States

Nevin ŞAHİN (Hacettepe University)

The early twentieth century, marked by wars and ethnicity-based population displacements between Greece and Turkey, witnessed migration waves from the Eastern Mediterranean to the United States as well as a blossom of 78-rpm vinyl records. Among those, the Anatolian Greek musician Achilleas Poulos became popular in his homeland almost a century later with his intricately ornamented song in *makam Hüseyinî* titled “Neden geldim Amerika’ya” (Why did I come to America; Columbia Records, 1926), only after the song was recontextualized with the lyrics changing from America to Istanbul and his identity was recontextualized from Western Anatolian Greek to Eastern Anatolian Armenian. The connection between this migration, remigration, and recontextualization of music marks the continuation of the music traditions through transformation. How has this transformed continuation been reflected in the compositional and performative practices of Greek immigrants in the United States? What connections do the Greek-Turkish music practices have with the homelands Greece and Turkey? What impacts do the historical and theoretical linkages between traditional Greek and Turkish

musics have on the compositional practices within the context of migration? What potential compositional frameworks and musical collaborations can an understanding of migration from a music theoretical point of view contribute? A nine-month interdisciplinary research funded by the Turkish Fulbright Commission is to be conducted in the New England area, mainly in Boston, Massachusetts, for seeking answers to these questions. This paper aims at sharing the preliminary findings of the research and proposing novel questions through the field experience in an effort to construct new narratives of music across borders.



Analyzing Nineteenth-Century Opera

Wednesday, August 24, 09:00–10:30 • Hall 438

FP3-1

Session Chair

Andrea GARCÍA TORRES (University of Oviedo)

How Do Characters “Speak” with Melodies in Verdi’s and Boito’s *Simon Boccanegra* and *Otello*? Analyzing the Relationship between Musical Elements and Dramatic Situations

Inori HAYASHI (Ochanomizu University)

This study clarifies the theatrical functions of vocal melody in Giuseppe Verdi’s later dramaturgy by analyzing *Simon Boccanegra* (1881) and *Otello* (1887), two successive works by the composer and Arrigo Boito. Previous studies on Verdi have approached the vocal melody as a vocal line, focusing on shape transformation or compositional functions for a set piece. Recently they have also shed light on the theatrical function of the vocal melody from various perspectives (e.g., Beghelli, Henson, and Campana). This study proposes that different vocal melodies represent different ways of speaking. To analyze characters of vocal melodies in depth, I recorded every single phrase in a work according to musical elements like interval, duration, and velocity, and examined how it reflects the versification. I also classified orchestral textures into several types because the actual melody we hear during singing is a fusion of vocal and orchestral sounds. In my previous studies, I have clarified that musical elements of the vocal melody in *Simon* represent the characters’ wording (*dicitura*) and tone (*tono*), sometimes in preference to versifications. Furthermore, vocal melodies that combine different orchestral textures relate to different dramatic situations, even if they have the same melodic shape. In the current study, I identify the similarities and differences in *Simon* and *Otello*, with examples from analytical observations. For example, the villains Paolo and Jago have a similar vocal melody

that has little undulation in interval and velocity. In *Otello*, however, the musical elements vary increasingly depending on situations, intentions, and the person with whom Jago speaks. The quality of interpretational remarks in scores and production books is also different for each work. I also refer to *Don Carlos* (1884), which was revised significantly in the interim between *Simon* and *Otello*, to analyze Verdi's revisions without any participation from Boito.

Laughing Matters: The Physiognomy of Laughter in Wagner

David LARKIN (University of Sydney)

Although Wagner was of the belief that music “smiles on us, but never makes us laugh,” laughter permeates his operas and music dramas far more frequently than his reputation for the serious and tragic would seem to allow. In the final chapter of *Unsung Voices* Carolyn Abbate offers a virtuoso analysis of the significance of Brünnhilde's laughter near the end of *Götterdämmerung*, an outburst not witnessed by the audience. By contrast, in this paper I will examine places in Wagner's oeuvre where characters are not merely reported as laughing, but actually laugh in front of us.

While Wagner's stage directions frequently require a character to laugh as part of dramatic business, I will focus particularly on those moments where laughter is musicalized. The sheer number of these is enormous, ranging from the teasing of the spinning girls in *Der fliegende Holländer* (1842) to the wild cackling of Kundry in *Parsifal* (1882). “Sung laughter” can be classed with nonsense vocables and screams as a type of non-verbal delivery, and indeed overlaps with both of these categories of utterance. Wagner employs a wide range of different techniques to create musical giggles, chortles, and shrieks appropriate to different characters.

What is especially striking is how often such bouts of laughter are not related to comedic purposes. Building on the writings of Morreall, Parvulescu, and others, I analyze Wagner's laughing characters in terms of existing theories of humor. Instances such as Alberich's demonic guffaws over the hapless Nibelungs in *Das Rheingold* (1854) conform to older notions of laughter as an indicator of superiority or scorn. Moreover, *how* laughter functions is very much linked to the question of *who* is laughing. As such, this paper will shed new light on the well-worn topic of how race and gender are represented in Wagner's operas.

An Example of Transnationality in the Spanish Lyric Drama: The German, the Italian, and the Spanish within *La tragedia del beso* by Conrado del Campo

David FERREIRO CARBALLO (Complutense University of Madrid)

La tragedia del beso is a lyric drama in one act and three *tableaus* created by the Spanish composer Conrado del Campo (1878–1953). It belongs to his early output, a period that

features a strong Wagnerian influence, which was very popular in Spain until the outbreak of World War I. Also, the libretto is the adaptation of the homonymous play written by Carlos Fernández Shaw who, in turn, had relied on the fifth chant of Dante's *Divine Comedy*, in which Paolo and Francesca, two lovers murdered by Lanciotto—brother and husband respectively—were condemned for their adultery to wander eternally through the second circle of hell. Del Campo concluded this lyric drama in 1911, but its premiere had to wait until 1915. Within this piece, the author embodies many of the best features of the Wagnerian idiom but avoids the excesses that mar many other Wagner-influenced works; and he also inserts certain topics of the Spanish folklore. Not only does this technique show an adaptation of the Wagnerian model to the Spanish lyric scene, but also reports an original proposal of national opera.

This context reveals a transnational negotiation between the German, Italian, and Spanish musical traditions; and hence, in this paper I show how this mediation works within the opera. First, the (post)Wagnerian language represents Germany, and it can be tracked in all levels of the piece. Second, the presence of Italy resides not only in the plot, but also in the music since it includes elements with a communicative intention by the author. Finally, Spain is represented by the insertion of folkloric music in some sections, all of them justified by the libretto. Thus, as I demonstrate, del Campo's objective becomes clear: bringing to Spain an Italian story and nationalizing the Wagnerian lyric drama.



Vienna on the Move

Wednesday, August 24, 09:00–10:00 • Room 825

FP3-2

Session Chair

Andrea LINDMAYR-BRANDL (University of Salzburg)

Re-Evaluating Borders: The Second Viennese School in Early Soviet Ukraine

Leah BATSTONE (University of Vienna)

Borders in the former Soviet republics remain fraught. Armed conflict in the Donbas region and the illegal annexation of Crimea both testify to this fact in the case of Ukraine. Similarly, the history of Ukrainian art music is one in which borders have not been well established. The subject is almost entirely lacking from musicological scholarship, in part because the country has so frequently been absorbed into the discourses of other spaces. In the first decade of the Soviet Union in particular, the narratives of Russian music, Jew-

ish “degenerate” composers, even Polish, Austrian, and American schools have laid claim to composers with equally compelling ties to a narrative of Ukraine, including Nikolai Roslavets, Joseph Schillinger, and Józef Koffler. This is not only because these composers have historical ties to what is now contemporary Ukraine, but because they participated in and were shaped by a unique culture outside of the more widely known histories of imperial centers. Identity is, of course, multifaceted, especially in a place that has been historically defined by the meeting of various linguistic, confessional, and ethnic currents. Nonetheless, I ask what kind of narrative emerges if we reconsider certain early Soviet figures within the history of contemporary Ukrainian lands. What differentiates imperial and postcolonial narratives in this part of the world and what can be gained by recognizing and identifying the space between the two? In this paper, I use the early twentieth-century reception of the Second Viennese School amongst composers living and working in Lviv, Kyiv, and Kharkiv to investigate how a different story of these composers and their contributions might be told and understood. This reconsidering of borders brings into view unique facets of Ukrainian musical modernism and its connections to other fields of Ukrainian cultural history.

Music as Internationalism in British Mandate Palestine: The 1927 Beethoven Year as a Prism

Irit YOUNGERMAN (University of Haifa)

“Beethoven was in the vanguard of his generation,” states the program for the special chamber concert series organized by the Palestine Musicians’ Society in 1927, on the occasion of the centenary of Beethoven’s death. In a short essay printed in Hebrew, English, and Arabic, he was commemorated as the composer who, “striving to release man from all his fetters—religious, social, and national—loudly proclaimed the principles of liberty.” Set in the context of pre-statehood mandatory Palestine, my presentation will explore the significance of the revolutionary, “socialist Beethoven” as constructed by political currents from the left, espousing the goal of an internationalist society and a world of “universal brotherhood.” The symbolic significance of Beethoven in Palestine is evident from the sequence of events taking place during the centenary year, including concerts, lectures, and—despite the rudimentary conditions—two memorable symphonic performances of the third and the seventh symphonies. Some of the newspapers published special supplements, and a portrait of Beethoven was to be distributed in the agricultural and working settlements. Using the Beethoven centenary as a prism, I wish to unearth those 1920s initiatives seeking an internationalist solution, such as the vision of a music conservatory serving “all the nationalities who inhabit the area” and initial Arab-Jewish musical collaborations taking place within socialist and communist circles.



Song Studies I

Wednesday, August 24, 09:00–10:30 • Room 740

FP3-3

Session Chair

Antonella COPPI (University of Bolzano)

Ancient Threnos: The Testimonies of the Attic Tragedies

Antigoni NTOUSIOPOULOU (Aristotle University of Thessaloniki)

The term *threnos* refers to the musical genre, which from antiquity to the present day is heard during burial ceremonies after the death of a member of the community, tracing a course of at least three thousand years in the context of Greek culture. Its character is mainly vocal and is performed by the relatives of the deceased or by professional mourners at various stages of the funeral rite. Our knowledge of the ancient threnos comes from the iconography of the time, but also from contemporary written sources and especially the tragedies of the great Attic tragic poets, Aeschylus, Sophocles, and Euripides. These works include important references to mourning, as they are particularly relevant to death, but also the burial customs themselves in a generally mournful atmosphere. Thus, many of the surviving tragedies have as their subject the death of a person, while burial customs are often referred to as an analogy to the sufferings of the heroes. The music of ancient threnos is not preserved to this day, as it was probably part of the oral musical tradition of the Greeks, as is the case with modern *moiroloi*. However, tragedies involve a significant number of complete laments and so we are able to approach this musical genre from its lyrical point of view at least by focusing on its thematic content. In addition, through the tragedies it is possible to study some specific elements, such as the manner of execution, whether it was a solo or a choral genre, the sex of the performer, or the possible collaboration of women and men, and even the conditions of the mourning and the exact stages of the burial rite, in which it was heard.

Ancient Funeral Rites in Romanian Contemporary Music: The “Dawn Song”—a Cohesive Device between Ethnicities and Religions

Bianca TEMEȘ (Gheorghe Dima National Music Academy)

Of great melodic richness and deep symbolic power, the funeral rites of rural Romania have been studied in-depth by scholars and musicians such as, inter alia, Constantin Brăiloiu and Béla Bartók. “Cântecul Zorilor” (Dawn Song), “Cântecul Bradului” (Fire-tree Song), “Bocet” (Dirge), “Al Drumului” (On the Road), and “Al Gropii” (At the Grave) are some of the laments that were performed in the villages at specific stages of the funeral ceremony. It was believed that the deceased had a long journey ahead, and the sung rituals were a means of easing the transition to another world.

Of pre-Christian origins, the Dawn Song is performed exclusively by women and on the very morning of the burial, at which point the deceased is still in his or her home. The song entreats nature (dawn, and thereafter sunrise) to slow its pace, thus postponing the moment of final departure and ensuring the soul's reconciliation with death as it reenters the cycle of nature.

Romanian composers integrated this powerfully expressive ceremonial song into their music, making use of authentic melodies (some collected by Brăiloiu), as well as newly composed simulacra based on, or echoing, the genuine folk repertoire. Thus, the Dawn Song took on a variety of musical guises: from direct quotation (as in the case of Ștefan Niculescu's requiem *Pomenire*) to allusion (in works by Violeta Dinescu and Doina Rotaru). A special case is Myriam Marbe's requiem *Fra Angelico—Marc Chagall—Voroneț*, where a Dawn Song is embedded in the piece as a melodic kernel, part of a collage bringing together fragments of Kaddish and Byzantine music, an echo of the sound world of the Orthodox Church. In this work, Marbe shows how an ancient funeral rite of rural Romania can become an agent of cohesion, erasing all borders between ethnicities and religions.

Singing about Sex: Songs as Pornography in Early Eighteenth-Century England

Alison DESIMONE (University of Missouri—Kansas City)

John Eccles's "I Gently Toucht Her Hand" begins innocently, but the opening lines lead quickly to more arousing poetry: "I prest her rebel Lips in vain, / They rose to be prest again. / . . . / On her soft Breasts my hand I laid, / And a quick light Impression made." Eccles's song is just one of many erotically charged airs printed in early eighteenth-century England. Songbook publication flourished in this period; nearly all of them include a wide variety of pornographic songs by popular composers of the day, who capitalized on a growing need for the consumption of erotic material in the privacy of one's home.

Eighteenth-century pornography intersects with the histories of politics, religion, and Enlightenment thinking. According to Lynn Hunt, the growing interest in pornography in the 1700s reflected changing attitudes concerning the purpose of sexual activity. It also offered scathing critique of those who tried to regulate it—ecclesiastical authorities and political censors aimed to control what their populace consumed for leisure as the market for private consumption grew.

This paper analyzes the erotic content of pornographic songs that were printed between 1700 and 1740. In building upon work by David Hunter, Linda Austern, and others, I show that the variety of pornographic lyrics suggests the need for many kinds of sexual experiences through songs; while some songs titillated by hinting at different types of sexual activity, others explicitly played out fantasies of rape and sexual assault. Erotic songs also provide insight into how eighteenth-century men and women performed their

sexuality during the process of courtship. I argue that popular songs on pornographic subjects in this period both reflected and encouraged new ways of thinking about male and female sexuality, paralleling a new cultural emphasis on liberty, privacy, and personal pleasure.



Libraries and Collections I

Wednesday, August 24, 09:00–10:00 • Lecture Hall

FP3-4

Session Chair

Riccardo CASTAGNETTI (University of Modena and Reggio Emilia)

Lorenzo Calvi's Collective Editions (1621–29): A Europe-Wide Story

Gabriele TASCHETTI (University of Padua)

Between 1621 and 1629, Don Lorenzo Calvi, a singer at Pavia Cathedral, published four collections of sacred concertos involving some fifty composers active in various centers in northern Italy. Calvi managed to collect more than 170 unpublished works, some by eminent composers of the time (Claudio Monteverdi and Alessandro Grandi to name but a few). Such remarkable effort is only one aspect of the cultural significance of this enterprise.

Copies of Calvi's collections, or traces of their presence, have crossed Europe from Lisbon to Krakow and from Oxford to Naples, even reaching the United States. Some of them are now far from their original context of use, having traveled long distances thanks to zealous bibliophiles or as a result of the war events of the past century. In some cases, it is possible to find out who first bought these prints and to answer questions about how they were employed. Various handwritten annotations on the preserved copies testify a careful and intensive use even in geographically and culturally distant contexts, such as a cathedral in the Duchy of Savoy and the most important Lutheran church in Frankfurt am Main. In such cases, the circulation of these prints was quite immediate—from the years following their publication and by the end of the Thirty Years' War—and the local assimilation of musical models is evident at different levels.

This paper intends to offer an organic view of Calvi's collections, not only in terms of their conception and preparation but also by following their concrete paths of dissemination and the tangible subsequent impact in different cultural contexts.

Cultural Transfer of Italian Baroque Music: Aria and Cantata Anthologies from the Music Library of Leopold I

Nicola USULA (University of Fribourg)

During the second half of the seventeenth century, Emperor Leopold I of Habsburg (1640–1705) gathered in Vienna one of the largest collections of Italian music sources ever formed outside Italy. Today his collection is preserved in the Austrian National Library in Vienna and contains no less than 500 scores and librettos from the capital and other cities of the Holy Roman Empire, but also from Italy. Among Leopold I's book, together with some of the most important surviving music manuscripts of the seventeenth century, including composers such as Claudio Monteverdi, Francesco Cavalli, and Alessandro Scarlatti, we find a number of aria and cantata anthologies from Italy that contain works by important poets and composers, some of which are from operas whose music is otherwise lost.

An evident process of cultural transfer from Italy to countries beyond the Alps characterizes the path taken by these objects as they went from performance sources to materials to be stored, or from valueless music sheets to precious relics of a highly valued musical world. Generally, it can be said that the items support the evidence regarding the transnationality of the Italian vocal style, characterized by a strong tendency toward cultural and social adaptability and flexibility, which would turn it into a pan-European artistic language in the eighteenth century.

The present paper aims at presenting the small pieces from Italy preserved among Leopold I's music books, thus shedding light on this undervalued musical treasure as well as on the web of international connections that allowed these materials to arrive in Vienna, and to gain new meanings and functions in the hands of the Habsburg emperor.



Modality and Interpretation in Byzantine Chant and Beyond

Wednesday, August 24, 09:00–10:30 • Byzantine and Christian Museum

FP3-5

Session Chair

Barbara HAGGH-HUGLO (University of Maryland)

On Modulation in Medieval Chant: The *Phthorai* in Byzantium and the *Vitia* in the West

Charles ATKINSON (Ohio State University / University of Würzburg)

Gerda WOLFRAM (University of Vienna)

In several of its sections the *Hagiopolites*, the oldest preserved Byzantine treatise on music, discusses a phenomenon known as *phthorai* (corruptions), saying of them that

“they were called *phthorai* because they begin from their own *echoi*, but their endings and cadences are on notes from other *echoi*.” The *phthorai* are also discussed in several later Byzantine treatises, most prominently in the treatise of Manuel Chrysaphes and, to a lesser extent, in that of Gabriel Hieromonachos and in the compilation known as the *Erotapokriseis* of Pseudo-John of Damascus. They were long held to be a trait only of late medieval chant, but thanks to the work of Gerda Wolfram we now know that they appear already in the earliest manuscripts of Byzantine music, those exhibiting the Coislin and Chartres notations, dating from the tenth century. In this respect they resemble a contemporaneous phenomenon in the West, the *vitia* (corruptions) discussed in the ninth-century “*Scolica enchiriadis*.”

The present paper will explore the parallels and contrasts between the *phthorai* and the *vitia*. It will begin by examining the phenomenon of the *vitia* as presented in the “*Scolica enchiriadis*,” and then look at the uses of the *phthorai* in the tenth and eleventh century in Byzantium, contrasting this with the later theory of *phthorai* as presented by Manuel Chrysaphes, with illustrations from the *kalophonic* repertoire of the thirteenth century. The conclusion will consider the implications that the parallels and contrasts between Byzantium and the West hold for our understanding of modulation in medieval plainchant.

Crossing Borders between Practice and Theory in Psaltic Art: The Case of the Octomodal Doxastika “Thearchio neumati” and “Trisaristeu antileptor hemon”

Maria ALEXANDRU (Aristotle University of Thessaloniki)

Study Group for Byzantine Musical Paleography (Aristotle University of Thessaloniki)

A representative piece of the sticheraric genre is “Thearchio neumati” (Through a divine gesture), a doxastikon for the feast of the Dormition of the Most Holy Theotokos (August 15). In the Old Sticherarion Ambrosianum A 139 sup. (1341 CE, MMB XI, ed. Perria and Raasted), the poem is ascribed to St. John of Damascus (eighth century) and displays an octomodal structure. This piece is found as a didactic poem for the so-called *parallage* (solmization) and *metrophonia* (measuring of the basic intervals of the piece by stepwise movements), at the end of the Old Sticherarion Cardiff “Peribleptos” (beginning of the fourteenth century [Giannopoulos]) and is followed by St. John Koukouzeles’s Wheel (before 1336 CE). A similar piece is found, again as a didactic poem, in the theoretical material contained in the manuscript of the Holy Mountain Dionysiou 570 (autograph of Ioannes Plousiadenos, end of fifteenth century [Stathis]). It is dedicated to St. Demetrios the Myroblite of Thessalonica (October 26) and has the incipit “Trisaristeu antileptor hemon” (O, our thrice-conqueror and protector; cf. Alexandru and Troesgård).

Continuing previous research on these two stichera, conducted by various scholars, such as J. Raasted, H. Husmann, O. Gerlach, and D. Papatzalis, this paper attempts to explore “Thearchio neumati” as a didactic poem, through collation of sources in mid-

dle Byzantine notation and with the slow exegesis of the correspondent sticheron by Chourmouzos the Archivarion (Metochion Sancti Sepulchri 709, first half of the nineteenth century [Stathis]). This allows us to trace the process of transformation of an octomodal sticheron into a solmization and metrophonia exercise, and then to analyze the slow exegesis through the modes. Finally, the findings will be compared to the similar poem in honor of St. Demetrios. The presentation will contain several music examples from the two poems.

The “Key of the Ancient Notation of the Byzantine Music”

Achilleas CHALDAEAKES (National and Kapodistrian University of Athens)

To world widely Byzantino-musicologists the notorious study of the famous musician Panagiotes Kiltzanides from Bursa, entitled “Key of the Ancient Notation of the Byzantine Music,” is undoubtedly well known and largely commented. Interestingly, the writer of this book has published a relevant “note of crucial importance” at the end of his book *Doxastarion*, composed by Peter the Peloponnesian (second volume, Constantinople, 1886). Additionally, K. A. Psachos, has published in the musical newspaper *Formigx* an article under the title “The Issue of the Ancient Method of the Stenographical Byzantine Notation and the Book of Panagiotes Kiltzanides,” through which one can follow the entire history of the long effort on the same book’s publication, after the death of his writer. The book was about to be published, as one can read in a rough draft of an epistle, written by Psachos and recently published by the present author:

It was with great pleasure to be informed that the very honored expatriate in Russia Gregory Marasles took over the expenses of the publication, in the “Marasleios Library,” of the manuscript of the late Hadzi Panagiotes Kiltzanides from Bursa, a book titled: “The Key of the Ancient Notation of the Byzantine Music”; the title itself is sufficient in order for someone to understand the difficulties that imply the printed publication, particularly for the very first time, of a music book written according to the Ancient Notation of the Byzantine Music. . . . I anticipate the most immediate publication of this welcoming book, which will be of great help for those who deal with the Ancient Notation of the Byzantine Music.

Nevertheless, the book under discussion was never published. Until today it is considered missing. The present paper is dealing with some newly raised information as far as this “missing” book is concerned.



Nineteenth-Century Spectacle

Wednesday, August 24, 11:00–13:00 • Hall 440

FP3-6

Session Chair

Emanuele SENICI (Sapienza University of Rome)

Luigi Lablache: Channel Crossing in the 1830s

Sarah HIBBERD (University of Bristol)

The so-called “Puritani Quartet” (Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini, Luigi Lablache) premiered Bellini’s opera in Paris and London in 1835 to great acclaim. This double premiere encourages us to reflect on Italian opera’s success north of the Alps, building on the recent explorations of Körner, Vellutini, Vella, Walton, and others into *italianità* abroad. How did Italian opera serve as a vehicle for local issues and identities? How did the experiences of singers in London and Paris feed back into the development of the genre and Italian identity mid-century?

My focus in this paper is the physical and sonorous presence of the charismatic Neapolitan bass Luigi Lablache. I examine the nature of embodied voice, as it was perceived by contemporaries, and investigate Lablache’s immersion in the cultures of the two cities in this respect. In Paris, I situate him in relation to Francesco Bennati’s studies of vocal timbre and argue that the celebrated duet “Suoni la tromba” offers a kind of musical dissection of his vocal tract. In London, I demonstrate how Lablache’s presence in the same duet encapsulated the dynamic tension between authority and sympathy that was coming to define modern masculinity in Britain. This London-Paris reception of Lablache’s performances can in turn be read in relation to the evolution of bass roles in Italian opera in the 1840s.

A comparative approach illuminates something of the local operatic and political cultures, but more strikingly offers a new perspective on the development of Italian opera mid-century, and the importance of understanding opera as a global phenomenon, caught in the dynamic processes of exchange.

Orphic Entanglements: Performing Christoph von Gluck’s *Orphée et Eurydice* in Berlin

Eric SCHNEEMAN (University of Texas)

Hector Berlioz’s adaptation of Christoph von Gluck’s *Orphée et Eurydice* for the Théâtre Lyrique in 1859, according to Joël-Marie Fauquet, Eva Barsham, and other musicologists, was a momentous occasion in the nineteenth-century performance and reception history of Gluck. But this musicological scholarship ignores a broader performance history of *Orfeo* and *Orphée* on nineteenth-century stages outside of Paris. From 1818 to 1854, for

example, there were several productions of *Orphée* and *Orfeo* at the Berlin Hofoper, and in each case, three different music directors—B. A. Weber, Gaspare Spontini, and Wilhelm Taubert—attempted by various means to modify the eighteenth-century work to meet the demands of their nineteenth-century audiences. These adaptations range from expanding Eurydice’s role and adding new ballets to recasting the male protagonist for a female singer *en travesti*.

By focusing on these Berlin performances in 1818, 1821, and 1854, this paper seeks to contextualize Berlioz’s adaptation of *Orphée* into a wider nineteenth-century performance history. My goal is to highlight earlier performances that staged *Orphée* (or *Orfeo*) *en travesti* and their implications for our contemporary perception of Gluck and his operatic reforms. Drawing upon performance materials from the Staatsbibliothek zu Berlin and reviews in the *Vossische Zeitung*, *Berlinische Nachrichten*, and elsewhere, my research demonstrates the manner in which opera companies perceived Gluck’s work as problematic but continued to tinker with the opera to establish its place in the repertoire and ultimately the canon.

Fairy Tales of Two Cities: Late Victorian Spectacular Theater and Parisian *Féerie*

Tommaso SABBATINI (University of Bristol)

This paper re-examines fin-de-siècle spectacular theater with music in London from a novel angle: its connections to Parisian commercial theater and in particular to the French fairy play, *féerie*.

The early 1870s witnessed a boom of French operetta (in English) on the London stage, including a few works written specifically for the British capital. At the same time, *féerie*, which had until then failed to attract interest in London, found a home at the Alhambra, the extravagant former music hall in Leicester Square. London audiences could experience recent French *féeries* in translation (such as Jacques Offenbach’s *Le roi Carotte*) and even a new French *féerie*, exclusive to London (Offenbach’s *Whittington*); revivals of old French *féeries* (*La poule aux œufs d’or*; *Rothomago*); and original plays based on the *féerie* model (*Babil and Bijou*; *The Black Crook*).

I argue that it is against this background that we should see the appearance, at the end of the decade, of the Drury Lane Christmas pantomime as refashioned by Augustus Harris (1879), and the Gaiety full-length burlesque, launched by John Hollingshead (1880). While of course these developments built on longstanding English traditions, contact with *féerie*—with its combination of visual excess, processions, vocal numbers, and ballet—might have contributed to shape them.

The affinities between spectacular theater with music in Paris and London in the last third of the nineteenth century, however, are also a product of a parallel evolution of the theatrical infrastructure in the two cities, starting with the late 1860s. The advent of a new business model with fewer, larger productions, longer runs, and a larger share

of revivals, relying on more occasional and/or more affluent theatergoers, goes a long way to account for the poetics and politics of fin-de-siècle féerie. The same might hold true for late-Victorian spectacular theater.

“La Bicicletta alla Scala?”: Modern Sports in Nineteenth-Century Italian Ballet

Taryn DUBOIS (Yale University)

A critical period of political and cultural modernization in Italy in the 1880s and 1890s coincided with the pinnacle of *ballo grande*. This larger-than-life genre of ballet was characterized by gargantuan productions with lavish sets and hundreds of performers, and a plethora of stage effects and technologies. One of these, the bicycle, carried huge symbolic significance off-stage. The growing presence of bicycles in Italy provoked reactions attesting to the simultaneous anxieties about, and enthusiasms for, technological, cultural, and economic changes of modernity. Some alarmist commentaries focused on the bicycle’s tendency to deform bodies or incite criminal behavior. However, others—industrialists, politicians, and entrepreneurs—recognized a chance to unite the splintered Italian populace through the sport. Given this heated public discourse, what then of bicycling on stage?

These late-century ballets have largely been chronicled as vapid celebrations of progress, inconsequential in comparison to Italian opera, or as foils to the modern dance and aesthetics of the *ballets russes* (Hansell 2002). I instead contend that *ballo grande* asserts a visceral kinetic modernity: a collision of the human with the mechanical forces of modernization, of which the bicycle is one example. By interlacing discourses of music, sports, and health, I build on recent musicological studies of representations of science and technology in *ballo grande* (Williams 2019; Lockhart 2019). I examine three ballets, Romualdo Marenco’s *Venus* (1895) and *Sport* (1896), and Arturo Andreoli’s *Il Trionfo della moda* (1899) with scenes for cyclists embedded in crowds of dancers (who themselves have been said to imitate machines). Through analysis of scores, libretti, visual artifacts, and reviews, I illustrate *ballo grande*’s self-aware engagement with modernity and the widely held beliefs in the (mis)fortunes modernization would bring. By foregrounding a previously overlooked intersection between dance and athletics in fin-de-siècle Italy, this paper reunites histories of Italian music and sport.



Multicultural Vienna

Wednesday, August 24, 11:00–13:00 • Room 825

FP3-7

Session Chair

Christine SIEGERT (Beethoven-Haus Bonn)

No Borders across Music: Benedict Randhartinger, Franz Schubert, and the Greek Community of Vienna

Athanasios TRIKOUPIS (University of Ioannina)

Composer Benedict Randhartinger (1802–1893) coincided with Franz Schubert at the Kaiserlich-königliches Stadtkonvikt in Vienna between the autumn of 1812 and the end of 1813; also, the two men socialized later. Unlike Schubert, Randhartinger lived a long life, achieving fame and becoming *Hofkapellmeister*. He did not limit his music to his own country, producing Lieder as well as musical settings of English and Greek poetry. Crossing musical borders to distant Greece, still tiny at the time, he composed a hymn in Greek for its first king, Otto, which according to himself, could be used as a national anthem. Extending his horizons beyond the Viennese musical tradition, he became closely connected to the Greek community of Vienna, harmonizing pieces of the monophonic Byzantine liturgical repertory and Greek modal folk tunes into the major-minor tonal system, and dedicating these works to prominent members of the Greek community like Nicolaus Dumba (1830–1900).

My research has located, in the Archive of the Gesellschaft der Musikfreunde in Vienna, a reprint of a published song by Randhartinger, entitled “The Maid of Athens,” a setting of the poem written by Lord Byron in Athens in 1810, and widely quoted by artists and other supporters of the philhellenic movement in many countries, in the English original or in translation. Moreover, the research has unearthed an unpublished manuscript by Randhartinger at the Österreichische Nationalbibliothek, entitled “Erlebnisse mit seinem unvergeßlichen Freunde Franz Schubert,” which contains a large amount of information about the great composer and his own acquaintance with him.

In light of these new findings, the paper explores the several ways in which Randhartinger was associated with Schubert and Greece as well as the mutual influences in these relationships.

Music at Vienna’s Annual St. Brigitta Fair, 1775–1848: Sounds of City, Nation, and Empire

Erica BUURMAN (San Jose State University)

Between 1775 and 1848, the Viennese suburb of Brigittenau hosted a two-day annual fair, the Brigitte-Kirtag, on a Sunday and Monday in July four weeks after Pentecost. The fair typically attracted thirty to forty thousand visitors, most of whom were from the lower

classes, who were the city's main occupants during the months when the nobility had retreated to their summer residences. The fair was an overt celebration of folk culture that centered on food, drink, music, and dance. It was a popular subject for contemporary literature and theater, inspiring a Singspiel with a libretto by Joseph Richter (*Der Brigitte-Kirtchtag*, 1796), and featuring in Franz Grillparzer's novella *Der arme Spielmann* (1848).

Evidence of the kinds of music that was featured at the Brigitta fair stems mainly from contemporary iconography, vague descriptions in travel guides and other written accounts, and from fictional depictions in music. The latter includes a set of ballroom waltzes by bandleader Michael Pamer, *Das Jahr 1818*, in which each of the twelve waltzes represents a month of the Viennese year. While the Brigitta fair is consequently one of the least well documented areas of Vienna's musical life during this period, the surviving evidence nevertheless provides important insights into contemporary Viennese notions of folk and urban culture during a period when these notions were in considerable flux. This paper examines what can be gleaned about music making at the fair and contextualizes it within the growth of industrialization and the expansion of Vienna as an urban center at the heart of the multi-cultural Habsburg Empire. That the culture of the Brigitta fair impinged on contemporary politics is evidenced by the fact that the tradition came to an abrupt stop in the 1848 revolutionary year.

The “Wiener Klangstil” through Spanish Ears: Tomás Bretón and Music in Vienna, 1882–83

Pablo L. RODRÍGUEZ (University of La Rioja)

At the end of February 1883, the composer Tomás Breton confessed in his diary that he had rediscovered Beethoven's *Eroica Symphony*. He had just attended a subscription concert that season of the Vienna Philharmonic where Wilhelm Jahn had conducted an impressive performance of that work, at the Musikverein, as a tribute to Wagner's death. “I had heard this symphony in Madrid repeatedly and had also studied it; despite this, I saw yesterday that I did not know it.” He then began a series of considerations about Viennese performance practices that culminated in a praise for the French horns of the Vienna Philharmonic, which he relates to his knowledge of the French tradition: “The French horns here offer a greatness that no one can understand without listening to them . . . it is another instrument.” And it was, because the Vienna Philharmonic had developed its own version of that instrument, the so-called “Vienna horn.”

In this paper I will try to consider the abundant comments that Bretón made in his diary about Viennese musical practices and the so-called “Wiener Klangstil.” Between 1882 and 1883 he lived in Vienna and attended numerous Vienna Philharmonic concerts and performances at the Court Opera. His comments not only denote a deep musical knowledge, such as a composer who was composing his own Symphony no. 2, but also an important conductor who performed several Beethoven symphonies in Madrid. Bretón explains his Viennese musical experiences through Spanish ears. Far beyond the history

focused on the circulation of musical works and styles across borders, this paper will try to show the importance of the circulation of musical practices for understanding musical history in its sonic and performative way.

Selling Brazil in Vienna: Manuel de Oliveira Lima’s “La musique au Brésil: Au point de vue historique”

Marcelo CAMPOS HAZAN (University of South Carolina)

On March 11, 1909, the Brazilian foreign ministry appointed a representative for the Third Congress of the International Musical Society soon to be held in Vienna, honoring the centennial of Haydn’s death. The appointee, Manuel de Oliveira Lima (1867–1928), was a famed diplomat and a man of letters. In a session presided by Oscar Sonneck, Lima delivered his 35-minute summary “La musique au Brésil: Au point de vue historique,” followed by a piano and voice recital with illustrative works by Brazilian composers.

Lima’s undertaking is an overlooked landmark in the dissemination of Brazilian music and musicological knowledge abroad, and it served important political ends as well. For the republican regime that had replaced monarchic rule in Brazil in 1889, an aggressive campaign, designed to improve the country’s image, was imperative for many reasons: to defeat rival Argentina in the immigration race, to attract US capital for industrial development, and ultimately to forge a truly “white,” “Europeanized” nation. My paper shall illuminate how, by emphasizing Austro-Germanic influence on Brazilian composers, Lima tailor-made his presentation for the immediate Viennese occasion while also responding to the nation-building aspirations of the newly installed republican government.



Historiography Past and Present I

Wednesday, August 24, 11:00–13:00 • Room 827

FP3-8

Session Chair

Maria SEMI (University of Bologna)

Reclaiming the Musical Text: Bourdieu, Cultural Transfer, and Global Music Historiography

Kelvin LEE (University of Leuven)

The “global turn” in musicology in the past decade has engendered the flourishing of work on the knowledge exchange between musical cultures (Strohm 2018; Hijleh 2019;

Irvine 2020) in an attempt to expand the spatial dimension and to encompass what was previously excluded from the “Western” epistemology of music history. Whilst this emphasis on knowledge exchange has pointed to cultural transfer as one of the key concepts underlying global music historiography (Kim 2015; Spakowski 2018), the discourse on global encounters however tends to avoid any close engagement with the way in which cultural transfer is manifested in its product, namely the musical text. Such a tendency risks obscuring the interaction and tension between cultural forces inherent in the music, which evinces the composer’s negotiation between cultural spaces as a subjective participant in global histories of music.

This paper develops an original approach for modelling cultural transfer in music by appropriating Pierre Bourdieu’s field theory (1977, 1984, 1990, 2020) to unpack the interplay between different cultural properties in musical practices. Focusing on the rise of global musical modernism in early twentieth century, I consider compositional practices via Bourdieu’s concepts of habitus, field, capital, and doxa, arguing that the musical text could serve as a meaningful sociocultural object—or even a material basis—for global historiographical enquiries. This is exemplified by an examination of Qunihiko Hashimoto’s First Symphony (1940), where I demonstrate the convergence and conflict between Japanese native and Western idioms, and their relation to Hashimoto as a significant agency in a global account of musical modernism. The result in turn reclaims the importance of the musical text and posits the coalescence of cultural studies and music analysis as a constructive historiographical method, thereby attesting to the musicological necessity of musical analysis (Horton 2020) as a sociocultural act.

Musical Internationalism and Post-War Cultural Regeneration: Arthur Eaglefield Hull and the British Music Society of 1918

Rachel COWGILL (University of York)

In the closing months of the First World War, critic, organist, and composer Arthur Eaglefield Hull (1876–1928) founded a British Music Society (BMS) dedicated to the restoration of musical exchange between Britain and continental Europe. He went on to personally establish twenty-two of the many chapters of the BMS that sprang up in towns and cities across the UK and beyond. In setting up the society, Hull advocated for chamber music as the principal genre, and cultural leadership by musical amateurs, whom he believed were able to operate more independently of the powerful interests of music publishers and agents than their professional counterparts. Closely involved with Hull’s work was E. J. Dent, for whom the BMS would provide crucial bureaucratic infrastructure in his foundational work for the ISCM and later the IMS. Hull also went on to publish *A Dictionary of Modern Music and Musicians* (1924), as general editor—an astonishing achievement, drawing on a global network of correspondents and consolidating his commitment to internationalism and modernity.

This paper explores Hull’s aspirations in pursuing these projects, considering them in the contexts of cultural recovery, the musical politics of post-war Britain, and their

significant legacy. As the AHRC-funded project “The Internet of Musical Events: Digital Scholarship, Community, and the Archiving of Performance” is demonstrating, Hull’s work with the BMS forms an important point of connection between community music societies that are directly descended from the original chapters of the society, that are still flourishing, and that are now celebrating centenaries despite the tribulations of COVID-19.

Historiographical Intermediality and Music in Classical Hollywood Film

Ingeborg ZECHNER (University of Graz)

The field of film-music research, which originally emerged from the fields of literature and media studies, can be seen as paradigmatic in terms of disciplinary border-crossing. By now, film-music studies has been accepted in the discipline of musicology and therein received important contributions from the fields of music theory and sound studies. Despite these important musicological advances in the field, a profound historiographical study on the development on film as a “sound art” is still lacking. Historically, the advent of sound in the media of film, which could be understood as an acoustical border-crossing toward the ephemeral, brought essential aesthetic problems for both composers as well as for music critics, but also for Hollywood’s film industry: The latter, for instance, deliberately passed on the myth of the genius composer. The lively debate in the 1940s on film music as an “art” negotiated the character of the film-musical work. In connection to this debate, intermedial concert adaptations of film music, for example, by Erich Wolfgang Korngold, Aaron Copland, Dmitri Tiomkin, or Franz Waxman can be seen as manifestations of this aesthetic debate.

This paper will base its analysis on contemporary press debate surrounding Hollywood film music and connects it to selected examples of film music from the 1940s from Korngold, Copland, and Waxman specifically from the perspective of intermediality. It will be argued that there was indeed historiographical intermediality integrated in the media of film music specifically in the 1940s. An examination of music in classical Hollywood film from the border-crossing perspective of intermediality might lead to new insights not only on the topic.

Remixing Western Music History

Katherine WALKER (Hobart and William Smith Colleges)

As the climate crisis, COVID-19 pandemic, political polarization, and civil unrest bear down on us in 2021, many educators are redefining the fight against ignorance. Curricula across the English-speaking world are exploding with music courses that foreground identity politics and social justice, while the traditional Western music history sequence, where it is still taught, seemingly recedes into meaningless anachronism. The problem of how (or whether) to impart reverence for music created through the institutions of

imperialism, patriarchy, colonialism, and slavery is not a new one, but in 2021 it is increasingly pressing.

My undergraduate course, “Remixing Western Music History,” offers one solution to this problem. Approaching remix as an intellectual, rather than technological, practice, students in my course become historian-activists. They compose a trope on Gregorian Chant that incorporates the perspective of the “invisible peasantry”; write a feminist *Vida for Comtessa del Dia* that critiques Benedictine sexual politics; perform an un-HIP arrangement of a J. S. Bach partita that collapses the implicit connections between authenticity and authoritarianism; write a proposal to produce a queer opera that uses Judith Butler’s philosophy to solve the contemporary “castrato problem”; create a mash-up of Wagner and his racialized target, Mendelssohn; and create a Saturday Night Live-style parody of music that you can’t hear (4’33”) or don’t want to. In this course, remixes are spaces in which authorship is broadened, authority is questioned, power is redistributed, and the past is reinterpreted—so as not to be repeated.



Libraries and Collections II

Wednesday, August 24, 11:00–12:30 • Lecture Hall

FP3-9

Session Chair

Bella BROVER-LUBOVSKY (Jerusalem Academy of Music and Dance)

Building a Music Library: Johann Friedrich Agricola as Collector and Copyist

Andrew FRAMPTON (University of Oxford)

Of the manuscript sources that have come down to us in the hand of the Bach pupil and Berlin *Hofkomponist* Johann Friedrich Agricola (1720–1774), the majority are not for his own works, but copies of pieces by other composers. It is in these materials that we see most clearly how Agricola cultivated musical networks around him, actively gathering pieces by an array of major seventeenth- and eighteenth-century composers from Germany, Italy, and Britain. In this way, he was able to build one of the most significant personal libraries of music for study and performance at the Prussian Court during the reign of Friedrich II.

This paper interrogates Agricola’s copying and collecting activities, arguing that he was a far more prolific and important copyist of this period than has been previously recognized. Through detailed paleographic, codicological, and textual analyses of the sources, I highlight representative examples from his copies of works by Hasse, Ze-

lenka, Telemann, and others that speak to the diverse range of musicians and repertoires with which he engaged, thus acting as important case studies for broader discourses surrounding material and musical exchange across borders in the middle of the eighteenth century. Building on the work of Alfred Dürr, a critical reassessment of watermark and handwriting data reveals patterns in Agricola's copying activities, casting fresh light on his interactions with other Berlin composers and scribes, and informing new perspectives on his copies of vocal works by J. S. Bach. Drawing on interdisciplinary methodologies from historical bibliography, including the work of Donald McKenzie and others, I also consider how the material forms of these manuscripts are themselves expressive, conveying meanings beyond the notated text.

Musical Manuscripts from Nowy Rousinow in Jasna Góra Collection as an Example of Polish-Czech Artistic Contacts

Justyna SZCZYGIEŁ (Jagiellonian University)

Jasna Góra (Bright Mountain) was one of the most important places of catholic religious worship in the country. The band operating there was one of the largest, and, amidst the groups of religious bands, it played a key role and was also open to international musical contacts. Analyzing the repertoire performed at Jasna Góra in the eighteenth and first half of the nineteenth century, we notice a significant share of foreign musical items, especially the gradual increase in the importance of music from the neighboring Czech-Moravian territories, being part of the Habsburg monarchy, which took place in the eighteenth century and the beginning of the nineteenth century. The Jasna Góra collection contains about 130 compositions that belonged to the band operating at the Church of Maria Magdalena in Nowy Rousinow (Czech Republic). The history of their presence at Jasna Góra is unknown. Hence, numerous research questions arise: (1) Regarding the already mentioned musical repertoire known and performed at Jasna Góra: Which of its pieces come from Nowy Rusinów? What were their routes to the Republic of Poland? How can we divide them in terms of genres and styles? What cast or techniques do they include? (2) Regarding artists and musicians from Nowy Rusinów, who were present in Poland: What was their activity like? How and why did the musicians reach the territory of Poland? Was it evidence of wider cooperation? What were the contacts between music and monastery centers? (3) Regarding the reception and role of the repertoire: To what extent was the repertoire of Nowy Rusinów provenance preserved at Jasna Góra modified and spread to other music centers? Do the manuscripts of these works show traces of being used? Were the compositions adapted to local performance conditions?

A Transnational Musical Practice in the Road to Power: Collecting and Performing String Quartets at Home in the Peninsula Ibérica (ca. 1820–30)

Teresa CASCUDO (University of La Rioja)

Carolina QUEIPO (Conservatorio Superior de Música de Navarra)

The musical practices developed in the private and domestic sphere by the new dominant groups that emerged in the Iberian Peninsula after the so-called Restoration (1815–48) constitute a problematic case study. These “invisible” (Bashford 2010) practices left weak cultural marks and scarce documentary sources. They constitute, however, a relevant topic. The cultivation of one of the types of repertoire classified as such in Europe in the nineteenth century took place there with great density: what we could call the “classical” repertoire, within a process summarized by John Irving (2001). We will mainly focus on the string quartet repertoire, consolidated through the circulation across borders of scores containing music composed by Boccherini, Haydn, Mozart, Beethoven, Baillet, Krommer, and Onslow, among other authors. Our purpose is to demonstrate the link between the musical practices associated with musical editions of this sort, collected in the 1820s and 1830s in two libraries located in the northwest of the Iberian Peninsula, and the social, political, and economic increase power of their owners. They are well-preserved music libraries containing up to 3,000 pieces that belonged to male members of prominent families living in both Spain and Portugal. The transnational cultural ideology with which we can relate the compilers of those libraries (“musical idealism,” in William Weber’s terms) largely anticipated the creation after 1860 of musical societies devoted to chamber music repertoire in both countries. We hypothesize that the performative use of these scores represented a desire for distinction and upward social mobility and civilizing and modernizing aspirations articulated with specific political positions. To demonstrate this, we will draw on hitherto largely unpublished sources preserved in private archives.

This paper is part of the results of the project “La música como interpretación en España: historia y recepción (1730–1930)” (PID2019-105718GB-I00), funded by the MCIN / AIE / 10.13039/501100011033.



Publishing Past and Present

Wednesday, August 24, 11:00–13:00 • Amphiteater of the Library

FP3-10

Session Chair

Vincenzo BORGHETTI (University of Verona)

Sebastián de Vivanco: A Fourth-Centenary Reassessment of the Printed Sources of His Sacred Polyphony

Michael NOONE (Boston College)

Four hundred years after his death, the Spanish polyphonist Sebastián de Vivanco (ca. 1551–1622) remains eclipsed in music historiography by his compatriot and contemporary Tomás Luis de Victoria. In his last two decades, as both cathedral chapel master and chair of music at its ancient university, Vivanco dominated Salamanca's musical life. Between 1607 and 1614 he saw through the press three luxury volumes containing eighteen *magnificats*, ten masses, and seventy-two motets spread over a total of more than 900 printed pages. The contract he signed on December 20, 1605, with the expatriate Fleming Artus Tavernier to print a book of *magnificats* inaugurated an unprecedented flourishing of choirbook production in Spain. On Tavernier's death in 1609, the press expanded its operations under Susana Muñoz, Tavernier's widow, who would supervise its burgeoning operations into the following decades with the help of two further strategic marriages.

The close examination of all fourteen extant exemplars of Vivanco's three books, only one of which survives undamaged, reveals much about the working methods of the printer Susana Muñoz (and her three husbands) as they established themselves as early modern Spain's most prolific printers of sacred music. The careful correlation of all extant exemplars of the Vivanco choirbooks, with such notarial documents as printing contracts and post-mortem inventories, leads to new and important conclusions about their printing and distribution. I show how individual pages were typographically reset and demonstrate that Vivanco's motet book was printed in 1614, not 1610 as given in all previous scholarship. Newly discovered fragments of the Mass book reveal an unexpected *rôle* in its printing played by the poet, musician, and Latinist Vicente Espinel. And finally, each of the extant exemplars is interrogated for invaluable evidence concerning their use during the centuries after their acquisition.

Insights into Manuel Rodrigues Coelho's *Flores de musica* (1620) on the Occasion of a New Modern Edition: Notation, Performance, and Instruments

Marco BRESCIA (NOVA University Lisbon)

João VAZ (NOVA University Lisbon)

With more than 500 pages, including twenty-four *tentos*, 100 versets, and four “Susanas” (keyboard versions of Orlando di Lasso’s chanson “Susanne un jour”), Manuel Rodrigues Coelho’s *Flores de musica pera o instrumento de tecla & harpa* (Lisbon: Pedro Craesbeeck, 1620) is one of the largest music works printed in the seventeenth century. Celebrating the 400th anniversary of its original publication, a new edition in three volumes curated by João Vaz is currently being published by Ut Orpheus (Bologna), under the auspices of ECHO (European Cities of Historical Organs). The preparation for this long-awaited edition—the only previous complete edition being the one prepared by Macario Santiago Kastner more than fifty years ago (Lisbon: Gulbenkian, 1959–61)—created the opportunity for a thorough reflection on Coelho’s work. Aspects such as ornamentation or the rhythmic idiosyncrasies found in *Flores de musica* (previously addressed by scholars such as Kastner, Rocha, or Cea Galán) were clarified from both the notation and the performance points of view. Special attention was given to the performance media, namely the organ, for which most of Coelho’s works are unequivocally intended. *Flores de musica*, together with the famous *Facultad orgánica* by Francisco Correa de Arauxo (Alcalá de Henares: Antonio Arnao, 1626), are considered as landmarks of the Iberian keyboard repertoire. Unlike its Spanish counterpart, certainly written for a split-keyboard organ of Castilian roots conventionally identified as “Iberian Organ,” Coelho’s works seem to be written for a different kind of instrument. This paper aims to inquire about the organs Coelho might have known in Elvas, Badajoz, and Lisbon—cities where he served as an organist—and their eventual relation with his *Flores de musica* in the transition from Renaissance to Baroque, a period of crucial transformations in organ-making as well as in composition and practice.

A Seventeenth-Century Composer’s Strategies for Professional Self-Promotion: Interconnections between Puebla, México City, and the Iberian Peninsula

Luisa VILAR-PAYÁ (Universidad de las Américas Puebla)

This investigation addresses political maneuverings in hiring and in other processes supervised by the governing bodies of the cathedrals of Puebla and Mexico City. The most common tendency in studies of Latin American liturgical music is to assume that the selection of composers represented in the surviving manuscripts primarily reflects the functionality or the quality of the music. However, updated historiographical and codicological approaches lead to an unexplored perspective centered on a composer’s personal

agency. My analysis uncovers the promotion of Francisco Vidales (1632–1702), an organist/composer whose works ended up being associated with either a prestigious historical lineage of Iberian authors, or with the most influential network of mid-seventeenth-century chapel masters working in Puebla and México City. The impeccable elaboration of a set of SATB choir partbooks titled “Motets for Lent” (Puebla Cathedral, Legajo-30), points to an anonymous single scribe, seemingly the same one who copied other manuscripts containing music by Vidales. Interestingly, in “Motets for Lent” the order of the pieces scarcely corresponds to their liturgical functionality; instead, ten works by Vidales form a narrative as they lay strategically interspersed among twenty-two works by nine renowned composers. This includes five Novohispanic chapel masters depicted in the chronological order of their tenure. The paper explains how the placement of each work by Vidales appears advantageous and often autobiographical. In summary, the assemblage of this Lenten repertoire seemingly reflects a carefully crafted plan of self-promotion. It also illustrates how in these “liturgical anthologies” prestige, lineage, and professional networking can compete with functionality.

St. Felix the “Philisterapostel”: Finding Mendelssohn in the Revisions of *Paulus* from Premiere to Print

Siegwart REICHWALD (Westmont College)

Paulus was Mendelssohn’s most successful work during his lifetime, establishing him as a German, Romantic, and Christian composer. Yet critics were sharply divided over Mendelssohn’s lyrical approach. My reconstruction of the 1836 premiere with Cantus Domus in Berlin for a March 2022 performance—made possible by my discovery of the premiere’s choral parts—has raised further questions about Mendelssohn’s compositional choices, since the *Urfassung* seems far more gripping. Based on reviews, letters, and my comparative analysis, this paper posits that Mendelssohn deliberately opened himself up to criticism, realizing the need to offer a composition that would stand in stark contrast to “fashionable” works. In the process, Mendelssohn seems to have written himself into the oratorio, self-identifying with Paul, as his own personality had found expression in his revised portrayal of Paul.

Contemporaneous reviews present a complex cultural landscape. *Paulus* is hailed by *Elegante Welt*, *Musical Times*, and *NZfM* as an epoch-defining work that represents the best of German, Christian culture, while three reviews in the *Allgemeine musikalische Zeitung* criticize Mendelssohn’s lyrical approach. In correspondences about *Paulus*, Mendelssohn frequently shared his concerns about the prevalent “Philistine” culture of empty virtuosity and cheap entertainment. Based on his firm belief that reforms are enacted by musicians rather than critics, Mendelssohn used *Paulus* to share his strongly held aesthetic beliefs.

Tracing the revisions uncovers a seeming paradox: Mendelssohn heightened the unfolding dramatic narrative with clearer delineations of scenes, yet Paul’s role as assertive

protagonist is diminished. Paul's less righteous indignation in the printed version as the recipient of heathen worship further deflects the attention away from the messenger: no self-gratifying display, focus on the truth, and an acknowledgment of past teaching. Having discovered a congruent message and messenger in Paul's ministry as "Heidenapostel," Mendelssohn had also found himself artistically in his role as "Philisterapostel."



Hidden from View

Wednesday, August 24, 14:30–16:30 • Aula Auditorium, 203

FP3-11

Session Chair

Angelo MARTINGO (University of Minho)

The “Time of Day” Symphonies and “The Rape of the Lock”: Haydn, Pope, and the Game of Parody

Federico GON (Luca Marenzio Conservatory)

Albert Christoph Dies states in his Haydn's biography (1810) that, as a first assignment at Esterházy's court, Prince Paul Anton “gave Haydn the four periods of the day [morning, noon, evening, night] as the theme of a composition; he wrote them in the form of quartets which are very little known.”

The only piece that can be related to this anecdote is not a string quartet, but a Symphony no. 7, on which the title of “Midi” (noon) is written in French on the score. As is well known, it belongs to the so-called “Time of Day” cycle (1761), together with Symphonies nos. 6, “Morning,” and 8, “Evening,” whose autographs have been lost.

However, one detail seems to be missing: the periods of the day are four (as Dies also states), while the symphonies are only three. This lack could therefore be easily explained, for example, by the poor memory of the old Haydn, by a mistake of Dies, or also by a lost fourth symphony. The question is by no means secondary, since in the allegories of both the seventeenth and eighteenth centuries, a “day” was usually not divided into three, but into four parts: dawn—noon—evening—night.

If, net of errors and misunderstandings, Haydn wrote only three symphonies (and, consequently, only three moments of the day are represented), perhaps the origin of the evident extramusical inspiration related to them could lie in other sources, not comparable to the aforementioned allegorical tradition.

This contribution therefore proposes a new interpretation of the “Time of Day” cycle, assuming that the three Symphonies nos. 6 to 8 may be the musical description of the short heroic-comic poem “The Rape of the Lock,” written by Alexander Pope in 1712, with the plot of which they present innumerable and exceptional points of contact.

1 + 1 ≠ 2: Musical Sarcasm in Metastasio's *Alessandro*

Ana LLORENS (Instituto Complutense de Ciencias Musicales)

Metastasio's *Alessandro nell'Indie* is about love, jealousy, and fainted love as a feminine weapon in war. In it, Alexander becomes a disturbing factor in the incipient relationship between Poro and Cleofide, two monarchs in neighboring regions engaged for marriage. Through most of the libretto, Poro feels increasing jealousy because of Cleofide's attempts to win Alessandro's heart, despite all the proofs of fidelity she gives to him.

Metastasio makes use of an unusual dramatic device in the first act to represent the conflicting relationship between the lovers. In scenes 6 and 7 they sing two arias sharing the opening words: Poro's "Se mai più sarò geloso," swearing not to be jealous again; then Cleofide's "Se mai turbo il tuo riposo," vowing him eternal love. Nevertheless, when in the following scenes Cleofide tries to attract Alessandro with her charm, Poro is moved again by even more intense jealousy. The act concludes with "a 'not-love' duet" (Locke 2016), a "comical scene of mutual anger" where the two lovers retrieve the words of the other's aria, reminding one another with sarcasm of the frailty of their earlier oaths. Thus, the words of the two parallel arias of love and confidence merge in an extended duet expressing a very different emotion: mockery.

Departing from Locke's analysis of Handel and Hasse's settings of the three numbers, this paper explores the various strategies employed by fifteen other composers in order to musically express the arias and the duet's contrasting emotions. In particular, it analyses, using ad-hoc computational tools, their harmonic, melodic, and textural treatment. In this manner, it will be possible to understand how it is through music that the two initial texts combine to produce an ensemble, the meaning of which does not at all equal the sum of the constituent aria verses.

The Stolen Kiss: Recovering a Lost Work by Alberto Ginastera

Melanie PLESCH (University of Melbourne)

In 1987, Argentine tenor Raúl Giménez and pianist Nina Walker recorded an audio CD titled *Argentine Songs*, which was released by the British label Nimbus Records. The recording, featuring works by Guastavino, Jurafsky, López Buchardo, and Ginastera, included a "Canción del beso robado" (Song of the stolen kiss), which was mentioned as "attributed" to Ginastera. There is no trace of this song in the classic literature on the composer (Chase, Kuss, Schwartz-Kates, Suárez Urtubey): It is not listed among the many works he later withdrew from his catalog, nor is it even mentioned as spurious. In the accompanying liner notes of the CD, musicologist and Ginastera expert Malena Kuss names it a "musicological mystery."

Based on extensive archival research, this paper solves the "musicological mystery" and establishes without a doubt Ginastera's authorship of the song. It reconstructs the original performance context[s] of the work and its early reception history, and brings

to light heretofore unknown information about Ginastera's opus 3, which is thus reconceptualized. The paper also proposes some hypotheses about the work's unusual fate.

Post-war Musicology in Romania: Around the Concepts of the “National” and the “Universal”

Valentina SANDU-DEDIU (National University of Music Bucharest)

I intend to develop an analysis of musicology in communist Romania, which I have already initiated in articles printed in the last years (e.g., Sandu-Dediu 2015). I tried to observe: the influence of translations from Soviet musicology on the Indigenous mentality; the refuge of some musicologists and theoretical composers in structuralist analyses in order to avoid any reference to any particular ideology; the extensive projects in lexicography, historiography, and music theory, undertaken by a single person and not by research collectives.

Prioritizing research into local music was constantly encouraged by the nationalism of the communist government, as was the case—with varying emphases—in many Central and Eastern European countries up to 1990. A real obsession of Romanian musicology remains finding the balance between “national” and “universal,” often linked to the relationship between “tradition” and “innovation.” I will try to exemplify these fixed ideas in the context of post-war avant-garde composition, observing how young composers debuting in the 1950s and 1960s tried to evade the censorship of socialist realism. Most of them explain their techniques and strategies (often interdisciplinary, combining music with mathematics, logic, and linguistics) in theoretical studies. The plunge into the “universal” through the impetus received from Schönberg, Messiaen, Stockhausen, or Boulez is, however, joined—in the statements of these composers—by the permanent presence of the “national,” embodied either by Enescu's legacy or by the “springs” of traditional Romanian music (folk or Byzantine). The censors could thus tolerate an eccentric innovation, a music that was not aimed at the masses, but which found its source in an “authentic” Romanian tradition.



Sixteenth-Century Polyphony

Wednesday, August 24, 14:30–16:30 • Hall 436

FP3-12

Session Chair

Lucia MARCHI (DePaul University)

The *Missa Verdeloth* in Coimbra MM 9: An Imitation Mass in Search of Its Models

Tiago GOMES DE SOUSA (NOVA University Lisbon)

Contrary to seventeenth-century sources, examples of the imitation mass in sixteenth-century Portuguese manuscripts are not frequent and are still unstudied. One of the most challenging cases is that of a unicum in P-Cug MM 9, a manuscript choirbook from the Monastery of Santa Cruz in Coimbra dating from the middle of the sixteenth century (ca. 1545–50, according to Rees 1995). The mass, lacking the “Credo,” is copied at the end of a group of presumably Iberian and certainly foreign works (Janequin’s *Missa “La bataille,”* Richafort’s *Missa “O genitrix,”* and Berchem’s *Missa “Mort et fortune”*). In the incomplete index of the manuscript, it is attributed to “Verdeloth.” This attribution has been considered as either legitimate (Slim and La Via 2001) or doubtful (Böker-Heil 1967; Rees 1995), although with no supporting evidence. Rees (1995) and others afterward named it *Missa Philomena*. Indeed, the first *sogetto* in all its movements is clearly drawn from the second pars of Richafort’s motet *Philomena praevia*—a copy of which exists in another Coimbra manuscript in open-score format, P-Cug MM 48, a near contemporary of P-Cug MM 9. However, another model (or models) must have been used by the composer for the remainder of the setting. This paper will investigate this hypothesis, given the existence of a few other coeval masses based on two models for their parody, and the likelihood of its attribution to Philippe Verdelot.

Pseudo-Fabordón with Melodic Formulas: A Compositional Type in Responsories from the Mid-Sixteenth Century

Marisa RESTIFFO (National University of Córdoba)

Leonardo J. WAISMAN (National University of Córdoba / CONICET)

A set of Holy-Week responsories from the central decades of the sixteenth century displays a method of composition that, to our knowledge, has not been discussed in the musicological literature. Indeed, studies on the polyphonic responsory have been constrained by a canonic perspective that privileges great composers and free composition. As Cummings has found out, a number of responsory texts were set at the time as free motets, in the ABCB pattern that the second genre inherited from the first. The settings that were not liberated from their liturgical function, tend toward greater simplicity, *fabordón*-like textures and alternatim treatment of the text; they do not employ *can-*

tus firmi (*Grove Music*). The examples of this type cited in *Grove*, however, are quite motet-like (imitation, free-flowing lines) in comparison with the three sets found in Santa Catalina, Córdoba (Argentina), with partial concordances in eight Iberian sources. These are based on a series of schemes or formulas, sung by the tiple or the tenor in free alternation of brief sections, adapted to different texts and highlighting typical gestures of the appropriate mode. While each formula is presented in one voice, the other singers move against it according to the norms of discant, resulting in a fabordón-like texture. The application of the norms results in the appearance of quasi-formulaic phrases in the other voices, since they “accompany” recurrences of the tenor or tiple formulas. In short, it is a type of composition midway between improvised polyphony, the “automatic composition” of fabordón and the elaboration of a cantus firmus. Preliminary research has revealed related techniques in responsories from Italy (Paolo Ferrarese, 1565).

Editing Renaissance Plagiarism: Manfredo Barbarino’s *Symphoniae* (1558) Revisited

Cristina URCHUEGUÍA (University of Bern)

Moritz KELBER (University of Bern)

Manfredo Lupo Barbarino, an obscure composer who was active in Switzerland in the mid-sixteenth century, received very bad press: He was charged and convicted of plagiarism and thrown into the purgatory of music history. Perhaps the fact that modern editors either ignored or dismissed his *Symphoniae*, issued by Heinrich Petri in Basel in 1558, is one of the collateral damages of this verdict. In fact, as Martin Ham brilliantly demonstrated, the complete music in this collection was stolen from a collection by Vincenzo Ruffo.

In this paper, we want to revisit these works, taking into consideration the context of its publication and the historical perception of plagiarism to make it readable again under the circumstances of its creation and not under the general condemnation musicology has submitted the reuse of music.

Barbarino’s *Symphoniae* are an extravagant and hermetic testimony to humanistic culture in a time that was disruptive and complicated for the German-speaking areas of central Europe. He reworked Ruffo’s motets using thirteen Latin poems of praise, which Heinrich Glarean had dedicated to thirteen cantons of Switzerland. The humanist printer Heinrich Petri used this collection as an appendix to the second edition of his epitome of Glarean’s *Dodecachordon*, which he published in 1559 for the Latin schools. They thus belong in the context of the popularization of Glarean’s revolutionary and influential works on music theory.

We will present the general plan of a digital network edition, in which addressing the *Symphoniae* from the perspective of its cultural context contributes to making sense of a work that has successfully offered resistance against its interpretation and edition since 1558.

“Con una canzone nella gran vittoria”: The Polyphonic Cycles of Ippolito Baccusi for the Battle of Lepanto

Vassiliki KOUTSOBINA (National and Kapodistrian University of Athens)

The present paper explores two little-known polyphonic settings composed by Ippolito Baccusi (ca. 1550–1609) in response to the 1571 Battle of Lepanto. The famous Christian victory stands out as one of the few military events of the early modern era to which composers responded so widely and unanimously, including Palestrina, Andrea Gabrieli, and the Spanish Fernando de las Infantas. Several motets, masses, and madrigals have been securely associated with Lepanto, while a growing number of polyphonic works have been proposed, although their relationship to the battle remains to date speculative. Some settings refer explicitly to the naval conflict, relying on the occasional verses that found their way to the printing and manuscript markets in the immediate aftermath of the victory. In this latter category belong two poetic cycles set polyphonically by Baccusi, active at the time in Verona. The settings have not received scholarly attention even though they were both published by Girolamo Scotto in 1572, apparently shortly after their poems reached the press. Both texts derive from Luigi Groto’s popular anthology *Trofeo della vittoria sacra* (Venice, 1572). A “boschereccia nella vittoria contra i Turchi,” penned by poet Vincenzo Giusti of Udine, opens Baccusi’s second book of madrigals for five voices, dedicated to Brandolino Brandolini, count of Valmareno. Celio Magno’s canzone *Fuor fuori o muse* holds pride of place in Baccusi’s second book of madrigals for six voices, dedicated to the Accademia Filarmonica di Verona. In contrast to the prevailing Arcadian metaphors of the boschereccia, *Fuor fuori* refers explicitly to the battle’s events. The study explores Baccusi’s handling of the two poems’ allusive language and imagery, and interprets the peculiar same-year appearance of the two extended Lepanto settings in the context of the composer’s professional activities and of the editions’ dedicatory prefaces.



Film Music 1920–48

Wednesday, August 24, 14:30–16:30 • Hall 440

FP3-13

Session Chair

Ingeborg ZECHNER (University of Graz)

Chasing Chase Music: The Global Dissemination of Silent Film Accompaniment during the 1920s and Its Localized Practice Regarding “Dramatic Allegro”

Fumito SHIRAI (Nagoya University of Foreign Studies)

While silent films flourished during the 1920s, the practices of film screenings with live musical accompaniment diverged across regions, when combined with global visual culture and local music practices. How, then, was a single piece used, reused, and transformed in specific occasions around the world? Focusing on the piece “Dramatic Allegro,” this paper explores the dissemination processes of silent film accompaniment in the United States, Europe, and Japan.

The short instrumental piece “Dramatic Allegro” was composed by Domenico Savino (1882–1973), a musician who was born in Italy and active in a popular music band during the 1920s. Published in the United States, the musical parts were disseminated and have survived in several music collections for silent films in New York, Los Angeles, Amsterdam, and Tokyo.

Firstly, this paper investigates the function of the topoi “Dramatic Allegro.” As Tobias Plebuch pointed out, “musical topoi, such as religioso, battle, oriental etc., abound in generic silent film composition and catalogs of pieces for cinema musicians in the 1920s” (Plebuch 2012, 77). Compared to these typical topoi, an abstract concept—“Dramatic Allegro”—instead could be connected to different kinds of scenes. Secondly, the use of this piece in a specific film is analyzed. In the cue sheet distributed for the American silent film *Hotel Imperial* (1927, UCLA Special Collection), the piece was compiled along with classical repertoires, including pieces by Sibelius and Mendelssohn. Thirdly, handwritten musical parts of this piece from the Hirano Collection (Theatre Museum, Tokyo) will be discussed, focusing on its new arrangement using the shamisen, a Japanese instrument. Furthermore, this piece survived after the silent film era and eventually appeared as an accompaniment for a chase scene in the Japanese early talkie *Horoyoi jinsei* (1933). Through these archival “chases” of a single piece, this paper reveals how the piece’s musical meaning was constructed and transformed among transnational and transmedial contexts.

Greta Garbo, Voice, and the Attractions of Opera

Ditlev RINDOM (King’s College London)

Opera haunted Greta Garbo’s Hollywood career from the outset. Her debut, *Torrent* (1926), was a melodrama in which she portrayed a Spanish singer famed for her performances as Carmen. This operatic dimension persisted well after the actress finally moved into sound, with *Romance* (1930)—Garbo here portraying an Italian singer—being followed by *Camille* (1936), an adaptation of Dumas featuring a score shaped by Verdi’s *La traviata*.

These operatic connections lend obvious exoticism to a performer famed for her lustrous, enigmatic surfaces, qualities long discussed in relation to art deco (Fischer 2003; Banner 2016). But opera's celebrated excess could also offer a counterweight to Garbo's fetishized voice: an intermedial presence similarly centered on the voice's allure, but that simultaneously highlighted the elusiveness of Garbo's newly audible speech.

This paper examines Garbo's "operatic" roles to re-assess the problematic status of the voice within transition-era cinema, and to consider the technological and philosophical challenges posed by the transmedial mobility of voice during this period. I ask what significance such references had at a time when vococentrism was becoming fundamental to classical film practice, and sound was newly codified into different diegetic levels (Lastra 2000; Grover-Friedlander 2005; Buhler 2018). While operatic representations were common during both silent and early sound eras, I suggest, they held particular force for a performer whose voice was credited with authenticating new sound technology, yet whose onscreen (and offscreen) persona was built around reticence. If Garbo's career signaled the triumph of vococentrism, operatic allusions could even evoke nostalgia for a silent era in which sound and silence were (ironically) permitted to resonate more freely.

Reactionary Modernism in German Film Music, 1930–48

Max ERWIN (University of Malta)

The years between 1933 and 1945 are often circumscribed, both in scholarship and in the popular imagination, as a self-contained and almost hermetically sealed era in German cultural history. Historiographical accounts repeatedly emphasize clean breaks between both the Weimar Republic and the *Machtergreifung* of 1933, and again between the surrender of the Third Reich and the culture of post-war Germany. This is the case in both textbook accounts and more specialized literature—Michael H. Kater's account of music between the Weimar and Reich eras, for example, builds on the work of Peter Gay giving a Freudian gloss to this metanarrative, speaking of a "revenge" of the arch-conservative "fathers" of the musical world, who, like Saturn, consumed their progressive musical "sons" (Kater 1992). But—to cheekily extend Kater's Freudian frame to historiography—these stories tell us as much about music and culture under Nazism as they do about the preoccupations of the historians who study them, providing a comforting narrative of a regime utterly out of step with the rest of the twentieth century. Using the concept of "reactionary modernism"—first theorized by Jeffrey Herf and expanded by Peter Osborne—I examine the film music of two musicians, Walter Gronostay and Werner Egk, who gained prominence in the inter-war avant-garde and enjoyed a high degree of professional success under the Nazi regime. Through an investigation of how both musicians theorized and deployed technological media, I demonstrate that culture under Nazi rule was not uniformly hostile to modernity in general and technological advancement in particular but rather incorporated modern aesthetic movements into a revolutionary political project.

Sound and Shadow: Scoring the “Lewton Walk”

Naomi GRABER (University of Georgia)

Most scholarship on classical Hollywood film scoring focuses on the prestige A pictures. But B films, though no less influential, required different strategies, as music had to convey elements of the film that were sacrificed to the necessities of budget. Roy Webb’s scores for the horror films of RKO’s Val Lewton Unit in the 1940s illustrate this phenomenon. While Universal Studio’s relatively expensive monster-driven horror films of the 1930s were scored with lush, neo-romantic idioms (Rosar), Webb used subtle coloristic effects to create a sense of dread. Webb’s scores for the “Lewton Walk” sequences (Bansak) exemplify his techniques. The creation of Russian writer-producer Lewton, French director Jacques Tourneur, US editor Mark Robson, and Webb, the sequence put the focus on women as horror protagonists for the first time and became a staple of the horror genre.

The “Lewton Walk” is a long, dialogue-free sequence following a woman through a sinister landscape, culminating in jump scare. She is either being stalked by someone or investigating something. Originally around ninety seconds long, it relied on lighting and editing, and foregrounded sound effects to instill a sense of dread. After Tourneur was promoted to A pictures and Robson took over directing, Webb added music to these sequences. In *The Seventh Victim* (1943) and *Curse of the Cat People* (1944), Webb’s score communicated a wider range of settings than sound effects alone did, and far more emotional nuance for female characters than the Universal Films of the previous decade. The added score also allowed for longer pacing and subtler articulation of narrative beats. As a result, later “Lewton Walks” could last up to almost four minutes. Webb’s scores inspired similar sequences in *Psycho* (1960) and *Rosemary’s Baby* (1968), two landmark horror films and scores that share narrative and aesthetic elements with Lewton films.



Impresarios, Agents, Touring Companies

Wednesday, August 24, 14:30–17:30 • Room 825

FP3-14

Session Chair

Tommaso SABBATINI (University of Bristol)

In Search of Bottesini: A Portrait of Traveling Italian Opera in the Americas (1850–1900)

Miranda TAGLIARI SOUSA (University of Pittsburgh)

Giovanni Bottesini (1821–1889) was an Italian double bassist, composer, and opera conductor. Best known as “the Paganini of the double bass,” he worked as an accompa-

nist and conductor in several opera houses in Europe, as well as in the Havana Italian Opera Company. Directed by violinist Luigi Arditi, the company traveled to North and South America, signaling the presence of concrete means for operatic performances (established theaters and venues) in these localities, together with opera-going audiences. Given that the Havana Italian Opera Company was not the only troupe to travel the Americas, it is possible to argue that, by the second half of the nineteenth century, a thriving opera circuit existed not only in Europe, but also in the former colonies of the New World.

The aim of this research is to investigate this opera circuit in the postcolonial Americas, focusing on cities like New York, Rio de Janeiro, and Buenos Aires. According to historian John Roselli and musicologist Matteo Paoletti, the emergence of an opera audience in the Americas is tied to the growth of Italian communities in the former colonies, to the decline of financing for productions in Europe, and to the perception of the genre as socially “elevating” by postcolonial elites who desired to culturally connect with Eurocentric models, creating “imagined communities” (as in Anderson 1983). By looking at Bottesini through a historiographical lens, I examine the profile of American opera audiences during the second half of the nineteenth century, and their perceptions regarding the genre’s alleged elevating powers *vis-a-vis* racial theories based on Darwin’s evolutionism. In this sense, looking at a central figure such as Bottesini may point to a transnational performing circuit that had a global impact in the identitarian formation of postcolonial nations, in their process of modernization.

Touring in Remote Territories: Maurice Grau and the Asymmetrical Map of Opera Ventures

Megan ESTELA (Paris 8 University Vincennes-Saint-Denis)

Recalling his 1876 American tour, Jacques Offenbach described his impresario Maurice Grau as a young man (he was twenty-eight at the time), looking like forty because of “constant work” and “an extraordinary activity.” According to the French composer, Grau often managed five theaters at the time, in several genres and countries (Offenbach 1887, 154–55).

Mainly working between 1872 and 1903, Grau can actually be considered one of the main impresarios of his time. Director of the Metropolitan Opera House (1891–1903) and Covent Garden (1897–1901), he also organized light opera and grand opera tours in North and South America, Europe, and North Africa, producing “stars” like Anna Judic, Victor Capoul, or Adelina Patti.

In the absence of assembled sources, such a map could be drawn by following traces (Ginzburg) of the impresario. Beyond unpublished archives (found in artists’ and institutions’ funds), the press has provided the largest amount of information. And so far, “press” means American, English, and French press. Through their tour reports, journalists contributed to build a mediatic ethos of the impresario highly filled with European

ideals. For instance, Alfred Delilla once designated Grau as an “American Napoleon” (*Le Figaro*, October 14, 1900). Referring to the French Emperor is by no means anecdotal. In those days, European press tended to make remote opera tours look like a form of conquest: from this perspective, the Old Continent brought art to free lands.

Following Benjamin Walton’s perspectives on global opera representations, my communication will try to show the various developments Western medias offered to such a “conquest.” Between a highly promoted, admired Metropolitan Opera House, and South American or North African tours, often reduced to picturesque narratives, I will explore the asymmetrical map their papers drew by reporting on operatic circulations.

Cakewalking in Paris: New Representations and Contexts of African American Culture

Cesar LEAL (Gettysburg College)

In 1902, Les Elks, an American dance troupe, performed the cakewalk on the stage of Nouveau Cirque. The press declared this performance as the cakewalk’s arrival in Paris. However, troupes of African-American performers and Blackface minstrels had toured Europe throughout the nineteenth century, and cakewalks were reportedly performed before 1900 in cities like Paris. By 1906, cakewalks had been featured in copious amounts of editions of music composed by French composers and published by French publishers, circus shows, dance methods, as well as non-musical genres such as vaudevilles and film. Simultaneously, dancing cakewalks became a significant part of the Parisian salon culture of the time.

This paper focuses on the cakewalk as a catalyst to France’s internal dialogue around issues of national identity vis-à-vis class and race. An interdisciplinary analytical method reveals an ambivalent approach to the dance. Many non-music sources emphasize the cakewalk’s lack of refinement, pathologizing it, and referring to it as a “contagious disease” or “epidemic.” Musical editions included newly edited dance methods which featured a codified rendition of the movements of the dance. Catering to the Parisian (white) elite, these dance methods described the movements of Black practitioners using terminology reserved to ballet and other dances associated with more “refined” practices. Front covers of musical editions often reinforced appropriations of the cakewalk by depicting members of the elite dancing it happily. Demonizing, pathologizing, and re-codifying the cakewalk through artifacts of popular culture became an effective way to endorse the genre for white audiences.

This study addresses the ambivalence toward the Other (culture and race) in artistic venues and private salons of colonial (white) France. It evaluates re-interpretations of Black-American culture (as different from American culture) and reveals how the cakewalk’s popularity prompted an internal dialogue around France’s own issues of national identity vis-à-vis class and race.

The Concert Agent Hermann Wolff as a Guiding Force in the Concert Life of Berlin around 1900

Sayuri HATANO (Nanzan University)

There is a deep-rooted cliché in music historiography: musicians pursue artistic purposes, whereas concert promoters or agents seek financial gains. We tend to give the latter too little credit for their role in shaping musical life, and this is surely one of the reasons why they have not been paid due attention as active agents in music historiography. In musically prominent European cities, independent concert agents started to appear in the middle of the nineteenth century and their importance in musical life increased in the second half of the century. What kind of power did they have? In which ways and what extent did they affect musicians' careers?

This paper answers these questions based on my study on the concert agent Hermann Wolff (1845–1902) who established his agency, Die Konzertdirektion Hermann Wolff, in Berlin in 1880. He promoted many new compositions and artists for performance in the capital of the German Empire. The influential role he played was to provide Berlin with forums where new talent was heard and discussed, thus increasing Berlin's importance as a musical metropolis both for the press and musicians of the time. He also exercised a wide range of influences on concert practice. For example, the practice of program booklets, providing the audience with historical information and/or analysis of the works being performed in the concert, became popular in Berlin through the concerts organized by Wolff. Following the examination of his influence on musicians' careers and musical life, I will point out that music critics of the time recognized both positive and negative effects of concert agents.

This paper sheds light on Wolff's influential role in shaping Berlin's musical life at the end of the nineteenth century and hopefully encourages music historical studies on such brains behind the stage.

Bidú Sayão: Beyond the European and American Stages—the Impact of Opera Managers and Social-Political Issues on Concert Programming Portrayed in Bidú Sayão's 1934 Tour in the Southern Region of Brazil

Victor FERREIRA (University of São Paulo)

Flávia TONI (University of São Paulo)

The present paper aims to investigate the impact of opera managers and social-political issues in the concert programming, and the location choices on the tour presented by the soprano Bidú Sayão through the southern region of Brazil in the year of 1934.

The study is conducted via the analysis and interpretation of concert programs and newspaper clippings, combined with John Rosselli's (1993), William Weber's (2008), and Antonio Candido's (1984) ideas about opera management in Latin America, concert programming, and Brazilian arts and culture in 1930s respectively.

Bidú Sayão (1904–1999) was a Brazilian soprano, part of a group that Rosselli (1984) named as “reverse migrants” referring to those Latin American born opera singers who managed to achieve a successful career in Europe. Her career, besides relying on her singing abilities, also counted with Walter Mocchi managing skills. In the 1930s Sayão already had a consolidated career, filled with performances in the most prominent concert halls in France and Italy, however, she would always make time to engage with the Brazilian music community by giving concerts in opera seasons or tours throughout the country. The 1934 tour portrays the impact of her presence in the national musical scene.

The analysis presented will be guided by Weber’s idea that a concert program represents a series of agreement between musicians, listeners, and trends becoming, therefore, a political process. Weber’s understanding about concert programming will be aligned with the understanding of the cultural panorama of 1930s Brazil and the exploration of the impact caused by the monopoly of Italian managers in Latin America.



Finding Solace through Saints and the Virgin Mary

Wednesday, August 24, 14:30–16:30 • Room 826

FP3-15

Session Chair

Catherine SAUCIER (Arizona State University)

African and Byzantine Saints in Southern Italy: The Liturgies for the Twelve Brothers and St. Mercurius in Beneventan Manuscripts

Luisa NARDINI (University of Texas)

Positioned at the center of the Mediterranean, Southern Italy has always been a land of cultural encounters and clashes. In the Middle Ages Latins, Greeks, Lombards, Franks, Normans, Jews, and Muslims all left significant influences in the local cultural production, including the music and texts for the liturgy of the Latin Church. Beneventan chant manuscripts, while prevalently preserving the Gregorian liturgy, also yield remnants of Beneventan, Byzantine, Roman, and Ambrosian chants, especially for feasts of local relevance.

As part of his political and cultural programs, duke (and later prince) Arichis II (734–787) promoted an intense campaign of saints’ relics acquisition. Among these, those of the Twelve Brothers and St. Mercurius, respectively African and West Asian martyrs, were meant to elevate the church of Santa Sofia to the rank of major religious center. These saints’ origins in the perceived cradles of Christianity offered an opportunity to strengthen the prestige of the local church, as highlighted in hagiographical and liturgi-

cal texts. Both acquisitions led to the composition of new chants for the mass and office in the style of Beneventan as well as Gregorian and neo-Gregorian chants. The manuscript Napoli, Biblioteca Nazionale XVI A 19 contains an entire *libellus* (booklet) with liturgical formularies for these saints that allow us to re-examine the region's musical and liturgical culture during a period of crucial political, social, and cultural transformations.

Part of a larger edition project, this paper provides the first holistic evaluation of these liturgical formularies highlighting the cultural relevance of the texts and melodies composed for the feasts of the Twelve Brothers and St. Mercurius. In turn, it also ponders the possible involvement of nuns in the creation and preservation of the repertory, a hypothesis that is based on the *libellus*'s special layout and content.

Early Modern Liturgy in the Low Countries: Tales of Revision from Sint-Catharinadal

Henry T. DRUMMOND (KU Leuven)

This paper examines the revision of liturgical chant manuscripts at a single Premonstratensian house in the Low Countries, with focus on a period of religious upheaval in the seventeenth century. Sint-Catharinadal, founded in Vroenhout in 1271 for a community of sisters, had a difficult history. From its founding until the seventeenth century, the house relocated several times: first to Breda and then to its present location in Oosterhout. During this period, its chant books also underwent substantial revision. Its surviving manuscript sources that contain music for the Divine Office show textual and notation changes that accord with later publications of the Premonstratensian antiphoner; however, unlike manuscripts from neighboring Premonstratensian houses, these revisions are partial and at times inconsistent. Taking stock of the surviving collection of sources preserved at Sint-Catharinadal, this paper will show how the process of revising older chant sources was a gradual, complicated, and at times non-linear process. The rationale behind this partial revision will be questioned, and the practical use of these sources in the celebration of the Divine Office considered. What emerges is a location-specific and context-dependent picture of chant sources, where older and newer notation styles could coexist despite the calls for conformity and consistency that became ever more prominent in the early modern period.

Three Boys in a Fire: Typological and Liturgical Modeling in the Liturgy for Iberian Saints Faustus, Januarius, and Martialis

Melanie SHAFFER (Radboud University)

While the veneration of the Cordoban martyrs Faustus, Januarius, and Martialis is attested to by Prudentius as early as the fourth to fifth century, the earliest liturgical source for these saints dates from the tenth or eleventh century. This is the *misticus* British Library Add. MS 30845 (BL45), likely from San Millan de la Cogolla. Like several other

southern Iberian saints and their relics, this cult may have been transmitted to the Christian kingdoms of the north in the tenth century.

In this paper, I use the previously unstudied liturgy for Faustus, Januarius, and Martialis found in BL45 as a case study through which to examine the process of liturgical compilation in medieval Iberia. While only the mass prayers are unique to these saints, the borrowing choices made in compiling the rest of the liturgy highlight several important strategies employed to shape a particular image of sanctity as well as to legitimize the cult, including through use of familiar materials. Significant portions of Vespers and Matutinum are drawn from the liturgy for another trio of (northern) Iberian saints who similarly died by fire: Fructuosus, Augurius, and Eulogius. Fructuosus and companions were themselves modeled on the three boys in the fire from Daniel 3. Yet the *passio* for Faustus, Januarius, and Martialis barely mentions their fiery death. By borrowing the chants and prayers from Fructuosus and companions' liturgy, however, the compiler fills out this aspect of their martyrdom. The chants' melodies further emphasize the theme of fire through their pacing of the text and placement of melismas. This paper will explore the values of veneration that emerge in this compilation, focusing particularly on multiple layers of liturgical and typological modeling to establish the cult of Faustus and companions.

The Feast of the Assumption in Late Medieval Liturgical Manuscripts from the Dominican Convent of Aveiro

Kristin HOEFENER (NOVA University Lisbon)

The Dominican order, whose origins lie in the Iberian Peninsula, is a particularly pertinent example of a pan-European monastic community. From its foundation in 1216, sister houses were established first in France, Castile, Italy, and later all over Europe. Many female convents joined in the late Middle Ages the reform of Observance, a movement of return to the rules and conventual lifestyle of the beginnings.

I will shed light on this time period by examining the musical-liturgical world of the sisters of Aveiro in Portugal. The Convent de Jesus was founded at the end of the fifteenth century by a group of women closely connected to the royal court. It became the motherhouse of the Observant reform with a strong impact on the multiplication of female convents in Portugal. The sisters that were sent from Aveiro to other convents were usually highly literate and familiar with liturgy and chant practice. Most of them were trained in Aveiro in writing and using liturgical books.

This paper discusses preliminary results of a Marie Curie research project about the female convent of Aveiro. Previous knowledge will clearly be extended by the identification and mapping of liturgical books and fragments from Aveiro that have received so far very little scholarly attention (the Museum of Aveiro holds fifteen manuscripts from the late fifteenth century). The pan-European aspect of transmission and tradition within the Dominican order will be examined by exploring documented links between Poissy

and Aveiro in the fifteenth century. The focus lies on the repertoire of Marian chants, especially those for the feast of the Assumption of the Virgin Mary. Findings will supply sufficient information to better understand the process of revival of the spirituality in female convents and the accentuation of the Virgin Mary as reflected in liturgical offices during the Observance reform.



Performance Studies I

Wednesday, August 24, 14:30–16:30 • Room 741

FP3-16

Session Chair

Malcolm MILLER (Open University)

Ariadne’s Thread: The Intertwining Transformation of a Haydn Cantata

Mark TATLOW (University of Gothenburg)

Haydn’s solo cantata *Arianna a Naxos*, written in Vienna probably in 1789, exemplifies the composer’s ability to commodify his compositions and make them accessible for a wide audience. The early history of the cantata is a story of mobility and flexibility, and illustrates Haydn’s skill as a musical entrepreneur, able and keen to respond to the opportunity of enjoying universal esteem (Tolley 2001, 22). The libretto, by an unknown author, recounts just one episode in the story of Ariadne: from the moment she awakes on a beach on the island of Naxos to the point when she realizes that Theseus has abandoned her and contemplates ending her life. My paper will begin by reviewing the available evidence surrounding early performances of the cantata: in Vienna (by Haydn’s young pupil “Peperl”), London (by Gasparo Pacchierotti), Oxford (by Nancy Storace), and Eszterháza (by Emma Hamilton), as well as in Venice (by Bianca Sacchetti, but to a different text). I will then outline a more speculative account of the cantata’s journey through the nineteenth and twentieth centuries, before considering options for performance of the cantata today. The image of a young woman abandoned on a Mediterranean island certainly resonates at a time of mass migration of refugees. The storytelling implied by this challenges the idyllic physical landscape conjured up by the music, and indeed any canonical performance of the cantata. Programming *Arianna* therefore epitomizes several of the dilemmas posed in general by postcolonial performance of late Enlightenment vocal repertoire. “Ariadne’s Thread” will intertwine more traditional musicological source studies and musical analysis with the results of artistic research in performance and cultural studies, ecology, and spirituality. In conclusion, it will return to the late eighteenth-century context, examining *Arianna* anew with insights gained from both real and as yet only imagined transformational performances.

Brahms 1854–2022: A Performer’s Search for Meaning

Cristina GONZÁLEZ ROJO (Columbia University)

Many times, piano performers feel far away from the theoretical side of music, including analysis, and mainly during their formative years. The main argument that performers state is that analysis can put barriers to their creativity: Nobody wants to be told what to feel in a certain musical passage. The aim of this paper is to show how an analysis that includes meanings, far from imposing univocal expressive meanings on each passage, proposes symbols, that can be interpreted in an infinite number of ways. What comes into play here is the concept of intersubjectivity (those ideas and impressions that can be shared in a reasonable and consensual way, even from a subjective impression), that will be vindicated in this work as a synonym of freedom in creative terms and as a possible solution to the dichotomy between extreme subjectivism and radical formalism.

A hermeneutic analysis will be carried out, including topical references to Johannes Brahms’s Ballades, op. 10. After analyzing the structure, topical references, and narrative aspects of the Ballades, this paper will focus on the concept of intersubjectivity in music. As part of this approach, the presentation will show the results of several interviews with present-day pianists, who share their opinions regarding expressive meanings.

Finally, intersections will be sought between the hermeneutic analysis conducted at first and each performer’s own analysis, establishing common ground between hermeneutic analysis and musical practice. As a conclusion, it will be exposed that an analysis of meanings fosters the creativity of the interpreter thanks to its symbolic capacity in the sense explained by Gadamer, Ricoeur, or Duch.

Transcending the Score: Different Interpretations of the Performances of Giuseppe Verdi’s *Messa da Requiem*

Marianthi FOTOPOULOU (Aristotle University of Thessaloniki)

Dedicated to Alessandro Manzoni’s death, Giuseppe Verdi’s *Messa da Requiem* (1874), in conjunction with the multimodal presentations of its rendition, bears different interpretations that transcend the initial functional purposes of its composition. Through the detachment of its performances from places of worship and their transference to concert halls, its use by Jewish captives as an ideological vehicle against the Nazis, the historic recordings by exceptional conductors such as Herbert von Karajan (1984), the interdisciplinary artistic performances by choreographers Christian Spuck (2016) and Alain Platel (2012), and the ritualistic perspective embraced by Teodor Currentzis (2019), *Messa da Requiem* assumes a timeless sociopolitical (i.e., related to gender identity), cultural, and religious significance.

The present paper adopts an analytical approach to this work based on highlighting the conceptual interrelation between music and religious text, and organized in tables and detailed graphs (visualizing the “play” of textural change, underlining the role of

arrangement and soloists, presenting the cohesion and circularity of music structure and religious text in relation to the harmony and tonality), hence revealing this composition's diverse religious-dramatic-operatic character. In addition, a case study focused on the "Dies irae" and "Libera me" movements of the aforementioned recorded performances, is conducted through the digitalized experience of their viewing (Kramer 2013, 39–53), the comparative study of their sound effect, the communicational dimension of the expressive gestures of the conductors (Gritten and King 2011, 131–77), the dancers and the actors, and the conceptual framework of directorial instructions.

Various formative features observed in the recorded performances of *Messa da Requiem*, combined with the detailed study of its music score, unveil the structural and contextual elasticity in, especially, its twenty-first-century renditions, which contrasts with the characteristics of the historically rigid religious music genre in which it belongs, reflecting a new aesthetic trend in classical music performance.

The Pathological Voice in Third-Republic France

Sarah FUCHS (Syracuse University)

On May 12, 1914, Hector Marichelle—one of France's leading researchers in the field of deaf-mute education and the director of the speech laboratory at the Institution Nationale des Sourds-Muets—made a sound recording for the recently established Archives de la Parole. It should come as no surprise that Marichelle recorded himself reciting the French vowels and consonants; after all, he had spent his career teaching those with speech and hearing disorders to speak, beginning with these very rudiments (Marichelle 1902; Pisano 2004; Brain 2015). But his recitation—or, rather, intonation—of the vowels and consonants on fixed pitches is more provocative, not only reminding us of the intimate relationship between speech and song around the turn of the century (Bergeron 2010) but also (and perhaps more urgently) prompting us to investigate the intersections between physical disability, regional identity, and musicality in early Third-Republic France.

Drawing on a wide array of primary sources, including medical treatises, singing manuals, chronophotographic images, and sound recordings, this paper explores the experimental method Marichelle employed to teach students at the Institution Nationale des Sourds-Muets, which both influenced and was influenced by the efforts of contemporary physicians, pedagogues, and professors to help the French people—whether provincial patois-speakers or emerging opera singers—to perfect their diction. Indeed, the other laboratory recordings made at the Institution Nationale des Sourds-Muets around this same time—including, among others, cylinder recordings made by opera singers—suggest that Marichelle's project shaped turn-of-the-century French operatic culture in ways that have thus far gone unacknowledged. Ultimately, I suggest that untangling the pedagogical and political aims that gave rise to Marichelle's recording reveals something significant about medical, theatrical, and operatic cultures under the

early Third Republic: a similar pathologization of the voices of those who could not speak at all and those who could not speak or sing in proper French.



Problems of Ontology, Genre, Style

Wednesday, August 24, 14:30–17:30 • Room 742

FP3-17

Session Chair

Panos VLAGOPOULOS (Ionian University)

The *Musicker* On-Screen: Reconfiguring Christopher Small’s *Musicking* in an Audiovisual Context

Anika BABEL (University College Dublin)

Through the application of a flat ontology, this paper introduces the *musicker* as a new concept to illuminate diverse power relationships between musical subjects. A *musicker* is defined as anyone or anything embodying music. Derived from Christopher Small’s *Musicking* (1998), the term heeds Carolyn Abbate’s call for more drastic approaches to music (2004). As such, the concept democratizes each *musicking* actor. This not only reveals the permeability of music (embodied as various spatiotemporal manifestations: sound, objects, peoples—the abstract *and* the concrete), but also maintains that every embodiment is equally worthy of critical analysis and a flat ontological status.

Like any tool, the *musicker* is to be used with discretion and proper contextualization. Throughout this presentation, the neologism will be illustrated via analytical examples of how Western art music is presented in contemporary audiovisual media—due to the broad accessibility of encounters with classical *musickers* on-screen.

The concept draws directly upon a “set of allied approaches” used across the arts, humanities, and social sciences called “new materialism” (Wasserman 2020). To this end, the *musicker* reconciles core tenets of actor network theory, object-orientated ontology, and thing theory to furnish an accessible and practical musicological tool. Correspondingly, the *musicker* does more than simply categorize *musicking* actors: it reveals networked power dynamics to make visible discrepancies that threaten equality, diversity, and inclusion—particularly when appended with focusers like “classical” *musicker*, for one example.

Necessarily, traditional musicological preoccupations on the “work itself” or the composer of the work are decentered. Indeed, the attention of musical ontologists remains relatively circumscribed to the reification of the work and authentic performances of the work. While the *musicker* concept does not undermine such endeavors, it moves

across conceptual borders to show that the critical illumination of various musical subjects is epistemically fruitful to the wider field of musicology.

Is Post-Rock Rock or Non-Rock? Revisiting Problems of Genre and Style

Akitsu KAWAMOTO (Ferris University)

Like *post-punk* and *post-jazz*, the label *post-rock* is problematic since we are not sure if it is finally rock or non-rock. It is often applied to the kind of music typically played by such groups as Mogwai and Tortoise who emerged in the 1990s playing extended lengths of music mainly with rock instruments (guitars and drums) but in ways distinct from some earlier forms of rock. Music critics such as Simon Reynolds, to whom the term is often credited, not only indicates the differences between post-rock and past-rock, but also acknowledges the connection between them (Reynolds 1994). Allmusic describes post-rock as having “rejected . . . any elements it associated with rock tradition,” while at the same time securely listing the term within a broader category of “alternative/indie rock” under “pop/rock” (Allmusic 2021). Thus, this music has almost always been treated as both rock and non-rock, rather than as either of them.

To explore post-rock’s relation with rock of the past, this paper first examines various discourses surrounding the term and then analyzes the music in great detail of the bands mentioned above in comparison with the music of earlier rock bands. Pointing out some salient melodic, harmonic, and structural differences between rock and post-rock, as well as certain extramusical elements shared in common, I will argue that post-rock rejects past-rock as a style, whereas it does not reject past-rock as a genre. Suggesting the need to theoretically sophisticate the concepts of style and genre, the paper will conclude with a broader observation that post-rock’s attempt at stylistically distancing itself from conventional rock, while at the same time situating themselves firmly within the good old genre of rock, may only be one of many instances of similar endeavor to expand the horizon of preexisting stylistic boundaries found in the history of music.

Is There a “Machine Music” Topic?

Paulo FERREIRA DE CASTRO (NOVA University Lisbon)

Ever since the notion of the musical topic was introduced into the vocabulary of musicology, the distinction between topics and pictorialism has been the object of controversy, arising from conflicting conceptual definitions and differing semiotic models. Raymond Monelle (2000), for one, subsumed some instances of musical icons under the category of topics, based on what he termed the “indexicality of content,” a property he ascribed to topics in general. However, the difference between such iconic topics and musical icons is far from clear-cut, and in any case indexicality cannot be determined a priori. By contrast, according to Danuta Mirka (2014), Monelle’s “iconic topics” should not be considered topics because they “do not form cross-references between musical styles or

genres.” Since musical imitation inevitably involves some degree of stylization, the question arises as to what distinguishes an imitation of “extra-musical sounds” from musical styles that typically incorporate those sounds. In this paper, I address some of the processes through which musical icons become part of standard typologies and eventually acquire the status of topics, by focusing on the representation of machines in selected musical works from the nineteenth and twentieth centuries, and by outlining a genealogy of the topic from the Rococo imitation of clocks to the current ubiquity of techno, by way of some musical exponents of a constructivist aesthetics (Mosolov and Deshevov, among others). By examining the way melodic, rhythmic, harmonic, and timbral features are woven together to form characteristic musical textures, my purpose is to show the intertextual character of such typologies and the way they convey temporal and spatial structures particularly suited to the representation of the mechanic and the “objective,” against the wider frame of a poetics of “immobile movement” (Vladimir Jankélévitch) and the imagery of the non-human.

Sound Artists in the Historiographies of Music: What Music Is and/or Isn't

Michiru KODERA (Ritsumeikan University)

Sound art is an artistic discipline which shares an essential element with music: sound. However, the boundary between these two disciplines is vague and depends on the particular context. In other words, each historiography of music describes or implies this boundary, consciously or unconsciously, through how the author's chosen historical topics relate to music and what each author selects to mention as musical examples. As Carl Dahlhaus says, “[historical] facts have nevertheless been selected on the basis of particular interests” (translated by Robinson 1983, 42). To reveal the boundary each historian draws between sound art and music, this paper first examines whether sound artists, almost all of whom are found in the “Artists' Biographies” of Alan Licht's *Sound Art: Beyond Music, Between Categories* (Licht 2007, 252–87), are also mentioned in popular books of music history: *A History of Western Music*, tenth edition (Burkholder et al. 2019), *Music in the Late Twentieth Century* (Taruskin 2005), *The Cambridge History of Twentieth-Century Music* (Cook and Pople 2004), and so on. By scrutinizing each book's chapters and sections in which sound artists are discussed, this paper clarifies how and why these sound artists are presented in these chapters and sections within each book. These results will also reveal possible reasons for the absence of particular artists within these publications. These reasons suggest the tacit boundary between music and sound art, and what sound art, versus music, is within these historiographies. This paper especially focuses on Max Neuhaus (1939–2009), a virtuoso percussionist of experimental music and pioneer of sound installation, in comparison with David Tudor (1926–1996), who was a well-known virtuoso pianist. This investigation concludes that these historiographies of music share a relatively fixed boundary between music and sound art.

Musical Correctness: Fallen Borders—Buried Achievements

Panos TSERIKIS (University of Ioannina)

Political correctness entered the historical forefront vigorously, expressing specific perspectives. A variety of protest movements, former excluded groups or entire nations, victims of colonialism, claimed the right to equality and established a new semantic environment. By the term *musical correctness*, we mean this very effort to impose ideals of political correctness in the music field. Though various musical genres and styles, considered representative of these groups, have gained recognition and often great commercial success under various labels, high moral values and specific sociological characteristics have been emphasized in order to claim the right to equal representation and promotion by institutions such as Western universities, festivals, foundations, and the official mechanisms of curation of musical events. The so-called *classical music* is perceived as part of the Western totality and stigmatized as colonial, while the whole movement—often called *decolonization*—takes after a moral drama in which the oppressed find their redemption through the revolutionary demolition of the symbolic borders imposed by Western imperialism and colonialism. We can notice an easy recourse to non-artistic criteria accompanied by a moral passion. The whole attitude is unjust to the works whose spirit arises from composition and not from external characteristics. This is not the only problem. As a system of thought, musical correctness connotes some deeper assumptions and thus raises questions about the construction of categories and musical genres, representation, the role of music today, the relationship between its sociological and musicological characteristics. A question about the new role assigned to the music academies arises and, ultimately, the suspicion that important achievements of the human wit have been buried under the ruins of these demolished “borders.” This paper attempts a recording of the deeper assumptions and a critical assessment of the effects of musical correctness on the art of music.



On Digitizing Music

Wednesday, August 24, 14:30–16:00 • Lecture Hall

FP3-18

Session Chair

Andrea PUENTES-BLANCO (Spanish National Research Council)

The RISM Office in Greece and the Muscat Optimization: Searching and Retrieving Medieval European Chant Repertories—Are We There Yet?

Arsinoi IOANNIDOU (Greek RISM Office)

Maria ASLANIDI (Ionian University)

Aris BAZMADELIS (Aristotle University of Thessaloniki)

Muscat is RISM's open-source, web-based, and platform-independent cataloging program made available in 2016 with the aim to comprehensively document extant musical sources such as music manuscripts, printed music, libretti, treatises, and many more. In over thirty-five countries, national working groups participate in this project in order to display and promote their musical heritage. In 2007 the Greek RISM Office joined Muscat with the purpose of promoting, displaying, and disseminating Byzantine music in an international context. However, Muscat was tailored to accommodate bibliographic and authority metadata to musical sources stemming mainly out of the Western canon. The Greek Working Group, in close collaboration with the RISM Zentralredaktion (Central Office) in Frankfurt Germany, embarked on a certain number of pilot projects with the intention of optimizing Muscat in order to document efficiently the until recently neglected Byzantine chant's resources and achieve maximum level of describing, searching, and retrieving Byzantine music-related data both in bibliographic and authority records. This paper discusses the development, results, and discussion as far as these projects are concerned as well as further impact on propelling research in the field of Byzantine musicology. Furthermore, added contributions to and benefits for Muscat's overall optimization are discussed regarding both music metadata-related search and retrieval concerning all musical resources in and out of the Western canon, as well as improvement toward user satisfaction.

Facsimile and Friends: The Ecosystem of the “Jistebnice Cationale” Digital Edition

Jan HAJIČ (Czech Academy of Sciences)

Hana VLHOVÁ-WÖRNER (Czech Academy of Sciences)

The “Jistebnice Cationale” is a liturgical manuscript from the 1420s, significant especially for its inclusion of Hussite vernacular liturgy and Czech *cantiones*, notated in mixed rhombic and *cantus fractus* notation. Besides musicology, it is of great interest to diachronic linguistics and history of theology. As a principal musical document of the Hussite reformation, the “Cationale” is nationally known, covered by school curricula, and some of its cantiones are frequently performed. However, owing to its importance, relevant scholarship was often subject to ideological pressure, as the Hussite period is foundational to modern Czech national identity since the nineteenth century.

A digital edition of the “Cationale” must reflect its prominent position in Czech culture and serve multiple user groups: scholars, musicians, and the general public. No

single digital edition software can address all these needs: the edition is rather an ecosystem centered around the manuscript and organized so that different target audiences are given access from their perspectives.

The core of the edition is a digital facsimile, created and presented through customized OMMR4all software, forked from the “Corpus Monodicum” project. It holds and presents the detailed description of the digitized source and manages user access. Extensive metadata functionality and tools for cross-disciplinary collaboration were added. The facsimile serves all user groups, with appropriate viewing modes. The second component of the edition is its network of concordances, stored in the “Hymnologica” database, searchable by “Cantus Index”; the third component is the (computational and manual) analysis and visualization of this musical and cultural context of the source. A final component of the edition is a body of performance materials, introductory information including modern history of the reception of the “Cantionale”, and tutorials that make the digital edition intelligible to the non-expert user groups. We present the ongoing efforts to build this digital ecosystem.

Using Blockchain Technology to Secure Digital Archives, with a Special Focus on Musical Resources

Tassos KOLYDAS (National and Kapodistrian University of Athens)

Blockchain technology has the potential to transform archival research, providing immutable digital resources. It allows data to be stored in an open, decentralized ledger without any central authority, while protecting anonymity. The long-term preservation of digital music resources requires confidence in the reliability and ability of each organization to consistently provide unchanged content. Given the many factors that can lead to the modification of a digital resource, such as a digital score, ensuring that the provided content remains unchanged over time is a particular challenge.

In the field of historical musicology, the utilization of digital resources provides special possibilities and perspectives. Although digital scores supply rich information to the scholar, they require special treatment in matters such as the authenticity of information, dating, and composition process. For example, regarding the authenticity of a digital score, the digital score lacks much of the information provided by the musical manuscript in relation to the composition process and the identity of the author; the composer’s handwriting is missing, the addition and subtraction of material do not leave traces, and “imprints” from the process (revisions, sketches, etc.) are missing. The most important problem, however, is that there is no such thing as an “original”; no digital source is “authentic” or “unique.” Modifications are not easily traceable, and identical content can be found in multiple copies.

An effective method to timestamp a complete digital archive using blockchain is proposed. The method is cost efficient and can prove without any doubt that a specific content existed at a particular date and time. The benefits of the method also in-

clude digital preservation and copyright protection of intangible resources without revealing the content of the resources, thus surpassing the limits (or borders) of current archival practice.



Instrumentalities

Wednesday, August 24, 14:30–16:00 • Amphiteater of the Library

FP3-19

Session Chair

Brian R. BANKS (Universidad de las Américas Puebla)

Cross-Cultural Encounters between the “Singing to the Lyre” Practice and the Madrigal Tradition: New Evidence

Cecilia LUZZI (Gioachino Rossini Conservatory of Music—Pesaro)

The sixteenth-century madrigal, far from being a consistent and homogeneous tradition, appears somewhat as a crossroads of different traditions and identities. The scholarly literature on the madrigal tradition—with the due exception of James Haar’s studies on the repertoire of arias for singing stanzas from *Orlando Furioso* and on the relationships between the tradition of fifteenth-/sixteenth-century improvisers and the frottola and madrigal repertoires—privileged the mainstream spread through Venetian prints, represented by the canon of Petrarchist poetry and, as for the musical style, the French *chanson* and Flemish canon characterized by a high polyphonic conception and an expressive representation of the images of the text.

Recent research projects have considerably expanded our knowledge on the oral diffusion of lyric poetry played during the age of early printing. They brought to light evidence on singing and performing on public and private entertainment occasions, paying particular attention to the relationships between oral and written tradition, elite and popular culture, but also on the role that polyphonic improvisation occupied in musical practices in the Renaissance, with performances based on typical melodies, distinguished by the declamation of the text, by a chordal writing, and a neutral intonation of the text, free from the usual madrigalisms.

Through the analysis of examples taken from the production of Philippe Verdelot and Paolo Del Bivi or Paolo Aretino, composers in touch with environments and personalities close to the world of poets and improvisers such as Bernardo Accolti, Giovan Battista Strozzi, Nicolò Machiavelli, and Pietro Aretino, we bring concrete instances of the processes outlined above, paying attention to the metric and rhythmic factors, to the form, as well as to the style of poetry and music.

Italian-Tunisian Encounters: Twentieth-Century Musical Instrument Making in Tunisia

Salvatore MORRA (Tuscia University)

This paper concerns the cultural construction of collective memory by Italian migrants in North Africa through music. At the turn of twentieth century, with a diasporic population of circa 100,000, Italians contributed significantly to what Besha (2013) calls the “multicultural experiment” in the Tunisian capital, Tunis. Italian musicians worked in several theaters (such as the Teatro Cartaginese). They founded music associations and started music businesses. Along with many musicians of Italian extraction, who were working as players in several theaters, there were those engaged in commerce who imported bowed instruments, pianos, and guitars from Italy to Tunis. Members of the Italian community did develop networks whereby a constant exchange of information, skills, and practical knowledge about musical instruments and their construction could be nurtured and promoted.

Through several fieldworks in Tunisia (2015–17) and archival research, focusing on the Italian family of musical instruments seller—the Scotto family (1927–1960s)—and its interaction with Tunisian instrument makers such as the Bellasfar family (1940–today), this paper examines practical and cultural exchanges concerning music between Italians and Tunisians with respect to instrument making. Here, I will show how Italians contributed significantly to an exchange of knowledge, skills, and craftsmanship during the French protectorate era. By exploring the phenomenon of collective memory as it is revealed through instrument making, this paper investigates complex networks of intercultural and intracultural exchanges between Southern Europe and North Africa in the past and the present that are not defined by postcolonial/global boundaries.

Chinese Music in Postcolonial Hong Kong: A Study of Culture and Ecology of *Guqin* Music

Ivan Yifan ZOU (University of Hong Kong)

As one of the few musical instruments Indigenous to China, *guqin* has long enjoyed the highest prestige in traditional Chinese musical culture (van Gulik 2011). In postcolonial Hong Kong (since 1997), however, it has become gradually marginalized both culturally and economically despite the government’s effort of promotion and digitization projects (Yung 2008). Why is there such a changeover? Unfortunately, only a small body of literature addresses these questions predominantly from an economic perspective, arguing that *guqin* music fails to cater to the market simply because it has not undergone sufficient modernization of composition technique and performance tradition.

The study proposes to examine the issue from two new directions. First, *guqin* culture should be examined more rigorously from its socio-political milieu. In colonial times, the dominant Western culture presents the Chinese culture in Hong Kong through

“othering” and stigmatization (Erni 2001). As one of the most iconic forms of Chinese art, guqin became a backbone to defend the encroachment of the dominant culture. In the postcolonial time, however, as Chinese culture regained its dominant status, the awakened Hong Kong local culture began waging war on the cultural hegemony as represented by the guqin music. Second, although the influence of recording and digitization is ubiquitous, not every kind of music responds to it in the same manner. Guqin music is primarily performer-oriented as opposed to the predominantly composer-oriented Western tradition (Yu 1999), thus emphasizing more the individual variation in playing. However, since recording and digitization demand a highly standardized expression in playing (Philip 2004), they can have a detrimental effect on the spontaneous idiosyncrasy in guqin music. In conclusion, the present paper offers new perspectives on the much-concerned deterioration in guqin ecology in postcolonial Hong Kong for the purpose of bringing the issue to the attention of a broader scholarship.



Latin American Colonial Centers: Guatemala, Puebla, Lima, Havana

Wednesday, August 24, 14:30–16:30 • Room 917

FP3-20

Session Chair

Javier MARÍN-LÓPEZ (University of Jaén)

Guatemalan Cathedral Choirbooks: Automatic Transcription of Mensural Sources for Their Preservation, Access, and Study

Martha E. THOMAE (CIRMMT, McGill University)

Julie E. CUMMING (CIRMMT, McGill University)

Ichiro FUJINAGA (CIRMMT, McGill University)

Guatemala City’s cathedral choirbook collection (GuatC) consists of six manuscripts copied in Guatemala during the seventeenth and eighteenth centuries. The collection includes mostly sixteenth-century polyphonic music, and is an example of music circulation. It contains pieces by Spanish (e.g., Victoria, Morales, and Guerrero), European (e.g., Lassus and Palestrina), and local composers (e.g., Gaspar Fernández and Manuel José de Quiroz). Some of the Spanish composers were active in the Viceroyalty of New Spain. Chapel masters at the Guatemalan Cathedral Hernando Franco (Spanish), Pedro Bermúdez (Spanish), and Gaspar Fernández (Guatemalan), who also served at other Latin American cathedrals, are among the most frequently found composers in various Mesoamerican archives.

While partial inventories exist, access to the contents of these sources is difficult. Poor digital images made from microfilm include only books 1 to 3, with folios cropped or missing. Guatemalan musicologists Dieter Lehnhoff and Omar Morales Abril have begun to disseminate these colonial sources by transcribing them into modern notation and performing their music. However, these efforts cover only a small fraction of the music in the choirbooks. My goal is to make both the images and the musical content of this collection more accessible. To achieve this, I used digitization and music-encoding technologies. I took new photographs of the GuatC1 choirbook with a do-it-yourself book scanner, collaborated with other researchers working on optical music recognition, and developed software to align mensural voices and facilitate editing. In this paper, I will describe the step-by-step methodology and technologies used. My encoding process makes these materials accessible to a wider audience through modern transcriptions and audio playback. It also enables scholars to automatically compare concordant sources of encoded music, providing lists of variants, allowing future scholars to evaluate the transmission of music from Europe to Latin America, and identifying local traditions of counterpoint and performance.

Love Poetry in Eucharistic *Villancicos* in Seventeenth-Century New Spain

Ileri CHÁVEZ-BÁRCENAS (Bowdoin College)

The celebration of the feast of Corpus Christi took great relevance in New Spain by the end of the sixteenth century. Archival documents show that church and city councils went to great lengths to expand the festive apparatus demanded by the Council of Trent. Most notably, both required a larger investment for the processional spectacle and greater importance was given to the representation of religious plays, dances, and *villancicos*. Regarding specifically the performance of *villancicos*, they gradually became regular numbers during the procession, the mass, and the liturgical hours. Surprisingly, the texts written for these occasions show that while they maintained the traditional Eucharistic language developed in the Middle Ages, they were perfectly adapted to modern trends in Spanish lyric poetry.

This paper traces the influence of amatory poetry in Eucharistic *villancicos* in New Spain and focuses specifically on three pieces set to music by Gaspar Fernández in Puebla in the early seventeenth century. Direct concordances with manuscript and printed sources from Italy and the Iberian Peninsula provide a broader view of the circulation and transmission of the Luso-Hispanic song tradition at the transatlantic level. Corpus Christi *villancicos* typically focus on the perception of God's presence in the Eucharist through the senses. The exaltation of the senses seems to be at the center of the experience of the sacred, which is particularly significant for a festival that measures its solemnity and success according to its music, drama, and spectacle. However, these *villancicos* demonstrate how the amatory tradition offered an additional device to establish a much more intimate relationship with Christ, resorting to an ideal repertoire of themes,

metaphors, rhetorical figures, and musical resources to articulate the suffering caused by the lover's absence or the pleasure of the amorous encounter, which is sometimes formulated in highly erotic terms.

New Contributions on the Cultivation of Polyphonic Music in Lima Cathedral during the Seventeenth to Eighteenth Centuries

Alejandro VERA (Pontifical Catholic University of Chile)

The current image of musical life in Lima Cathedral during the colonial period exhibits an apparent paradox that has been recently exposed by Leonardo J. Waisman (2019, 157–58): Despite being in the main city of the viceroyalty of Peru, it only had a significant musical chapel from the end of the seventeenth century, under the musical direction of Tomás de Torrejón y Velasco; in fact, there is no known work composed by previous chapel masters, except for three pieces by Cristóbal de Belzayaga currently preserved not in Lima, but Bogotá. However, this image could be limited by at least two facts: a meager musical archive, which does not even include works by Torrejón himself (Estenssoro 1989, 111–12); and the scarce research on Lima's musical life, despite the excellent book by Sas (1970–72) and more recent studies (e.g., Gembero 2016).

This paper aims to modify and expand current knowledge on the cultivation of polyphony in Lima Cathedral during the seventeenth to eighteenth centuries by reviewing documentary and musical sources preserved in the Cathedral archive, the Archivo General de la Nación del Perú, and the Archivo Arzobispal de Lima. More precisely, it demonstrates that its musical resources were more significant than previously thought, especially during the seventeenth century. It also shows that around 1700 its musicians and authorities exhibited a particular interest in polychoral works by Phillippe Rogier, Mateo Romero, and others, imported from Spain and cultivated in the institution. Finally, it evinces that the Latin polyphony of the Renaissance, particularly that of Francisco Guerrero, remained in force until the end of the eighteenth century, interacting with other musical genres such as plainsong and contemporary *villancicos*.

Clemente Peichler: Pieces for Pianoforte in Havana of 1840

Claudia FALLARERO (University of Havana)

Clemente Peichler is a composer from Cadiz about whom extraordinarily little or almost nothing is known. His name is related to the multifaceted pianist Sixto Pérez, with the creation of the first institution dedicated to music education in that city, the Philharmonic School of Cádiz (de la Rosa 2014). However, he was part of the important wave of foreign composers who would arrive in Havana between the 1820s and 1840s—Manuel Cocco, Salvador Palomino, Narciso Téllez, José Trespuentes, José Miró, etc.—, occupying positions of visibility in the Artistic and Literary Lyceum, the theater, and other scenes. Of his authorship, twenty-eight works are recorded and published in the newspaper *El*

Noticioso y Lucero de La Habana (1840–41), perhaps through the mediation of the Count of San Fernando de Peñalver. The pieces constitute the stylistic summary of the “fashionable” genres that were popular at the time on the piano. On the one hand, there appears in the collection the danceable expressions that emanate from the ballrooms. On the other, those variants of brilliant style that attest to the taste and reception of the operatic languages of Donizetti and Bellini also figure in the collection. Finally, with greater compositional pretensions, Peichler published some romances and a *Marcha fúnebre*, which connect with the romantic line of Chopin’s language—although the printed circulation of this composer in Spain is recorded since the 1840s. In addition to the scores, *El Noticioso y Lucero* reported extensive debates stemming from the publication of his *La benéfica Merlín* in 1840. These stylistic defenses shed light on European references to piano composition present in the work of this composer, revealing an interesting network of relationships between Madrid, Paris, and Havana.



Historiography Past and Present II

Wednesday, August 24, 17:00–18:30 • Aula Auditorium, 203

FP3-21

Session Chair

Florence GÉTREAU (French National Centre for Scientific Research)

What Should We Do with the Past? Reflecting on Borders through Renaissance Music

Carlos GUTIÉRREZ CAJARAVILLE (University of Valladolid)

In his 1969 philosophical masterpiece *The Logic of Sense*, Gilles Deleuze affirms that “either ethics makes no sense at all, or this is what it means: not to be unworthy of what happens to us.” But what does this statement mean? In this paper I will explore some of the important issues that the phrase unfolds. The catalysts for these reflections will be a Jewish *endecha*—which comes from sixteenth-century Spain but is still alive in some Sephardic communities—that narrates the sadness of King David for the murder of his son Absalom, and a Catholic motet from Toledo that musicalizes the same story. Looking carefully at these examples and the various vicissitudes they have faced (inquisitorial prohibitions, divergent interpretations of the same story, the different contexts in which they were performed, etc.) will allow us to open an interesting debate not only about cultural or political borders, but also on temporal borders and our work as musicologists. As our common sense tells us, the observer/scholar prefigures the past, but isn’t it just as true that we are prefigured by the past? If we erode the hierarchy of the scholar who

looks to the past as something inevitably past, and we recognize the presence and continuing influence of the past in our present, what possibilities and new limits are being erected? For example, can a distant past tell us something essential about our widespread disenchantment? I will show some of the consequences of this thought, as we listen to and reflect about a past musical environment. Perhaps then the question will change and it will no longer be what should we do with the past, but: what does the past do with us?

Algarotti, Tartini, and Cognate Concepts of Music in the Age of the Enlightenment

Bella BROVER-LUBOVSKY (Jerusalem Academy of Music and Dance)

I explore the hermeneutics of music in the writings of Francesco Algarotti (1712–1764), whose occupation with this field, his undoubted proficiency notwithstanding, is still confined to *Saggio sopra l'opera in musica* (1755). However, his discourse on music is deeply integrated in his entire oeuvre, mirroring the wide-ranging intellectual interests in the Age of the Enlightenment. Extrapolated from his essays and correspondence, Algarotti's concept of music comes to light through a "cognate" approach, as a conflation of contiguous disciplinary angles.

Algarotti's narratives contain many penetrating observations regarding prominent musicians of his time and earlier, who "were equal to the noble task of conveying the chaste sights of Petrarch." Although most of these statements refer to opera composers, the figure who occupies the largest physical presence in Algarotti's prose, and the only professional with whom he maintained personal epistolary contacts, is the celebrated violinist Giuseppe Tartini (1692–1770). Tartini's historical position and the reception of his legacy over time do not posit him as a seminal figure of his generation. Why then was he singled out as the main agent of the contemporaneous field of culture?

Algarotti's references to Tartini's music exemplify a synergy of the broadly defined "insider" and "outsider" views, conflated in the person of the polymath himself: Algarotti conceptualizes music and its place in the fine arts by approaching from outside the discipline; as an "insider" informant, synchronized historically, he discerns in Tartini's music some covert values that certainly were considered significant by his contemporaries but have been overlooked later. Such an approach has the advantage of direct contact with cultural agendas of its time through its debate between disciplines. Algarotti's grasp of Tartini's music allows us to better understand his own conception of culture, while the modes of his reception mirror mainstream European trends in this period.

A History of the Concept of "School" in Music Historiography from Art History via Burney to Adler

Natsuko ASAYAMA (Hirosaki University)

A "school" is a group of composers that historians inscribe in history. Almost all schools are named in connection with a city or region, for example, Franco-Flemish, Nether-

lands, Roman, Venetian, Neapolitan, Mannheim, Viennese, etc. Each place name before “school” distinguishes between the homes of composers or cities where the musicians worked together. Reconsidering the process of canonization for some schools reveals that the city or area name does not accurately capture the activity of the group of composers nor their historical significance (e.g., Lang 1939; Robinson 1972). But these studies do not explain why the word “school” serves to designate a locality, what elements define a “school,” or the relationship between the concepts of “school” and “style.”

My paper focuses on the following topics and primary sources: the discussion of national musical style up to the eighteenth century and the earliest use of “school” in *A General History of Music* by Burney (4 vols., 1776–89); the criticism and avoidance of the term in *The History of Western European or Our Modern Music* by Kiesewetter (1834); the common usage in the music journals of the nineteenth century; and finally, notions of style and school in *Style in Music* (1911) and *Method of Music History* (1919) by Adler. My research finds that the classification method for Renaissance music, which the English music historian borrowed from Italian art history, became one of the important categories for style criticism. Through this process, the term *school* became firmly associated with nationalism, especially in German-speaking regions, so that music and musicians were declared to be cultural assets of specific areas. *Handbook of Music History* (1924) and the monumental *DDT*, *DTÖ*, and *DTB* editions on which Adler collaborated, can be read as a history of the rise and fall of “schools.”



Musical Diplomacy II

Wednesday, August 24, 17:00–18:30 • Hall 437

FP3-22

Session Chair

Rebekah AHRENDT (Utrecht University)

Good Intentions Gone Wrong? Reexamining Issues of Appreciation/ Appropriation in Early US Musical Diplomacy Initiatives with South America

Jennifer CAMPBELL (University of Kentucky)

Jill SCHINBERG (University of Kentucky)

When the Office of Inter-American Affairs Music Committee was formed in 1940, the members were charged with using music to foster friendship, and conversations about musical reciprocity between North and South America abounded. Minutes from numerous planning sessions reveal that the committee members, including Aaron Copland and

Carleton Sprague Smith, regularly discussed best practices for how to promote US musical identity while also demonstrating an appreciation for South American culture. A genuine desire for inter-American connection existed within the committee membership, as well as with the leaders and participants selected to travel to the southern continent, but the means by which that desire was expressed sometimes fell short of everyone's good intentions. This paper will reexamine archival documents that detail the Music Committee members' deliberations, as well as the letters and reports from the leaders of the groups that toured (i.e., the Yale Glee Club, the League of Composers Wind Quintet, and the American Ballet Caravan), and it will recontextualize these discussions within the current definition and modern understanding of appropriation. In the case of each tour group, decisions were made regarding repertoire selection that were intended as expressions of admiration for various South American countries' cultures, but sometimes the results were actually inappropriate or offensive choices. Viewing this historical moment through a twenty-first century lens offers insight into the mixed reception these groups received during 1941, and it also allows scholars to measure any improvements the US made in later iterations of this type of program, specifically the current version: Next Level. Excerpts from an interview with Next Level founder Mark Katz and director Junious Brickhouse will further address the appreciation/appropriation line, and how they actively and successfully work toward avoiding the pitfalls of past US cultural diplomatic efforts.

Music and the Performing Arts for the Peace of Utrecht: The Portuguese Ambassador Count of Tarouca as a Stage Director of Magnificent Feasts

Cristina FERNANDES (NOVA University Lisbon)

This paper focuses on the role of music and the performing arts in the exercise of diplomacy by the Portuguese ambassador João Gomes da Silva, Count of Tarouca (1671–1738), during the Congress of Utrecht. With the exception of King John V's ambassadors in Rome, the subject of music and diplomacy has been little explored by musicology in relation to Portugal. Although Count of Tarouca's political action is well known and the magnificent feasts he organized in Utrecht in 1713 and 1714 are often mentioned in historiographic bibliography, an investigation that directly addresses the musical and artistic practices involved has not been carried out until now. Thus, the survey will consider the repertoires, musicians, instrumental ensembles, theatrical performers, and other artists, as well as the performance practices associated to concerts, balls, plays (comedies and tragedies), banquets, and other entertainments that took place both in the ambassador's palace and gardens and in the city, whose soundscape and visual scenario were completely transformed for these occasions. Based on a critical analysis of festive reports (such as those of Nicolas Chevalier and Mme. de Noyer) and other sources, including documents from Tarouca's personal archive, the study intends to bring new insights on his patronage and on his extraordinary ability to promote splendid feasts that gave shape to

his own performance of diplomacy and portray a passionate and cosmopolitan connoisseur. The fact that his aesthetic choices differ substantially from the Portuguese musical scene of the time, approaching instead international trends and French and central European influences, will also be discussed. In addition to being a musical agent—with a key role in hiring German trumpeters for John V's Royal Band—and a patron of musicians such as Willem de Fesch, Tarouca emerges as a stage director *avant la lettre*, endowed with ambition and creativity.

Music as Propaganda: The Reception of Pablo Casals in Japan and the Sinophone World during the Cold War

Min-erh WANG (University of Oxford)

Pablo Casals (1876–1973) is generally understood as one of the most influential musicians and a musical humanitarian of the twentieth century. However, this understanding ignores that the Cold War ideologies, such as humanitarianism, communism, and anti-communism, have played a very crucial role in the construction of Casals's reputation in the English language literature as well as the reception of this musical figure in Japan and the Sinophone world.

Stemming from the image constructed in the English literature, Japanese critics attempted to articulate their own way of appreciating Casals's legacies by evaluating his cello performance and re-interpreting his presence in Japan to confirm his image as a humanitarian. The ideology of humanitarianism was also imported into Taiwan. Yet, within the context of a series of diplomatic failures in the 1970s, Casals's humanitarian efforts were interpreted as anti-communist, complying with the protocol of the nationalist government. In contrast with his reception in Japan and Taiwan, the image of Casals's humanitarianism was adapted to that of a leftist musician in communist China. Political labels, such as “people's artist,” and “people's character of art” were used to introduce Casals to a Chinese readership. The reception of Casals in Hong Kong offers another point of reference to reveal how the introduction of Casals was politicized in Japan, Taiwan, and China. Compared with those three countries, the perception of Casals was quite superficial, since the Hong Kong government avoided promoting a certain ideology through music. The case of Hong Kong, therefore, is counter-evidence that the introduction of Casals in these places was not only a musical but also a political event. By scrutinizing the reception of Casals in Japan, Taiwan, China, and Hong Kong, this paper demonstrates how Western art music was used for political propaganda during the Cold War.



Performance Studies II

Wednesday, August 24, 17:00–18:00 • Hall 438

FP3-23

Session Chair

Joan GRIMALT (Catalonia College of Music)

Does Conductor Diversity Increase the Diversity of Repertoire in Orchestral Concerts?

Tokiko INOUE (Ochanomizu University)

The orchestra has become a global musical institution, spreading from Western to non-Western societies in the twentieth century. While there is a common tendency for less than thirty master composers of the past to occupy more than two thirds of the subscription concert program, less than ten percent of new repertoire is being performed. Studies show that external factors that promote the introduction of new repertoire vary from country to country, such as higher education and public activities in the USA, and economic stability and governmental cultural policy in Japan. This study shifts the focus from external factors to individuals, as conductors with new visions and ideas are important to the sustainability of orchestras.

Through data and statistical analysis, this study examines whether “conductors across borders” diversify the repertoire. Conductors have crossed many borders to take the podium: in the early twentieth century, through forced or voluntary migration; since the mid-twentieth century, through international mobility with the development of transportation and economy; and since the late twentieth century, through the breakthrough of women conductors, which brought gender diversity to this male-dominated field. Thus, the demographic composition of conductors has been transformed by the diversification of nationalities, genders, and career paths.

I created a database of more than 50,000 performances and gathered information on more than 700 conductors, including country of origin, gender, career status, and awards from the early twentieth century to the present for orchestras in Germany, Austria, the USA, and Japan. Using this data, I analyzed the relationship between the conductor’s attributes and the orchestras’ repertoire selection.

The results verify that the more diverse an orchestra’s conductors in terms of country of origin, the more likely they are to perform new repertoire. Furthermore, the “uncertainty avoidance” tendency of the conductor’s country of origin and the entry of women conductors will also be examined in relation to the diversification of the repertoire.

Eastern Light on Early Music: The Dolmetsch Circle and the Music Cultures of Africa and Asia

David R. M. IRVING (ICREA & IMF, CSIC)

Arnold and Mabel Dolmetsch, together with their family, students, and friends, are widely recognized for their contributions to the revival of pre-industrial musics, instruments, and dances of Western Europe. The interests that some members of the Dolmetsch circle had in the musics and cultures of Africa and Asia, however, are relatively little known. The Dolmetsches knew scholars undertaking research in these fields, including A. H. Fox Strangways, Ananda K. Coomaraswamy, Henry George Farmer, Marie-Thérèse de Lens, and Marco Pallis. Arnold and Mabel's instrument collection included sitars, an oud, a rebab, and a Ugandan enanga. Mabel was fascinated by South Asian dance traditions and incorporated aspects of them into her performances. In 1929 she created an orientalist music-drama, *The Masque of Ishak and Tohfa*, for the Haslemere Festival; later that year the Dolmetsches traveled to Meknes, Morocco, and performed alongside local musicians and dancers. In the 1930s, visitors to Haslemere included people from Japan, Tibet, Sri Lanka, and Australia. In the last decade of his life, Arnold became interested in ideas about the eastern origins of the musics of Europe, as he worked on deciphering an ancient manuscript of Welsh harp music. In 1935, he delivered a public address titled "Eastern Light on Music," in which he described the influence of Sri Lankan musician Devar Surya Sena on his theories about Welsh music; he also corresponded with Percy Grainger on the topic. That same year, Arnold made an "oriental harp" for Nelun Devi (Campbell 1975, 274–75); she played it, on three continents, to promote Sri Lankan music with her husband Devar Surya Sena (who also used a Dolmetsch rebec). This paper examines the Dolmetsch circle's interests in "eastern musics," evaluating them in the context of prevailing Orientalist discourses, while also considering their implications for later rapprochements between the early music movement and ethnomusicology.



Ornamentation with Words and Notes

Wednesday, August 24, 17:00–18:30 • Hall 440

FP3-24

Session Chair

Hedy LAW (University of British Columbia)

“Canti Donque”: A Rare Case of an Ornamented Accompaniment Score from the *Prima Pratica* Era

Alexandros MASTICHIADIS (Ionian University)

One of the most important fields of musicological research during the twentieth and twenty-first centuries has been the exploration of the so-called *Seconda pratica* and the *Stile moderno*—the early seventeenth-century practices of introducing harsher dissonances in compositions and writing monodies with the accompaniment of the rising practice of basso continuo. In spite of the substantial amount of scholarship on types of vocal accompaniment during this new era, many aspects of the pre-seventeenth-century practices still need to be explored. How would a keyboard player perform the intabulation of a polyphonic work reworked as a monody; simple or ornamented? One indication can be found in an intabulation of a (possibly five-part) madrigal in a fascicle of keyboard music preserved in the archive of Chiesa Collegiata at Castell’Arquato written during the late sixteenth century (Slim 1988, 134). The piece, titled “Canti Donque,” although written in the format of a keyboard work consisting of two staves (*intavolatura*), is most probably an accompaniment score for a vocal soloist. This is indicated by the fact that the poem of the madrigal has been written between the two staves throughout. Interestingly enough, this keyboard score is filled with elaborate diminutions, cadential trills, graces, and a sporadically added sixth voice. As the original madrigal was lost, it remains uncertain which of the above ornamentation was added as part of the reworking process. Some of it, however, appear inconvenient for the voice, a fact that leads one to assume that they have been added by the intabulator. Through analysis of this rare case of an accompaniment score, this paper aims to shed new light onto sixteenth-century monody accompaniment techniques.

Moving between the Notes: Ornamentation Viewed across South Indian and Early Baroque Traditions

Lara PEARSON (Max Planck Institute for Empirical Aesthetics)

Charulatha MANI (University of Queensland)

In this paper we theorize musical ornament through an examination of practices across two traditions: seventeenth-century European vocal monody and the South Indian, Karnatak tradition. In particular, we aim to contribute to the decolonization of music theory by viewing a European tradition from a South Indian musical perspective. A characteristic aspect of the Karnatak style is the tendency for individual *svaras* (notes) to be subsumed within *gamaka* (ornament) movement, leading to a merging effect that can be viewed as coarticulatory in nature. Coarticulation is a phenomenon defined in linguistics as fusion occurring between conceptually distinct units when they are physically produced, such as the merging that occurs between consecutive phonemes in speech. The concept applied to music thus highlights the significance of the body—its affordances and constraints—in musical production and perception.

We illustrate the phenomenon of coarticulation in music through analyses of representative performances from the Karnatak tradition before asking whether similar merging through ornamentation can be seen in seventeenth-century European monody. In the latter case, we analyze examples of contemporary performance, as well as notations of compositions where both a simple and ornamented version of the same line is given, such as in Claudio Monteverdi's "Possente spirito" (1607) and Bartolomeo Barbarino's *Il Secondo Libro Delli Motetti* (1614). In the course of these analyses, we necessarily interrogate the conceptual units involved—gamakas and svaras, ornaments and notes—and consider the extent to which the boundaries of such units are porous; where does the note/svara end and the ornament/gamaka begin? By allowing theory and practice from the two traditions to reflect back and forth, we aim to contribute to the formation of music theory that is not Eurocentric, but rather takes a global perspective.

Musica Medicina Dolorum: Function and Healing Power of Singing in Early Seventeenth-Century Florence

Maddalena BONECHI (University of Florence)

The effects of sound as *medicina dolorum* and the healing power that music exerts on the individual, understood as a combination of soul and body, have been witnessed ever since the ancient times and then in the Middle Ages in essays about philosophy and speculative medicine. Music is perceived as a means that acts on the internal bond between soul and body; it has the power to benefit the latter as well as the irrational side of the mind, as it inherently possesses the idea of life, according to the Boethian concept of *musica humana*. The union between medicine and music found its contemplative and practical synthesis in the cultural and historical context of Florence under Marsilio Ficino and, at the end of the sixteenth century, in the debates concerning Aristotle's *Poetica*, which animated the academies of the grand-ducal capital. Following the Greek Apollonian model, the virtues of medicines need to be merged with those of sounds: the formers allow to recreate the right moods, whilst music, singing in particular, eliminates disruptive elements, restoring the lost harmony. In this sense, both doctor and musician acquire thaumaturgic power, which is magical and nearly divine. Such a function of singing, reiterated in seventeenth-century treatises (e.g., the *phonurgia latrica* described by Kircher), is also documented in the Florentine sources of the turn of the century. As letters and extracts from Cesare Tinghi's diaries show, when illness forced the grand duke to stay in his chambers, or when grand duchesses sojourned in their rooms during pregnancy or after delivery, the voice of the virtuous entertained them and had the power to enhance their psychophysical conditions. Drawing on these documents, this paper investigates the therapeutic virtues of monody at the Medici court in the first thirty years of the seventeenth century.



Gender and the Stage

Wednesday, August 24, 17:00–18:30 • Room 824

FP3-25

Session Chair

Andriana SOULELE (Sorbonne University)

When the *Primo Uomo* Is the *Seconda Donna*: Analyzing Metastasio's Operas through Status, Kinship, and Emotional Links

Álvaro TORRENTE (Complutense University of Madrid)

José María DOMÍNGUEZ (Complutense University of Madrid)

Pietro Metastasio was an artist working within an industry. His dramas were constrained by the production model of public theaters. This affected the number and the typology of characters: usually two couples of young lovers plus a king and a traitor or a confidant (Rouvière 2008). The principal action endorses the monarchic order, yet always intrigues, and secondary actions momentarily challenge the characters' moral principles and behavior, affording emotional expression in the arias (De Van 1998).

To create variety within this apparently routine formula, Metastasio played with the roles' social status, kinship, and emotional links. *Artaserse's* characters have been described as a perfect balance between two patriarchal triangles at princely and heroic levels (Feldman 1995). Whereas these triangles are connected by emotional ties, each is defined by kin relations. Therefore, any disgrace affecting one character has different emotional implications for the others. However, close analysis of Metastasian plays reveals that this constellation is peculiar to *Artaserse* and not an archetype, as implied in its reiteration by Taruskin (2005) and Feldman (2007).

In fact, the configuration of characters is one of the distinctive features of each drama. Both *Didone* and *Alessandro* feature three monarchs—including a Greek male hero presented as superior to the non-Western others (Locke 2016)—, but differ in their emotional ties. *Achille in Sciro* is completely different, featuring three functional couples in a plot with no *seconda donna*, a role briefly attributed to Achille, who hides in female clothes as Pirra, thus raising the attraction of Teagene—the only Metastasian incursion in male cross-dressing (Mellace 1995).

Since the configuration of roles is “the basis of every opera” (Dahlhaus 1988), this paper proposes a new model of dramaturgical analysis of a selection of Metastasio's works, where the constellation of characters is presented as the principal trigger of the action.

“Die neue Hosenrolle”: Reconceptualizing the Trouser Roles of Richard Strauss

Laura BIEMMI (University of Western Australia)

The operatic “trouser role,” where a female singer performs as a male character *en travesti*, is a complex and intriguing phenomenon in the theatrical arts. As an operatic device that declined in significance toward the end of the nineteenth century, the trouser role is often staged amongst conflicting signals of body, voice, and gender, and positioned within a complex dynamic of suspended disbelief and a distinct lack of verisimilitude. Despite the trouser role’s supposed decline, the trouser roles in the operas of Richard Strauss and librettist Hugo von Hofmannsthal—*Der Rosenkavalier* (1911) and *Ariadne auf Naxos* (1916)—are central to the operatic worlds they inhabit. This paper investigates the cultural function of the Straussian trouser roles as manifestations of early twentieth-century German ideas of gender and body. In doing so, this thesis considers the gender politics of Wilhelmine and early Weimar Germany, examining the Straussian trouser role (or the “neue Hosenrolle”) through the lens of the gender mutability discourse embedded within the figures of the masculinized “neue Frau” and Magnus Hirschfeld’s “third sex” and “transvestite” figures. Furthermore, the operatic voice as a material and conceptual object is positioned as allowing the “neue Hosenrolle” to traverse gendered boundaries and occupy multiple levels of meaning simultaneously. Ultimately, this paper argues that the operatic voice is crucial to the cultural function of the Straussian trouser role in distorting fixed categories of gender, sexuality, body, and voice as per the gender mutability discourse of the era.

The Scrapbooks of Soprano Emma Carelli and Other Discoveries: Issues of Agency in the Global Reception of the Singing New Woman in the Early Twentieth Century

Barbara GENTILI (Cardiff University)

For about seventeen years *verismo* soprano Emma Carelli meticulously collected her press reviews into nine scrapbooks: From the provincial theaters, where she took her first steps, to major Italian, European, and Latin American opera houses, her performances were recorded and commented upon by local and international press. Specific issues of agency underlie this literature, first and foremost Carelli’s determination to exert control over the reception of her art. The scrapbooks show that Carelli welcomed those reviews that hailed her as the epitome of modernity and the on-stage maker of a new type of womanhood.

In my paper I will explore the interconnections between these two constructs (modernity and new womanhood), considering how they were elaborated by the press and mediated by Carelli and other singers on the global stage (Freitas 2018; Rutherford 2012). In this context, I discuss a set of newly discovered letters that Carelli wrote to

the impresario, agent, and critic Adolfo Re Riccardi. Here Carelli reveals her sharp entrepreneurial instinct by discussing in some detail the economic gains that a “man like yourself” could achieve in a city of endless possibilities such as Buenos Aires in 1900. I suggest that if we read these letters in the light of the self-image that Carelli constructed so assiduously through the scrapbooks, we can discern a rather different version of the soprano’s long accepted life story (Frajese 1977; Paoletti 2020). All this material, in fact, hints at Carelli’s proclivity, which she showed from the early years of her stage career, for a final and long-lasting enactment of the modern New Woman, that of opera impresario.



Masculinities

Wednesday, August 24, 17:00–18:30 • Room 826

FP3-26

Session Chair

Alejandro L. MADRID (Harvard University)

Pan and Apollo in California: Spectacular Eugenics and Embodied Masculinity in the San Francisco Bohemian Club “Grove Plays”

Beth E. LEVY (University of California, Davis)

In 1915, hundreds of musicians came to San Francisco for the Panama-Pacific International Exposition (PPIE); a lucky few also witnessed a spectacular outdoor performance called *Apollo*, staged by the exclusive Bohemian Club in the redwood forest north of the city. Art historians have examined how the PPIE aligned classical sculpture, particularly representations of the nude male form, with contemporary American rhetoric about “race betterment.” I argue that a similar eugenic energy motivated *Apollo* and an earlier “Grove Play,” *The Atonement of Pan* (1912), focusing viewers’ attention on masculine bodies and attuning listeners to the “progress” of musical style from the rustic to the exalted.

All male and mostly white, the wealthy Bohemian Club has attracted attention mostly from sociologists and conspiracy theorists. Among musicologists, only Leta Miller has remarked on the Club’s midsummer encampments, each of which culminated in an outdoor drama, with libretto and operatic music by local Club members, including Joseph Redding, Henry Hadley, and Edward Schneider. Casting noted opera stars (David Bispham, Clarence Whitehill, George Hamlin) in the roles of Pan and Apollo, these two Grove Plays trade in Hellenically sanctioned homoeroticism. Both Grove Plays feature cross-dressed nymphs and both restore the misshapen satyr Pan to youthful beauty, but only the second closes with Apollo resurrected in mortal form to take a vestal virgin as

his wife and father a new race of men. As the other Olympian gods yield to (presumably Christian) Love, Pan's pastoral music is swept aside by strains that evoke Wagnerian rapture and Anglican oratorio. Music from these private Grove Plays had a public afterlife—most notably, as Hannah Lewis has shown, in Hadley's pioneering soundtrack for the 1927 film *When a Man Loves* (based on *Manon Lescaut*). Music thus assisted and benefited from the staying power of potent ideas about masculine physique and racial "improvement."

Gender Borders in Spanish Music Press: Criticism Based on the Questioning of Masculinity

Ana CALONGE (University of Valladolid)

Nowadays we are aware, probably more than ever, about the decisive role of media as transmitters of information, mediators of ideas, therefore, as creators of ideologies. Some linguists have coincided in pointing to the media as one of the most important supports where relations of power and domination are reflected, frequently expressed through topoi, that is, cultural stereotypes of collective use. In the case of gender, these commonplaces have perpetuated all kinds of universalistic prejudices that establish a kind of analogies that swing between gender identity and the behavioral characteristics traditionally associated with them. The binary conception of reality (man-woman, masculine-feminine, good-bad, canon-dissent, primordial-marginal) was deconstructed thanks to Butler's contributions to queer theory, developing since the middle of the twentieth century by Wittig and Foucault. This binary conception has conditioned all kinds of discourses through a process in which language generate ideology, and vice versa. In this interdisciplinary research, in which musicology, sociology, and linguistics are put to dialogue with each other, I propose to explore in the Spanish music press the use of disqualifications that allude to the questioning of masculinity to musically discredit the criticized subjects. Socio-political conditions imposed by the Francoist regime encouraged this way of proceeding in music criticism, which has been maintained and continues today. In a preliminary way, it can be proposed that the use of words such as "mannered," "effeminate," or "corny" evidence a perpetrating intentionality of a heterosexual male hegemony. That writing style marginalizes and despises dissidents who, consciously or unconsciously, have destabilized the dominant canon in terms of performance.

***Les Mamelles de Tirésias* by Francis Poulenc: The Human "Beyond All This Folly"**

Federica MARSICO (Ca' Foscari University)

Among the musical theater performances that premiered in Europe in the years 1945 to 1947, *Les Mamelles de Tirésias* by Francis Poulenc (June 3, 1947, Opéra Comique, Paris) stands out as a successful and bubbly musical adaptation of Guillaume Apollinaire's surrealist drama.

Due to the topic's obvious connection to gender issues, this *opéra-bouffe* in two acts and a prologue has been studied within the field of queer musicology (Allred 2013). Since the 2000s, several hermeneutical readings of Poulenc's production have been pointing to the author's ambivalent stance on his own homosexuality (which was an open secret in the public sphere) as a possible interpretive key to his aesthetics (the first has been Clifton 2002). The most recent studies focus on the expression of camp (Moore 2012, 2018; Purvis 2018).

My own reading of *Les Mamelles de Tirésias* does not follow a camp interpretation. I will instead show how the music hints at the intensity of homosexual desire, concealed behind the comical mask of the mistaken identity caused by the female attire of the Husband (baritone). I will therefore analyze the scenes of his first encounter with the Gendarme (baritone), in the first act, and with the Journalist (tenor), in the second. While the libretto creates a comical effect through the back-and-forth between the two male roles, the music at times underscores the comedy and at other times conveys great emotional depth. My approach to these two scenes will show how Poulenc tells the story of homosexual desire *through* the music, which gives expression to an authentic feeling permeated with eroticism and nostalgia. To explain the expressive mode used by the composer in the two scenes, I will employ the concept of "bifocal rhetoric" that Lloyd Whitesell associates to the semantic-musical ambiguity of Maurice Ravel's *Valses nobles et sentimentales* (2010).



Artistic Identities

Wednesday, August 24, 17:00–18:00 • Room 827

FP3-27

Session Chair

Angelo MARTINGO (University of Minho)

Stefan Wolpe's Zionist Network

Barry WIENER (Independent, New York, USA)

As the plight of the European Jews deteriorated during the 1930s and 1940s, Zionism suddenly became the last hope of the Jewish people for survival. In America, a network of Jewish artist-activists worked in tandem to bring the Holocaust to public attention and to further the Zionist cause. They produced a steady stream of projects that kept the ongoing Jewish tragedy in the public eye. In this paper, I focus on composer Stefan Wolpe, showing how his artistic collaborators helped him to shape the views about Jewish identity and Zionism that he expressed in his music. I discuss Wolpe's work with

Jewish song specialists Sarah Osnath-Halevy and Sarah Gorby; his participation in the Zionist song projects of Hans Nathan (Bohlman 1994) and Corinne Chochem; his collaboration with Yiddish playwright David Pinski; his two dance scores for choreographer Benjamin Zemach, creator of “Jewish ballet”; and his artistic partnership with fellow refugee composer Trude Rittmann (Pomahac and Clarkson 2007), including their jointly composed score for Helmar Lerski’s never-completed propaganda film, *Palestine at War* (1941), which linked the Zionist cause to the hoped-for Allied victory in World War II.

I will draw on previously unexamined documents held at NYPL, the Steven Spielberg Jewish Film Archive (Hebrew University), the Zemach family archive (Pennsylvania), and YIVO, as well as Wolpe’s published and unpublished works, to illustrate Wolpe’s use of a wide spectrum of both Hebrew and Yiddish texts, both secular and religious, in his political advocacy. Wolpe employed Jewish liturgical texts and verses from the biblical prophets in order to set the secular Zionist narrative within the context of traditional Jewish messianic aspirations (Shapira 1998). This fusion of secular and religious ideologies was characteristic of Labor Zionism (Avineri 1998), the dominant ideology of pre-state Zionism and the first decades of Israeli statehood.

The “Classical” Benny Goodman: Conceptions, Perceptions, Legacies

Elisabeth REISINGER (University of Music and Performing Arts Vienna)

For swing icon Benny Goodman (1909–1986), the year 1938 was marked not only by his concert at Carnegie Hall in mid-January but also by a general artistic reorientation: only two days after that event he introduced the Mozart Clarinet Quintet to his swing-focused radio broadcast “Camel Caravan”; in April, he became the first clarinetist ever to record this standard work; in the fall, he commissioned Béla Bartók to write a new piece for him.

In this paper I discuss Goodman’s artistic (self)conceptions with special attention to “classical” music (in the broadest sense), audience and press reactions to his “double life,” and his impact on the clarinet as a solo instrument in the twentieth century. In particular I focus on the decade from 1938 to 1948, framed by Goodman’s commissions to Bartók and Copland, the results of which are now fixtures in the clarinet repertoire.

Although Goodman-specialized scholars, such as Ross Firestone (1994), Maureen Hurd (2007/8), and Catherine Tackley (2012), have certainly addressed this subject, its inclusion in narratives about Goodman is often condensed into separate excursive chapters. I argue, however, that the complexity of Goodman’s artistic persona can only be approached with a holistic view of his social and cultural backgrounds, his professional and private networks, and the various personal and structural factors that affected his musical decisions, especially from 1938 onward. Extensive (but largely unpublished) documents from the Goodman Archives at Yale University, press reports, and audio material allow for an in-depth analysis, contextualization, and re-evaluation of Goodman’s activ-

ities in the classical music sphere. Doing so, my study contributes to various fields, such as discussions on artistic identities, economics of music, the history of recorded sound, and the multifaceted intersections and interactions of musical genres in the USA in the first half of the twentieth century.



Song Studies II

Wednesday, August 24, 17:00–18:30 • Room 740

FP3-28

Session Chair

Tatevik SHAKHKULYAN (Komitas Museum-Institute)

Popular Political Songwriting in Eighteenth-Century Liège and Lille

Aoife MIRALLES (University of Oxford)

The fundamental importance of oral practices to the study of social and cultural history has long been acknowledged. Scholars such as Robert Darnton, Nicholas Hammond, and Vincent Milliot have produced stimulating accounts of early modern Parisian song cultures and soundscapes. However, there is a marked paucity of cross-border studies on popular political song. Furthermore, those who have considered the value of these source materials in distinguishing cultural relations, identities, and structures have failed to comprehensively put calls for a multidisciplinary approach into practice. My proposed paper will aim to bring the historical discipline into substantive dialogue with theoretical and social musicology to consider practices of cultural circulation within—and between—two eighteenth-century borderlands: Liège and Lille. Given the dearth of surviving material concerning street song, difficulties arise when attempting to form definitive conclusions. However, this paper will suggest that by tracing the musical genealogies of these songs across conventional boundaries, prescribed by geography, chronology, language, and genre, such gaps can be bridged. Although none of the songs considered are accompanied by any form of musical notation, it is possible to find and cross-reference their melodies using written indications of the tune to which they were to be sung. The recycling of similar, or identical, material reveals unexpected channels of communication within and between Liège, Lille, and the French capital, and implies the existence of a wider, supranational cultural framework.

Crossing the Borders in Serbian Solo Song of the First Half of the Twentieth Century

Ana STEFANOVIĆ (University of Arts in Belgrade)

In this paper I will examine the solo song of three Serbian composers from the first half of the twentieth century, Petar Konjović (1883–1970), Miloje Milojević (1884–1946), and Stevan Hristić (1885–1958). Their work in this generic field—very varied, also thanks to the different poetic inspirations—is marked by a constant going beyond the borders once established: aesthetic and stylistic, generic, but also geographical. The three composers, being educated and having spent a long time in European cultural centers, were naturally influenced by different stylistic currents. In a period of artistic creation in Europe, marked by the plurality of stylistic and aesthetic currents, but also by borrowings from cultural heritages from distant countries, their solo song was part of this intersection of stylistic and geographic frameworks. Stylistically, it spans from romanticism, through impressionism, to atonal modernism. Generically, the song of these composers affirms at the same time the proximity with the German Lied, the French *mélodie*, the Russian romance, but also, the Balkan vocal models, like *Sevdalinka*. Geographically, the work of all these composers, as well as of their important contemporaries, such as Marko Tajčević (1900–1984) or Josip Slavenski (1896–1955), were inspired by folkloric music from different Yugoslav regions, more broadly, from the Balkans, by European folkloric heritage, but also by distant or “exotic” cultures. Thus, in the synchrony of individual creative paths, there emerged, in the first half of the twentieth century in Serbia, a musical language vibrant with cultural differences and interferences. I will examine in my paper the solo songs “Sabah” (1922) by Konjović, stylizing the Islamic tradition, “The Spanish Song” (ed. 1949) by Hristić, evoking the Iberian folkloric milieu, and *La flûte de jade* (1927), the cycle of songs by Miloje Milojević, inspired by the tradition of ancient Japan.

“We Fight and We Sing”: Echoes of the October Revolution in Songs of the Greek Resistance

Eirini DIAMANTOULI (University of Cambridge)

This paper centers on the partisan songs composed during the Greek resistance movement against Nazi occupation. These partisan songs, known as *andartika*, often borrowed from Russian and Soviet musical models. Furthermore, there are several examples of Greek partisan songs in which there are direct textual references to Russia and the Soviet Union, both depicted as a source of hope and inspiration for the Greek resistance movement. Firstly, this testifies to the explicit political resonance of the Russian Revolution and its legacy in Greece for the communist elements within the Greek National Liberation Front (EAM). Beyond this, however, I recognize that references in *andartika* to Russian intervention and the Soviet war effort, for example, are identified with popular, patriotic aspirations that pertain to freedom, self-rule, and the eradication

of poverty. In this way, these songs became broadly galvanizing in Greece during the period of Nazi Occupation, beyond to those who sought to exalt communism and pledge their allegiance to Stalin and the Soviet Union. I thus consider the *andartiko* tradition as a hybrid sonic phenomenon, with the use of Russian and Soviet (along with Irish and French) musical models and textual references, speaking not only to the ambitions of Greek communists but also, more implicitly, to the intersection and solidarity between anti-fascist movements across the “global left” in the 1940s. It is in this context that I situate the work of the Greek communist composer Alekos Xenos, his correspondence with Dimitri Shostakovich, and Shostakovich’s arrangement of Xenos’s first *andartiko* song.



Performance in Print

Wednesday, August 24, 17:00–18:30 • Amphiteater of the Library

FP3-29

Session Chair

Alana MAILES (University of Cambridge)

Giulio Strozzi: Playwright, Poet, Librettist, and . . . “Libertine”?

Carlo BOSI (University of Salzburg)

The scion of an old Florentine patrician family, Giulio Strozzi (1583–1652), born in Venice, was at home in most literary genres of his time. Particularly noticeable, for their quality and relative quantity, are his libretti for the Venetian musical stage, written when he was already mature as a purely literary author. Indeed, when he started to write texts for the musical theater, Strozzi could already boast a not inconspicuous literary production, with two epic poems, two plays, in addition to several short poems, many of which were set to music by his “adoptive” daughter Barbara (1619–1677). But Giulio was also an active networker and, as such, he founded at least two academies: the *Accademia degli Ordinati* in Rome (1608) and the *Accademia degli Unisoni* in Venice (1637). In the latter, which was in fact a musico-literary one, Barbara performed and improvised on literary topics proposed by the members. Most of the *Unisoni* were also associates of the most famous and most influential literary academy of the time: the *Accademia degli Incogniti*, founded by G. F. Loredan in 1631, of which Strozzi was also one of its most prominent affiliates and whose instrumental role in the conception and promotion of early Venetian opera is well known. Noted are also the “libertine” inclinations of many *Incogniti*, not least of Strozzi himself, particularly in *Il natal di Amore*, one of his two purely literary plays, and especially in its last, greatly expanded version of 1629. But what are the social and cultural implications of a concept such as “libertinism” in the Age of Counterreformation?

mation and how are “libertine” contents in general and in a literary work in particular to be identified? Finally, in how far does Strozzi, if at all, manage to transfer these contents, coded or not, into texts for the musical theater?

Subscription and Subscribing in Late Eighteenth-Century England: Female Composers and Their Patrons

Lise Karin MELING (University of Stavanger)

The study of music-subscription lists is still a rather new area in musicology. However, these lists are quite beneficial to understanding the social circumstances in which composers worked and lived. In this paper I will take as my point of departure the subscription lists of two female composers, who published their music in this way in England at the end of the eighteenth century: Maria Hester Park (1760–1813) and Jane Mary Guest (1762–1846).

Subscription gave composers the means to publish their works themselves. In this paper I will argue that subscription was very attractive to composers: First, having a list of subscribers, enabled the composer to get their works published, and spread among the public. And secondly, if the list were long, and containing enough people of social rank or professional, it could serve as a public demonstration of the composer’s merit and reputation (Talbot 2014, 122). I will also look at how composers got the subscribers to enlist, which could be a personal approach made by the composer, as well as through newspaper advertisements (Seares 2011, 67). Finally, I will show how that subscription was also attractive for the public and that there were many reasons for subscribing: One was telling society that they were patrons of the art, that they had culture. For example, middle-class people might also subscribe and be put on the list in between representatives of the upper class, and thereby heighten their own status (Fleming 2019, 102). Other reasons could be a desire to be associated with certain other subscribers, hopes of reciprocation from the composer when bringing their own work forward, returns for favors, influences, or a general motivation to support the growth of musical culture in England.

Aspects of Hymn Harmonization Created by Composers Living across Borders: Approaching the Intercultural Relations and Music Activity Published in the Press of the Period 1889 to 1896

Dimitra BANTEKA (Aristotle University of Thessaloniki)

The aim of this paper is to showcase hymns manifested in Istanbul and their diverse ways of harmonization, occurring in the structure and the harmonic specificity of compositions, and created by composers who lived and acted in Istanbul during the second half of the nineteenth century. More specifically, this paper focuses on the particularities of the composers Georgios Pachtikos (1869–1916) and Vittorio Radeglia (1863–1930?), pointing out the differences between their harmonization on the “Hymn d’Apollo.” Furthermore, there will be an attempt to examine and compare two different hymns composed by

Constantinos Carikiopoulo (1859–1935; “Hymne de la Constitution”) and Wadia Sabra (1876–1952; “Hymne National Ottoman”).

Moreover, the paper focuses on the matters of music activity, taking into consideration the way in which this activity was recorded in the press of that time. Particularly, it will present and interpret reviews and historic aspects published in the newspaper *Neologos* (1889–95) in Istanbul. It will also examine issues included in *Neologos*, such as concert programs, evaluating the musical events which took place there. The music production and the multiculturalism, which flourished during the second half of the nineteenth century, constitute a reality at that specific period, and comparing it to that of other countries, it is today acknowledged as an original, unique trend of the music activity, which highlighted Istanbul as the center of music for people of the East Mediterranean. The music collection of manuscripts already existing in Nileas Kamarado’s Archive, which is kept in the Music Library Lilian Voudouri, demonstrates the role of composers and their compositions. In addition, their comparison to the press and local evidence is either helpful or raises questions relevant to the incentives that the residents of Istanbul used to receive.



Gender Perspectives / Women Performing

Thursday, August 25, 09:00–10:30 • Hall 437

FP4-1

Session Chair

Maria Alice VOLPE (Federal University of Rio de Janeiro)

Teaching Girls How to Sing: Catholic Pedagogy and Bertrand de Bacilly’s *Airs Spirituels* (1688)

Catherine GORDON (Providence College)

In his *Airs Spirituels* (1672, 1677, 1688), Bertrand de Bacilly makes it clear that his spiritual airs should be the only songs used to teach girls how to sing in convent schools or at home, since teaching secular songs, filled with lascivious lyrics, corrupts young minds. Even though Bacilly underscores the importance of using his airs in all editions, his publication of 1688 was reorganized and edited to accommodate their pedagogical function. In this paper, I argue that pedagogical practices espoused by the most influential seventeenth-century pedagogues—the use of maxims, emphasis on memorization, repetition, recitation, and theories on expressing the passions—are revealed not by what Bacilly says, but rather through the compositional strategies revealed through an analysis of his unmeasured vocal preludes, similar in style and function to their instrumental counterparts.

Bacilly claims that he added lyrics in the form of maxims to his preludes to aid in memorization of both the religious texts and music, especially when learned by rote, students imitating their teachers. Just as students learning how to read break down sentences into letters, syllables, words, and phrases, so, too, can the preludes be broken down into components, each phrase offering technical challenges—difficult intervallic combinations or florid ornamentation—that, once memorized and conquered, can be applied to singing the following spiritual airs and their *doubles*. The preludes also contain musical phrases and gestures which appear in the airs, also facilitating their memorization through repetition. The level of memory aids correlates with Kate van Orden's study on singing and literacy in French schools that emphasizes the connection of orality to learning, recitation, and memory, especially when learning by rote. Most important, through memorization and repetition of spiritual airs, girls would internalize the sacred lyrics, preparing them to become pious women, ready to take their proper place in society.

Women and Music in Eighteenth-Century Portugal

Rosana MARRECO BRESCIA (NOVA University Lisbon)

Women musicians have been performing in Portuguese stages since the beginning of the eighteenth century. The first opera company to perform in Lisbon was directed by Italian Alessandro Paghetti, with his daughters Angela, Anna, and Elena as singers. But not only foreign women performed in Portuguese stages. Notorious soprano Luisa Todi, famous beyond Portuguese borders, started her career in Lisbon in the 1770s, and her older sister Cecília was also a frequent presence on the capital's stages. But one singer was decisive on women's presence on public stages: the Venetian soprano Anna Zamperini. She arrived in Portugal in 1772 and conquered a great part of the court: Women wanted to look like her, men wanted to be with her. The turmoil created by Zamperini led to drastic measurements. From the mid-1770s, women were forbidden to perform on public stages. From that moment on, the only venues one could hear professional female voices were the convents, where the music performed reached a remarkable level. Finally, in 1793, female artists were allowed to perform again in public spaces. Among the first singers to step on a public stage was the Afro-Brazilian soprano Joaquina Lapinha, who conquered the audience on both sides of the Atlantic. This paper aims to discuss the role of women in eighteenth-century Portuguese music, their origins, education, and careers. Beyond all, the proposal intends to discuss the important role performed by female musicians in a deeply conservative society, where women were even more deprived of a social life than in other European countries, and the legacy left by some of these women despite all the restrictions imposed to eighteenth-century women in Portugal.

The Other Isauras: Enslaved Women as Bearers of Cultural Memory in Nineteenth-Century Brazil

Rogério BUDASZ (University of California, Riverside)

Bernardo Guimarães opened his novel *A Escrava Isaura* with a description of a young, enslaved woman playing the piano while singing a slave sorrow song. Other passages highlighting her musical skills appeared in key moments of the 1875 book, along with episodes emphasizing her sufferings. This paper contrasts Guimarães's portrayal of the fictional character Isaura with the record of newspaper ads that offered household servants, known as *mucamas*, for sale from the 1820s to the 1860s, with respect to such aspects as body appearance and language, Western music skills, and knowledge of the French language. Chroniclers and novelists, some of them influenced by Guimarães, mention these *mucamas* as being "almost family," a problematic expression, meaning, among other things, that they had access to the intimate spaces of middle and upper-class residences and closely participated on a number of social activities. Yet, these early writers failed to notice that *mucamas* were often able to subvert aspects of colonial/patriarchal power, as recent historians have observed (particularly Sandra L. Graham). Being responsible for caring and tutoring the children and teenage daughters of her enslavers, a *mucama* could open to them a window into her own reality and worldviews, through her crafts, storytelling, sentimental counseling, singing of songs, and a particular way of performing European music, which I analyze in the context of the development of *choro* and recent research on Brazilian lullabies (Collier, Machado). The fact that black female experiences and the role they played as bearers of cultural knowledge were more multiple and complex than what is suggested by Guimarães is also seen in ads and police reports describing the role of women in the dance songs *jongos* and *batuques*. This paper will conclude considering the negative impact of the revival of Guimarães's work in soap operas, and their sequels and imitations since 1976, with white actresses playing the role of Isaura.



Global Greece

Thursday, August 25, 09:00–10:30 • Hall 440

FP4-2

Session Chair

Alexandros Maria HATZIKIRIAKOS (Sapienza University of Rome)

The Cosmopolitan *Estudiantina* Phenomenon and “Greek” Sonorities of the Belle Epoque

Michael CHRISTOFORIDIS (University of Melbourne)

Estudiantina plucked-string ensembles achieved immense popularity in the last two decades of the nineteenth century and were an important catalyst in the creation of the sonority of a variety of Mediterranean and Latin American popular musics. These ensembles first came into vogue as exotic entertainers in the late 1870s after the enormous success of the serenading Spanish students (or the *Estudiantina Española*) in Paris in 1878, and the subsequent creation of the *Estudiantina Figaro*, founded by Dionisio Granados in Madrid in the same year. These *estudiantinas* provided the impetus for the creation of different types of plucked-string ensembles, and the subsequent mass production of relatively cheap fretted instruments, starting with the Italian mandolin orchestras that formed in 1878. By the end of the 1880s, the term *estudiantina* also denoted localized mixed and plucked-based ensembles, playing folk and popular repertoires, and from the 1890s, it was employed to describe the bourgeois amateur social music phenomenon of the plucked-string orchestras in continental Europe.

Following an overview of the *estudiantina* movement in the late nineteenth century, this paper will explore its impact—starting with the tours of the *Estudiantina Figaro* to Eastern Europe and Constantinople (Istanbul) in the 1880s—on the creation of plucked string ensembles and both “national” and cosmopolitan repertoires in Greek populations of the Ottoman Empire. These influences will be traced through the activities of *estudiantinas* in Smyrne and Constantinople in the 1890s and early 1900s, with a focus on the Smyrne *Estudiantina* (also known as *Ta Politakia*) and its protagonists. Insights will also be provided on how the *estudiantina* phenomenon facilitated the transnational dissemination of the more localized repertoires and sonorities associated with Greek musicians in the early twentieth century.

Beyond Borders: The Promotion and Reception of Greek Musical Nationalism in Europe during the Inter-war Period

Myrto ECONOMIDES (Music Library of Greece of the Friends of Music Society)

Sofia KONTOSSI (Leonidas Zoras Archive)

The volatile inter-war period exhibits a wide musical diversity in Europe. Indicative signs were the gradual shift to conservatism, the rise of authoritarian regimes, the prolonga-

tion of monarchy, and the resistance to modernism. At the same time the quest for national identity of the states that were founded at the end of the First World War boosted musical nationalism. Within this context, the Greek National School of Music evolved as the dominant aesthetic in the musical life of the country, while the particular sociopolitical milieu also favored its recognition both in peripheral and central European music centers.

Between 1924 and 1940, Manolis Kalomiris (1883–1962), as the leading musical figure, strived to promote Greek art music through a series of cultural events in France, Poland, Czechoslovakia, Romania, Italy, and Germany. He was particularly concerned to portray the Greek National School as a noteworthy one, deserving an equal position amongst the other European national schools of music. Kalomiris's efforts bore fruits especially after 1936, when Metaxas's cultural politics appeared to be in line with the aspirations of Nazi Germany. He found support in this mission by one of his former students, Leonidas Zoras (1905–1987), who later became a recognized conductor, composer, and Kalomiris's business partner and lifelong friend.

This discussion revolves around a wide range of issues related to Greek musical activities abroad (e.g., repertoire, music lectures, etc.), the institutions and individuals involved, as well as the reception of Greek art music by the local and international media, and its correspondence to the political and cultural tendencies at the time. This presentation is based mainly on the study of a large number of primary sources from Kalomiris's and Zoras's personal archives.

Greek Elements in the Music of Alan Hovhaness

Craig PARKER (Kansas State University)

Alan Hovhaness (1911–2000) ranks among the most prolific American composers, with 434 opus numbers, including sixty-seven symphonies. Best known for his oft-recorded *Prayer of Saint Gregory* and his Symphony no. 2 (*Mysterious Mountain*), Hovhaness's style incorporates elements of Armenian sacred and secular music, Renaissance-like polyphony, and various Asian and Mediterranean musics.

The son of a Scottish mother and an Armenian father, Hovhaness began composing at age four. His early compositions were influenced by Handel, Mozart, Schubert, and Sibelius, the music of India that he encountered in Boston in the mid-1930s, and Armenian music. Following devastating criticism of his 1937 Symphony no. 1 (*Exile Symphony*) by Bernstein and Copland, Hovhaness transformed his style in 1943. His friend, the Greek painter and mystic Hermon di Giovanni (1900–1968; dubbed the *Sophocles of Boston*) spurred Hovhaness's interest in the ancient cultures of Greece, Egypt, and Asia, as well as his Armenian heritage.

During 1951 and 1952, Hovhaness was director of music and musical consultant for the Voice of America's Near East and Trans-Caucasian section. His duties included composing music in a variety of ethnic styles (including Greek) for their broadcasts. Be-

fore then, his only works demonstrating overt Greek elements were three piano works: *Macedonian Mountain Dance* and *Mountain Dance No. 2* (1937), and *Greek Rhapsody No. 1* (1944). From 1955 until 1980, Hovhaness composed a dozen more Greek-influenced works, ranging from solo pieces (such as the *Seven Greek Folk Dances* for harmonica and piano) to a symphony (no. 25; *Odysseus*) and an opera (*Pericles*). Most of them included rhythms and meters typical of Greek folk music, and scalar formations emphasizing raised seconds or fourths.

This paper emphasizes Hovhaness's Greek-inspired compositions, places them in the context of his diverse output, and speculates why he abandoned these influences. Video and audio excerpts of Hovhaness describing his compositions will illustrate the points made in this paper.



Missionaries

Thursday, August 25, 09:00–10:00 • Room 825

FP4-3

Session Chair

Jen-yen CHEN (National Taiwan University)

English Madrigals on the Jesuit Stage: Musical Theater and Confessional Mobility at the English College in Rome

Alana MAILES (University of Cambridge)

In carnival season of 1614, the English ambassador Dudley Carleton scornfully informed the Archbishop of Canterbury that English Jesuits in Rome had recently “entertained all spectators with a ridiculous tragidie of theyr owne countrie . . . upon the old theme of persecution wherin they doe exceedingly tempt his Majesty’s clemency to turne fictas in Veras tragedias.” This controversial Latin tragicomedy, *Captiva Religio*, portrayed the maltreatment of recusant Catholics in Protestant England. Its performance for eminent Roman cardinals abounded with music, from diegetic song to mimed satyr dances. *Captiva Religio* was one of several dramas at the Jesuit English College in Rome to showcase a rich variety of elaborate vocal and instrumental music; two Latin martyr plays even featured madrigals by Thomas Morley and John Wilbye. These musical productions elicited foreign sympathy for the plight of persecuted English Catholics, but did such cross-channel cultural exchanges wholly undercut the English state’s international ambitions?

Analyzing seventeenth-century sources in the Venerable English College Archives through the new interpretive lens of confessional mobility, I reconstruct dramatic music

at the college in the early Stuart period, reading English Jesuit theater against broader histories of early modern cosmopolitanism, diplomacy, and empire. Confessional mobility—as introduced by Liesbeth Corens (2019)—moves beyond a traditional emphasis on English Catholic victimhood and exile, considering that the often-voluntary peregrinations of English Catholics throughout foreign lands also fostered distinctive borderless communities instrumental to the Counter-Reformation. Musical drama at the college, I argue, was an effective vehicle for Anglo-continental transculturation and the development of English nationhood in an age of English global expansion. By deploying their own musical talents and repertoires in service to the Catholic martyr's cause, English Jesuits were uniquely positioned to build cultural, social, and political networks between Britain and continental Europe, ultimately facilitating England's ascension onto the world stage.

Vernacular Congregational Singing as Catholic Missionary Strategy in Asia: Hymns Translated from German in Early Twentieth-Century Japan and the Korean Peninsula

Kiko MATSUHASHI (Tokyo University of the Arts)

Vernacular congregational singing was an important part of missionary activities for the catholic churches in Asia. In 1918, one of the first hymn books of the Japanese Catholic Church, after the rediscovery of Christianity during the Meiji period, was published in Sapporo, Hokkaido. This hymnbook stood out from other contemporaneous Japanese hymnbooks in a way that clarified that it was specifically intended for the congregation. Although it was made for regional purposes, it became a model for the first nationwide official hymnbook in the 1930s, which, despite the major revision in 1948 and 1966, has been in use up until today. Also, almost the same process of preparing vernacular congregational hymnbooks took place in the Korean peninsula as well during the same period. For twentieth-century missionaries, it was important to carry on the mission with the vision of inculturation. It is remarkable to find the importance of the role of vernacular singing underlined even before the Second Vatican Council has made it clear.

I draw my attention especially onto two German hymnbooks, those of Cologne Archdiocese (1908) and Fulda Diocese (1891) that specifically had great influence on the first Japanese congregation hymnbook. There were also several melodies sung in the Korean Peninsula as well. Through the analysis of individual pieces, I found out that there were certain criteria in the melodic lines, rhythms, tonality, and cadences, that were transformed into Asian hymnbooks. As these hymns exemplify an inclination toward adopting the Western music culture, this research shows how Western musics were introduced to Asian culture. It should also be pointed out that, both in Japan and Korea, these hymns have been sung continuously for more than 100 years, up until today.



Soundscapes II

Thursday, August 25, 09:00–10:30 • Room 740

FP4-4

Session Chair

Jacob OLLEY (University of Cambridge)

The Sound of Peace, Prosperity, and Bliss: Historical Soundscape(s) of the Republic of Dubrovnik (Ragusa) from the Mid-Fourteenth Century to the Great Earthquake of 1667

Tin CUGELJ (University of Bern)

Diverse auditory elements, such as non-musical sounds, noises, and musical sounds with non-performative functions, have been a central part of the human environment since the inception of human existence. Yet only twenty-first-century scholarship has systematically studied urban localities through their individual soundscapes to observe how diverse sounds influenced communities on political, societal, and individual, emotional levels. At the same time, the Croatian musicological community, with its focuses elsewhere, did not create any knowledge on the topic, while Dubrovnik scholars produced an enviable amount of supportive research (see Lonza 2009; Janeković-Roemer 1994, 1999; and recently Kunčević 2020). With this contribution, my goal is to present a fundamental soundscape study of the Republic of Dubrovnik from the Republic's mid-fourteenth-century emancipation from the Venetian republic to the great earthquake of 1667, which changed not only the physical, reverberating architecture of the cities within the Republic but also its internal societal structure that entered a period of societal re-formation, while the terror of disaster changed the survivors' auditory perception for good.

The soundscape will be reconstructed exclusively using primary narrative sources and archival documents from the contemporary or later periods, which often note the use and appearance of various sounds or practices that in their essence emanate sound as a consequence. In that way, it will be possible to analyze certain auditory elements further, thus resulting in new research, and assemble various sound profiles of historical events, offering a deeper insight into the understanding of the most developed urban coastal center of historical Croatian lands.

Soundscape, Islamic Culture, and Alterity in the Sixteenth- and Seventeenth-Century Iberian Context

Ferran ESCRIVÀ-LLORCA (Valencian International University)

The musical participation and sound activities of the Muslim communities in the kingdoms of the Iberian Peninsula, with a focus on the Mediterranean geographical area, as well as the vision of these communities by the dominant Christian groups, have not been

extensively dealt with in musicology. From the conquest of Granada (1492), through a long sixteenth century, until the expulsion of the Moriscos in 1609, the Moorish communities actively participated in the configuration of the soundscape of the cities. Far from the idealized notion of coexistence of the three cultures in the Hispanic kingdoms (Catlos 2019), the daily life of early modern cities was quite complex. Furthermore, since the battle of Lepanto (1571), the fight against the Turks and the Muslims became a central topic in festive, artistic, and religious performances in which music played a very prominent role.

In the same way that it happens nowadays with migrants, the consideration of the Christian ruling class toward the Islamic culture was very dissimilar: The Moriscos (converted Moors) normally took part in public festivals, usually as wind instrument players, and their relationship with authorities was not always placid. In contrast admiration and discovery of the Other prevail in the descriptions provided by Christians of Islamic princes or Persian ambassadors and their musical interests.

This proposal follows in the footsteps of other disciplines that have applied concepts such as alterity (Stoichita 2014) or have questioned the ideas of Orientalism in the Modern Age (Bunes Ibarra 2006) for the vision of Islamic culture in the Iberian world. To do this, based on the chronicles, stories, administrative documentation, and iconography, this paper will examine the importance of the study of these subjects in the Mediterranean context in the sixteenth and seventeenth centuries.

The Sonic Mapping of Jerusalem in Kryštof Harant's *Putování* (1608)

Scott EDWARDS (University of Music and Performing Arts Vienna)

In response to recent work in urban musicology and sound studies, scholars of early music have sought to uncover the wider aural world in which music-making took part. These studies include cultural histories of listening, sound, and noise as well as investigations into the soundscapes of cities. This paper builds on such work by considering Kryštof Harant's account of his journey to Jerusalem in 1598. As a polyglot Bohemian nobleman, who also happened to be a composer, Harant's description of his stay in Jerusalem is uniquely informed by his auditory experience of a culture in which he found himself subject to unfamiliar mechanisms of Ottoman rule, which had, in Harant's view, drastic consequences on the urban soundscape. In the account of his journey, published in 1608, Harant harnessed the technology of the book to translate this experience for Czech-speaking readers, using the texts of hymns, antiphons, and responses, proverbs in multiple languages, anecdotes, and a six-voice motet to sing the city into being. By highlighting the oral practices that inform Harant's text, this paper explores how musical traces in the book were embedded in the broader cosmopolitan world of Jerusalem, where minority Christian communities operated under an Islamic regime that was permissive, but nevertheless firm in asserting its authority over the city's sonic environment. By building a narrative of his stay from various oral means of expression,

Harant not only uses sounding performance to reconstitute this world for his readers, but also shows how sound was a critical medium for the traveler in constructing his own knowledge of the city.



Migration, Diasporas

Thursday, August 25, 09:00–12:00 • Room 742

FP4-5

Session Chair

Álvaro Gabriel DÍAZ-RODRIGUEZ (Autonomous University of Baja California)

“To Continue to Go Home”: Performing the Return to Jewish Salonica through Ladino Song

Leo SARBANES (Harvard University)

According to legend, Jews banished from Spain in 1492 held onto their house keys and passed them down to their children in new locales across the Mediterranean and the New World, comforted by the potential for their family’s eventual homecoming. Yet over 500 years later, when Sephardic Jews were finally granted the possibility of Spanish citizenship, the challenging process failed to deliver a true return to the spaces their ancestors left behind. Singer-songwriter and Holocaust survivor Flory Jagoda spent the entirety of her celebrated career symbolically bridging this divide, explicitly forging the “Key to Spain” from the material of traditional and newly composed songs in Ladino (the Judeo-Spanish language of the Sephardim). However, it was the power of these songs to reveal the vitality and subsequent erasure of Jagoda’s native Bosnian Jewish community that fueled her project. Following Jagoda’s example, this paper positions Ladino song, the popularity and discography of which has blossomed in recent decades, as precisely the key to one particular cultural and commercial hub of the Sephardic diaspora: the city of Salonica (Thessaloniki), located in modern-day Greece, whose embattled yet robust Jewish community was decimated by the Holocaust. The song-poems of survivors memorialized first-hand the defiant hope of Salonican Jews under the Nazi occupation; a wide variety of artists have restored classic songs of Jewish Salonica in evolving musical and theatrical contexts; and singers from Israel to America have composed original songs in Ladino and their native languages that lay the groundwork for a personal return to the Jewish Salonican world of their predecessors. As Thessaloniki has at last begun to shed light on its rich and agonizing history amid surging anti-Semitism in Greece and beyond, this repertory will prove essential to unlocking the city’s past and future, honoring the resilience of Jewish communities around the world.

The Case of Erich Walter Sternberg

Liran GURKIEWICZ (Independent, Tel Aviv, Israel)

The consolidation of Israeli art music in the 1930s was late and abrupt. As a result, historical complexities and narrative gaps led to a lack of academic discussion on some central figures that laid the foundations of Israeli music. One such figure was Erich Walter Sternberg. Shortly before the Nazis' rise to power, Sternberg emigrated to then British Mandate Palestine (Israel). Upon his immigration, Sternberg was confronted with a convoluted and tangled set of ideological expectations: to assimilate and write in the local national vein. Sternberg's response was complex: He challenged the veritable sources of Jewish-Israeli music, questioning their origins and aesthetics as spurious.

On this backdrop, this paper will offer a study of Sternberg's music and explore what might be perceived as a certain duality in his music: on the one hand, in 1953, the very Western European, even "German" setting of *The Raven* for bass-baritone and orchestra (text by Edgar Allan Poe); on the other hand, in 1924, the First String Quartet for solo alt (set to Eliakum Zunser's *Der Pharom*), or his 1946 cantata *Yishtabach* to poems by Yehuda Halevi, in which Sternberg does indeed draw on Jewish and even Israeli semiotics.

This paper will try to account for the seeming duality in Sternberg's music. Did he embed Jewish as well as Israeli tropes despite his obvious rejection of it? I will accordingly discuss Sternberg's compositional technique and his overall musical contribution—in context of both Israeli and non-Israeli music. This paper is a first step toward the in-depth academic discussion of Sternberg's music.

Listening for Alida Vázquez: A Life in Electronic Music between Migration, Race, and Gender

Teresa DÍAZ DE COSSÍO (Autonomous University of Baja California)

This paper examines the life and work of composer, teacher, and pianist Alida Vázquez (1931–2016), and explores how she navigated race, gender, and transnational networks in her teaching, performance, and compositional work between Mexico and New York, and the Columbia Princeton Electronic Music Center (CPEMC) between 1977 to 1984.

Letters, scores, and recordings show how Alida combined modernist pianistic idioms with tape splice and layering techniques, and, specifically, how she created alliances with other women working in music. Interviews with former technicians from the CPEMC (Alcides Lanza and Pril Smiley) and students (Sergio Cervetti and Eric Cheselow) offer a reconsideration of the social structure, power dynamics, and influences. Learning about Vázquez helps us understand the trajectory of an institution that was thriving in the middle of the Cold War and the cultural activism that took part inside it. *Electronic Moods and Piano Sounds*, a piece Vázquez composed in 1977, is used to analyze the techniques, vocabulary, and influences of Davidovsky and Chou Wen-Chun.

This paper investigates the life and work of a women composer of the twentieth century, who has been left out of traditional narratives, aiming to reconstruct her life

history and creative practice with an inclusive eye. What happened to her after her DMA in 1984? Vázquez was a woman over fifty that taught piano and guitar lessons in her apartment. It was difficult for a woman, and particularly for Vázquez as a Latina in New York, to make a living exclusively from composing even if her work was of a quality comparable to that of her male counterparts. Vázquez managed to develop a career as a pianist, teacher, and composer, but in some periods of her life, the social structure was bigger than her.

Creative Migration: A Preliminary Study of Greek Classical Musicians

Olga KOLOKYTHA (University for Continuing Education Krems)

Creative migration scholarship concentrates mainly on the Australian region (Bennett 2010) and Western Europe (Borén and Young 2013), and has a strong spacial/geographic dimension. This proposal is based on a recently completed empirical research on professional musicians who have moved abroad and set their professional activities in other countries, and discusses creative migration of classical musicians in Greece from a sociological/policy perspective. The paper aims to enrich and expand existing literature by also introducing and discussing the concept of forced creative migration.

Educational factors and institutional malfunctions are identified as key forces that drive professional classical musicians abroad. Findings suggest that the financial crisis has not impacted as much as would have been expected on the migration of professional classical musicians, who still decide to leave because of lack of access to education opportunities and/or professional positions, rather than for merely financial reasons. Findings also identify the lack of transparency for professional positions, lack of meritocracy, and nepotism as additional factors that influence the choice of Greek professional musicians to migrate.

Data collection is based on questionnaires and interviews with artists as well as reports, articles, and policy documents. The research, also enriching the under-researched field of creative migration in related scholarship, is mapping the field of creative migration in the country and is planned to be used as a basis for further research on creative migration of other categories of creative professionals in Greece but also in different countries and contexts.

Digital Media, Mobile Technologies, and Music among Syrian Refugees in Thessaloniki, Greece, 2016

Ioannis CHRISTIDIS (University of Music and Performing Arts Vienna)

In the aftermath of the EU-Turkey Refugee Deal of March 2016, thousands of refugees moving toward the Balkan route to central Europe were blocked at the Greek borders with North Macedonia. After several protests and attempts to cross the borders, these people were finally forcibly moved by the Greek authorities into twelve run-down

refugee camps on the outskirts of Thessaloniki, the second largest city in Greece, located 70 km away from the northern borders. Refugees' imposed immobility as well as the harsh and inhuman living conditions in these camps triggered a new wave of protests.

Apart from the historical particularity of these protests, what made them even more unique was that within them music seemed to play an integral role. Songs about forced migration and the Syrian uprising of 2011, as well as *dabke* dance performances were the most prevalent, while in the refugee camps several other types of musical expressions also took place. The majority of these musical performances, though, had a common feature: They involved an extensive use of the internet, and devices such as speakers, microphones, and smartphones. In some cases, music was performed only through digital media and experienced by dispersed audiences via live streaming.

Even though the empowering role of smartphones and the connectivity provided by social media throughout the journey and resettlement of Syrian refugees is studied widely by other disciplines, ethnomusicological research has as yet focused only sparsely on the relation of these technologies to migrants' music-making and listening practices. On the basis of fieldwork in Thessaloniki, Greece, in 2016, I will examine the ways in which certain technologies that empower migration practices are used to amplify, circulate, and experience music in response to restricted mobility, deprivation of rights, and dehumanizing living conditions in refugee camps.



Crossing the Borders of Music Analysis

Thursday, August 25, 09:00–12:00 • Amphiteater of the Library

FP4-6

Session Chair

Kelvin LEE (University of Leuven)

Henri Pousseur's "New Sensitivity" and the Audibility of Post-war European Serialism: Decentering the Analytical Discourse

Mylène GIOFFREDO (University of Lorraine)

In a recent study, Joseph Straus (2018) likened post-war European serialism (PWES) to a kind of musical autism, each work creating its own language and unable to reach out to others. A persistent critique of PWES is that it is bereft of any sensorial or cognizable meaning, leaving the listener outside the musical experience. Such discourse reflects the tendency of most studies of serial music to focus exclusively on unveiling its compositional processes and systems, often through sketch study.

In their writings, however, serial composers, addressed many broader compositional issues beyond the role of the system, including form, time and timbre (e.g., Stockhausen

1963; Boulez 1966; Pousseur 2004). In 1957 the Belgian serial composer Henri Pousseur devoted a lengthy essay to the “new sensitivity,” avoiding the already loaded term *serialism* and addressing a wide range of contemporary compositions—including instrumental, electronic, and open-form works—with a focus on perceptual considerations (Pousseur 1957 [2004]).

Building on Pousseur’s essay, my paper offers an original perspective on PWES, emphasizing the sensorial dimension and decentering discussions of compositional processes. My investigation showcases four very different works: Stockhausen’s *Zeitmaße* (1955) and *Gruppen* (1955–57), and Pousseur’s *Exercices pour piano* (1956) and *Rimes* (1959). I draw on the composers’ writings and score studies, but also examine the influences of electronic music techniques and contemporary developments in the sciences, arts, and society highlighted by M. J. Grant (2001). By revisiting these works from the perspective of a “newly sensitized” listener, supported by spectrograms, I propose to bridge the gap between analytical and historical perspectives, and offer new ways to engage with PWES. Not just a hermetic compositional practice, PWES solicits active, engaged listening to rich and polymorphic musical spaces, moving away from rigorous internal systems toward a broader concern for phenomenological form as experienced by listeners.

Development of the Two Functions of the “Birdsong” in Olivier Messiaen’s Work and Their Synthesis in *Saint François D’Assise*

Miyuki JINNAI (Toho College of Music)

“Birdsong” is a characteristic musical technique of Olivier Messiaen. This technique does not pertain to a simple quotation, but to a transcription of real birdsongs on the piano and other instruments. In the early works, only birdsongs of the same region appeared in one work. But since *Couleur de la cité céleste* in 1963, the use of transcription is no longer linked to the individual bird’s habitat. Messiaen has integrated all the birds of the world into one work. With the introduction of the perspective from “heaven,” the birdsong has clearly become a religious symbol.

Corresponding to this change, a number of studies have been carried out since the mid-2000s, mainly in two directions. The nature of Messiaen’s compositional process is the subject of several studies from two points of view: on the one hand, the acoustic reproducibility of birdsong by detailed analysis with the help of pitch-class or spectrograph. On the other hand, aesthetic studies have been interested in deciphering its theological symbols. However, the study that synthesizes these different approaches has been lacking until now.

I will point out that both aspects of “realistic description” and “ideal symbolization” are simultaneously realized in *Saint François d’Assise* in 1983. In this opera, Messiaen used these two different aspects of birdsong, by coordinating (1) rhythm, (2) pitch, (3) harmony, and (4) orchestration. This technique has two functions: to enhance the narrative and to engage the listening experience.

The opera tells the story of a Christian saint who attains sainthood. However, the theme is the common human fear of death and overcoming it, and living better. It will be shown that the imitative form of the “birdsong” plays a major dramaturgical role as a character in an opera with a universal theme.

Sonic Ontology and Materiality in Tan Dun’s “Organic Music”

Jiahao LIN (Soochow University)

In the 1980s, the Chinese-American composer Tan Dun (b. 1957) developed the concept of “organic music” in response to John Cage’s music and musical philosophy, itself strongly influenced by Asian philosophy. Through this concept, Tan Dun expressed the importance of natural sounds as well as the cultural meanings that become attached to materials such as water, paper, and stone. Chinese and Western scholars have offered various interpretations of the concept of “organic music” and its significance for Tan Dun’s music. John Corbett (2000) has argued that Tan Dun’s use of natural materials reveals the influence of Cage’s “oriental philosophy,” and he accordingly describes “organic music” as an instance of “Neo-Orientalism.” Liu Hong (2021) has interpreted the concept through the lens of grammatology and Chinese traditional literature, suggesting that the resulting music has a curative effect on listeners.

In dialogue with these readings, this paper presents a theoretical perspective drawing from recent work on “sonic ontology” by scholars of electronic music and sound art (Thompson 2017; Cox 2018). I argue that Tan Dun’s “organic music” is based on ontological thinking distinctive to traditional Chinese culture. I examine how his combination of natural materials, traditional instruments, and visual effects mediates between the “universal” and the “particular.” For instance, he has observed that, in China, water has historically symbolized the origin of life and rebirth, attributes that he explores in his *Water Concerto* (1998). His understanding of water is at once ontological, conceiving it as a property of nature, and cultural, as he locates its “universality” within a Chinese context. Tan Dun’s musical thought and practice therefore offer a new perspective from which to consider—and challenge—ideas about ontology and materiality in Cox’s and Thompson’s work, particularly the notion of “white aurality” as theorized by Thompson.

Inside the Borders of Sonata Form: Alfred Schnittke’s Reversal Structural Thought and Its Apocalyptic Perspectives

Katerina MANIOU (National and Kapodistrian University of Athens)

It has been supported that the extreme heterogeneities of Schnittke’s sonatas provoke the sustainability of this form’s limits, setting crucial questions about preservation, renewal, continuity, and belonging. In this paper I suggest that Schnittke creates imaginative paraphrases of sonata form, which are concealed in entire movements of his works and are supported by a network of reversals. By codifying common threads of thematic,

functional, gestural, and developmental logics, in combination with theories which concern the sonata-tonality duet as well as the ideological reflections of pivotal patterns of modern western culture, I argue that the composer creates a structural edifice which negates itself through an ambiguous language where nothing is as it seems. I support that imprints of ambiguity, stress, and failure are absorbed by the material, the processes, and structure themselves, alluding both to late capitalism's and soviet regime's antinomies. Through different disciplines, I reflect on Schnittke's structural thought to deal with aspects such as the uniqueness of human life, ontological/religious queries, as well as forms of dehumanization, to decipher a "thought about the world in musical form" after his own words. By focusing on the thematic treatment in conjunction to the hero-quest pattern, and sonata's propulsive nature and solo concerto genre, I support that a "reversed success story" is outlined, ranging from Rosen's sonata as equivalent to Enlightenment's drama to cultural trauma, creating a constellation of perspectives. Prophetic reflections between the borders of wholeness and homogenization, pluralism egalitarianism and liquidation, mobility and stability, nomadism and belonging are examined through Bauman's terminology, to suggest that Schnittke's sonatas become symbolical dehumanizing fields. Here, pluralism is exploited as a means of leveling instead of a non-violent symbiosis or a "harmonious whole" equilibrium to unveil aspects of both Schnittke's contemporary society as well as of the twenty-first century world.

Chords, Roots, Types: A Comparison of Different Chord Encoding Schemes with the General Chord Type (GCT) Representation

Emilios CAMBOUROPOULOS (Aristotle University of Thessaloniki)

Konstantinos GIANNOS (Aristotle University of Thessaloniki)

Costas TSOUGRAS (Aristotle University of Thessaloniki)

Harmonic analysis focuses on describing the harmonic content of pitch collections in terms of harmonic labels, classes, functions, hierarchies, etc. In this paper, we focus on the core problem of labeling note simultaneities based on sensory and cultural aspects of consonance along with broader issues of categorical perception and cognitive parsimony. The General Chord Type (GCT) representation is a novel chord labeling scheme that adapts to any harmonic context whether it be tonal, modal, jazz, octatonic, atonal, or other. Given a user-defined consonance/dissonance ranking of intervals (twelve-dimensional, multi-valued consonance vector), the GCT algorithm rearranges pitches of an input simultaneity (MIDI or pitch-class set) such that they are ordered from most consonant near the base of the chord to most dissonant at the top end; the lowest pitch is the "root" of the chord. A consonance vector that reflects empirical findings on dissonance perception allows encoding any simultaneity in tonal music in a concise legible numeric manner (similar to the standard encoding of tonal chords). When the consonance vector is adapted to reflect non-tonal intervallic relationships, other harmonic systems can be encoded, such as pitch-class-set-like encoding for atonal music,

encoding based on major seconds for whole-tone harmony, encoding based on fourths for quartal harmony. In this study, it is shown that different encoding schemes such as the standard tertiary stack-of-thirds strategy, the virtual pitch root-finding algorithm by Parncutt, or the Tn-Types of pitch-class set theory, can be modeled within GCT and can be seen as special cases of GCT. The various encoding schemes will be applied to a diverse set of pitch simultaneities, and the resulting labels will be compared and evaluated with respect to established music theoretic knowledge. Suggestions will be given regarding the broader potential use of GCT in harmonic reduction and analysis.



The Musician in Society

Thursday, August 25, 09:00–12:00 • Room 917

FP4-7

Session Chair

Ruth HACOHEN (Hebrew University of Jerusalem)

Handel's Financial Sublime: Sounding the South Sea Bubble of 1720

Morton WAN (Cornell University)

The South Sea Bubble—a society-wide speculative mania stoked by the eponymous joint-stock company—lured, thrilled, and ultimately, ruined many eighteenth-century investors. Remembered since as one of the world's first market crashes, the Bubble is no stranger to music historians, thanks largely to George Frideric Handel's long-acknowledged personal investment in the scheme. However, music—Handel's or otherwise—remains elusive in the continuing, and increasingly interdisciplinary, literature on the Bubble. This paper offers a historical reorientation of musical meaning vis-à-vis the imaginative impact of the investment mania on Georgian Britain's mediascape and the entangled discourses about financial speculation and musical taste therein, making a case for the distinctive roles music played in fashioning the observed epistemic shift in the British *mentalité* toward commercialism.

The paper begins by zooming in on London's musical life at the height of the investment frenzy in 1720, when the newly underwritten joint-stock Royal Academy of Music stirred up controversies surrounding the Italian opera it promoted. Critics of the Academy, including Richard Steele, frequently drew comparisons of Italian opera to the fanciful South Sea scheme. Their writings, while often satirical in nature and jingoistic in tone, nevertheless revealed a convergence of aesthetic and economic interests, and gave the psychology of the speculative market a sonic shape in the vocal acrobatics of the castrati. Contrasted with the venturesome operatic singing, the magnificent chorus

of Handel's *Utrecht Te Deum and Jubilate*—composed in 1713 for a public peace celebration that also sparked the South Sea Company's initial boom—may be said to give expression to the political economy behind the Company's scheme. Co-opted by the symbolic mandates of sovereign affirmation and debt deliverance, the sublime style of Handel's music, I argue, aestheticized Britain's new financial system, created through the privatization of sovereign debt and marked by a fraught indistinctiveness of the market and the state.

Virtuoso Networks and the Emergence of *Kreutzer*

Sarah WALTZ (University of the Pacific)

In 1789, violin prodigy George Bridgetower and his father found themselves in London, awkwardly negotiating pre-existing musical networks but also benefitting from a confluence of virtuoso émigrés from revolutionary France (Giornovich, Viotti) and other visitors that became its own supportive network. A century later, Tolstoy's 1889 novella *The Kreutzer Sonata* cemented the shorthand title for the Beethoven sonata that could have borne Bridgetower's name. In between is a story of how the op. 47 sonata became a testing ground for collaboration between virtuosos—native and foreign, male and female—particularly in England.

Bridgetower's 1803 continental tour, supported by his British network, famously featured a short-lived friendship with Beethoven, resulting in the piano and violin sonata Beethoven subtitled “. . . molto concertante, quasi come d'un concerto.” Though early reception mainly reported the generic title, references such as “Sonata Concertante,” “Grand Sonata,” and even “Tremolo Sonata” also appeared before the shorthand title *Kreutzer* solidified. This paper, in tracing the sonata's performance history, will exemplify the English press's gradual adoption of *Kreutzer* and also highlight the flexibility of performing interactions among native and foreign virtuosos. London's very active concert life, diverse musical press, and ambivalent stance toward foreigners and women instrumentalists show both the difficulties and successes virtuosos had in negotiating English networks (compared with Bridgetower's era), and the work's frequent performance reveals distinctions in the treatment of various performing constellations (e.g., Joachim's collaborations with foreign women Schumann and Janotha as against Englishwomen Goddard and Davies). Further, the many collaborations between men and women and increasing acceptance of women's virtuosity (including violinists Neruda and Tua) combat some interpretive assumptions that hardened after Tolstoy's misogynistic novella, while press reports of the increasingly familiar, amateurized, and even over-exposed nature of Beethoven's sonata shed further light on Tolstoy's somewhat arbitrary choice of *Kreutzer* to represent the dangers of musical collaboration.

Musical Labor and Social Class

Stephan HAMMEL (University of California, Irvine)

Musicians have played a conspicuous role in the class struggle since the inception of the labor movement. By 1849, Franz Liszt had composed an elaborate workers' chorus and even mused about following it up with a "*marche funèbre* for the use of the bankers." At the turn of the next century, workers' choral societies had become an integral part of German Social Democracy, a phenomenon that epitomized mass party organization. Third International Communism counted Hanns Eisler among its activists. Whenever striking workers break into song, they draw on nearly two centuries of music making in the socialist tradition.

Despite this legacy, there has been little consensus among Marxists about where musicians find themselves in the class structure of society. Most musicians do not derive their livelihood from investment and hence are not capitalists. However, it is not obvious that musicians and Amazon warehouse workers assume equivalent roles in the industrial system. What is more, Marxist writers on music routinely avoid taking a position on the class status of the musician. This is partly explained by the fact that Marxism has always taken its methodological cues from philosophical aesthetics, rather than political economy when thematizing the arts. Another factor is the longstanding tendency among anti-capitalist intellectuals to see artistic creativity as the polar opposite of that stultifying work capitalist industry tends to demand. Because this latter view does not follow from a class analysis, but instead from an interpretation of industrial labor, it fails to fully clarify the political economic conditions of music making.

This paper offers an account of the class status of the musician that is consistent with historical materialism and focused on the social division of musical labor. Among other things, such an account provides the basis for a critique of a pervasive discourse on musical "entrepreneurialism."

Male Choral Societies and Multiculturalism in Switzerland in the Long Nineteenth Century: The Cities of Bern and Fribourg as Case Studies

Caiti HAUCK (University of Bern)

During the nineteenth century, numerous choral societies—principally male choral societies—were founded all over Europe, giving rise to a choral movement that fostered not only communal singing and conviviality but also patriotic feelings. As elsewhere, male choirs in Switzerland had a pronounced patriotic character. However, unlike neighboring nations, patriotism in Switzerland could not be based on linguistic, cultural, or ethnic unity. Instead, it called for a sense of togetherness that united the different cultures that make up the country. To strengthen national unity, patriotic speeches—such as during the Federal Singing Festivals—promoted a feeling of belonging, regardless of linguistic, cultural, religious, or political differences. Authors such as Thomann (1942) and Capi-

tani (2009) emphasize the importance of the nineteenth-century Federal Singing Festivals in developing multicultural understanding in Switzerland. Yet, little has been written about the connections and relationships between choirs outside these festivals. Did choirs from different linguistic regions meet each other on occasions other than the Federal Singing Festivals? What kind of relationship did these choirs have? What can such relationships tell about the development of multicultural understanding in Switzerland? Using the cities of Bern and Fribourg as case studies, this paper discusses the interconnections between choirs from different linguistic and religious regions of Switzerland during the long nineteenth century. Based on primary sources such as letters, annual reports, jubilee publications, and newspaper articles, it examines the relationships and connections of choirs such as the Berner Liedertafel and the Société de Chant de la Ville de Fribourg. Results suggest that some choral societies had a wide circle of contacts and worked upon a national cohesion, while others had only limited connections. Implications for the understanding of the nineteenth-century choral movement in Switzerland and beyond are discussed.

The Social Network: *Salonnières* and the Society Columns in the Paris Dailies

Sylvia KAHAN (City University of New York)

A vital part of our understanding of musical activity in the Paris salons of aristocratic and upper-bourgeois women of the Belle Époque and the early twentieth century comes from the reportage by the society press in the daily newspapers about salon activities. Beginning in the 1890s, papers such as *Le Gaulois* and *Le Figaro* provided their readership with the minute details of musical performances in the salons of the *salonnières*. These articles were key to the promotion of new music by both established and upcoming composers. Talented musical artists at the beginnings of their careers also benefited from announcements of their performances in the salons. And the association of the names of certain *salonnières* with the gifted musicians that they patronized served to add luster to the reputation of all involved.

My paper will give an overview of the newspaper coverage of salon activities from 1893 to 1939. I will demonstrate the way that the papers helped *salonnières* to achieve influence in the milieu of salon culture, especially with regard to public perception of the musical artists who were recipients of the patronage of these women. I will explore, as well, the ways in which these women used their press relations to negotiate a middle path between private and public venues, for example, by creating publicity for benefit concerts for charities or by providing a transnational forum for international composers and performers largely unknown to French audiences. Thus, the symbiosis among *salonnières*, artists and composers, and society correspondence helped promote new music and burgeoning musical careers.



China in Dialogue and Translation

Thursday, August 25, 11:00–12:30 • Hall 436

FP4-8

Session Chair

Amanda HSIEH (Chinese University of Hong Kong)

The Mermaid and the Beginnings of Chinese Folk Ballet

Jia DENG (China Conservatory of Music)

The Mermaid (1959), directed by Pyotr Gusev and with music composed by Wu Zuqiang and Du Mingxin, is regarded as the first Chinese folk ballet. The dance critic Yang Shaopu has characterized the work as a replication of Tchaikovsky's *Swan Lake* and has argued that *The Red Detachment of Women* is the most important innovation in Chinese dance, with its rejection of the traditional Russian style. I argue for the historical importance of *The Mermaid* due to its innovative use of various regional symbols and folk songs. Focusing on music as well as the interaction of dance, costumes, and scene design, I analyze the novel application of folk songs in the depiction of divine characters.

This use of music departs from the Russian tradition. As Richard Taruskin has observed, the human character (prince) in Igor Stravinsky's *The Firebird* is presented mainly through folk songs, while the divine character (the Firebird) is usually depicted with three distinctive chords. This kind of "dualism," carrying over a technique used in Tchaikovsky's *Swan Lake*, is a means of distinguishing various character types. In *The Mermaid*, the title character frequently changes between divinity and humanity; these changes are depicted through ethnic symbols, the pentatonic scale, and the traditional dress of the Yi people. Such markers of identity have since become indispensable features of Chinese ballet. In establishing the significance of these features and their combined effect in *The Mermaid*, I conclude by arguing against Gusev's description of ballet as "an instrument of beautification."

The Racialized Sounds and Silence of the COVID-19 Quarantine in China: Transnational Media Representation, Debility, and Neoliberal Biopolitics

James DEAVILLE (Carleton University)

When Western news media first reported from COVID-19-beset Wuhan, China, in late January 2020, their audiences entertained different expectations for the city's sights and sounds. Instead of finding a bustling metropolis filled with traffic noise, they encountered a "ghost city" (Secon 2020). Human bodies, the direct recipients of pandemic debilitation, were hardly in evidence in North American and European coverage, which was marked by their absence (Osborne 2020; Su 2020). The news consumer experienced eerie, silent images of empty streets, in alignment with stereotypes of quarantine under strict

Chinese control (Eve 2020). Lockdown never sounded so quietly as constructed by the international media, which seemed intent on excluding the sounds of life and music from containment. In essence, the Western press was (re)colonizing, debilitating, and “disappearing” Asian bodies, consistent with James Kyung-Jin Lee’s concept of Asian “racial invisibility” (2004), thereby depriving them of life-affirming physicality and sonority.

This paper will analyze the sights and sounds of North American and European news coverage from Wuhan during the week following its lockdown on January 23 (ABC, BBC, CNN), using Robert Entman’s theory of media frames as informed by Jasbir Puar’s theorizing of debility (2017). Media framing enables us to “expose the hidden assumptions embedded within a news story” (Otoo 2021). The Western visual/sonic erasure and debilitation of quarantined Chinese bodies occurred via the mediated agency of what Naomi Klein has termed “disaster capitalism” (2007). As Puar has observed, the neoliberal biopolitics of such conditions “sustain . . . the debilitated body as degraded object” (Puar 2017, 92). Debilitated bodies in quarantine, like the residents of Wuhan, seem unproductive burdens to the neoliberal capitalist imaginary, and thus are silenced. The Wuhanese lost their claim to material presence in Western media through sound and music, as incarcerated and racialized “objects of un-care—social pariahs” (ibid., 77).

Jiangzhou Drum Music as Yellow River Civilization Heritage: Its Historical Past, Its Inherited Present, and Its Idealized Future

Jiaxi ZHU (University of Putra Malaysia)

Kai LI (University of Putra Malaysia)

Xin LU (SEGi University)

Existing for over 1,400 years, Jiangzhou Drum Music marks its glorious history in the early Tang Dynasty, when Li Shimin employed the *Lei Dagu* style to compose *Music of Prince Qin Breaking up the Enemy’s Front*, a repertoire popularized among the locals and overseas. In 1988, the music was adapted as *Prince Qin Takes His Roll Call* and premiered by Shanxi Jiangzhou Drum Troupe of Shanxi Province. Jiangzhou Drum Music is gradually showcased after being included in the first batch of National Intangible Cultural Heritage list in 2006, and the drum troupe was officially recognized as the Jiangzhou Drum Music preservation unit. A series of heritagization of drum music leads to critical changes to the music and culture: What has vanished from the music upon gaining the Intangible Cultural Heritage status? Is what remains in the music representative of the native culture? How does the making of Intangible Cultural Heritage materialize as a typical outcome of Chinese-style heritagization? Considering the heritagization as a watershed for future development, what will future successors inherit from the past and how will the music maintain its authenticity across the point of receiving the Intangible Cultural Heritage status?

This study uses visual anthropology to gather the historical past from facts, artifacts, living figures, and previous performances, and the present inheritance through

documented data from Yuncheng City as the field site, as well as to speculate the idealized future state of Jiangzhou Drum Music after its heritagization as national Intangible Cultural Heritage. Through data gathered and analyzed across the heritagization chronology of Jiangzhou Drum Music, the unsettling issues of inheritance, transformation in authenticity, aesthetics, performance styles, and organizing characteristics, and the equivocal “spirit” of the Yellow River civilization will be discussed in the light of the preservation and sustainability of a typical Chinese cultural heritage.



Musical Mobilities 1814–1954

Thursday, August 25, 11:00–13:00 • Hall 437

FP4-9

Session Chair

Barry WIENER (Independent, New York, USA)

Cicadas, Rossini, “Epidemic Airs,” and the Anglo-Italian: Anthropologies of Sound in Tuscany, 1814–30

Amalya LEHMANN (University of California, Berkeley)

On May 29, 1826, Mary Shelley debuted her pseudonym “Anglo-Italicus” in a letter to the editor of *The Examiner*, decrying their harsh treatment of the castrato Velluti. Shortly thereafter, she introduced her concept of the “Anglo-Italian,” based on her experience of Pisa, where the Shelleys hosted a circle of English expatriates and select Italian intellectuals. Shelley invented this identity to distinguish herself from English tourists. The Anglo-Italian could claim a superior taste as well as knowledge of Italian politics, culture, and language, by virtue of their acoustic immersion in the Italian countryside. Meanwhile in Florence, Lord Burghersh, who introduced Velluti to London, composed and produced six operas while he served as the British Envoy to Tuscany from 1814 to 1830. While he would not have fit Shelley’s criteria to qualify as an Anglo-Italian, Burghersh’s reception in the Florentine press shows that Italians adopted the diplomat as one of their own.

This paper contributes to debates in music studies over the status of sonic knowledge or “the acousteme” by offering an historical anthropology of sound within an intra-European setting. Letters and journals written by the Pisan circle from 1818 to 1823 betray an outsider perspective on Italian culture, recording their condescending views of noisy “inhabitants.” Yet, they describe being captivated by the sounds of the Tuscan countryside, inscribing scenes of peasants singing Rossini in the fields, accompanied by cicadas. They claimed to be infected by a musical epidemic spread by the sounds of Rossini’s *Ricciardo e Zoraide*. I demonstrate the ways in which these immersive sonic ex-

periences were discursively held to have transformed the Pisan circle from cultural aliens into “Anglo-Italians.” Back in London, Shelley styled herself as the authoritative voice on Italy, whereas Burghersh founded the Royal Academy of Music. I conclude that they strategically weaponized their Anglo-Italian sonic knowledge to elevate their authority.

“Thema der Orient”: The *Geschichte der Musik* (1862) as Source of Ferruccio Busoni’s Opera *Turandot*

Lufan XU (Shanghai Conservatory of Music)

Ferruccio Busoni’s opera *Turandot*, originally conceived as incidental music in 1904, features a unique exoticism of multiplicity. While Puccini consulted solely Chinese melodies for his *Turandot* (1926), in Busoni’s opera, there are numerous references from other traditions, including Arabic, Indian, and even Scottish music (see also Beaumont 1985; Lo 1996). This multiplicity of references is related to Busoni’s compositional source, Wilhelm Ambros’s well-known *Geschichte der Musik*, which incorporates unprecedentedly non-Western music into the framework of the universal history of music. And I find quotations, arrangements, imitations, and references of *Geschichte* everywhere in Busoni’s *Turandot*. In this case, Busoni’s *Turandot* enables us to examine how non-Western music, collected and organized in the nineteenth-century music scholarship, was inherited and re-organized at the turn of the century.

This paper takes both synchronic and chronological approaches to investigate *Turandot*’s incorporation of non-Western music. Through a synchronic approach, I examine Busoni’s exoticism, showing not only how non-Western music from Ambros reappeared in Busoni’s *Turandot* rhythmically, harmonically, and melodically, but also how it introduced new meanings. Through a chronological approach, I trace a historical process about how a particular source made its final appearance in Busoni’s *Turandot*, from the initial introduction in Western literature to its repetitive circulation in music history writings, from its historical and theoretical discourses to final composition products. This paper finally reflects on the function of nineteenth-century music scholarship, which is situated between non-Western music sound and Western music practices, intertwining non-Western music with contemporary discourses of primitivism, historicism, and modernism.

“A (Latin) American in Paris”: The Educational Experiences of Latin American Composers in the French Capital, 1880–1930

Vera WOLKOWICZ (School of Advanced Studies in the Social Sciences Paris)

Since the early rise of Latin American nation-states and the search for national identities, music always played an important role. While the first nationalist manifestations of music came in the shape of marches and national anthems, by the end of the nineteenth century the influence of the discourses on European musical nationalisms started

to affect the production of Latin American composers. Yet, most of the time, this influence did not come just from within each Latin American nation-state, but was fostered by Latin American composers' educational experiences in Europe, most particularly in Paris, where many of them sought a cosmopolitan education. While many of them went to the French capital in search of becoming better professionals, most of them realized that the European milieu had some expectations of their music that differed from their own, which was certainly fostered by the Universal Exposition of 1889 and the craze for exoticism that Europeans have been developing since the turn of the twentieth century.

In this paper, thus, I will analyze the cases of Latin American composers Alberto Williams (Argentina, 1862–1952), Manuel María Ponce (Mexico, 1882–1948), and Alejandro García Caturla (Cuba, 1906–1940), who continued their music education in Paris, to see how their European experience affected (or not) their music in the search of a more “Latin American” sound. While Williams begun to compose “Argentine” music after his return from Paris, Ponce—already known in Mexico as a nationalist composer—used the French opportunity to distance his work from the national sound and explore the latest European art-music techniques. Meanwhile—and in contrast with Williams and Ponce—García Caturla's Parisian experience contributed to reinforcing the “exotic” Latin American sound already acquired in his previous work.

Jazz from Here to Points Abroad: Mary Lou Williams and the Changing Concepts of Jazz

Gayle MURCHISON (College of William and Mary)

Mary Lou Williams spent the years from 1952 to 1954 in London and Paris. Williams encountered jazz scenes fundamentally different from those in the United States, partly because of the lack of exchange between musicians and sound recordings in the 1930s and 1940s, and partly because of jazz's dissemination in London and Paris by musicians from countries other than the US.

Scholars have assumed the category of “jazz” to be stable, though contested. They implicitly understood jazz as a Black American music that spread globally, localized in each country. They also understood that, in its adaptation and transformation into a site- and country-specific music, jazz meant different things in different cultural and political contexts, with the attendant deracination of jazz—in other words, the uncoupling of jazz from its African American roots. In the 1960s and later, jazz became part of university studies. Many jazz scholars' primary methodologies focused on analysis of performances on sound recordings. They did not problematize and critique the role recordings themselves played, nor the problematic nature of British or European public-site and culturally specific jazz performance.

Activities Williams undertook abroad allow us to engage with aspects of intermediality, primarily the sound recording and the jazz “concert.” This study focuses on: (1) the transmission of jazz, especially bebop, to young British musicians in the early 1950s,

via sound recordings; (2) the problematic concepts of “performance” and “concert” in the context of the jazz hot club movement; (3) immigration—both trans-Atlantic and between the UK and continental Europe. Using Williams as a case study and taking the sound recording as a point of departure, this study contrasts how jazz circulated in London versus Paris and other sites in early 1950s, post-war Europe, focusing on the migration and immigration of Williams and other non-American African-descended musicians.



Nineteenth-Century Music across Time and Borders

Thursday, August 25, 11:00–12:30 • Room 824

FP4-10

Session Chair

Laura TUNBRIDGE (University of Oxford)

Local or International? The Choice of Repertoire in Early Nineteenth-Century Polish Church Chapels

Jolanta BUJAS-PONIATOWSKA (Jagiellonian University)

The early nineteenth century is frequently called the dusk of the church chapels in the territory of former Poland. The phenomenon of vocal and instrumental ensembles, financed by local church authorities or monasteries, aiming at providing musical setting to the mass and other ceremonies, was extremely popular in the eighteenth century. However, the difficult time of the partitions and poor financial conditions of the Catholic church led to a decline of this interesting yet costly trend.

Unfortunately, it is rarely noticed by scholars that several dozens of chapels survived until the mid-nineteenth century and still performed diverse musical pieces. The analysis of the surviving musical manuscripts as well as church records enables us to reconstruct the repertoire of the chapels from that time, which subsequently displays the divergence between local pieces and music by internationally recognized composers. This discovery provokes several questions: How and why such diverse music functioned at church? Was there a key for the selection of particular works? What were the preferences of the ensembles in terms of the music performed?

This paper will make an attempt to characterize the specificity of both local and international repertoire and to find out the motivation behind the choice of pieces by the chapels. This will consequently contribute to the knowledge of the repertoire of nineteenth-century church music in central Europe.

Transcultural Legitimacy in the Nineteenth-Century French Romance: The Performance of “Spanishness”

Sandra MYERS (Conservatorio Superior de Música de Navarra)

The French have a long-standing history of fascination for Spain. Just as the German Romantics, French men of letters also had a great interest in offering French translations or pseudo-historic novels of Cervantes or of the Spanish *romancero*. Florian, one of the most popular members of the Académie française, as early as 1784, used words such as gallantry, vivacity, and nobility of character to describe the Spanish, and also referred to them as “the most passionate of lovers.” The French salon, at the beginning of the nineteenth century, was a place for conversation, *sociabilité*, and entertainment. The most common musical genre was the romance, a type of song which crossed the borders between popular and art music. Conceptually similar to the early German Volkslied, the romance was a simple strophic song with several couplets and a refrain, and was often embellished with elaborate lithographs depicting sentimental or characteristic scenes. Due to its simplicity, the romance, in its different manifestations of ballade, nocturne, chansonnette, and diverse types of national depictions such as the Swiss *tyrolienne* or the Spanish *boléro*, was looked down upon by the composers of savant music. Also due to the fact that many authors were lesser-known *romancères* or women composers, this semi-popular genre has largely been overlooked by musicologists as well as performers, ignoring the investigation of expressive elements: vocal timbre, tempo, dynamic and rhythmic flexibility, improvisational possibilities, choice of instruments, etc. In order to provide meaning to the abundance of pieces of Spanish character, and to the complex system of Spanish topics in the ever-changing nineteenth-century socio-political scene, which eventually led to exoticisms, this investigation taps on period sources which include singing methods, specialized romance magazines such as *Le Menestrel* or *La Romance*, or more general reviews by critics and composers such as Fétis and Berlioz.

In Search of “Home, Sweet Home,” ca. 1871

Jonathan HICKS (University of Aberdeen)

Few songs of the British nineteenth century have had the staying power of “Home, Sweet Home.” With music by Henry Bishop and words by John Howard Payne, it first appeared in *Clari; or, the Maid of Milan* (1823) at London’s Covent Garden. The song remained in the repertory well into the twentieth century and is still a point of reference in the twenty-first. In the initial dramatic context, it was a solo vehicle for the titular heroine, a means of expressing Clari’s longing to return to her “humble” home. Once the number became a breakout hit, the opera’s narrative details ceded significance to a vaguer international vogue for nostalgic sentiment. Like the much-discussed Swiss *maladie du pays* or the contemporary craze for the *ranz des vaches*, Bishop’s and Payne’s creation piqued the public interest in imagining a home out of reach. As the decades wore on,

however, the song's invocation of home acquired a distinctive national accent. By the mid-Victorian period "Home, Sweet Home" had come to anchor an ideology of British exceptionalism. To perform or attend to this song in 1871 was to partake in a quasi-ritualistic affirmation of the doctrine of the hearth. This was partly bound up with the specious claim that other languages lacked an adequate word for *home*, but it was also connected to a shift in the geography of belonging. In lieu of the Romantic yearning for a distant homeland, this new Victorian nostalgia fixated on the heteronormative family home and the promise of shelter from the trials of urban modernity and the vices of foreign politics. Drawing on a range of musical, visual, and literary sources, this paper explores a key passage in the history of British ambivalence to city living via a song that emerged as a powerful amplifier of anti-urban desire.



Performance across Borders

Thursday, August 25, 11:00–12:00 • Room 825

FP4-11

Session Chair

Connie Keh Nie LIM (University of Malaysia of Sarawak)

Twenty-Four Drums, Two Cities: Performing Glocalization of the Sinophones with the 24 Festive Drums in Malaysia and China

Ow Wei CHOW (University of Putra Malaysia)

Yunxi YANG (University of Putra Malaysia)

The enormous amplitude of the sound of 24 Festive Drums is a performatively thrilling spectacle in Malaysia's cultural scene. Being native to the Malaysian sonic landscape, the drums exhibit distinguishable Chinese characteristics in nature. The first archetype of the 24 Festive Drums was established in 1988, when Tan Chai Puan and the late Tan Hooi Song integrated the conception of the twenty-four solar terms into the drum design and the stylistic performance. The spirited, captivating rhythm of the membranophones was then an instant success as a well-received cultural feast, making the music a highly regarded national heritage eventually. Most scholarly discussions revolve around the musical characteristics and styles in performance, but its artistic logic is rarely questioned: How does the knowledge system of the East Asian lunisolar calendar, which reflects a typically agricultural life shaped in ancient China, work well in a modern, tropical region like Malaysia? How does heritagization change the way the art form is inherited and transmitted? What is manifested by the locals through drumming performances in a global perspective?

This ethnographic study specifically examines the case of 24 Festive Drums that has flourished in Greater Kuala Lumpur, the most populated metropolis in Malaysia, and also in Quanzhou or Chinchew, a port city in Southern China. Through fieldwork conducted between two cities on the Sinophone map, the author attempts to gather descriptive data as a narrative on the cultural heritage from its establishment to its transnational transmission, and to illustrate the impact of heritagization on cultural inheritance and the sentiments of local community. This discussion will also advance into some underlying key issues of the subject in order to rationalize the interweaving relationship between the local heritage and the global sense of Chineseness, as well as a complex construct of identity, which is related to the drum culture.

The Ney's Changing Performance across Places and Genres

Manami SUZUKI (Kyoto University)

In this presentation, I will focus on the Turkish instrument *ney*, explaining its use across musical genres and the image it represents.

The ney is an end-blown flute consisting of a reed, played in Turkey, other west Asian countries, and northern Africa. Particularly in Turkey, it has been associated with the Mevlevi Order, an Islamic mysticism group (Sufism). The ney is played as a main instrument in rituals and is considered a symbol of Jalāl ad-Dīn Mohammad Rūmī (d. 1237), the great Sufi mystic and eponym of the Order. The ney was popular in the Ottoman court, where members of the Order played a role as musicians and teachers, and it was a central instrument in Ottoman court music (Turkish classical music). Following the transformation from the Ottoman Empire to the Republic of Turkey, the use of the ney began declining, owing to the absence of the court, the closure of the Order, and a general dislike for “old music” by the new government. However, since the 1970s, with the re-evaluation of Turkish classical music, the ney has regained popularity and is being performed again.

Today, the ney's repertoire goes beyond the religious and classical genres of the past. We can find its use in a variety of genres, not only in religious and classical music, but also popular and film music. Meanwhile, the image of the instrument and its sound continue to remain a “mystery,” irrespectively of which musical genre is played. This image is not limited to Turkey alone but has extended to Europe and the United States as well. In this presentation, I will analyze the factors behind this “mystical” image in terms of the ney's sound and the changing performance genres, and its cross-border and cross-genre influence across time and space.



Early Music: Transmission, Settings, Style, Media

Thursday, August 25, 11:00–12:30 • Room 826

FP4-12

Session Chair

John GRIFFITHS (University of Melbourne)

Manuscript Traditions of the *Dialogus de musica* (ca. 1000)

Shin NISHIMAGI (Tokyo University of the Arts)

The *Dialogus de musica*, written in northern Italy, probably Lombardy, around 1000, is transmitted by more than fifty medieval manuscripts. It concerns the third most diffused treatise during the Middle Ages after the *De institutione musica* of Boethius and Guido of Arezzo. In contrast to these two authorities, whose textual traditions are rather stable and homogeneous, the *Dialogus de musica* was the object of corrections and additions by the copyists during the course of its transmission to the ultramontane countries. Because of the numerous variants and the complexity of the manuscript traditions, no modern critical edition of this theoretical text has been issued by any contemporary musicologists. In preparation for the publication of a new critical edition, I have collated all known manuscripts of the *Dialogus de musica* and grouped them according to their textual particularities and specific musical examples. This extensive research into the variation between manuscripts will shed light upon the transmission of this important treatise, particularly in Western Europe, which is still not well understood.

Pietro Bembo across Borders: Musical Settings of Bembo's Poems in Renaissance Europe

Cristina CASSIA (University of Padua)

The poems written by the Italian humanist Pietro Bembo (1470–1547) count a few hundred musical settings scattered in printed collections, which span over more than a century, from the beginning of the sixteenth to the first decades of the seventeenth century. Although Bembo spent his whole life in Italy, the success of his works was not confined to his homeland but spread well beyond its borders and reached a European dimension. Musical settings of Bembo's poems offer an interesting observation point in this regard, as they confirm that his texts traveled extensively, following different paths of transmission. In fact, although most of the collections including these settings were printed in Venice and reached an international market thanks to the activity of booksellers, selected pieces were singled out from their original volumes and reprinted abroad in anthologies with minor changes. Bembo's poems also arouse the interest of foreign composers who, although living and working beyond the Alps, created new compositions based on the original (Italian) texts. Finally, even translations, whether they were published

(as the first complete translation of the Asolani into French by Jean Martin, printed in Paris in 1545) or intended for personal use, played a role in the dissemination of Bembo's texts among composers, who felt the need of making the words understandable for their audience.

This paper—which is part of a wider research project regarding Bembo and his links with music and musicians—offers insights into the reception of music settings of Bembo's poems outside Italy during the sixteenth century. It will present both an overview of this phenomenon and selected case studies showing the changes that music and text underwent in order to suit a new public.

“Susanne un jour” across Borders: Traditional and Digital Methods to Approach Susanne’s Imitation Masses

Andrea PUENTES-BLANCO (Spanish National Research Council)

The biblical story of “Susanna and the Elders,” which narrates the episode of a Hebrew woman accused of adultery, has elicited numerous interpretations and re-enactments in different historical periods. Susanna's story had a broad resonance in the culture and arts of the Renaissance across different European countries. Renaissance and early Baroque painters have left numerous depictions of Susanna's story, and, in music, this biblical episode also strongly resonated among many Renaissance composers. The spiritual poem “Susanne un jour” by Guillaume Guérault was first set to music by the French composer Didier Lupi (1548) and, since then, more than forty composers from France, Italy, Germany, the Netherlands, England, and Spain wrote music pieces based on the tenor voice of Lupi's chanson. This paper focuses on the imitation masses based on the famous five-voice chanson “Susanne un jour” by Roland de Lassus. First published in 1560, Lassus's chanson served as a model for the composition of imitation masses by different European composers: the German Johannes Mangon (1570s), Lassus himself (1570), the Italians Claudio Merulo (1573), Marc'Antonio Ingegneri (1573), Mauro Palermitano (1588), and Girolamo Lambardi (1601), and the little-known Spanish composer Pere Riquet (ca. 1605–16). “No two Renaissance composers deal with borrowing in precisely the same way” (Steib 2004, 60), and composers often approach the model with some specific goals in mind (Crook 1994). Initially motivated by the study of the little-known *Susanne* mass by Pere Riquet, this paper compares Riquet's, Lassus's, Merulo's and Ingegneri's masses by applying the CRIM project's (Citations: The Renaissance Imitation Mass) analytical methodology, which combines human observations of the contrapuntal connections of model and mass with powerful digital analytical tools. By bringing together human and machine observations, this paper aims at a better comprehension of an emblematic piece of the Renaissance and its derivative works.



Prokofiev in Performance, 1929–2049

Thursday, August 25, 11:00–12:00 • Room 741

FP4-13

Session Chair

Christina GIANNELOU (National and Kapodistrian University of Athens)

Prokofiev between East and West in Brussels in the Inter-war Period

Kristin VAN DEN BUYS (Free University of Brussels)

On April 29, 1929, Sergei Prokofiev's opera *Igor* was premiered in a French version in the Belgian National Royal Opera La Monnaie in Brussels. This was the result of a deliberate investment by the Brussels cultural elite, during the inter-war period, in both modernist music in general and Russian music in particular. They created a unique platform for French, German, and Russian modernism. For instance, the first performances of Stravinsky's *Psalm Symphony* in 1930 and Prokofiev's *Le joueur* serve as testimonies of the city's high status comparable to other major European centers of modern music.

Prokofiev considered this premiere a springboard for further productions in other European theaters. Although it was commissioned by Coates, the conductor of the Mariinsky Theatre, and Meyerhold promised to stage it, the opera was never performed in Saint Petersburg or Moscow, as Prokofiev had hoped for. Therefore, the Belgian premiere became more important in Prokofiev's biography because it remained the only stage performance of this opera during his lifetime.

This paper will focus, in the first place, on the performances of *Le joueur* in 1929 and 1930 in Brussels by investigating the unpublished correspondence of Prokofiev with the directors of La Monnaie Spaak (who also did the translation in French) and Corneil de Thoran, among others, by analyzing the views of the set designers and stage directors, and the views of the Belgian critics. Finally, we will place these performances in a broader context and give an overview of the concerts Prokofiev gave in Belgium between 1923 and 1936, just before emigrating to the USSR. The Belgian intellectual and cultural circles corresponding with Prokofiev in the inter-war period will be analyzed through unpublished letters found in Prokofiev's estate in New York and in Belgian archives.

Of Holograms, Wolves, and Ducks: Eclectic Soundscapes in *Blade Runner 2049*

Eftychia PAPANIKOLAOU (Bowling Green State University)

The soundtrack for Denis Villeneuve's *Blade Runner 2049* did not disappoint. Even abiding fans of Ridley Scott's 1982 *Blade Runner*, who could not imagine a sequel without the haunting electronic sounds of Vangelis's signature style (a perfect analog to the neo-noir look that dominated Scott's dystopian future), found that Hans Zimmer and

Benjamin Wallfisch’s synthesized soundscape paid a fitting homage to Vangelis’s landmark soundtrack.

In this presentation I concentrate on the persistent use of a single sound from the film, the opening of Peter’s theme from Sergei Prokofiev’s music for *Peter and the Wolf*. The five-second theme appears numerous times as a diegetic ringtone, an alert operated to activate Joi (Ana de Armas), the holographic digital companion of blade runner agent K (Ryan Gosling). Its ubiquitous presence at key moments acquires a narrative content and contributes significantly to the film’s hermeneutical associations—*Peter and the Wolf* is a fairy tale, after all, and some reviewers immediately connected the character of Peter with the film’s blade runner K. Both fairy tale and film, Peter and K, indeed present allegorical heroes whose stories are replete with gendered symbolism. Peter, however, does not represent just another children’s hero in a moralistic tale, but a pioneer in the Soviet youth movement. Prokofiev created the story himself in 1936, in tandem with the music, and in accordance with the Soviet cultural politics of the time, where children’s art served as a form of covert ideological indoctrination. In this paper I will expand on Catriona Kelly’s political and psychoanalytical readings of Prokofiev’s tale, and will investigate how this mere fragment of aural subversion in the film’s diegesis encodes the film with a plethora of historical and contemporary intertextual relationships not yet explored in the film’s previous studies.



Inventing, Moving, and Playing Keyboard Instruments

Friday, August 26, 09:00–12:00 • Room 824

FP5-1

Session Chair

Hernán Gabriel VÁZQUEZ (Instituto Nacional de Musicología “Carlos Vega”)

Inventing the French Harpsichord: Antiquarians, Encyclopedists, and the Eighteenth-Century Art Market

Saraswathi SHUKLA (University of California, Berkeley)

For nearly two centuries, the eighteenth-century French harpsichord has been considered a paradigmatic instrument, fulfilling near universal purposes and needs, especially in educational institutions, where a harpsichord, with the capacities of a double-manual French harpsichord, almost always meets the physical requirements of students and performers. But the French harpsichord as we know it today was a hybrid instrument fashioned in the early eighteenth century from the imported remnants of instruments produced by the Ruckers and Couchet dynasties in Antwerp. It was rarely, if ever, in-

tended specifically for use by professional musicians. Instead, as harpsichords in France became more visually ostentatious in the eighteenth century, they were marketed less toward professional musicians and more toward amateurs and collectors. This particular model owes its lasting success and reputation to encyclopedist writers of the mid to late eighteenth century, who situated the “French” harpsichord, with its newly historicized Flemish identity and its masterful local craftsmanship, at the intersection of antiquarian practices, galant connoisseurship, and enlightened historicism.

The construct of the antique Flemish harpsichord as the ideal “French” instrument crystalized at the same time that Flemish painting was debated at the Académie de peinture et de sculpture and became an integral part of major art collections at the end of the seventeenth century. Moreover, “ravalement” practices, in which harpsichords were remodeled and adapted to modern use, followed a tradition of art appropriation and reconstruction that dated back to François I: the practice of copying Roman statuary. This paper examines the knowledge economies at play in the harpsichord market in the first half of the eighteenth century and how encyclopedists, many of whom postdated the heyday of the harpsichord, understood the place and purpose of these instruments in French society, crafting a narrative that sealed its reputation and shaped twentieth- and twenty-first-century performance practice.

Organs in Japanese Buddhist Temples and Schools

Mayu TAGAWA (International Christian University)

“A pipe organ is there! But why?” When entering the Tsukiji Hongwanji temple in Tokyo, all visitors are amazed. According to my investigation, at least eighteen Buddhist temples and schools in Japan have installed this instrument that originated in the Occidental world of Christianity. Little attention has been paid to the curious relationship between Buddhism and the organ. Therefore, this study aims to reveal why the instrument was introduced to Japanese Buddhist communities across the border of religion.

Pipe organs started to be brought into the Japanese Buddhist world in the 1960s, when the number of new organs and educational institutions for organists gradually increased in Japan. Before that time, some Buddhists, especially those who belonged to a traditional Buddhist sect called Jōdo Shinshū Hongwanji-ha, have already used new Buddhist songs with accompaniment and instrumental music, which were played by the reed organ or the electric organ, for the Buddhist music service. This paper will present case studies of Kyoto Women’s School, Sōai School in Osaka, and Tsukiji Hongwanji. Through an analysis of documents such as records of the installation and use of these instruments, as well as the memories of the musicians associated with them, the paper will shed light on the role of the organ in Buddhist temples and schools. The paper will draw on previous studies of Buddhist modernity and music by Asuka Kanritsu, to show that musical reformation in Buddhist communities was strongly influenced by Westernization after the Meiji restoration. However, the paper also argues that the introduction

of the organ to the Japanese Buddhist world was not simply an imitation of Christianity, but also represents a kind of experiment and reformation. Through the above consideration, this study elucidates the process by which the Japanese Buddhist world sought new forms of modern missionary work and education.

Questioning Generic Borders: Group Piano Playing and the Case of the Piandaemonium Ensemble (Twelve Pianists—Six Pianos)

Kostas CHARDAS (Aristotle University of Thessaloniki)

Within a world in which many classical pianists rethink the traditional expectations from their careers, piano group playing presents a new, collective creative context for exploring the pianistic sound. Piandaemonium is an ensemble of twelve pianists on six pianos that was founded in Thessaloniki, Greece, in 1997 and is still active. From its incipience up to its recent performances, Piandaemonium has questioned the traditional generic classifications. Performing and rehearsing without a conductor, Piandaemonium presents a new ensemble which asks from the pianists the anonymous collective ethos of orchestral playing, soloistic pianistic dexterity, and chamber music adaptability. As a member of the ensemble, I testify that all these years there has been a continuous experimentation with the rehearsal process and pianism, which leads all members to develop a creative relationship to sound and enhances the collective human agency in forming the final result. Piandaemonium's repertoire comprises mainly of commissions, the stylistic diversity of which (from avant-garde to transcriptions of jazz standards) calls for a blending of different performance practices and means of communicating with the audience.

In the present paper, making reference to analyses of selective works and the outcomes of the ethnographic research I have conducted (recordings of rehearsals in 2018 and interviews with members of the ensemble), I propose to understand Piandaemonium in relation to the post-modernist ideas of pluralism, openness, questioning of hierarchies, and emphasis on the human experience. I suggest perceiving it as an example of a new generic musical space, in which the pianist re-evaluates his or her approach to pianism, individual practice, ensemble playing, and the pianistic sound itself.

Artistic Research as Creative Agency or Accessing the Knowledge/s of Artistic Practice/s: A View from the Piano Bench

Victoria TZOTZKOVA (Massachusetts Institute of Technology)

Artistic research has been extensively theorized over the last decades, not the least because, in bringing artistic practice and scholarly research together, it highlights entrenched disciplinary boundaries and valuation systems that have long structured both scholarly and artistic pursuits and institutions (Frayling 1993; Lilja 2015; Kirkkopelto 2017). As theoreticians and practitioners alike have argued, once we allow for practice

to become a mode of research, definitions of what knowledge is shift and so do our practices of knowledge production and our experiences of knowledge. How so?

Romantic pianism is often considered a “golden age” of piano playing, but pianistic practices then and now have come to be distinct (Hamilton 2008; Cook 2010; Peres da Costa 2012). One important shift is the role of improvisation, already ideologically problematic but still vibrant in the nineteenth century, and essentially extinct today (Moore 1992; Gooley 2011, 2015, 2018). Preluding, or the practice of improvising between repertoire pieces, forges a sort of middle ground between improvised and composed music (Goertzen 1996, 1998; Levesque 2008; Goehr 2015). As such, it is a practice tightly bound up with the pieces of today’s “standard repertoire,” but, resting on skills, today’s pianistic practices have essentially foregone.

Aiming to highlight processes of artistic research, this presentation traces a personal practice of improvised preluding. Sitting at the piano to prelude in the style of Romantic practices necessarily rests on research into historical, analytic, and theoretical sources, and—fortified by the personal quest for greater creative agency—it also becomes a powerful driver for continual research into music analysis, music history, cultural studies, and sociology (as possible directions). Ultimately, the presentation articulates ways in which artistic research shapes processes of knowledge production, as both desired outcome and experience, as it also serves to instill a greater sense of agency into experiences of artistic practice/s.

Motor Resonance in Piano Fingering

Youn KIM (University of Hong Kong)

Resonance is frequently used as a conceptual metaphor in various human sciences. In neuroscience, it refers to the neuron’s ability to respond to inputs at preferred frequencies selectively; in cognitive sciences, it elucidates the interactive relationship between the organism and the environment. In music, it illuminates various forms of distributed creativity, especially in the context of ensemble performances, rehearsals, and improvisations.

The present paper applies such a notion of resonance to piano playing. It investigates the feedback loop between the pianist’s perception of fingering and fingering action, and argues that this seemingly private and individualistic process of choosing fingers involves “motor resonance.” Pianists observe, imagine, and selectively respond to others’ actions.

The study employed a mixed-method approach to investigate how the perception of unexpected, audacious fingerings affect pianists’ action. In the semi-structured interview designed by Qualtrics, participants were asked to consider fingerings for four short musical excerpts that could be performed with various fingerings and contained scalar passages (to consider the role of “standardized” fingering). All were from piano works by Beethoven, whose fingering often presents “problems” rather than simple instructions.

For each passage, (1) a score only, (2) a score with fingering notation, and (3) a video clip showing other pianists' fingering were presented. After a keyword-in-context analysis of content and thematic analysis, three themes emerged: (1) the "I" as the decision-maker, (2) "creative authority" in the scores, and (3) the video clips for the ears.

Focusing on the pianists' interactions amongst themselves, mediated by treatises, scores, and films, the study illuminates a sphere in which the pianists emerged as actors, consciously negotiating with a broader network of scores, motor grammar, and other pianists. In line with action research, the study engages pianists in the recognition that they actively resonate with other pianists and artifacts across time and space.



Listening across Time

Friday, August 26, 09:00–12:00 • Room 825

FP5-2

Session Chair

Fabio MORABITO (University of Alberta)

Before There Was a Playlist: The Nineteenth-Century Music Album as Historical Source

Fernanda VERA (University of Chile)

When studying nineteenth-century music scores, at least in Latin America, an important part of those sources is preserved as music albums, compiled by individuals, in particular by women. They are often luxurious objects, connected to certain social classes, as well as reflections of the taste and fashions of the period in which they were made. The content of those albums includes dances for the bourgeois salon, transcriptions of opera or zarzuela, as well as character pieces.

My main hypothesis in this paper is that these music albums worked in a similar way as the modern playlist. Studying music albums as objects in themselves, rather than as simple compilations of scores, we can analyze the relationship between the pieces, as well as between the pieces and the owner. The decisions regarding selection, inclusion, and order are not always known and are often invisible. It is also difficult to know how these pieces were played or in which order. Nevertheless, it is possible to find patterns, including the collections of certain repertoires or manuscript notations, that can allow us to read these albums and the agency of their owners.

Marks of ownership and use, with musical and personal implications, lead us to affirm that the music album was an object that mediated the construction of subjectivities—particularly feminine and bourgeois subjectivities—, affecting musical practice and

its inclusion in the cultural fields of the period. These performances, whether instrumental or vocal, configure a social space, usually private.

Thus, these albums are not simple collections, but unique objects that portray the agency of the person who compiled them. No album is the same as another. This singularity is shaped by both content and way of compilation, its materiality and discourse, each one a world of marks, use, and traces of agency and manipulation.

Listening with Miniature Scores: *Payne's kleine Partitur-Ausgabe* in Tovey's Hands

Reuben PHILLIPS (University of Oxford)

Recent research into the history of musical listening has emphasized the ways in which nineteenth-century genres of music publication, such as piano-duet arrangements and program notes, helped to fashion new modes of engagement with a canon of musical works (Christensen 1999; Thorau 2019). One important genre of publication that remains understudied in this context is the miniature score. While there had been earlier attempts at small format publishing (see Lenneberg 1988), it was in 1886 that the Leipzig-based publisher Albert Payne started to issue its *kleine Partitur-Ausgabe*: a series of cheap, pocket-sized scores of chamber works that were offered for sale at the Joachim Quartet concerts held in the Berlin Singakademie and used by attendees of the “Popular Concerts” in London’s St. James’s Hall. Payne’s business venture can be compared with the revolution brought about by the publication of paperback books in Germany—particularly with *Reclams Universal-Bibliothek* (founded 1867) that widened access to classic literary texts and helped to stabilize a cultural canon.

This paper takes an approach inspired by material history to ponder the affordances of the miniature score in listeners’ hands, both inside and outside the concert hall, during the final decades of the nineteenth century. My investigation draws on one specific impressive collection of these objects, assembled by the young Donald Tovey (1875–1940), that is preserved today in the University of Edinburgh library. Tovey’s scores survive in personalized bindings and contain several types of handwritten annotation that, together with his correspondence, document his systematic use of these small editions as a way of grasping musical works. Although not all nineteenth-century listeners will have matched the young Tovey’s level of musical literacy, I suggest that, as remnants of music’s material culture, these objects are valuable in helping to expand the scholarly understanding of what constituted “score-based” musical activity in an era before the dominance of recording technology.

Westminster Cathedral and the Sixteenth-Century Spanish Polyphony: A Performing Style Analysis through Recordings

José-Vicente SÁNCHEZ ALBERTOS (University of La Rioja)

It is well known that the choir of the Catholic Cathedral in London was performing sacred Spanish music in the early twentieth century, sharing with the Anglican choirs two common features: the “a cappella” performance and the use of choristers instead of female sopranos. However, George Malcolm, choirmaster in Westminster (1947–59), introduced the so-called “continental sound” after the Second World War and a particular singing style, outside the Oxbridge scene. Being the first complete recording in England, the 1959 Victoria’s *Tenebrae Responsories* album was a big success and particularly influential for the next generation.

This paper analyses the sound and style introduced by Malcolm in Westminster and his effect on the English choral scene. The technical changes that he initiated allowed him to be more expressive in his approach to the Spanish choral repertoire than the traditional Anglican sound. Although he made only two recordings before his resignation, his approach continued to dominate the sound of the Catholic Cathedral under the following chapel masters. The influence of these recordings will be seen both inside and outside England, being particularly important to European ensembles with a similar standard. The purpose is to discover which hallmark characteristics of this singing style have been able to influence performers in the UK and abroad, the reasons why Malcolm introduced these changes, and the impact he had on subsequent generations, both on the professional stage and the Anglican choral foundations.

A multidisciplinary perspective is applied by combining methodologies like discology and cultural studies, working on the most important facts that support the research. Besides recordings as the principal source of information, reviews from specialized journals and interviews with conductors and performers will also be considered.

Raoul Koczalski’s Recordings: A Key to Decoding the Authentic Chopin Style

George-Julius PAPADOPOULOS (State Conservatory of Thessaloniki)

The reminiscences and written accounts of Chopin’s disciples and their pupils about his teaching and playing hold tremendous value in defining the authentic performance style of his music. Two of his students have left an indelible imprint by transmitting genuinely his teachings to the following generations: Georges Mathias and Karol Mikuli. One of Mikuli’s pupils was his younger compatriot, the Polish pianist, composer, and pedagogue Raoul Koczalski, often referred to as Chopin’s “pianistic grandson.” Koczalski’s book *Frédéric Chopin: Betrachtungen, Skizzen, Analysen* is filled with important information; but Koczalski has also bequeathed us with a rich discography of Chopin’s music. Based on these printed and recorded media sources, Jean-Jacques Eigeldinger and many

leading Chopin scholars consider Koczalski as the most authentic carrier of the living interpretive tradition of the Polish composer.

This multimedia paper presentation will showcase a few of Koczalski's Chopin recordings, interspersed with annotated scores, in order to highlight the genuinely idiomatic elements of his style: lustrous textures and refined sound hues, flowing cantabile melodies, effortless phrasing, plasticity of rubato, discreet use of pedal, and other poetic-rhetorical devices of Chopin's Romantic style. Moreover, comparisons will be drawn between his interpretations and those by major pianists of the twentieth century—such as Rubinstein and Horowitz—and beyond. Surprisingly, one locates many marked differences and deviations from what is typically considered to be the established “Chopin style” of the last fifty to seventy years. Thus, Koczalski's recordings help us decode the elements of a nearly forgotten interpretive aesthetic, which, despite bearing genuine marks of authenticity, has not yet provoked adequate reflection even among historically informed performers.

Omniaudience: Listening to Voices in William Crotch's *Specimens of Various Styles of Music*

Nicholas MATHEW (University of California, Berkeley)

In the early years of the nineteenth century, the Oxford professor William Crotch initiated the Royal Institution lectures on music. From 1807, he began to publish his music examples as the *Specimens of Various Styles of Music*—keyboard transcriptions that placed symphonic movements by Haydn next to songs from ancient Israel, madrigals, horn-pipes, Hungarian dances, and all kinds of “national music” from Canada to South Africa.

Crotch described his global sampling of musical “styles” as *specimens*—exemplars of various species, as in the natural sciences, which was the main concern of the Royal Institution. His lectures condemned the conceptual habits associated with an earlier generation of English music historians, primarily Burney, who assumed that art was continually improving. Crotch organized his specimens in order to disrupt any story of progress and aimed instead to inculcate “discrimination”: each specimen, he argued, could be distinguished by its proper musical voice, newly legible and comparable via the medium of the keyboard.

This paper argues that Crotch's early instance of globally oriented style criticism (a precursor of the disciplinary mode recently interrogated by Rachel Mundy) has much to teach us about the liberal politics (and continuing liberal project) of *good listening*—especially of listening to diverse yet legible (musical) voices. The *Specimens*, and the media that made Crotch's synoptic enterprise viable, promoted the ethical fantasy of “omniaudience”—a fantasy that retains a powerful hold over music studies: the idea that, equipped with the appropriate tools, one might listen to everything, discriminate all distinctive voices. Yet in Crotch's *Specimens*, I argue, we can discern the foundational relationship between an ethic of listening and an ethic of “giving voice,” the central role

of new technologies in extracting voices and making them audible, and the primacy of an acquisitive, colonial vision of attentiveness.



Music across Theories, Textures, and Time

Friday, August 26, 09:00–11:00 • Room 827

FP5-3

Session Chair

Suzanne FARRIN (City University of New York)

Analyzing Deception in Opera and Lieder

Edward KLORMAN (McGill University)

This study analyses two scenes of deception: Schumann’s “Waldesgespräch” and the act 2 duet from Donizetti’s *Lucia di Lammermoor*. I adapt Klorman’s (2016) “multiple agency” method for analyzing text-music relations, conceiving of characters as self-determining personas who invent their utterances and interactions as the plot unfolds. Monahan (2013) has drawn attention to the limited consciousness of certain musical agents he calls “individuated elements,” noting that “they tend not to know what’s coming next . . . [and] are participants in a real-time musical drama in which they have a stake, but which they do not fully control.”

The partialness of the characters’ perspectives is an artistic resource in both cases, since figures who are ultimately deceived initially believe themselves to have agency to control their situations, only to be thwarted by the deceptive actions of their interlocutors. In “Waldesgespräch,” when a hunter encounters a mysterious lady inexplicably alone in the woods, he initially imagines himself to be a hero come to rescue her; but the power dynamics shift by the end of the song, when she is revealed to be Loreley, and the hunter realizes too late he is her prey. This ironic twist plays out at critical junctures in the song, including the end of the first stanza, when the hunter attempts an affirmative tonic-key cadence, only to be surprised by a deceptive resolution suggestive of his lack of agency.

A similar deception occurs in the *Lucia* duet: When Lucia undermines her brother Enrico’s plans, revealing defiantly that she is betrothed to his mortal enemy, he deceives her with a forged letter that dashes her hopes of marrying for love and manipulates her into accepting an arranged marriage to another suitor. Here, too, key junctures in the harmony and duet form reflect the power struggle and Enrico’s calculated deception.

Boulanger as Symbolist: Two *Méodies* on Texts from Maurice Maeterlinck's *Serres chaudes*

Nicholas HUNTER (University of Queensland)

Two of Lili Boulanger's (1893–1918) earliest surviving works are the *méodies* “Attente” (1910) and “Reflets” (1911). These two works draw their texts from a collection of poetry by the Belgian symbolist and Nobel laureate Maurice Maeterlinck, entitled *Serres chaudes* (1889; Hothouses, also known as Hothouse Blooms). Both works were composed while Boulanger was still a teenager and undertaking private composition lessons with Causade in preparation for the Prix de Rome competition. “Attente” and “Reflets” are far from being the stumbling student efforts that one might reasonably expect from a teenager at the early stages of her compositional career. Instead, they are significant contributions to the genre of *méodie*, with a depth of emotion, a personal and original approach to harmony and tonal color, and a perceptive response to the complex subject matter of the symbolist texts that demonstrates maturity and a knowledge and understanding of the philosophical and artistic concerns of the movement. This paper presents analyses of “Attente” and “Reflets” focusing on Boulanger's musical response to correspondences between philosophies of transcendental idealism and symbolism as demonstrated through Maeterlinck's *Serres*. They also focus on her response to the atmosphere of existential anxiety associated with the philosophical shift toward abstraction and away from rational positivism in France at the fin-de-siècle. While other symbolist works by Boulanger have been the subject of analytical studies—such as her song cycle *Clairières dans le ciel* (1914) on texts by Francis Jammes—her earliest *méodies*, “Attente” and “Reflets,” have been afforded only a cursory glance in the existing literature. Both works are significant, as they provide insight into Boulanger's relationship with symbolism and her compositional response to Maeterlinck's texts based on her understanding of them alone. This insight, in turn, sheds light on her personality and identity as a composer.

Messiaen's “Borrowing Technique” and the Case of Yvonne Loriod

Peter ASIMOV (Free University of Brussels)

Recent scholarship on Olivier Messiaen's “borrowing technique” has transformed our understanding of how one of French modernism's most important composers honed his distinct voice. The vast extent of Messiaen's borrowings, gleaned first through scrupulous analysis (Balmer et al. 2017), may now be confirmed—and extended—through sketch study, as Messiaen's archive is made increasingly available to the public. Yet, amid the watershed of findings, one revelation emerges as extraordinary: that Messiaen borrowed ideas from the compositions of Yvonne Loriod (1924–2010) in the early 1940s—while she was his pupil—long before they married in 1961. These covert borrowings from Loriod's never-published compositions have thus remained undetectable to prior researchers. Meanwhile, Loriod's auspicious and adventurous compositional beginnings were side-

lined shortly thereafter, as she rose to prominence championing Messiaen's "own" works from the keyboard.

I begin by presenting Loriod's compositional legacy as discerned from the joint Messiaen-Loriod archive and available historical evidence, contextualizing her creativity amid networks of French women avant-gardists who experimented with academic ethnomusicology and electronic music during the inter-war and post-war periods, and whose work was largely eclipsed by the rise of the serialist dogma. I then turn to the intertextuality between Messiaen's and Loriod's compositions, with attention not only to philological questions of who-wrote-what, but also to sociological questions of power and authorship—suggesting that the discomfiting power dynamics of these borrowings should orientate our research toward Messiaen's "borrowing technique" and modernist "authorship" itself. I conclude by arguing that Loriod continued to assert creative agency as a performer in ways that can only be recognized through sustained attention to collaboration and relational interplay—especially in a period of music history known for propagating staunch discourses of compositional "autonomy"—and that the opportunity to pursue such study may be among the most significant affordances of the Messiaen-Loriod archive.

An Imaginary Folding Fan: Henri Dutilleux's Use of Poetic Images for Elaborating Musical Forms

Shigeru FUJITA (Tokyo College of Music)

Henri Dutilleux was a major French proponent of modern art music in the second half of the twentieth century. He was mainly concerned with renewing musical forms through his "spontaneous atonality." Consequently, from the First Symphony (1951) onward, Dutilleux moved away from "prefabricated frames" to find "a peculiar form for each work, according to its interior evolution." However, we know little about how Dutilleux elaborated his musical forms because the composer left behind no explanations. Thus, my presentation aims to clarify this issue.

In my talk, I will discuss the role of poetic images in Dutilleux's compositions, suggesting that his elaboration of musical forms was often guided by poetic images such as "Mirror," "Arborescence," or "Folding Fan." Following this, I will focus on how the last is the most important in the network of such images and demonstrate that Dutilleux's compositions can be said to be permeated by the imaginary of folding fans. Finally, following some evidence from Dutilleux's working manuscripts, I will use examples from the Second Symphony (1959), *Tout un monde lointain* (1970), and, in particular, *Timbre, Espace, Mouvement* (1976) to demonstrate how the composer elaborated his musical forms at various levels by using the image of a folding fan in the process of composition. For the *Lontano e misterioso* section of the last composition (first movement, rehearsal numbers 17–23), Dutilleux prepared a fan-shaped matrix of chords; from these, he chose the most appropriate ones to elaborate the section. In this section, while the

image of the folding fan seemed absent, it still guided, on a deeper level, the elaboration of musical forms.



Music Education

Friday, August 26, 09:00–10:30 • Room 917

FP5-4

Session Chair

Tassos KOLYDAS (National and Kapodistrian University of Athens)

The Formation of the French “Modern” and the German “Classical” Repertoires during the Class Examinations of Piano at the Conservatoire de musique de Paris (1841–1914)

Yasushi UEDA (Kyoto University)

Focusing on piano education at the Conservatoire de musique de Paris in the “long” nineteenth century, this paper intends to clarify how the “modern” and “classical” categories were established during class examinations. Although the piano repertoire for the final exams, called *concours*, has been well documented, the class examinations held at the end of each semester have not been investigated. This presentation is based on the personal reconstruction of the class examination programs from 1841 to 1954 through fieldwork on the Conservatoire’s official documents at the Archives nationales de France. 1841 is the year when the program was first recorded. This paper focuses on the period between 1841 and 1914, which covers the tenures of directors Luigi Cherubini, François Auber, and Théodore Dubois.

Though the lack of records prevents the retrieval of a complete program data, especially in the 1840s and 1850s, it’s possible to describe the repertoire’s evolution from the perspective of genres and composers. Under the July Monarchy, the piano classes favored composers that followed cosmopolitanist trends. The classes introduced contemporary pieces by virtuosos such as Sigismond Thalberg and Henri Herz; after the February Revolution, the integration of classicist and historicist trends appeared. They gave a dominant place to Frédéric Chopin and German composers of the past (Ludwig van Beethoven and Johann Nepomuk Hummel), while also incorporating certain works by harpsichordists such as François Couperin. After the Franco-Prussian war, modernist and nationalist trends were heightened and respectively represented by the normalization of pieces by foreign contemporary composers such as Franz Liszt and Anton Rubinstein, and French composers such as Camille Saint-Saëns and Georges Bizet. Considering the historical and aesthetic context, this research will show that the students and teach-

ers of the Conservatoire were constantly involved with the modern-classical debates in the institution, proving that the Conservatoire had not always been “conservative.”

Musicking in the Margins: Higher-Education Attainment and Experiences of Students Educated in Brazilian Socio-Musical Programs

Beatriz ILARI (University of Southern California)

Graziela BORTZ (São Paulo State University)

Socio-musical programs have been responsible for the music education of underprivileged Latin American youth for decades. Programs like Venezuela’s El Sistema and Colombia’s Red acquired such importance that they now impact the musical establishment of these countries. These programs have received some praise and much criticism in terms of their structure, repertoires of practice, and salvationist/civilizational undertones (Baker 2018, 2021). Brazil also has its share of such programs, with most remaining largely undocumented. We sought to understand how participation in socio-musical programs related to university life of underprivileged youth. Interviews conducted with young musicians who started their music education in socio-musical programs and attended public universities were the main source of data. Interviewees agreed that socio-musical programs aided in skill development, safe-time passing, opportunities to explore the cultural spaces of their cities, and to see others/be seen (Araujo 2013; Hikiji 2010; Ilari 2008; Kleber 2008). Some already had a connection with music, either as listeners or self-trained musicians, and were attracted by the prospect of having free lessons and, in some cases, free meals. Criticisms included a large focus on Western art music in most programs, the rigidity of the conservatory model, utilized as a teaching framework, and in many cases, a lack of connection with musical practices from the communities that were served. The transition from socio-musical programs into academia was complex for all interviewees, with some experiencing discrimination in university music programs. The repertoires studied in undergraduate music programs was a point of contention for most participants, especially those involved with popular music practices. Participants also spoke about university programs offering opportunities for resilience in face of political instabilities recently experienced in the country. We conclude with implications for future research and curricular reform, in community-based programs and universities. This study was partially funded by FAPESP (grant 2019/02133-4) and SEMPRES.

Turkish Classical Music Choirs and the Making of a Musical “Profession”

Audrey WOZNIAK (Harvard University)

The choir’s introduction to Turkish classical music-making is often described in tandem with the formation of the Turkish Republic in the early twentieth century as well as broader social reforms of the time, apparently aimed at a kind of modernizing self-Westernization and thus rejection of Ottoman cultural heritage transmission. Turkish

classical music choirs have since created new models of musical patronage, transmission, and sociality. The idea of professionalization and designation as a “state musician” did not carry meaning at the beginning of the twentieth century, and musicians in the new Republic typically had non-musical primary occupations to support themselves. The rise of the recording industry and state musical ensembles created new pathways that enabled musicianship to become a full-time (if not always highly regarded) occupation in its own right. Drawing on archival sources and extensive ethnographic fieldwork in Istanbul, I explore the emergence and present-day manifestations of concepts such as “professional” and “state musician”; currently, these terms carry status and are used to validate a musician’s authority over those “amateurs” and/or those who play in the *piasa* (market, both literally and figuratively, but also used to refer to nightclubs with live music) to transmit Turkish classical music.

At the center of this investigation I position Üsküdar Musiki Cemiyeti (UMC). Founded in 1919, and one of Turkey’s oldest amateur music societies and choirs, UMC is recognized as an illustrious pedagogical training ground for many esteemed masters of Turkish classical music. Through examining how this choir has sustained and adapted its practices of transmission in the context of these new venues for patronage, as well as shifting sociopolitical pressures, I examine how previously non-existent distinctions between “professional” and “amateur” have emerged through the development of institutions such as UMC in the last century.



Crossing Timbral Borders in Debussy / Avant-Garde Instruments

Friday, August 26, 11:00–13:00 • Hall 440

FP5-5

Session Chair

Ana ALONSO MINUTTI (University of New Mexico)

Timbral Reinterpretation: Isao Tomita’s Electronic Renderings of Claude Debussy’s Piano Music

Julin LEE (University of Munich)

In 1974, Isao Tomita released *Snowflakes Are Dancing*, his second album featuring synthesized music, in response to Wendy Carlos’s trailblazing album *Switched-on Bach* (1968). Widely acknowledged as “the album that took analog synth programming in the classical field to new heights” (Jenkins 2020, 140), Tomita’s electronic renditions of selected piano works by Claude Debussy in *Snowflakes* garnered him international acclaim. Motivated by the personal connection presented by Japanese influences on French impres-

sionism, Tomita exploited the Moog modular synthesizer's wide spectrum of sounds to reinterpret Debussy's solo piano music by focusing on tone colors—a strategy that would enable him to “compete squarely” with Carlos's *Switched-on Bach*, which Tomita likens to a baroque line drawing (Takehashi 2017, 256).

Going beyond Tomita's articulated rivalry, *Snowflakes* can be regarded as Tomita's endeavor to cross cultural boundaries: to transcend national idioms based on traditional instrumentation and to reinterpret Western repertoire with his own signature sound. Indeed, such electronic renditions entail technical, aesthetic, and stylistic approaches to Western art music that are fundamentally different from conventional performances of these works. Focusing on *Snowflakes*, this paper aims to elucidate how analyzing the timbral modifications undertaken in such electronic renderings can shed light on Tomita's understanding of musical form, phrasing, voicing, and texture. By examining aspects of Tomita's musical expression as filtered through electronics, his influence in the field of “synthesizer covers,” which emerged as a transnational site for shaping the genre of (popular) electronic music, can be better understood.

Musical Setting to the Sonority of Poems in Debussy's Late *Mémoires*

Ayako KOSAKA (Ochanomizu University)

This study clarifies how Claude Debussy composed the sonority in his late *mémoires* based on contemporary poems. Of these works, I study *Fêtes galates II* (1903), based on Paul Verlaine's poetry, and *Trois poèmes de Stéphane Mallarmé* (1913), based on Stéphane Mallarmé's poetry.

Most previous studies on these works are semantic, that is, they interpret the meaning of the verses and argue about its musical expression. This is true not only for this specific topic, but for numerous studies of modern songs. My research focuses on the sound of the text, especially on phonemes. Some research exists on the relationship between the sound found in text and music, however, most are restricted to the connection between accent positions and melodic lines. While phoneme analyses have treated them as an aid to the semantic study of poems, my research considers phonemes as a musical element, and aims to clarify overall listener comprehension of the piece, including the phonemes.

I first converted the poems' text into the International Phonetic Alphabet (IPA) and investigated each phoneme's frequency and order. It became clear that the tone of a section, or an entire poem, is primarily determined by the phonemes used; important words and syllables are emphasized by a contrast between adjacent phonemes. Finally, I analyzed how these phonetic characteristics are expressed in Debussy's music from several viewpoints. The results show that his compositions delicately represent the textual sound in rhythm, note value, pitch, harmony, and nuance.

The Carrillo Pianos, Materiality, and the Open Sound Archive

Alejandro L. MADRID (Harvard University)

Mexican composer Julián Carrillo (1875–1965) spent most of the last forty years of his life, arguing for microtonal music, especially his so-called *Sonido 13* (Thirteenth sound), as the future of the Western art-music tradition. Nevertheless, Carrillo’s constant invocation of nature and law in his theorization of microtonality established a universal, general prescription of *Sonido 13* as a closed normative system that precluded future particularizations. If the future Carrillo dreamed of never truly materialized, the presentation of his fifteen microtonal Carrillo pianos at the Expo 58 in Brussels opened the door for his ideas to have a new life in a different future. This paper takes the re-invention of the Carrillo pianos in the music of contemporary composers Arturo Fuentes, Juan Felipe Waller, and Sergio Gurrola, in order to explore musical instruments that, being designed with specific musical goals in mind, have the anarchist potential of becoming sources of new sounds and creative processes. Following on the work of Carla Maier and Holger Schulze, this paper explores these instrumental interventions as Open Sound Archives, archival interfaces of futurity that provide windows into how individuals reinvent instruments as archives of sonic possibility according to fantasies about the future.

Humanophony: The Handmade Avant-Garde of Joaquín Orellana into the Twenty-First Century

Sebastian ZUBIETA (Americas Society)

Joaquín Orellana (b. 1930, Guatemala City) arrived in Buenos Aires to start a composition fellowship at the Centro Latinoamericano de Altos Estudios Musicales (CLAEM) in 1967. The experience and the aesthetic upheaval he experienced upon his return to Guatemala two years later was a crucial chapter in the history of the Latin American avant-garde.

Orellana crossed physical borders between Guatemala and Argentina and back, but also aesthetic lines between a folk-music-inspired concert music and a “humanophonic” music for electronic and invented instruments that would recover the silenced voices of Guatemala’s oppressed. *Humanofonías* are the titles of two tape pieces composed upon returning from the CLAEM, whose source material includes sounds recorded around Guatemala City. As he kept working in this manner, Orellana noticed the omnipresent sound of the marimba, Guatemala’s national instrument. He broke the marimba apart and recombined its elements—wooden keys, mallets, resonators—with great musical and sculptural imagination, creating his *útiles* in the early 1980s. These instruments became the main vehicle for Orellana’s musical expression, allowing him to retain an intimate link with his history while creating sounds similar to those he had been able to achieve at the CLAEM’s cutting-edge electronic studio but that were unachievable in Guatemala.

Orellana says that he cannot write apolitical music, and that the marimba is an instrument of shamanic powers that can “keep the genocidal jackal at bay.” He didn’t

want to undertake his work alone, so he took the post-conquest history of his people, hung it on his shoulders as an old-time *marimbero* would carry his instrument, and invited everyone into his new world of sounds by humans, for humans.

Relying on musical analysis and first-hand communication with the composer, this paper examines the processes behind Orellana's early electronic music and the subsequent invention of the *útiles sonoros*.



Nineteenth-Century Americas

Friday, August 26, 14:30–16:00 • Hall 436

FP5-6

Session Chair

Sebastian ZUBIETA (Americas Society)

A Capital Ensemble: The Transformation of the United States Marine Band, 1830–50

Patrick WARFIELD (University of Maryland)

In 1840, a reporter visited Washington, DC's Navy Yard and recalled that "but a few years since, the very idea of being a Marine was repugnant to the feelings [and] considered a disgrace to a man and his family." Now, instead of witnessing "intemperance and loose habits," visitors could be impressed by "the entire force," which included the twelve musicians who composed "the members of the celebrated and almost inimitable 'Marine Band,' which enlivens the grounds of our Capitol on Wednesday and Saturday evenings." The correspondent could not refrain from noting "on behalf of the ladies," the "accommodating spirit and gentlemanly deportment of their efficient leader" (*Baltimore Sun*, September 3, 1840).

These musicians were never meant to form a band, they had rather been authorized by the US Congress in 1798 to provide the very functional signal music needed of any military unit. In the newly-created capital city, however, musical entertainment was limited, and the drummers and fifers of the Marine Corps soon became vital components of the city's social fabric. Their first appearances were largely limited to patriotic celebrations, military balls, and political events, but with the inauguration of Andrew Jackson in 1829, the city descended into bickering and even days of national celebration became segregated, partisan events. Making matters worse, the new administration was publicly hostile to the very notion of a Marine Corps, let alone its music. This paper demonstrates how the Marine Corps' command of the 1830s transformed its signal musicians into a concert ensemble, placed them in public performances on the national mall, and used

them to insulate the corps from partisan attack. While the modern Marine Band traces its history to the founding of the signal music in 1798, it was really the 1830s that saw the origins of “The President’s Own.”

Selling Music in Nineteenth-Century Latin America: The Invention of a Business in the Andean Region

Jose Manuel IZQUIERDO (Pontifical Catholic University of Chile)

When thinking about music during the nineteenth century, research on composers, works, and performances tends to overcome notions of music as a commodity. However, there has been increasing interest in this side of musical life: how music is sold, shared, and produced during the nineteenth century (Rasch 2005; Bashford and Montemorra 2016). However, such studies, scarce as they are, have mostly focused on Europe. For the Americas, only Mexico has had an important volume of research in recent years on the production and distribution of music as a commercial object (Suárez 2016; Moreno 2014).

In this paper, I consider the rise of the earliest music stores and the beginnings of modern music printing in the Andean region, particularly in Peru and Chile, in the 1840s and 1850s. With the arrival of Inocencio Ricordi in Lima in 1848, and Eduardo Niemeyer in Valparaiso in 1853, music printing became a stablished business in the region for the first time. However, there are still important questions we have not been able to answer about how music was printed and circulated in this period: How many copies were printed? Where were they printed, in Europe or locally? How did people reach these printers for their music to be published? What else was being sold alongside music scores?

Given that these are the first specialized music stores in the region, I believe that they can provide with an important insight, showing, for example, how much the local commercial market was subjected to the influence of European printers, in particular German and Italian ones. Considering the enormous importance sheet music had for the commercial market of music in the Americas at this time, I believe that it is important for us, today, to have a closer look at how exactly that market worked.

Black Minstrel and Jubilee Music in the Early 1880s: Repertoire, Touring Schedules, Geography, and Forgotten Musicians

Nico SCHÜLER (Texas State University)

For Trotter’s famous book *Music and Some Highly Musical People* (Boston, 1880), only thirteen compositions were selected. One of these pieces was by African-American composer Jacob J. Sawyer (1856–1885). The inclusion marks Sawyer as an exemplary and well-known composer, despite his young age at the time. His early death from tuberculosis let him sink into oblivion. The author of this paper recently discovered Sawyer’s birth and death records as well as numerous newspaper articles from the

late 1870s and early 1880s that provide biographical information and information about Sawyer's work as a musician and composer. This paper will specifically focus on Sawyer's collaborative work with famous musicians of his time and on his leadership in well-known Black Minstrel ensembles of the time:

1877–80: Pianist for the Hyers Sisters (pioneers of African-American musical theater)

1880: Sawyer performs as pianist with Louisiana Jubilee Singers

1880–81: Musical director, Haverly's Colored Minstrels (successful black minstrelsy group)

1882: Sawyer performs as pianist with Virginia Jubilee Singers, Sam Lucas Jubilee Songsters, and Maryland Jubilee Singers

1883: Pianist of the Slayton Ideal Company (jubilee troupe by well-known and—at the time widely celebrated—African-American actor and singer Sam Lucas [1840–1916])

1884–85: Musical director of the Nashville Students (a very successful jubilee ensemble)

This paper will provide information about Sawyer's work and specifically about his collaborations with some of the most well-known African-American musicians during the 1880s, their touring schedules, and geographic coverage. A Geographic Information System (GIS) was used to analyze the geographic data of music performances.



Early Musical Mobilities

Friday, August 26, 14:30–16:00 • Hall 437

FP5-7

Session Chair

Jeremy LLEWELLYN (University of Vienna)

From Africa to Portugal: Black Slave Musicians in Sixteenth-Century Portuguese Court Culture—Apprenticeship to Image of Power and Prestige

Bernadette NELSON (NOVA University Lisbon)

The recruitment of Africans as slave musicians in Portugal and the rest of the Iberian Peninsula during the early modern period is still a relatively little explored area. Although there exists substantial evidence for the importation of vast numbers of slaves from the African continent and elsewhere from the mid-fifteenth century onward, testimony to their attained privileged status as official court musicians is harder to come across. However, the significant post-mortem inventory of Teodósio I (d. 1563), fifth duke of Braganza, enables a reconstruction of his distinguished court, which not only had ac-

quired luxury goods from all over the world—Europe, Africa, India, and the Far East—but was also characterized by both a pan-European musical culture and a globally more far-reaching musical personnel of black African slaves, whose presence at courtly functions was evidently a highly visible, sonic symbol and expression of power and prestige. This unique document supplies a full list of their names, their ethnic backgrounds, ages, instruments they played, besides their values in monetary terms—from lowly priced veteran, to apprentice, and to a highly valued leading shawm player, whose “price tag” nearly equaled that of the entire collection of the duke’s keyboard instruments. Clearly the learning of European musical skills and traditions afforded them an increasingly valued position, leading sometimes even to emancipation. Indeed, the elevation of the status of imported slaves generally by means of a classical education provided them with opportunities to move more freely in society and even to acquire significant social standing. Focusing on this inventory especially—which also testifies to the slaves as custodians of over 150 musical instruments—this paper explores the role and duties of court slave musicians from apprenticeship to professional status and their all-important contribution to the distinguished profiles and images of their patrons.

“Silent No Longer”: Beyond Images of Black Musicians in Europe in the Early Modern Era

Susan FORSCHER WEISS (Johns Hopkins University)

Beginning in the eighth century, immigrants from North Africa—Muslims and non-whites—arrived in Iberia bringing with them, among other things, their music and their musical instruments. On its cover, the “Inclusive Early Music” project features a familiar image from the thirteenth-century, *Cantigas de Santa Maria*, a black musician playing an oud. Colonial efforts brought thousands of Africans and Middle Easterners to Spain and Portugal, but, because of the Inquisition, many left to seek safety in places that had more liberal attitudes regarding race and creed. The resulting diaspora led these migrants to cities in Europe such as Venice, where people of color and non-Christian beliefs appear in the paintings of Vittore Carpaccio, and Nuremberg, where Albrecht Dürer sketched the faces of African immigrants.

Robert Stevenson, in a 1982 article, referred to Vicente Lusitano, a Portuguese musician who immigrated to Italy as “the first published *pardo* = mulatto = black (current parlance) composer.” Bonnie J. Blackburn, in the Oxford entry on Lusitano, cites an eighteenth-century biography as the source of the description of Lusitano as a mestizo. A non-traditional musical hand included in Lusitano’s treatise *Introduttione felicissima* adorns the cover of a recent website on inclusion, “Silent No Longer.” In my work on diagrams, I discovered that this image and its idiosyncratic placement of the voices on the hand may well reflect Lusitano’s desire to move away from conventional Catholic pedagogy. Lusitano’s ambivalence regarding his faith, the frequently mentioned debate with Nicola Vicentino in 1551 in Rome, and an analysis of one of his extraordinarily

beautiful and highly chromatic compositions invite a deeper dive into some previously overlooked source materials. This study will not only help unravel some of the knots in Lusitano's biography, it will also aid in our understanding of Renaissance musicians with black ancestry.

Journeys to the Center of Europe: International Musicians and Musical Internationalism in Early Modern Prague

Sigrid HARRIS (University of Queensland)

Although Prague has often been consigned to the peripheries of early modern Europe, during the reign of Rudolf II (1576–1612) it was no less than the capital of the Holy Roman Empire—a vibrant cosmopolitan center that attracted immigrants and visitors from all over the continent. In this multilingual and multi-confessional city, musicians of many different nationalities composed, performed, and published works representing diverse musical traditions. Both composers and music books traveled to and from the capital, facilitating international exchange.

In order to shed new light on Rudolfine Prague's musical internationalism, this paper will focus on two important composers who came to the Czech lands from elsewhere: Camillo Zanutti (ca. 1545–1591), the Italian Vice-*Kapellmeister* of the Imperial Chapel, and Jacobus Gallus (1550–1591), the Carniolan composer who served as cantor at the Prague church of Svatý Jan na Břehu (St. John on the Riverbank). Capitalizing on his fashionable Italianness, Zanutti wrote laudatory madrigals influenced by popular Venetian works of this genre, dedicating one to Rudolf II and others to members of the Czech nobility. While living and working in Prague, he published his music almost exclusively in Venice. Conversely, Gallus moved to the Imperial capital in order to have his entire output published by the Prague printer Georgius Nigrinus (Jiří Černý). The Carniolan wrote his secular works in universalizing Latin in order to make them understood by all, fusing stylistic elements of the madrigal and chanson to create the new genre of the *moralium*, which was successful in both Protestant and Catholic circles in Prague and beyond. Examining selected works by these composers through the combined lenses of text and context not only reveals how international trends were transformed in the heart of Europe, but also complicates and enriches our notions of cultural and national identity in the early modern world.



Female Composers, Feminine Voices

Friday, August 26, 14:30–16:00 • Room 826

FP5-8

Session Chair

Martha FELDMAN (University of Chicago)

Female Strings in Arcadia: Greece as a Place of Myth, Longing, and Professional Self-Positioning in the Travel Writings of Ethel Smyth and Hedi Gigler-Dongas

Michaela KRUCSAY (University of Music and Performing Arts Graz)

Composer Ethel Smyth (1858–1944) and violinist Hedi Gigler-Dongas (1923–2017) both left extensive—albeit dissimilar—writings on their respective travels to Greece. The prolific writer Smyth wrote *A Three-Legged Tour in Greece*, published in London 1927, whereas Gigler-Dongas assembled a three-part, unpublished but carefully styled travel diary called *Ungelehrte Reise zu den Göttern*, recounting her trips from 1958 and 1959. Compared to her other published volumes, Smyth’s approach in the book discussed here seems to display an astonishingly reduced quantity of actual manifestations of self-location or self-promotion as a professional musician; yet, in this context, there are some passages that are highly relevant, both explicitly and implicitly. In the case of Gigler-Dongas, the borders of private recollections and narrative, directed at unnamed readers, are blurred. To her, musings on her professional identity as a violinist come naturally, since the reason for the trip was a concert engagement in the first place. Though both accounts differ largely in style, addressees, purpose, personal and historical contexts, examining them in tandem as life-writings of female professional musicians on traveling to a culturally and intellectually highly loaded place of longing is quite revealing. Here, borders are crossed multidimensionally: (1) in the timeline of discourse, creating images of a female professional identity in music; (2) mentally and even spiritually by mythical places of imagination and, of course, (3) geographically by traveling to an existing place. Within the larger context of the FWF funded project, “The Musician’s Estate as Memory Storage: Remembrance, Functional Memory, and the Construction of Female Professional Identity” (P33110-G), these two accounts figure as a specific manifestation of a consciously formed and traded legacy that both relies on public discourse and simultaneously has impact on it in its own right.

Mutability and the Feminine Voice in Chinese Sound Art

Jiamin SUN (Soochow University)

A pioneering figure in Chinese sound installation, Qin Yufen (b. 1954) has achieved international renown for the poetic atmosphere and emphasis on traditional Chinese materials in works she has produced from the 1990s to the present. Critical reception of her

work has emphasized its cross-cultural significance (Guo Guanying 2018) and feminine characteristics (Zhai Yongming 2016). Building on this research, this paper examines a neglected yet fundamental aspect of Qin's artistic formation: the introduction of Western feminist thought in China during the early 1990s, which was aligned with broader trends of globalization.

In response to these ideas, Qin called on female artists in China to seek out opportunities for independent artistic production and the cultivation of a feminist consciousness. Among Qin's works, *The Gene of Fantasy* (2005) is representative of her use of sonic and visual materials to realize this objective. The work features multicolored silk fabrics representing goldfish that seem to swim continuously and unpredictably, with electronic sounds emerging from their eyes. Qin establishes a feminine perspective by invoking the symbolic relationship between fish and gender in traditional Chinese culture, and by using electronic sound: The goldfish allude to the presence of women, and their irregular movement is not synchronized with the electronic sound. Tara Rodgers (2010) has argued, that in contrast to male composers, who typically try to control sound when working with electronic devices, a feminine (or feminist) approach to electronic music and sound art may refuse this focus on precision or fixity and instead privilege a perpetual flowing and mutability. Such feminine methods also underlie Qin's other works by frequently using unexpected sounds, multichannel, and amounts of speakers in different places.

Female Cuban Composers Diaspora: Ups, Downs, and Resilience from the Socio-Musical European Space in the Twenty-First Century

Iván César MORALES (University of Oviedo)

In the 1990s, Cuban academic music was fractured from its previous development. The fall of Eastern European socialism created an extreme crisis experienced by Cuban society ("Special Period") and, with it, one of the most significant exoduses in its history. The number of young composers who migrated from the island to various regions throughout the world was greater than the 55% of graduates from ISA, La Habana, between 1990 and 2010, of which 52% pertained to women composers. Within this diaspora, Europe stands out as a reception space, with six composers scattered between Amsterdam, Parma, St. Petersburg, Valladolid, and Barcelona. However, only two of them, Keyla Orozco (1969) and Ailem Carvajal (1972), were able to give continuity to their professional training and projection, facing the complex situation imposed by their condition as migrant women composers.

The objective of this presentation is to take an in-depth look at the problems that both composers faced in their incorporation and adaptation to the European socio-musical space in the twenty-first century, keeping in mind their double alterity as migrant women against the dynamics of creation, circulation, diffusion, and reception that were present in the dominant canon in academic music. In other words, to show how

the diasporic experience as well as its consequential reterritorialization (Canclini 1998; Haesbaert 2013) has had effects on the actual development of their careers as composers. All of that, analyzed from the perspective of gender that feminist musicology offers in respect to the “discursive strategies of women musicians” and the “canonical issues” (McClary 1991; Citron 1991; Piñero 2002, Ramos 2003), such as the complex frameworks that authors like Clifford (1999), Hall (2010), and Brah (2011) underscore in order to address the construction of identities in migrant subjects.



Paleography and Notation

Friday, August 26, 14:30–17:30 • Room 827

FP5-9

Session Chair

Elsa DE LUCA (NOVA University Lisbon)

“Sono all’Instrumento solo proportionati”: A Diffusion and Theorization of the Biscroma in Musical Writings from the End of the Sixteenth to the Early Seventeenth Century

Kiichi SUGANUMA (University of Applied Sciences and Arts Northwestern Switzerland)

The note value of the *biscroma*, or thirty-second note, emerged in musical notation in the sixteenth century. After a period when it was only used in improvisation, as Girolamo dalla Casa mentioned in 1584, the biscroma came to be notated as a written embellishment in compositions and then appeared in treatises after 1600. Although this note value was introduced in a period of musical transition, the process of its spread and its influence on the developing music repertoire have never been elucidated.

This presentation explores the biscroma’s diffusion around 1600, focusing on musical writings such as performance manuals and theoretical treatises. Two stages of diffusion are examined: first, the treatment of the biscroma in diminution manuals from the 1580s to the 1630s; and second, its incorporation into music theory in treatises after the 1590s. The analysis in diminution manuals reveals that the authors differentiated the writing of biscroma diminutions in various styles, the most striking of which was the distinction between the evaded usage in vocal diminutions and the flamboyant usage in instrumental diminutions. In addition, the *bastarda* diminutions were closely related to the development of instrumental sonatas from the 1620s to the 1640s. The biscroma appeared increasingly in treatises over the course of the seventeenth century, showing apparent lag from the contemporary compositions up to the 1640s, which had already cultivated the style of biscroma diminutions as an essential compositional tool. Furthermore, the descriptions of the biscroma that tell us that it was used almost exclusively by

instrumentalists, as several Italian and German theorists explained, play an important role in this study, clarifying the firm connection of biscroma to instrumental performance practice at the time. In conclusion, I will emphasize that the establishment of the biscroma as the smallest note value served as a medium of displaying instrumentalists' virtuosity.

Aural Transmission and the Role of Notation in the Dissemination of Miscellaneous Airs in the Seventeenth Century: Insights from the Collection in P-BRad MS 964

Andrew WOOLLEY (NOVA University Lisbon)

P-BRad, MS 964, an important source of open-score organ music in contrapuntal genres copied between circa 1690 and 1710, is one of several sources from Portugal and Spain containing a collection of miscellaneous airs notated in two-stave, treble–bass score. Headed “Italianos” and “estrangeiros,” the collection is typical for its inclusion of numerous airs that disseminated internationally, including popular favorites such as *La Spagnoletta*, *La Folia*, and *La Bergamasca*. The international dissemination of airs can probably be explained by their inherent openness to elaboration and modification, unlike fully scored complete compositions which did not necessarily translate easily from one milieu and another. The multiple versions in the sources, adapted to different instruments, show that they underwent a process of continuous adaptation in accordance with particular needs or tastes at a given point in time.

The collection in P-BRad, MS 964 has been little studied in comparison with its Spanish counterparts (Esses 1992–94) but is unusual for its Italian-language titles, suggesting a direct connection to a foreign source. Newly identified concordances with ensemble sonatas by Arcangelo Corelli and Alessandro Scarlatti confirm a Roman connection apparent from other pieces, but also highlight the role of notation in the international dissemination of airs. While many popular airs disseminated aurally, their close proximity in this source to sonata movements illustrates that miscellaneous airs could also be authored compositions with traceable origins. On the other hand, it is clear that the copyist regarded them as mere outlines requiring amplification and elaboration: multiple versions of several of the airs, including one of the sonata movements, illustrate that he was engaged in a process of continuous revision and refinement.

Borders or Relations between Sound and Notation: Musical Graphemics in Korean Traditional Notation

Jeong Eun SEO (Seoul National University)

This paper attempts to explore the structure and nature of musical notation with a focus on Korean traditional notation compared to Western notation. Like “writing” and “writing system” of language, “notation” and “notational system” of music are important. Just

as script is still essential today for the development and dissemination of knowledge, the importance of musical notation still holds true despite various means of disseminating and inheriting sounds such as tapes, CDs, and MP3s.

The relation of sound and notation is comparable with that of speech and writing. Music notation is meant to record sounds by means of visual signs, as the Roman alphabet or Korean Hangul does, on the premise of sociocultural convention.

Some basic features of writing pointed out by the linguist Coulmas (2003, 19–23), that is, “visual perception,” “conventionality,” and “auto-indexicality,” seem to be applicable also to musical notation. This suggests the possibility of applying the graphemic study used in linguistics to the discussion of musical graphemics.

Previous research on notation has mostly focused on the history of music notation or features of notation of particular periods or instruments. Extensive research on notation began only recently by several universities in Austria and Germany, and two volumes have been published under the title of *Theorie der musikalischen Schrift* (2019–20), though restricted almost exclusively to Western notation.

This paper seeks to examine the musical signs of Korean traditional notation, such as *Jeongganbo* and *Yukbo*, as quite different from Western notation (e.g., on the one hand more conceptual, on the other more intuitive than Western notation), as a basic study of musical graphemics, focusing on the following: relations between various elements of notation and “sign, symbol, icon, index” in terms of Saussure and Peirce; prescriptive and descriptive notation (Seeger 1958; Kanno 2007); denotative and connotative quality of notation; encoding of sound to visual sign and its decoding to sound.

Between the Body and the Page: Refracting Notation through Ibn Kurr’s Visualization of Rhythmic Cycles

Giulia ACCORNERO (Harvard University)

The binary distinction between seeing and hearing has shaped the history of communication by conjuring the idea that a literate West existed in opposition to its oral Others. Music studies, specifically, has defined the West literacy on the grounds of music notation. Following Sterne’s “audiovisual litany” (2015), notation provides a means of seeing the heard by spatializing musical temporality on a surface, thus providing an objective perspective on the event—a perspective that afforded the emergence of the hallmarks of Western modernity (reason, rationalism, the subject/object split).

In this paper, however, I answer Tomlinson’s call to “refract through a global lens our view of the notation Europe invented” (2007) by dismantling these series of binaries through a study of Ibn Kurr’s (ca. 1282–1357) mnemonic representations of rhythmic cycles in the *Gāyat al-maṭlūb fi ‘ilm al-anḡām wa-’l-ḍurūb*, a music-theoretical treatise written in Cairo in the first half of the fourteenth century. Scholars (Wright 2015; et al.) have observed that this treatise stands out from other works of the “Systematist tradition” for reasons that include the fact that Ibn Kurr’s rhythmic cycles are differently presented on the page. While both Ibn Kurr and the Systematists relied on prosodic rep-

resentations that provide visual, haptic, and aural instantiations of the rhythmic cycles, Ibn Kurr conveyed information about the cycle's internal pattern through the visual arrangement of syllables on the page. By displacing information from the body, he privileged a mnemotechnic strategy afforded by the bidimensionality of the page and thus not orally transmissible. By providing a material witness to the ways in which the temporal dimension of music could be spatially accommodated in Mamluk Egypt, I argue that Ibn Kurr's case study challenges us to rethink both the Western-literate and Others-oral binary, and the concept of notation in light of recent appraisals of mnemotechnics (Stiegler 2010).

New, Useful, and Non-Obvious: Notation Patents and the Pursuit of Progress

Virginia DELLENBAUGH (Yale University)

With over 1,500 entries, the European Patent Office (EPO) is the largest international archive of idiomatic music notation systems in the world. To this day, it continues to aggregate methods of notation; in the last decade, over 500 applications pertaining to musical inscription were processed in the United States alone.

Since the early nineteenth century, music notation has been patented as a mechanical process, evaluated on the core institutional (EPO) standards of originality, functionality, and non-obviousness to achieve the status of intellectual property. This process inherently challenges the traditional understanding of notational evolution and use as defined by a central, Western archetype. Significantly, patent assessments are not based on specifically musical criteria. The prioritizing of mechanical functionality, uniqueness, and intellectual property runs counter to a music-historical narrative that prioritizes Western notation's organic, authorless development and unregulated ubiquity. Situated within a proto-Darwinian model of notational evolution, however, as supported by publications like Gardner Read's *The Source Book of Proposed Notation Reforms* (1987), alternative notations are dismissed as ineffectual attempts at reform.

In this paper, I will argue that the impetus for notational innovation is less motivated by a reformative impulse in relation to standard practices than by necessity in musical communities of practice where the standard proves insufficient. Using the criteria and aggregated data from the EPO as a frame, I will outline an egalitarian understanding of notational difference that proposes a more reciprocal, as opposed to hierarchical, relationship between standard notation and its idiomatic satellites. A methodology based on patent criteria facilitates the decoupling of analysis from methods that continue to prioritize Western notation's role as master signifier. More importantly, as a collection of heterogeneous ethnographic data, the patents reveal unique communities of musical practice that developed in tandem with, rather than ancillary to, standard pedagogies and practice.



Concerts

Opera across Borders

Monday, August 22, 20:30–21:00 • Aula Auditorium, 203

Christina POULITSI (soprano)

Dimitris GIAKAS (piano)

Program

- Dimitrios Rodios (1862–1957), *The Music*
- Spyridon-Filiskos Samaras (1861–1917), “Io saluto in te” (from *Rea*)
- Richard Strauss (1864–1949), “Das Lied der Frauen” (*Sechs Lieder*, op. 68, no. 6)
- Jules Massenet (1842–1912), “Adieu notre petite table” (from *Manon*, act 2)
- Vincenzo Bellini (1801–1835), “Eccomi . . . Oh quante volte” (from *I Capuletti e i Montecchi*, act 1)
- Giuseppe Verdi (1813–1901), “È strano . . . Sempre libera” (from *La traviata*, act 1)



Greek Art Music across Three Centuries

Tuesday, August 23, 19:00–20:00 • Aula Auditorium, 203

The Athens Philharmonia Orchestra

Nikos MALIARAS (conductor)

The Athens Philharmonia Orchestra (<https://www.apho.gr>) welcomes the participants of the 21st Quinquennial IMS Congress with a concert that features representative works of Greek composers across three centuries. The music of the founder of the modern Greek art music in the nineteenth century, Nikolaos Mantzaros, will be followed by works of composers from the twentieth and twenty-first centuries, who allowed their music to be influenced by a wide variety of aesthetic trends and currents.

Program

- Nikolaos Mantzaros (1795–1872), Overture (*Cantata “Ulisse agli Elisi”*)
- Theofrastos Sakellaridis (1883–1950), “Intermezzo” (from *Perouze*)
- Andreas Nezeritis (1897–1980), *Ballet Music*
- Philippos Tsalahouris (b. 1969), *Three Dance Images from Asia Minor*
- Yannis Konstantinidis (1903–1984), *Dodecanesian Suite*, no. 1



Greek Music for Violin and Piano of the First Half of the Twentieth Century: From Salon Music to the Sound of Resistance

Wednesday, August 24, 13:30–14:00 • Aula Auditorium, 203

Viktoria ZORA (violin)

Kostas CHARDAS (piano)

During the first half of the twentieth century, the duo violin and piano has intrigued Greek composers of different aesthetic agendas. In the Ionian Islands, pieces for violin and piano were part of a salon music culture, the private counterpart of a thriving public opera culture. Napoleon Lambelet's *Sérénade D'Arlequin à Colombine*, published in Nice in 1901, exemplifies this repertoire. The violin was, inevitably, at the center of music that aspired to depict Greekness, because of its strong presence in Greek folk music. Yannis Constantinidis's *Petite Suite* expresses this attitude and is exclusively based on folksongs from the Greek islands. *Audabe*, by Marios Varvoglis, echoes the exotic atmosphere of Paris, where the composer lived in the early twentieth century, more pronouncedly than the ideals of nationalist music, with which he is historically associated. Mikis Theodorakis's, *Three Pieces for December* were written before the marking of his contemporary Greek musical identity with *Zorbas*. This piece responds musically to the battles that took place in December 1944 in Athens between the Greek communists and the police, and explores the triptych struggle / prayer / lament.

Program

- Napoleon Lambelet (1864-1932), *Sérénade D'Arlequin à Colombine* (1901)
- Marios Varvoglis (1885–1967), *Audabe* (1905)
- Yannis Constantinidis (1903–1984), *Petite Suite sur des airs populaires grecs du Dodécanèse* (1947; excerpts)
 1. "Andante Lento"
 6. "Andante Lento—Allegro vivo ma non troppo"
- Mikis Theodorakis (1925–2021), *Three Pieces for December* (1946)
 1. "March through the Night to Makrigiannis"
 2. "Prayer"
 3. "The Partisan's Death"



Byzantine Chants Dedicated to the Dormition of the Virgin Mary

Wednesday, August 24, 19:30–20:30 • Metropolitan Cathedral of Athens

Choir of Chanters “The Maestros of the Psaltic Art”
Achilleas G. CHALDAEAKES (choir director)

The Maestros of the Psaltic Art under the direction of Achilleas Chaldaeakes, with the invited choir Enechema, under the direction of Sotirios Koutsouris, will perform the Vespers of the Feast of the Assumption of the Virgin Mary, according to the tradition of the highly acclaimed composer Peter the Peloponnesian (ca.1735–1778), in the Metropolitan Church of Athens.

The Maestros of the Psaltic Art will also perform a typical Byzantine hymn, dedicated to Virgin Mary, at the end of the tour of the Byzantine Museum of Athens.



Music for Flute Solo by Greek Contemporary Composers

Thursday, August 25, 13:30–14:00 • Museum of Casts, 319

Theodora IORDANIDOU (flute)

The 21st Quinquennial IMS Congress hosts the flute recital of Greek flutist Theodora Iordanidou with works for flute solo by Greek contemporary composers. The recital will begin with the tonal two-part *Sonatina*, an early work by Giorgos Sakallieros. Subsequently, *Chorochronia I* will be presented, one of the first atonal works by Giorgos Zervos, which was choreographed for the Greek National School of Dance. Minas Borboudakis’s *Aeolian Elegy*, written for the flute festival “Flutemeetings 2007” in Volos, attempts to demonstrate different aspects of the wind through the use of extended techniques for modern flute. The recital closes with the self-reflecting *Lament for Theodore* by Costas Tsougras, a memorial to the acclaimed Greek composer and professor Theodore Antoniou.

Program

- Giorgos Sakallieros (b. 1972), *Sonatina* (1995)
 1. “Ballade 1994”
 2. “Quasi Rondo”
- Giorgos Zervos (b. 1947), *Chorochronia I* (1988)
- Minas Borboudakis (b. 1974), *Aeolian Elegy* (2006/7)
- Costas Tsougras (b. 1966), *Lament for Theodore* (2020)



Musical Settings across Borders

Thursday, August 25, 18:30–19:00 • Aula Auditorium, 203

Stamatia GEROTHANASI (soprano)

Athanasios TRIKOUPIS (piano)

The majority of Greek composers came into contact with the western European art music mainly while they lived abroad. Greece, a newly founded state, as a former part of the Ottoman Empire, needed more time to be integrated into the West and become a conveyor of the European culture. Many Greek composers set to music Italian, French, and German poetry during their stay in central Europe. Conversely, distinguished European composers, due to their contact with Greek expatriates, were inspired by the philhellenic spirit, and set to music European poetry that promoted worldwide the philhellenic movement. Clear examples of both categories are presented in the song recital.

Program

- Benedict Randhartinger (1802–1893), *Maid of Athens* (poem by Lord Byron; first performance)
- Nicolo Metaxa Zani (1824–1907), *Oh! Di me Diva ed arbitra: Romanza*, op. 23 (poem by Filippo Luzi; first performance)
- Giorgio Lambiri (1833–1889), *La Preghiera di Gioas*, op. 67 (poem by Metastasio)
- Mario Foscarina (1850–1921), *Sérénade Italienne* (poem by Paul Bourget; first performance)
- Demetrio Androni (1865–1918), *Sul Mare: Canzone quasi Barcarola* (poem by Demetrio Androni)
- Emile Riadis (1880–1935), “L’Orpheline” (*Trois Chansons Macédoniennes* no. 2; poem by Emile Riadis)
- George Metaxa (1889–1956), *Der Tod* (poem by Friedrich Hölderlin; first performance)



Rena Kyriakou

Friday, August 26, 13:30–14:00 • Aula Auditorium, 203

Christina Kl. GIANNELOU (piano)

Rena Kyriakou (1917–1994) was a world-renowned child prodigy, internationally acclaimed pianist, composer, and pedagogue. Albert Roussel, Gabriel Pierné, Jean Déré, Vincent d'Indy, Franz Schrecker, Georg Szell, and Max von Shillings agreed that Kyriakou was a performing and composing genius. She studied theory and harmony in Vienna with Richard Stöhr, Paul Weingarten, as well as piano with Hilda Müller-Pernitza, Angelos Kessissoglu, and Paul Wittgenstein. She studied piano with Isidor Philipp and composition with Henri Büsser at the Paris Conservatory. She graduated with Premier Prix de Piano and was proposed for the Prix de Rome of 1933.

She left an enormous number of recordings with American Vox, where she promoted composers like Felix Mendelssohn Bartholdy, Emmanuel Chabrier, Isaac Albéniz (complete works), Antonio Soler, John Field, Jan Dusík, Enrique Granados, Fryderyk Chopin, Gabriel Fauré, and Camille Saint-Saëns. Her recordings remain unsurpassed to this day.

Program

- *Tango*, A.K.Σ.P.K. 28 (1928)
- *Kloster*, A.K.Σ.P.K. 35 / op. 1 (1928)
- *Les cloches*, A.K.Σ.P.K. 53 / op. 9 (1935)
- *Burlesque* no. 2, A.K.Σ.P.K. 54 / op. 9 (1935)
- *Perpetuum Mobile*, A.K.Σ.P.K. 70 / op. 15 (1940)



Tours and Exhibitions

Xenakis3: The Musician, the Mathematician, the Engineer— Exhibition with Books, Scores, Recordings, Manuscripts, Programs from the Library’s Collection

All week, 10:00–17:00 • Music Library “Lilian Voudouri”

The exhibition is part of the celebration of the 100th anniversary of the birth of the great Greek composer (1922–2022), honoring him with a presentation of material from the collection of the “Lilian Voudouri” Music Library of the Friends of Music Association. Sheet music, books, articles, videos, recordings, concert programs, photographs, and manuscripts are on display, showing the breadth of the pioneering composer’s work. In addition, a series of recordings and interviews of the composer have been selected and offered on tablets and computers in the exhibition space, offering a contemporary perspective. The majority of the material is accessible to visitors, who are able to browse through it, read it and/or play the music in the library’s instruments and multimedia study rooms, which turns the exhibition into research and tactile one.

Editing and design: Gabriella Spanò, musicologist, “Lilian Voudouri” Music Library



Guided Tour of the Music Library of Greece “Lilian Voudouri”

Friday, August 26, 12:00–13:30 • Music Library “Lilian Voudouri”

Through the presentation of manuscripts, first editions, scores, periodicals, audiovisual material preserved in the archives and collections of the library, visitors will be introduced to the history of Greek music from antiquity to the present day. The documents derive primarily from the Greek Music Archive of the Library, which focuses on ancient, Byzantine, traditional, and modern Greek art music, and also holds archives of Greek composers (including the Mikis Theodorakis archive) that project the development of greek music and the greek cultural heritage. The guided tours will be hosted by Stephanie Merakos, head of the library, Valia Vraka, Greek Music Archive manager, and Gabriella Spanò, circulation and education programs manager.



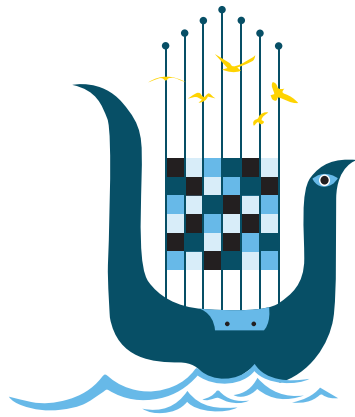
Publisher Exhibit

All week • In front of the *Aula Auditorium*, 203



Libreria Musicale Italiana 





APPENDIX

Corporate Social Responsibility

The IMS2022 Congress promotes social responsibility taking and supporting actions and initiatives which reflect our identity and sense of responsibility to society and people. Attendees will be active members in various activities and will have the satisfaction of the contribution to society and their fellow human beings.

“El Sistema Greece”:

Community Music Project for Social Inclusion



el sistema greece

The educational music program for social integration, “El Sistema Greece,” has been offering since 2016 free music education to children and young people in Greece, regardless of their origin, language, and religion. Through their participation in musical ensembles, children strive for a better future and develop communication and cooperation skills. In 2017, the El Sistema Greece Youth Orchestra was created, a multicultural orchestra that has already collaborated with important musicians and ensembles such as Joyce DiDonato, the ERT National Symphony Orchestra, etc. and has appeared on some of the country’s most important stages. At the same time, it implements many musical and educational programs aiming at the social integration of children and young people and the creation of a fairer social consciousness. [Click here](#) to donate to “El Sistema Greece.”

Sustainability

The IMS2022 Congress aims to minimize the environmental impact of the event and contribute towards a safe and healthy environment. Implements numerous measures, from the planning of the event to execution and from the moment you start looking into your travel arrangements until you are back from the conference. This congress aspires to bring about sustainable solutions, to act as an inspiration, and to raise the level of both learning and awareness, that the positive impacts will outweigh the negative.

- We select local suppliers to avoid long distance transport of goods and people.
- We avoid printing and aim for an almost paperless office.
- We offer contactless check-in for delegates and congress visitors.
- We reduce energy consumption by applying LED lighting and screens.
- We reduce the number and variety of amenities.

Travel

- Use public transport instead of a taxi when navigating through Athens.
- When using a taxi, you might think of sharing it with one of your fellow delegates.
- Choose the best way to travel to Greece to reduce carbon emissions (plane, train, or ship) by using the calculator.

Hotel

- Only use the air conditioning if it is necessary.
- Turn off the lights and TV when leaving the room.
- Select the type and amount of food during meals sensibly to avoid food waste.

During the Congress

- Bring your own folding travel cup for coffee/tea to prevent takeaway cups.
- Bring your own bottle of water and refill it on the water stations provided.
- Only pick up printed marketing and information material that you are really interested in and that you will use.
- We suggest you download the congress mobile app.



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Locations

1. National and Kapodistrian University of Athens

School of Philosophy, Panepistimiopolis, 15784 Athens, Greece

<https://en.uoa.gr>

Amphitheater of the Library (100 seats)

Aula Auditorium, 203 (600 seats)

Hall 436 (200 seats)

Hall 437 (200 seats)

Hall 438 (300 seats)

Hall 440 (300 seats)

Museum of Casts, 319 (50 seats)

Open-Air Foyer of the Library

Room 740 (90 seats)

Room 741 (50 seats)

Room 742 (50 seats)

Room 824 (80 seats)

Room 825 (80 seats)

Room 826 (80 seats)

Room 827 (80 seats)

Room 917 (60 seats)

2. Music Library of Greece “Lilian Voudouri”

Vas. Sofias & Kokkali, 11521 Athens, Greece

<https://mmb.org.gr>

Multipurpose Room (150 seats)

Lecture Hall (100 seats)

3. Byzantine and Christian Museum

22 Vas. Sofias Ave., 10675 Athens, Greece

<https://www.byzantinemuseum.gr>

4. Metropolitan Cathedral of Athens (“Mētrópolis”)

Mitropoleos Square, 105557 Athens, Greece

<https://www.iaath.gr>

Map of Athens

