

INTERNATIONAL CONFERENCE

# MUSIC AND RESISTANCE

Organized by

**Centro Studi Opera Omnia Luigi Boccherini, Lucca**

*in association with*

**Universitat Autònoma de Barcelona**

**(I+D+i RTI2018-093436-B-I00. Ministerio de Ciencia, Innovación y Universidades, España)**

Virtual conference

**11-14 December 2020**

## **Programme Committee:**

- GERMÁN GAN QUESADA (Universitat Autònoma de Barcelona)
- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
  - MARK ANDREW LE VINE (University of California Irvine)
  - MASSIMILIANO LOCANTO (Università di Salerno)
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
  - GEMMA PÉREZ ZALDUONDO (Universidad de Granada)
- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)



## **Keynote Speakers**

GERMÁN GAN QUESADA (Universitat Autònoma de Barcelona)

MARK ANDREW LE VINE (University of California Irvine)

## FRIDAY 11 DECEMBER

### 10.15-10.30 Opening

- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

### 10.30-13.00 Music and Social Criticism

(Chair: **Germán Gan-Quesada**, Universitat Autònoma de Barcelona)

- JAMES GARRATT (University of Manchester), *Music and Radical Hope 'After the Future': Prefigurative Politics in Theory and Practice*
- CAROLINE HOEBENS (Université Paris-Sorbonne), *The Use of Music in Political Documentaries of Joris Ivens*
- ANTONIS ILIADIS – APOSTOLOS POULIOS – MANOLIS SEIRAGAKIS (University of Crete), *Satirical Song in the Greek Theater of the 20<sup>th</sup> Century: Aspects of Political and Social Criticism – Identity Issues – Stylistics*
- BELÉN VEGA-PICHACO (University of La Rioja), *Dancing Resistance in Cuba: Race, Sexuality, and Humor in Ramiro Guerra's Works*
- FRANCESCO VALENTE (Universidade Nova, Lisboa), *Frevo: la trasgressione della sincope*



### 15.00-15.45 Keynote Speaker 1:

- GERMÁN GAN-QUESADA (Universitat Autònoma de Barcelona), *Spanish Avant-garde Music, Political Commitment and Narratives of Resistance in Late Francoism and Early Democratic Transition (1967-1976): A Perspective from Catalonia*



### 16.00-17.30 Music and Politics (1)

(Chair: **Mark Andrew Le Vine**, University of California Irvine)

- JOANNA TSUHUEI CHANG (Duke University, Durham NC), *A Sheathed Musical Resistance: Budapest and Emanuel Moór's Symphony in C "In the Memory of Lajos Kossuth" (1895)*
- KIRSTEN WESTERMAN (University of Cincinnati, College-Conservatory of Music), *«All Are Remaining Loyal to Me...»: A Semiological Reconsideration of Paul Hindemith's Political Leanings in the «Sonata for Flute and Piano» (1936)*
- MARCO HOFFMANN (Danube University Krems), *Sound Collectives in Lockstep: Implications of the Fascistoid in Austrian Orchestral Music from Gustav Mahler to Georg Friedrich Haas*

### 18.00-19.00

- YOU-KYUNG CHO (University of Tokyo), *Hans Werner Henze's Semantic Collage in the 1960s and 1970s: Between Musical Autonomy and Politicization of Music*
- EMILY THEOBALD (University of Florida), *«The Consequences of Making it Public»: Musical Mobility, Resistance, and Bobdan Mazurek's «Polnische Lieder ohne Worte» (1982)*

## SATURDAY 12 DECEMBER

### 10.00-11.30 Music and Politics (2)

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- MICHELE RUSSO (Università di Catania), *Il potere e la dignità dell'uomo nell'esperienza artistica di George Enescu*
- PAOLO DAL MOLIN (Università di Cagliari), «Un capolavoro ispirato alla Resistenza». «A Survivor from Warsaw» nell'Italia postbellica (Mila, Dallapiccola, Nono)
- ANDREA GIOMI (Université Gustave Eiffel), *The Nostalgia for the Future: The Notion of Musical Resistance in Luigi Nono and Mark Fisher*

### 12.00-13.00

- FIORELLA SASSANELLI (Conservatorio 'Duni' di Matera), *The New Man: Struggle, Death and Rebirth of the Partisan Igor Markevitch (1912-1980)*
- MATEJ SANTI (University of Music and Performing Arts Vienna), *An Aural History of Remembering the Resistance: Italian Newsreels during the 'Years of Lead'*



### 15.00-15.45 Keynote Speaker 2:

- MARK ANDREW LE VINE (University of California Irvine), *Decolonizing Cultures of Protest: Music as a Weapon for Solidarity in a World On Fire*

### 16.00-17.30 Music and Human Rights

(Chair: **Mark Andrew Le Vine**, University of California Irvine)

- TYLER CUNNINGHAM (University of Toronto), *Composing the Closet: Queer American Composition as Political Resistance*
- ROSANNA D'AMBROSIO (Liceo Musicale 'Carlo Tenca', Milano), *La musica come testimonianza di un'identità antagonista. Musica e diritti umani*
- JANIE COLE (University of Cape Town), *Constructing Gender Struggle: Music, Trauma and Resistance in the Apartheid Women's Prisons*

### 18.00-19.00

- ELSA CALERO CARRAMOLINO (Universidad de Granada), *Unofficial Musical Practices in Francoist Prisons (1938-1943): Between Counterpropaganda and Clandestinity*
- CLARKE RANDOLPH (Emerson Preparatory School, Washington DC), *Still We Rise: Racial Discriminatory Resilience and Black American Musicians*

## SUNDAY 13 DECEMBER

### 10.00-11.30 Music under Wars and Dictatorships

(Chair: **Germán Gan-Quesada**, Universitat Autònoma de Barcelona)

- HELENA MARTÍN-NIEVA (La Salle, Universitat Ramon Llull), *Some Conflicting Incidents of Avant-garde music in Barcelona (1954-1970): Gestures of Resistance and Institutional Assimilation during Franco's Regime*
- IGOR CONTRERAS ZUBILLAGA (University of Huddersfield): *A Way of Resistance? The Spanish Musical Avant-garde at the 1976 Venice Biennale*
- DEIVIS GABRIEL HERRERA GONZÁLEZ (Conservatorio 'Giuseppe Verdi', Torino), *Musical Institutions and Resistance in Venezuela's 21st-Century Socialism*

### 11.30-13.00

Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini

- ALDO BORGHESI (Università di Sassari) – Maria Borghesi (Hochschule für Musik, Dresden), *I canti della Resistenza: storie di memorie e di riappropriazioni*
- ORIETTA CAIANIELLO (Conservatorio di musica 'Niccolò Piccinni', Bari), *Dopo l'Anschluss. Il destino della famiglia Rosé: Alma e le sue orchestre*
- MIRELLA DI VITA (Conservatorio 'Antonio Vivaldi', Alessandria / Conservatorio 'Antonio Scontrino', Trapani), *Opera and Totalitarianism: The Case of Šostakovich's «Lady Macbeth»*



### 15.00-16.30 Music and Holocaust

(Chair: **Massimiliano Locanto**, Università di Salerno)

- JĀNIS KUDIŅŠ (Jāzeps Vītols Latvian Academy of Music), *One Famous Tango Melody and its Becoming as the Holocaust Musical Testimony*
- JAMES A. GRYMES (University of North Carolina at Charlotte), *Resistance in Captivity: Czech Performances of The Bartered Bride in the Nazi Ghetto of Theresienstadt*
- BRET WERB (United States Holocaust Memorial Museum, Washington DC), *Censorship, Sabotage and Self-Subversion in the Yiddish Shoah Song*

### 17.00-18.00 Music and the Ideologies (1)

- REBECCA LENTJES (RILM Abstracts of Music Literature), *Sonic Resistance and Silent Refusal: The Aural Politics of U.S. Anti-abortion Protests*
- SIEL AGUGLIARO (University of Pennsylvania), *Adaptation as Resistance: Opera and Italian Immigrants in Early Twentieth-Century U.S.*

### 18.00-19.00 Music under Wars and Dictatorships (2)

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- ADRIANA SANTOS MELGAREJO (Independent Researcher, Montevideo, Uruguay), *Vietata e permessa. La musica trasmessa dalla radio ufficiale nell'ultima dittatura civico-militare in Uruguay*
- PETRA HAMER (Universität Graz), *Music and Everyday Life in Besieged Sarajevo from 1992 to 1995*

## MONDAY 14 DECEMBER

### 9.45-11.15 Music and the Ideologies (2)

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- KATEŘINA NOVÁ (Charles University, National Museum – Antonín Dvořák Museum, Prague), *“Our” Master – The Employment of Music and Life of Antonín Dvořák as a Tool of Propaganda*
- MARGED FLAVIA TRUMPER (Università Statale di Milano / Conservatorio di Vicenza), *Lord Krishna as a Symbol of Covert Resistance in a Female Vocal Genre of 20<sup>th</sup>-Century India*
- FRANZISKA KOLLINGER (University of Salzburg / University of the Arts Berlin), *«La Victoire par l'action?» / Victory through Action? Elsa Barraine and the «Front national des musiciens»*

### 11.30-13.00 Spaces of Resistance

(Chair: **Gemma Pérez Zalduondo**, Universidad de Granada)

- TOYA SOLÍS (Universidad de Oviedo) – DANIEL MORO VALLINA (Universidad de Oviedo / Universidad de La Rioja), *On the Story of an Unsuccessful Festival: The «50 Years of Spanish Music» in the Context of Musical Policies during the Transition (1978-1979)*
- ANGELA ANNESE (Conservatorio di musica ‘Niccolò Piccinni’, Bari), *Musica per resistere: Imogen Holst e Myra Hess, dignità della bellezza nell’ora più buia*
- RŪTA STANEVIČIŪTĖ (Lithuanian Academy of Music and Theatre), *Music and Resistance in Baltic Singing Revolution*



### 15.00-16.30 Music at the Margins of Official Cultures, Subcultures and Countercultures

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- DOUGLAS KLIMAN (Wesleyan University, Middletown CT), *«Lebn Zol Der Klezmer Bund»: Resistance Motives in Contemporary Yiddish Songs*
- CARY PEÑATE (University of Texas at Austin), *Black Ritual as Spectacle: Afro-Cuban Religion in the Popular Imaginary*
- ADRIEN ORDONNEAU (Université Rennes 2), *Freaks and Anarchy, the Haunted Revolution of Uncanny Electronic Music*

### 17.00-18.30

(Chair: **Massimiliano Sala**, Centro Studi Opera Omnia Luigi Boccherini)

- NOGA RACHEL CHELOUCHE (Israel Philharmonic Orchestra), *Resisting Discrimination through Music: The Influence of Abuya Ozeri on Israeli Music since 1975*
- RICARDO ALVAREZ (Pontificia Universidad Católica de Valparaíso, Chile), *New Sonorities in Resistance Young Music in Chile*
- NAVID BARGRIZAN (Texas A&M University-Commerce), *Forty Years of Sociopolitical Protest Music: Roger Waters’s Concept Albums as Manifesto against Indifference*