

Music, Individuals and Contexts

Dialectical Interaction

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Presentazione

In un presente complesso, in costante e accelerata mutazione, tra le numerose e difficili sfide che le università sono chiamate a fronteggiare, vi è l'esigenza di sapersi innovare, guardare avanti e al contempo custodire, tramandare e valorizzare il passato.

È, questa, una regola generale, che si applica ad ogni ambito, ad ogni settore disciplinare, ciascuno con le proprie peculiarità. La *1st Young Musicologists and Ethnomusicologists International Conference*, organizzata in collaborazione con l'associazione "Ricerca Continua. Alumni Lettere e Filosofia Tor Vergata", ha avuto ampia risposta internazionale, confermando ancora una volta il ruolo di primissimo piano del nostro Ateneo come motore di sviluppo culturale. In coerenza con la missione e visione che "Tor Vergata" ha anni fa orientato allo sviluppo sostenibile, anche questa iniziativa ci porta a riflettere sulla necessità di farci, sempre più, facilitatori della virtuosa circolazione della conoscenza.

Ciò che dobbiamo ai nostri giovani, ai cittadini di domani, alla futura classe dirigente di questo Paese, è un impegno duraturo e profondo sul fronte della didattica e della ricerca scientifica. Dobbiamo promuovere la cultura, ma anche aprirci alla società, essere validi interlocutori internazionali, interpretando il senso della nostra Terza missione in ogni sua sfaccettatura, rendendo così massima la nostra generatività per offrire un contributo fattivo.

"La musica – disse Ludwig van Beethoven – è una rivelazione più profonda di ogni saggezza. Chi penetra il senso della Musica potrà liberarsi da tutte le miserie in cui si trascinano gli altri uomini".

E di miserie, il mondo, non ha davvero bisogno: ha bisogno di trovare una chiave di lettura per i problemi che lo affliggono, ha bisogno di prendersi cura dei giovani talenti affinché questi siano capaci di intraprendere un proprio, virtuoso cammino, consapevoli di ciò che saranno in grado di "saper fare", ma anche, se non soprattutto, "saper essere".

Giuseppe Novelli
Rettore dell'Università degli Studi di Roma "Tor Vergata"

Preface

“Ricerca Continua” is an association bringing together “Tor Vergata” University, Rome, Letters and Fine Arts doctoral students and alumni. It was founded in 2015 to connect people from sundry research areas by organizing meetings, seminars, and other events favoring academic exchange. Its starting point, as well as its most important event, is the annual PhD students and PhDs interdisciplinary conference, organized by some of its members.

This book was conceived along similar lines – as a virtual place where everybody can share their researches. Sharing – knowledge, studies, information, research – is the keyword here. Nadia Amendola, Alessandro Cosentino, and Giacomo Sciommeri had the great idea of gathering contributions from the whole world for the *1st Young Musicologists and Ethnomusicologists International Conference*. They struggled to promote their fantastic initiative and ultimately achieved great results – lots of participants, over 100 abstracts received from young musicology and ethnomusicology researchers.

The success of the meeting, and therefore the birth of this book, resulted from sundry elements: first off, those young researchers’ deep enthusiasm in devoting themselves to music, research, and dialogue; then their unity and strong mutual collaboration; and finally, their ambition to launch scholarly activities marked by strong impact, constructive spirit, and broad international scope. Without such elements, neither this book nor “Ricerca Continua” activities would exist.

Our symbol is a forward-pointing arrow; our color is green, the same as our University’s. We are looking at the future with enthusiasm, unity and ambition, while also emphasizing our identity, strongly associated to our roots and to our University.

Many thanks to Nadia, Alessandro, and Giacomo for their work and for this book, a major example of interactive experience both in our field and in our Association. They proved that great things can be achieved, when diverse people share their best abilities to do *continuous research*.

Alessandro Ricci
President, “Ricerca Continua. Alumni Lettere e Filosofia Tor Vergata”

Introduction

Nadia Amendola, Alessandro Cosentino, Giacomo Sciommeri

The volume *Music, individuals and contexts: dialectical interactions* represents the final step of a long journey that began with the organization of the 1st *Young Musicologists and Ethnomusicologists International Conference* (YMEIC), which took place in Rome at the University “Tor Vergata” on 27-28 April 2017. This project was conceived to corroborate our belief that sharing data and ideas is an essential and productive phase of the research process, especially for young scholars. Two features of that conference – and consequently of this volume – were designed to increase the impact of sharing scientific knowledge: first, the internationality of the proposals aimed to enrich the range of methodologies, approaches and topics with which the contributors came in contact. This aspect is expressed here through a multilingual selection of published essays (English, Italian, French and Spanish). Secondly, the combination of perspectives from musicologists and ethnomusicologists was intended to provide the widest variety of points of view on the same research topic: music.

The main topic of both the 1st *Young Musicologists and Ethnomusicologists International Conference* and this volume – namely the dialectical interactions among musical events, the participating individuals, and the contexts that support and encourage musical expressions – represents the glue that holds together these heterogeneous fields of inquiry. This topic also serves as an experiment in determining how musicologists and ethnomusicologists react to the same intellectual stimuli, and it provides insight into the current approaches of these two scientific perspectives, which were historically antipodean with respect to the relationship between music, the individual and context as Giorgio Adamo expertly explained in his keynote speech at the conference opening session (see below).

Music, individuals and contexts: dialectical interactions is materially designed as a single volume with chronologically ordered essays that move from musicology to ethnomusicology to investigations into current musical interactions, covering the gamut of musics, from ancient to contemporary.

The musicological section opens with two reflections on Western early music: the first addresses musical practice after the Anglican reform (Vona), and the second explores the theoretical aspect of the relationship between musical writing and Girolamo Montesardo's memory system (Pignatiello). The following group of essays addresses Baroque vocal chamber and operatic compositions, focusing on the meaning of texts and on their authors: the German Lieder by Heinrich Albert (Masiero), the influence of alchemical precepts and mythological classical culture on the Italian cantata texts of Giovanni Lotti (Amendola) and Donato Antonio Leonardi (Sciommeri), and the influence of Lutheran theologians manifested in the verses of the sacred cantatas by Johann Sebastian Bach (Heber). On the operatic side, the collaboration between Pietro Pariati and Apostolo Zeno (De Feo) is explored along with Girolamo Frigimelica Roberti's Venetian tragicomedies (Marcaletti) and Maria Antonia Walpurgis' musical verses written in antithesis to the Metastasian poetical canons (Gandolfo). Finally, 17th and 18th century music is investigated from a theoretical perspective through composers who used *partimenti* as a teaching method (Cipriani) and through interest in the production of instrumental music as represented by examples of characteristic Italian string quartets (Laghi).

Nineteenth-century dialectical interactions are illustrated through multifaceted artistic expressions connected to music, such as the influence of the French *menuet de la cour* on the Spanish dance of the same name (Roldán Fidalgo), and pictorial and architectural homage to French, Italian and German composers (Osmond). In addition this volume offers essays concerning opera in this historico-musical period, including explorations of Vincenzo Bellini's use of *partimento* in his compositions (Pollaci), the Parisian musical experience of the two sisters and singers Barbara and Carlotta Marchisio (Nicolò), and the settings of Modest Ilyich Cajkovskij's librettos (Stetsenko). Together with the reflections about this most important Russian librettist, essays about allusions to Wagner's operas in Gustav Mahler's symphonies (Arkle), French echoes in the musical production of the Cuban composer Gaspar Villate (Rodríguez Duchesne), and the influence of Symbolism on Gian Francesco Malipiero's compositions (Cossu) lead toward a group of contributions about 20th century music, which expands beyond the perspective of Occidental culture to the music of the rest of the world. We consider this part of the volume as a preparation for the multicultural perspectives of the following ethnomusicological session. The main topic is depicted here through reflections on the interest in past cultural tendencies that is shown by new musical expressions, such as the impact of Romanticism, Impressionism and Neoclassicism on the Serbian composer Stevan Hristić (Bralović); of Neoclas-

icism on Luís de Freitas Branco's symphonies (Pina); of early music on the productions of the Portuguese record company Valentim de Carvalho (Hora). This topic is further developed in essays exploring the iteration of Bach's compositions during the concerto season of the main Roman musical institutions (Borghesi) and the inspiration of Wolfgang Rihm on Büchner's musical style (Franceschetti).

Following an essay about the creation of Italian national identity as presented in instrumentation and orchestration handbooks (Bottaro), two essays investigate aspects of contemporary musicology itself, in particular Soviet-inspired ideological influences on the musicological works by Zofia Lissa (Bruni) and Dragutin Gostuški, who looks also to European culture (Radovanović). This concluding part of the musicological session brings to our attention a trio of intriguing topics: the relationship of 'individuals' with the post-Soviet cultural environment that is the central focus of the musical production of Estonian composer Veljo Tormis (McGinn), the musical output of Greek composers Nikos Skalkottas and Yannis Constantinidis (Tsiouti), and Elliott Carter's style between Modernism and Postmodernism (White).

The ethnomusicological section opens with three essays regarding contemporary musical practices in Indonesia: the importance of Ki Nartosabdo in the history of Javanese music and performing arts (Meloni), urbanization and spread of a 'folk' musical practice characterized by the use of autochthonous bamboo idiophones in Yogyakarta (Zappatore), and the role of composers in Balinese *gamelan* music (Mangifesta). The essays that follow investigate urban 'ethno-fusion' in Georgia (Lomsadze) and the influence of neighboring countries and other Georgian regions in Ajarian regional musical practices (Surmanidze).

The topic of music and religion is treated through investigations into the importance of *mu'allimūn*, transmitters of the Coptic liturgical music tradition, in both Egypt and diasporic contexts (Rizzuto); the different musical roles in Rome of Ukrainian-born pianist and choral director Halena Hromeck (Lacoste); the 'construction' and leading of a musical prayer by Marco Bonafaccia, founder of a charismatic group in Rome (Dicuonzo); and the importance of singers Catarina Sargenta 'Chitas' and Maria Nabais in the *Encomendação das Almas* nocturnal procession in Penha Garcia, Portugal (Ventura).

The following group of essays investigates the role of key musicians in different contexts: Pèire Boissière, composer, teacher and traditional singer of Occitan repertoire (Cialone); António de Almeida Abrantes, conductor of Abrunhosa do Mato's Wind Band in a small village of Portugal (Cardoso); Pete Jones and Grandmaster Flash, DJs operating in the early 1970's musical scene of New York (Le Galloudec); the production process of the Chinese-American

opera *Dream of the red chamber* by Bright Sheng (Fang); and the individual style of Giddes Chalamanda, guitar song composer from Malawi (Cosentino).

Three musical instruments and their playing techniques are presented in the essays on *guqin*, an ancient Chinese seven-string zither (Wang), the violin performance of Turkish musician Cevdet Cagla (Gürel), and digital live coding musical practice (Mori). The concluding part of this volume is dedicated to the topic of music and politics: the musical activities in the fascist internment camp in Ferramonti di Tarsia (Del Zoppo), the life of Holocaust survivor and Sephardic composer and songwriter Flory Jagoda between Bosnia-Herzegovina and the United States of America (Kamhi), the music of South Korean composer Choi Ok-sam in the North Korean diaspora (Kwon), and the compositional techniques adopted by Sofija Gubajdulina to highlight the allegorical meaning of the animated film *Čelovek i ego ptica* as an explicit criticism of the Soviet regime (Zhivova).

* * *

Such challenging and expansive editorial work was made possible by the generous contributions of many people: our greatest thanks to Giuseppe Novelli (Rector of the University of Rome “Tor Vergata”), Emore Paoli (Director of the Department of Art, Humanities and Philosophy), and Franco Salvatori (previously Director of the Department of History, Humanities and Society) who supported the spirit of our initiatives through their presence at the conference; to Alessandro Ricci (President of the “Ricerca Continua. Alumni Lettere e Filosofia Tor Vergata” Association), who kindly encouraged our idea to expand our horizons to international scientific sharing; to the other members of the Scientific Committee and our supportive academic guides: Giorgio Adamo (also the keynote speaker at the conference), Serena Facci, Teresa M. Gialdroni and Giorgio Sanguinetti; and to all our contributors who made this volume possible and reacted with an enthusiastic and open-minded attitude to our requests. Finally, each editor of this volume wants to thank the other ones for this friendly opportunity for mutual academic and personal growth.