Neoclassical Reverberations of Antiquity (Torino, 6–9 Oct 14)

Archivio di Stato, Piazzetta Mollino, 1, 10124 Torino, 06.–09.10.2014

Daniela Castaldo, Università del Salento- Dip. Beni Cuturali

NEOCLASSICAL REVERBERATIONS OF DISCOVERING ANTIQUITY

Twelfth Conference of the ICTM Study Group for the Iconography of the Performing Arts, Istituto per i Beni Musicali in Piemonte

Programme

Monday, 6 October

9.30 -10.00 Registration

10.00-10.30 Greetings – Opening

Frame session–Chair: CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte, Torino)

10.30-11.00 CHRISTIAN GRECO (Museo Egizio, Torino), The Role played by Turin in the field of Aegyptological research

11.00-11.30 ZDRAVKO BLAŽEKOVI (Research Center for Music Iconography, The Graduate Center, CUNY), Ancient Organology Before and After Herculaneum

11.00-11.30 Coffee break

12.00-12.30 PAOLA D'ALCONZO (Università "Federico II", Napoli), Facing Antiquity Departure and Return: Naples in the Eighteenth Century

12.30-13.00 MICHELA COSTANTINI (Torino), Common Antiquarian Interests Found in the Epistolary Exchanges between the Architect and Piedmontese Erudite Francesco Ottavio Magnocavalli and Members of the Roman Arcadia in the Middle of the Eighteenth Century: The Case of the Ancient Theater of Herculaneum

First session: Neoclassicism in European Painting, Sculpture and Applied Arts (Part One)

Chair: NICOLETTA GUIDOBALDI (Università di Bologna, Dipartimento di Beni Culturali, Ravenna)

15.00-15.30 JORDI BALLESTER GIBERT (Universitat Autònoma de Barcelona), Music and Poetics of Ancient Rome in the Work of the Spanish Painter Mariano Fortuny (1838–1874)

15.30-16.00 DANIELA CASTALDO (University of Salento, Lecce), Ancient Music in Paintings of Lawrence Alma-Tadema (1836–1912)

16.00-16.30 CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte, Torino), From A Musician to The Quartet: Albert Moore (1841–1893) between Classicism and Aesthetic Movement

16.30-17.00 Coffee break

17.00-17.30 ALEXANDRA VOUTYRA (Aristotle University, Thessaloniki), Ingres, Apollo, Mozart and Music

17.30-18.00 MARÍA ISABEL RODRÍGUEZ LÓPEZ (Universidad Complutense de Madrid), Chant and Enchantments: Iconography of Orpheus, from Gluck to Moreau

18.00-18.30 ELENA LE BARBIER RAMOS (Universidad de Oviedo), Ancient Musical Iconography in Neoclassical Painting

Tuesday, 7 October

First session– Neoclassicism in European Painting, Sculpture and Applied Arts (Part Two)

Chair: DANIELA CASTALDO (Università del Salento, Lecce)

9.30-10.00 ANNA MARIA IOANNONI FIORE (Conservatorio Statale di Musica “L. D’Annunzio”, Pescara), Neoclassical Influences in the Depiction of Landscapes on Castelli Maioliche: The Ethical Value of Music among Myths and Ancient Ruins

10.00-10.30 NICOLETTA GUIDOBALDI (Università di Bologna Dipartimento di Beni Culturali, Ravenna), Rediscovering Antiquity and Musical Myths in Felice Giani’s Pictorial Cycles in Faenza

10.30-11.00 ESMA SULEJMANAGI? (Muzi?ka akademija, Sarajevo), Music Iconography on Numismatic Products of Antiquity and the 19th Century: Antique Musical Practice and Neoclassical Musical Symbolism

11.00-11.30 Coffee break

11.30-13 Keynote speaker: ELENA BARASSI (Università di Pavia, sede di Cremona), Iconography of Iconography: Dance in Ancient Roman Representations, Canova’s Works and Reproductions in Engraving (Presentation by Zdravko Blažekovi?)

First session – Neoclassicism in European Painting, Sculpture and Applied Arts (Part Three)

Chair: JORDI BALLESTER GIBERT (Universitàt Autònoma de Barcelona)

15.00-15.30 LICIA MARI (Università Cattolica del Sacro Cuore, Brescia & Archivio Storico Diocesano, Mantova), Saints, Myths, Allegories in the Scenographic Frescos by Giorgio Anselmi

15.30-16.00 CARLO FIORE (Conservatorio di Musica “Vincenzo Bellini”, Palermo) & FLORIANA TESSITORE (Teatro Massimo, Palermo), The Teatro Massimo in Palermo between Modernism

and Neoclassicism

16.00-16.30 LUÍS CORREIA DE SOUSA & LUZIA VALEIRO ROCHA (Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa), New Fashions, Old Models: The Antiquity Charm in Portuguese Musical Neoclassicism

16.30-17.00 Coffee break

Free papers

17.00- 17.30 EMMA PETROSYAN (Institute of Archaeology and Ethnography, Armenian National Academy of Sciences, Yerevan), Music and Dance in Statues and Gemmes from Artashat

17.30-18.00 MARYAM DOLATI FARD (Tehran), The Relationship Between Text and Music in Persian Manuscripts: Ilkhanid to Safavid Era, Images of Oud Player

Wednesday, 8 October

Second session: Neoclassical Attitudes in Operatic Stage (Part One)

Chair: MARIA TERESA ARFINI (Università della Valle d'Aosta)

9.30-10.00 DIANA BLICHMANN (Roma), The Temple of Jupiter Statore in La Clemenza di Tito of Pietro Metastasio and Giovanni Carlo Galli Bibiena

10.00-10.30 MARIA IDA BIGGI (Fondazione Cini / Università "Ca' Foscari", Venezia), Borsato, Bagnara and Basoli: Archaelogical References and Reverberations on the Venetian and Bolognese Neoclassical Stage

10.30-11.00 GABRIELLA OLIVERO (Torino), The "New" Babylon by Alessandro Sanquirico

11.00-11.30 Coffee break

11.30-13.00 Keynote speaker: MERCEDES VIALE FERRERO (Torino), The Last Day of Pompeii as Imagined by Alessandro Sanquirico, or: How to Rebuild Pompeii in Order to Destroy It (Presentation by Maria Ida Biggi)

Second session: Neoclassical Attitudes in Operatic Stage (Part Two)

Chair: MARIA IDA BIGGI (Fondazione Cini /Università Ca' Foscari, Venezia)

15.00-15.30 INNA NARODITSKAYA (Northwestern University), Elizaveta of Russia – a Euro-Asian Princess and Heir of Roman Augustus: A Spectacle of Coronation and Imperial Opera

15.30-16.00 DARIO DE CICCO (Conservatorio Statale di Musica "Giuseppe Verdi", Torino / Université de Genève), Verdi and the Egyptian Culture between Anegdots, Epistolar Sources and Imagination

16.00-16.30 Coffee break

16.30-17.00 DONATELLA MELINI (Fondazione “Antonio Carlo Monzino”, Milano), “Or che i Numi son vinti, a me la cetra, A me l’altar!”: Stories and Iconographies about the Lyra Made for Arrigo Boito’s Nerone

17.00-17.30 TIMOTHY S. FLYNN (Olivet College, Mich.), Classical Reverberations in the Music and Life of Camille Saint-Saëns (1835–1921)
Thursday 9 October

Second session: Neoclassical Attitudes in Operatic Stage (Part Three)

Chair: JORDI BALLESTER GIBERT (Universitàt Autònoma de Barcelona)

9.30 -10.00 SANNA IITTI (Hyvinkää, Finland), Heroism in Gasparo Spontini’s Opera La Vestale

10.00-10.30 MARIA TERESA ARFINI (Università della Valle d’Aosta), Around Antigone: Reflections on Iconography and Music in the German Revival of the Classical Tragedy

10.30-11.00 MAIA SIGUA (Tbilisi State Conservatory), The Concept of Tragedy after Aristotle and Daphne by Richard Strauss

11.00-11.30 Coffee break

Third session: Antiquaria: Documents and Testimonies through the Ages

Chair: MARIA TERESA ARFINI (Università della Valle d’Aosta)

11.30-12.00 JOHN Z. MCKAY (University of South Carolina, School of Music), Roles for Musical Curiosities in Kircher’s Antiquarian Visions
12.00-12.30 STEFANIA MACIOCE (Università “La Sapienza”, Roma), Apollo: Figurative Variations of a Neoclassical Ideal

12.30-13.00 FRANCESCA CANNELLA (Università del Salento, Lecce), «Gli eroi della storia favolosa e le invenzioni per essi nobilitate»: The Myth of the Argonauts between Musical Iconography and Literary Invention of the Modern Age

Fourth session: Musical impressions from ‘Grand Tour’

Chair: ALEXANDRA VOUTYRA (Aristotle University, Thessaloniki)

15.00-15.30 SIEGWART REICHWALD (Petrie School of Music, Converse College, Spartanburg, S.C.), Eyes Wide Open: The Compositional Impact of Mendelssohn’s Artistic and Religious Grand Tour Experiences

15.30-16.00 SYLVAIN PERROT (French School at Athens), Musical Impressions in Views of Greece during the 19th Century

16.00-16.30 MARÍA JESÚS FERNÁNDEZ SINDE (Universidad Complutense de Madrid), Music Dreaming: Iconographic Sources from Spanish Painters? Recreation of Identities and Grand Tours

16.30-17.00 Coffee break

17.00 Closing Session

Abstracts of the papers are availeble at:
http://rcmi.gc.cuny.edu/parent-page/12th-ictm-sg-conference/

Quellennachweis:
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