

Participants:

The spring school is open to a maximum of 20 EU graduate/postgraduate/PhD students in musicology, to students enrolled in PhD courses of Musicology and students enrolled in early music courses at conservatories or early music academies. Students will be selected according to their curriculum vitae. Candidates are invited to submit their application in English before the deadline (15 March 2019). At the end of the school, an attendance certificate will be issued, providing the opportunity to claim 4 CFU-ECTS. All participants will be offered guided tours provided by the program and the Vicenza Museum Card.

Fees and costs:

The school has no fees. The best students, selected according to their CV, will obtain a grant covering accommodation costs (4 nights).

All lectures and workshops will take place at the Conservatory of Music 'Arrigo Pedrollo' of Vicenza, Contra' S. Domenico, 33, I-36100 Vicenza (VI), tel. 0444-507551.

Accommodation:

Casa Sacro Cuore, C.so Padova 122; Ostello Olimpico, V.le Antonio Giuriolo 7/9.

Dipartimento dei Beni Culturali:

archeologia, storia dell'arte, del cinema e della musica

Piazza Capitaniato, 7 - 35139 Padova
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CONTRAFACTA

Music with new texts for new contexts

Conservatory of Music 'Arrigo Pedrollo'
Contra' S. Domenico 33

VICENZA
March 25th - 29th, 2019

The process of the European dissemination and assimilation of Italian musical culture has for years been at the center of the attention of an international research group active in the field of musicological studies. The circulation and reception of the small-scale motet in the first decades of the seventeenth century was the focus of the previous International Winter School, held in Milan from 20 to 24 February 2017. The Spring School to be held in Vicenza from 25 to 29 March 2019 will focus on the phenomenon of the European circulation of Italian madrigals subjected to different processes of re-textualisation and adaptation.



UNIVERSITÀ
DEGLI STUDI

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Scientific direction:
Marina Toffetti (University of Padua)

Official language:
English

Info
marina.toffetti@unipd.it



Conservatory of Music
'Arrigo Pedrollo'
Contra' S. Domenico 33
VICENZA

INTERNATIONAL
SPRING SCHOOL

Monday, March 25

Conservatory of Vicenza, Sala Capitolare

9.30-9.45
Opening and welcome
(Roberto Antonello, Director of the Conservatory of Vicenza)

9.45-10.15
Presentation of the teaching staff and of the program

10.15-11.00
Introductory lecture. The phenomenon of re-textualization: cultural aspects and musical implications (Marina Toffetti, University of Padua)

11.00-11.30 *Coffee break and informal discussion*

11.30-13.00
Collaborative workshop: editing *contrafacta* between text adaptation and music adjusting

13.00-14.30 *Lunch*

14.30-16.30
A stroll through Vicenza and a visit of the Cathedral

17.00-18.30
Performing *contrafacta*. Andrea Gabrieli, *Non ti sdegnar / Ne confide* (Stefano Lorenzetti, Conservatory of Vicenza*)

Tuesday, March 26

Conservatory of Vicenza, Sala Capitolare

9.00-10.30
Analysing *contrafacta*. The madrigals by Marco Scacchi, maestro di cappella at the Polish royal ensemble in the 17th century: problems of re-textualization (Aleksandra Patalas, Jagiellonian University, Cracow)

10.30-11.00 *Coffee break and informal discussion*

11.00-11.30
Research project. The R.I.M. (Rinascimento Musicale Italiano) database. A tool for research in the field of re-textualized madrigals (Marco Giuliani, Conservatory of Foggia)

11.30-13.00
Collaborative workshop: re-textualization

13.00-15.00 *Lunch*

15.00-16.00
The Teatro Olimpico: structure, acoustics and interactive visit

16.30-18.00
Performing *contrafacta*. Marco Scacchi, *O come sei gentile / Herr für dein Angesichte* (Stefano Lorenzetti, Conservatory of Vicenza*)

18.00-19.00
Conservatory of Vicenza, Sala Concerti Pobbe: Concert East & West (Luca Santaniello, violin - Davide Vendramin, accordion, music by Schnittke, Bartok, Stravinskij e Piazzolla)

Wednesday, March 27

Conservatory of Vicenza, Sala Capitolare

9.00-10.00
Research project. Whose song is this? A short story of musical exchange, textual adjustments and confessional confrontations in 17th-century Silesia (Katarzyna Spurgjasz, University of Warsaw)

10.00-11.00
Research project. Italian secular music and Protestant devotion in Thuringia: Backhaus's re-texting of canzonas, canzonettas and madrigals in his *Primus liber suavissimas [...] Italianorum cantilenas* (1587) (Michael Chizzali, Johannes Gutenberg-Universität Mainz)

11.00-11.30 *Coffee break and informal discussion*

11.30-12.00
Conservatory of Vicenza, Church of San Domenico: organ demonstration (Andrea Zeni, Op. 40): Alberto Girardi** and Elia Bortolomioi**

12.00-13.00
Collaborative workshop

13.00-14.30 *Lunch*

14.30-16.30
Visiting Vicenza: Gallerie d'Italia Palazzo Leoni Montanari, the Church of Santa Corona and its historical organ (De Lorenzi, 1856)
Organ demonstration: Mirco Vicentin***

17.00-18.30
Performing *contrafacta*. Andrea Gabrieli, *Non ti sdegnar / Gott ist getreu* (Stefano Lorenzetti, Conservatory of Vicenza*)

Thursday, March 28

Conservatory of Vicenza, Sala Capitolare

9.00-9.30
The new textualization of Giacomo Finetti's motets in the German anthologies printed during the 17th century (Valeria Mannoia, University of Pavia-Cremona)

9.30-11.00
Analysing *contrafacta*. *Arde Filli d'un viso / Isti sunt triumphatores*: a re-texted madrigal by Stefano Landi, ascribed to Giacomo Carissimi (Lars Berglund, Uppsala University)

11.00-11.30 *Coffee break and informal discussion*

11.30-13.00
Collaborative workshop: re-textualizing the madrigal *Arde Filli d'un viso*

13.00-14.30 *Lunch*

14.30-16.30
Visiting Vicenza: the Palladium Museum

16.30-18.00
Performing *contrafacta*. Stefano Landi, *Arde Filli d'un viso / Isti sunt triumphatores* (Stefano Lorenzetti, Conservatory of Vicenza*)

Friday, March 29

Conservatory of Vicenza, Sala Capitolare

9.30-10.00
Research project. Reworking instrumental music: Giovanni Battista Riccio's canzonas in the light of his borrowings from Giovanni Gabrieli (Marco Di Pasquale, Conservatory of Vicenza) Live performance: G. B. Riccio, Canzon La Rubina; Fabio Missaggia and Matteo Anderlini violins; Argentina Becchetti viola da gamba; Stefano Lorenzetti harpsichord****

10.00-10.30
Research project. Reconstructing the original lyrics of the concerto *Mutetta super Nicolai Solemnia* by Franciszek Lilius (Marek Bebak, The John Paul II Catholic University of Lublin)

10.30-11.00 *Coffee break and informal discussion*

11.00-11.30
Research project. *Dall'altra parte dell'Adriatico / S druge strane Jadrana*: the exchange of music and musicians between Adriatic coasts in the early 17th century (Dario Poljak, Zagreb)

11.30-12.00
Research project. From Padua to Nuremberg and Leipzig: Lodovico Balbi's madrigal *Mentre pastori e ninfe* (Chiara Comparin, University of Padua)

12.00-13.00
Collaborative workshop: text adaptation

13.00-15.00 *Lunch*

15.00-16.00
Discussion: evaluation; suggestions; where next?

16.00-16.30 *Coffee break and informal discussion*

16.30-18.00
Visiting Vicenza: the Civic Art Gallery of Palazzo Chiericati

With the collaboration of the classes of Baroque singing (Gemma Bertagnoli*), Vocal chamber music (Elisabetta Andreani*), Organ (Amarilli Voltolina** and Pierluigi Comparin***) and of the Department of Ancient Music**** of the Conservatory of Vicenza.

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DIPARTIMENTO
DEI BENI CULTURALI
ARCHEOLOGIA, STORIA
DELL'ARTE, DEL CINEMA
E DELLA MUSICA



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