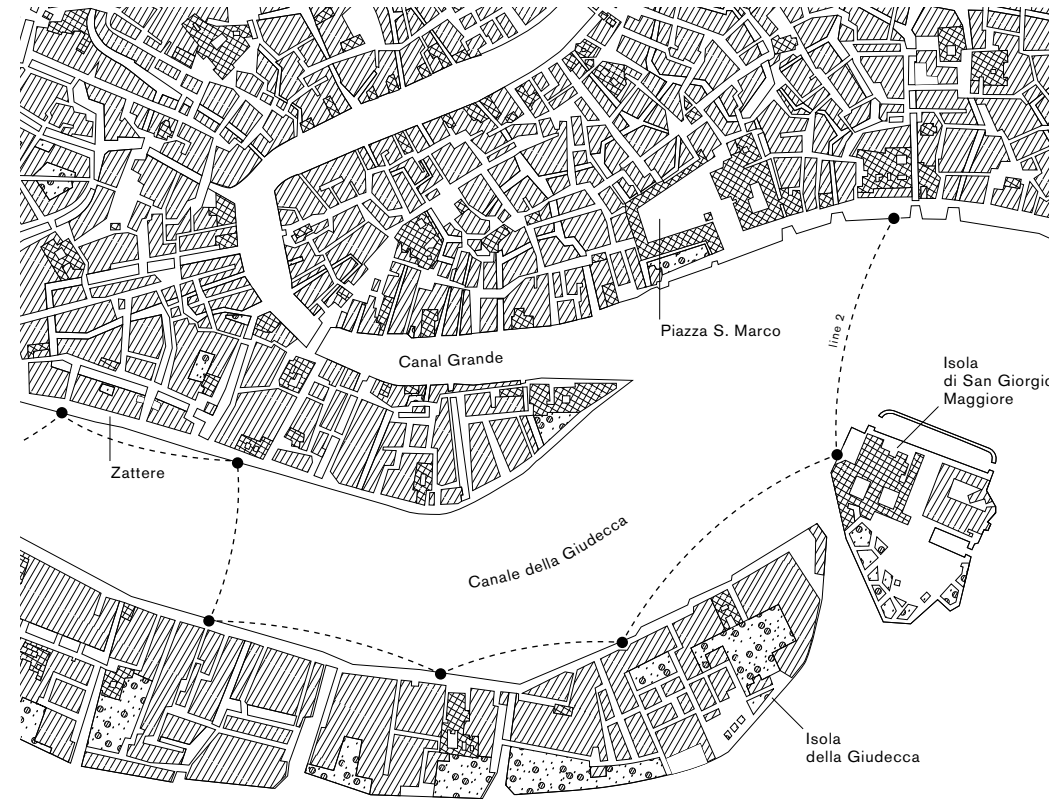


## The Female Voice in the Twentieth Century: Material, Symbolic and Aesthetic Dimensions

Coordinated by  
Serena Facci and Michela Garda

Over recent decades, the theoretical discourse on the voice has shifted between opposite poles that hardly satisfy the complexity of the phenomenon: vocalic vs. semantic, oral vs. written, presence vs. absence. Investigations on the musical creativity of the twentieth century show the centrality of the female voice; its material, symbolic and cultural dimensions require a multidisciplinary approach. Thus, inquiries about music may help to clarify the controversial stances in the fields of philosophy and anthropology. From Schoenberg to Berio, on the technical compositional level, the feminine voice has been set up as a catalyst for innovations and a source of new expressivity. Furthermore, it has shown its potential of becoming an object of experimentation and self-reflection, in the live dimension as well as in technological mediations. In many areas of popular music, jazz and urban folk the push towards emancipation and innovation is manifested in

the construction and promotion of an individual vocal technique and, more recently, in the research of balancing between vocal and authorial qualities. In the grain of the female voice and its musical configurations one can grasp something of the complex cultural, psychic and social process, which marked the last century. The first session is devoted to theoretical reflections about the voice, the pleasure it may arouse, as well as its cultural function in defining and challenging models of individual and collective subjectivity. The second session investigates the role of the voice on stage, both from the points of view of composition and performance. The focus of the third session is about vocal experimentation and its symbolic and cultural values, the transformation of the singer's role and the use of technology. Finally, the fourth session deals with the "grain" of the voice, vocal styles and features from different genres and cultures, that have established a fundamental crossroads in the history of vocality and a turning point in the discursive, social and political transformation of the conduct of genders.



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



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

Pablo Picasso, Ragazza davanti allo specchio. New York, Museum of Modern Art (MoMa). © 2018. Digital image. The Museum of Modern Art, New York / Foto Scala, Firenze.



**The Female Voice in the Twentieth Century:  
Material, Symbolic and Aesthetic Dimensions**  
Fondazione Giorgio Cini | 16 – 18 March 2018

**Friday 16 March**

Sala Barbantini

2.30 pm **WELCOME ADDRESS**  
**Gianmario Borio**  
 Giorgio Cini Foundation / University of Pavia  
**Serena Facci**  
 University of Rome, Tor Vergata  
**Michela Garda**  
 University of Pavia

3 pm **SESSION 1**  
**Women's Voices:  
 Theoretical Perspectives**  
*Chair* Gianmario Borio  
 Giorgio Cini Foundation / University of Pavia

3 pm **Adriana Cavarero**  
 University of Verona  
*The Voice and the Pleasure  
 of Honey*

3.30 pm **Sybille Krämer**  
 Freie Universität Berlin  
*What Does it Mean "to Have"  
 a Voice? Philosophical Reflections  
 on Vocality*

4 pm COFFEE BREAK

4.30 pm **Martha Feldman**  
 University of Chicago  
*Love, Race, and Resistance:  
 The Fugitive Voice of Nina Simone*

5 pm DISCUSSION

**Saturday 17 March**

Sala Barbantini

9.30 am **SESSION 2**  
**Vocal Music and Female  
 Singers on Stage**  
*Chair* Wendy Heller  
 Princeton University

9.30 am **Julian Johnson**  
 Royal Holloway, University of London  
*Music, Voice, and Language:  
 From Debussy to Boulez*

10 am **Marco Beghelli**  
 University of Bologna  
*Maria Callas and the Recovery  
 of an Operatic Vocal Subjectivity*

10.30 am COFFEE BREAK

11 am **Michal Grover Friedlander**  
 Tel Aviv University  
*"Being Dead is Something  
 I Had to Learn"*

11.30 am DISCUSSION

2.30 pm **SESSION 3**  
**Technological Mediation  
 and Vocal Performance**  
*Chair* Michela Garda  
 University of Pavia

2.30 pm **Michael Edward Edgerton**  
 Guangxi Arts University  
*The Extra-Normal Voice*

3 pm **Pamela Karantonis**  
 Bath Spa University  
*The Female Voice - the Twentieth  
 Century in Extremis(m).*

3.30 pm COFFEE BREAK

4 pm **Veniero Rizzardi**  
 University of Venice  
*"Hear What I Feel".  
 A New Convergence of Research,  
 Composition and Performance  
 in the Practices of Joan La Barbara  
 and Diamanda Galás.*

4.30 pm DISCUSSION

**Sunday 18 March**

Sala Barbantini

9.30 am **SESSION 4**  
**The "Grain" of the Voices  
 and Vocal Subjectivity**  
*Chair* Serena Facci  
 University of Rome, Tor Vergata

9.30 am **Virginia Danielson**  
 New York University  
*Women and Musical Performance  
 during World War I in Cairo*

10 am **Jayna Brown**  
 Pratt Institute New York  
*Poly Styrene's Sonic Refusal*

10.30 am COFFEE BREAK

11 am **Freya Jarman**  
 University of Liverpool  
*The Grain of the Voice and the  
 Politics of Race in Post-millennial  
 Nostalgia*

11.30 am DISCUSSION

12 pm FINAL DISCUSSION

**Saturday 17 March**

Auditorium 'Lo Squero'

6 pm **CONFERENCE CONCERT**

**Stefano La Via**  
 University of Pavia  
 in Conversation with  
**Maria Pia De Vito**

**CONCERT**  
**Diálekto**

**Maria Pia De Vito**  
 voice

**Huw Warren**  
 piano