

28 Giugno
Auditorium 'Lo Squero'

19:00 Concerto

mdi ensemble

Sonia Formenti flauto
Paolo Casiraghi clarinetto
Lorenzo Gentili-Tedeschi violino
Paolo Fumagalli viola
Giorgio Casati violoncello
Luca Ieracitano pianoforte

Carolina Mattioda soprano

Niccolò Castiglioni
Romanzetta (1990)
per flauto

Aldo Clementi
Duetto (1983)
per flauto, clarinetto
e due strumenti in eco

Niccolò Castiglioni
*Quattro liriche di García
Lorca** (1954)
per voce e pianoforte

Giacomo Manzoni
*Preludio — "Grave" di Waring
Cuney — Finale* (1956)
per voce, clarinetto e trio d'archi

Niccolò Castiglioni
*Quattro canti** (1954)
per pianoforte

Luciano Berio
O King (1968)
per voce e cinque strumenti

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

Ingresso libero sino ad esaurimento posti

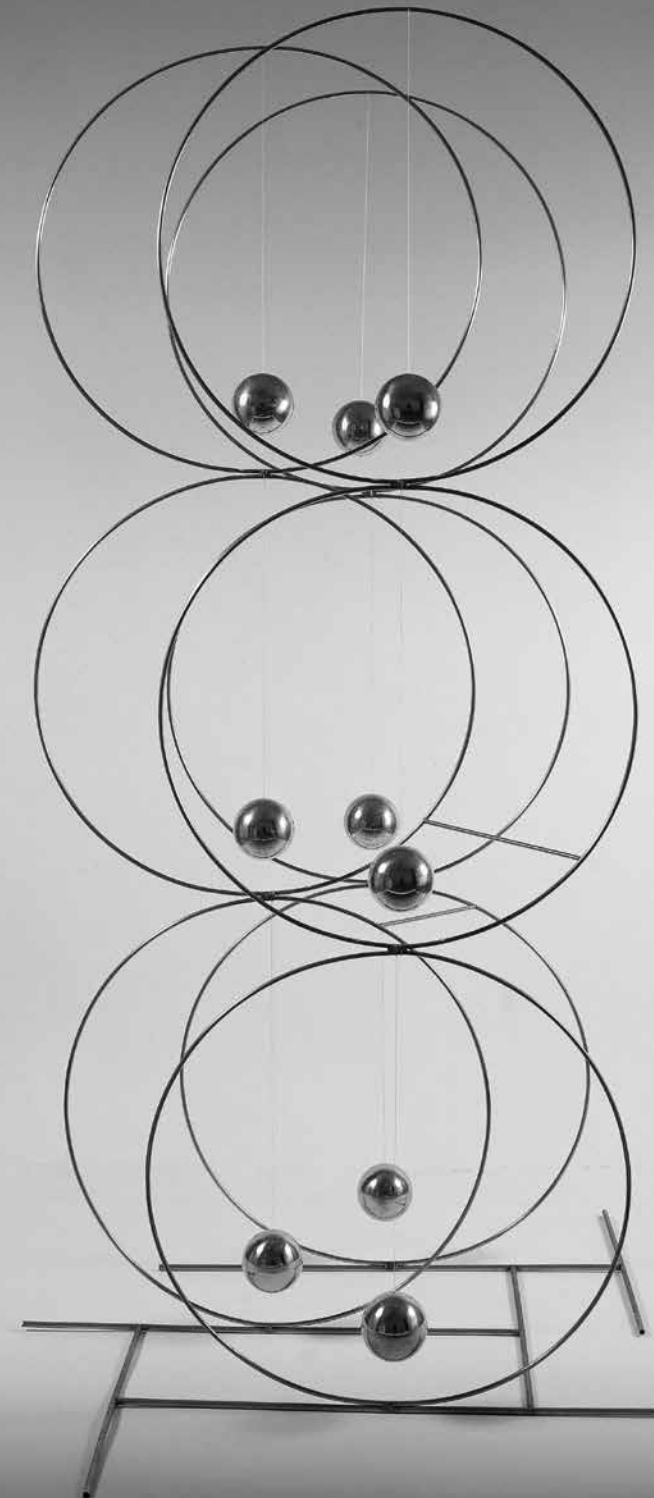
* Manoscritto inedito, Fondazione Giorgio Cini
Fondo Niccolò Castiglioni.

With the friendly support of



ernst von siemens
musikstiftung

Fausto Meliotti, *Scultura G (Nove cerchi)*, 1967, © Archivio Fausto Meliotti



New Concepts of Harmony in Musical Composition 1945-1975
28-29 June 2019 | Fondazione Giorgio Cini | Istituto per la Musica

New Concepts of Harmony in Musical Composition 1945-1975

28 June
Sala del Consiglio

29 June
Sala del Consiglio

A symposium organized by
**Gianmario Borio, Pascal Decroupet
and Christoph Neidhöfer**

9:30 – 10:00

Opening
**Gianmario Borio,
Pascal Decroupet and
Christoph Neidhöfer**

15:00 – 18:00

Chair: **Pascal Decroupet**
Université Côte d'Azur, Nice

9:30 – 12.30

Chair: **Gianmario Borio**
Università di Pavia and Fondazione
Giorgio Cini

This symposium, which represents the first stage of a three-year research project, cross-examines different concepts of harmony in selected instrumental, vocal and electroacoustic music composed in the first three postwar decades. The program features individual presentations on the construction and historical context of the harmonic language of particular composers, and concludes with a plenary roundtable discussion. Each presenter will respond to a catalog of questions that serves as point of reference towards the larger goal of the symposium. Our objective is (1) to understand harmony in its many manifestations across stylistic boundaries, (2) to tease out commonalities and differences in the harmonic languages of composers representing a shared school or common aesthetic, (3) to uncover harmonic concepts shared by music of different styles and aesthetics, (4) to review and coordinate the terminology on harmonic concepts to facilitate comparative study, and (5) to test the hypothesis of a history of musical composition along the lines of harmonic concepts.

10:00 – 13:00

Chair: **Christoph Neidhöfer**
McGill University, Montréal

Jonathan W. Bernard
University of Washington
on **Elliott Carter**

Christopher Brent Murray
Université Libre de Bruxelles
on **Olivier Messiaen**

Oliver Korte
Musikhochschule Lübeck
on **Bernd Alois Zimmermann**

Discussant: **Massimiliano Locanto**
Università di Salerno

David Bernstein
Mills College of Oakland, California
on **John Cage**

Susanna Pasticci
Università di Cassino
on **Bruno Maderna**

Imke Misch
Hochschule für Musik, Theater
und Medien Hannover
on **Karlheinz Stockhausen**

Discussant: **Federica Di Gasbarro**
Swiss National Science Foundation /
Université Côte d'Azur, Nice

14:30 – 17:00

C. Catherine Losada
University of Cincinnati
on **Pierre Boulez**

Ingrid Pustijanac
Università di Pavia
on **György Ligeti**

Anne-Sylvie Barthel-Calvet
Université de Lorraine
on **Iannis Xenakis**

Discussant: **Paolo Dal Molin**
Università di Cagliari

Discussion