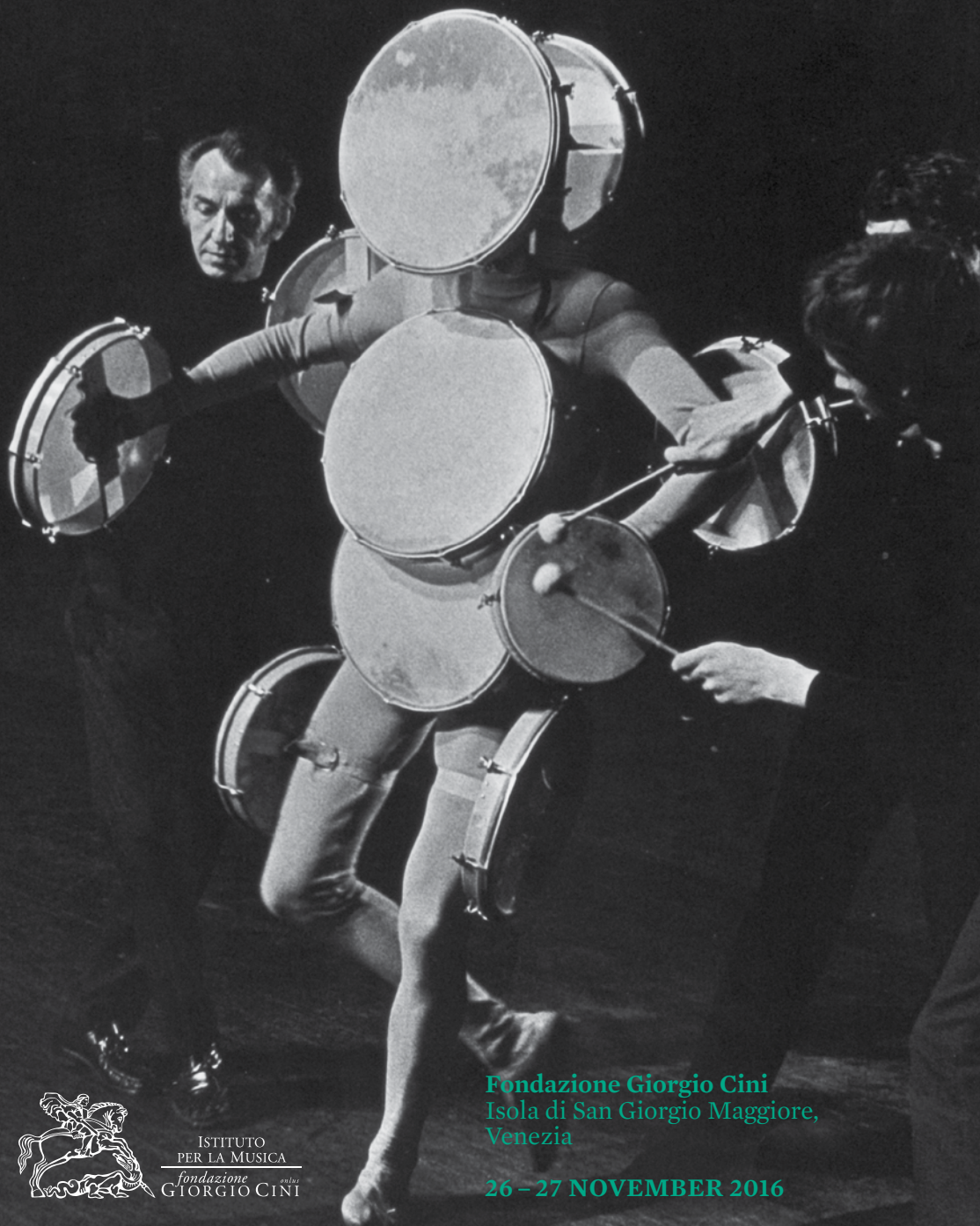


HOW TO ARRIVE AT THE FONDAZIONE GIORGIO CINI
 From San Zaccaria Monumento, Train Station, Piazzale Roma
 Vaporetto line N. 2, every 12 minutes

Mauricio Kage, Staatsoper Hamburg, 25.4.1971 | Photo by F. Peyer

NEW MUSIC THEATRE IN EUROPE:

TRANSFORMATIONS BETWEEN 1955-1975



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TRANSFORMATIONS BETWEEN 1955-1975

Coordinated by an advisory board made up of Robert Adlington, Gianmario Borio, Giordano Ferrari, Dörte Schmidt and Daniela Tortora, this conference represents a further stage in a research project on experimentation in music theatre, the first step having been the 2015 seminar on *Avant-garde Theatre and Experimental Music for the Stage in Italy: 1950-1975*. As in the previous seminar, underlying this conference is a philological-historical enquiry into works, events and institutions that have played an important part in the development of new forms of music theatre, now with expanded geographical coverage across the whole of Europe. The conference is structured in six sessions devoted to crucial questions, each of them tackled from two different perspectives. The first session will investigate the composers' reflections upon and practical realisations of conceptions deriving both from earlier developments of twentieth-century music theatre as well as the pioneers of 'modern drama'. The focus of the second session lies on the multiple relationships between avant-garde and politics: many works featured explicitly political subject matter; others offered more implicit kinds of critique in their restructuring of theatrical behaviours and modes of expression. Technology is the keyword for the third session: new music theatre works increasingly incorporated visual and light projections, elec-

tronics, sound diffusion, and video and sound recordings; radio and television were also seen as a new medium for music-theatrical experiment, carrying the appeal of unprecedentedly large potential audiences. The fourth session examines composers' negotiation with abstraction and concretion in music theatre, and the consequent challenges for music analysts wishing to delineate levels of structure in new music theatre works. Moreover, it tackles the difficulties of analyzing works in which actors' movements, images and other aspects of the mise en scène are fundamental components, but not always fixed in the scores and sometimes subject to changes at each performance. The fifth session explores institutional and geographical contexts for the production of new music theatre, including the role of fringe (or 'off') theatre, alternative cultural festivals, and newly prominent centres of artistic production: Avignon and Rome are taken as paradigmatic cases for the entrenchment of innovative experiences in a specific cultural milieu. What kind of performers are needed for the new theatre? The sixth session gravitates around this question. It deals with voice and the new vocality, the theatricalisation of instrumental performance, the influence or involvement of other performers (such as actors, mimes and dancers), and the reconceptualisation of the idea of performance in general.



INFO

Fondazione Giorgio Cini
 Istituto per la Musica
 +39 041 2710220
 musica@cini.it | www.cini.it

IN COLLABORATION WITH

ernst von siemens
 musikstiftung



Fondazione Giorgio Cini
 Isola di San Giorgio Maggiore,
 Venezia

26 - 27 NOVEMBER 2016

SATURDAY 26 NOVEMBER
SALA DEL SOFFITTO

9.00–9.30

WELCOME ADDRESS

Robert Adlington, Gianmario Borio, Giordano Ferrari,
Dörte Schmidt, Daniela Tortora

9.30–10.30

SESSION 1
NEW CONCEPTIONS OF DRAMA
AND THE THEORIES OF THE COMPOSERS
CHAIR Dörte Schmidt

Julia H. Schröder / Universität der Künste Berlin, Sound Studies
Vincenzina Ottomano / University of Bern

10.30–11.00 | **DISCUSSION**

11.30–12.30

SESSION 2
THE CRITIQUE OF ESTABLISHED POWER
CHAIR Robert Adlington

Esteban Buch / Ecole des Hautes Etudes en Science Sociale
Harm Langenkamp / Universiteit Utrecht

12.30–13.00 | **DISCUSSION**

15.00–16.00

SESSION 3
EXPANSIONS OF TECHNOLOGY
CHAIR Marco Cosci

Holly Rogers / Goldsmiths, University of London
Andreas Münzmay / Universität Paderborn

16.00–16.30 | **DISCUSSION**

17.00–18.00

SESSION 4
ANALYZING NEW MUSIC THEATRE
CHAIR Gianmario Borio

Angela Ida De Benedictis / Paul Sacher Stiftung, Basel
Björn Heile / University of Glasgow

18.00–18.30 | **DISCUSSION**

SUNDAY 27 NOVEMBER
SALA DEL SOFFITTO

9.00–10.00

SESSION 5
NEW VENUES AND ENVIRONMENTS
CHAIR Daniela Tortora

Alessandro Mastropietro / Università di Catania
Jean-François Trubert / University Côte d'Azur, France

10.00–10.30 | **DISCUSSION**

11.00–12.00

SESSION 6
RECONCEIVING THE PERFORMER
CHAIR Giordano Ferrari

David Beard / Cardiff University
Francesca Placanica / Maynooth University and University
of Huddersfield

12.00–12.30 | **DISCUSSION**

12.30

CLOSING REMARKS

SATURDAY 26 NOVEMBER
SALA DELLE CAPRIATE

19.00 | CONCERT

MDI ENSEMBLE

Paolo Casiraghi / CLARINET
Paolo Fumagalli / VIOLA
Luca Ieracitano / PIANO
Simone Benvenuti / PERCUSSIONS

Giacomo Manzoni – *Frase*
for clarinet and piano

Mauricio Kagel – *Con voce*
for three players

Domenico Guaccero – *Cadenza*
for viola

Sylvano Bussotti – *Per tre*
for three players

Georges Aperghis – *Quatre pièces fébriles*
for piano and marimba

Mauricio Kagel – *Ludwig Van*
Hommage by Beethoven
for various instruments