



New Concepts of Harmony in Musical Composition 1945—1975

Fondazione Giorgio Cini | Istituto per la Musica

Conference

12—13.7.22

12 July

h 19:00

Auditorium “Lo Squero”

Concert

Niccolò Castiglioni, *Gymel*

1960, for flute and piano

Elliott Carter, *Esprit rude/esprit doux*

1985, for flute and clarinet

Luigi Nono, “*Hay que caminar*” *soñando*

1989, for 2 violins

Giacomo Manzoni, *Frase*

1988, for clarinet and piano

Bernd Alois Zimmermann, *Intercomunicazione*

1967, for cello and piano

Pierre Boulez, *Improvisé – Pour le Dr. Kalmus*

1969, for flute, clarinet, viola, cello and piano

MDI ENSEMBLE:

Sonia Formenti flute

Paolo Casiraghi clarinet

Valentina Messa piano

Lorenzo Derinni violin

Paolo Fumagalli viola

Giorgio Casati cello

A conference organized by

Gianmario Borio, Pascal Decroupet and Christoph Neidhöfer

This conference represents the final phase of a three-year research project, co-financed by the Ernst von Siemens Musikstiftung, which investigates a key question for music theory of the 20th century: the principles of harmony in post-tonal composition. More specifically, the project focuses on the compositional techniques and theoretical discourse in the three decades following the second world war. A first meeting of the research group, which took place in June 2019 at the Fondazione Giorgio Cini, provided the basis for a panel held by the coordinators and a selected number of researchers at the Eighty-fifth Annual Meeting of the American Musicological Society in Boston (2019).

This conference will feature monographic studies on a representative number of composers. The presentations will be followed by round-table discussions with a comparative focus, addressing a number of core issues: What definitions of harmony have been proposed for post-tonal music after 1945? Today, are we able to formulate a comprehensive definition of harmony? Is the terminology we have for the analysis of harmony in this repertoire adequate? When is harmonic thinking primary and when is harmony the by-product of something else? Are composers still thinking in the traditional categories of counterpoint, harmony, and form, or is this tripartite classification suspended? How can we consider the compositional methods of the composers discussed at this conference as part of a larger history of harmonic concepts?

The results of this research project will be published in a book-length study on the topic.

Questo convegno rappresenta la fase conclusiva di un progetto triennale, finanziato dalla Ernst von Siemens Musikstiftung, che indaga una questione chiave della teoria musicale del XX secolo: i principi della dimensione armonica nella composizione post-tonale. Questo ramo del progetto approfondisce le tecniche compositive e le elaborazioni teoriche dei tre decenni successivi alla seconda guerra mondiale. Un primo incontro del gruppo di ricerca, che si tenne nel mese di giugno 2019 presso la Fondazione Giorgio Cini, ha posto le basi a un panel tenuto dai coordinatori e alcuni componenti del gruppo di ricerca presso lo Eighty-fifth Annual Meeting of the American Musicological Society (Boston, 2019).

Le relazioni sono studi monografici su un numero rappresentativo di compositori. Saranno seguite da discussioni collettive di impostazione comparativa sulle seguenti problematiche: Quali definizioni di armonia sono state proposte per la musica post-tonale successiva al 1945? Siamo oggi in grado di formulare una definizione comprensiva? La terminologia di cui disponiamo per l'analisi armonica è adeguata a questo repertorio? Quali sono i casi nei quali l'armonia è un fattore primario e in quali casi appare invece come un sottoprodotto di qualcosa altro? I compositori stanno ancora operando secondo le tradizionali categorie di contrappunto, armonia e forma o questa tripartizione si può ritenere superata? I metodi di composizione discussi in questo convegno possono essere considerati parti di una più ampia storia del concetto di armonia?

I risultati del progetto di ricerca saranno pubblicati in un volume dedicato a questa tematica.

12 July

Sala del Soffitto

9 — 9:30

Welcome Address and Introduction

9:30 — 10:00

Pascal Decroupet

Université Côte d'Azur, Nice

The Evolution of Henri Pousseur's
Concept of Harmony from the First
to the Second Generalisation of
the Serial Idea

10 — 10:30

COFFEE BREAK

10:30 — 11:00

Oliver Korte

Musikhochschule Lübeck

Partitions of the Panchromatic
Space: Bernd Alois Zimmermann's
Dodecaphonic Modality

11 — 11:30

C. Catherine Losada

University of Cincinnati

The Diagonal Dimension: Concepts of
Harmony in the Music of Pierre Boulez

11:30 — 12:30

DISCUSSION

15 — 15:30

Ingrid Pustijanac

Università di Pavia

György Ligeti's Concept
and Practice of Harmony

15:30 — 16:00

Jonathan W. Bernard

University of Washington

Composing with Intervals:
Elliott Carter's Negotiation
of the Pitch / Pitch-Class Nexus

16 — 16:30

COFFEE BREAK

16:30 — 17:00

Paolo Dal Molin

Università di Cagliari

From Projection to Articulation:
Harmonic Construction in Luigi Nono's
Works through the Lens of his Sketches,
1955 – 1959

17 — 17:30

DISCUSSION

13 July
Sala del Soffitto

9:30 — 10:00

François-Xavier Féron

IRCAM, Paris

Liam Cagney

British and Irish Modern Music Institute, Dublin

**In Search of Spectral Harmonies:
The Evolution of Gérard Grisey's
Harmonic Language between
1970 and 1975**

10 — 10:30

COFFEE BREAK

10:30 — 11:00

David Bernstein

Mills College at Northeastern University, Oakland, CA

**'Beating My Head against a Wall:'
John Cage and Harmony**

11 — 11:30

Cordula Paetzold

Hochschule für Musik und Darstellende Kunst, Stuttgart

**Brian Ferneyhough. Complexity!
Harmony? An Analytical Observation
on the Basis of Three Exemplary
Compositions**

11:30 — 12:30

DISCUSSION

15 — 15:30

Christopher Brent Murray

Conservatoire National Supérieur de Musique
et de Danse de Paris | Université libre de Bruxelles

**Tradition and Innovation in Olivier
Messiaen's Use of Harmony**

15:30 — 16:00

Susanna Pasticci

Università di Cassino

**Gaming with Shapes and Colours:
The Interplay between Proportions
and Harmonic Fields in Bruno
Maderna's Music**

16 — 16:30

COFFEE BREAK

16:30 — 17:00

Christoph Neidhöfer

McGill University, Montreal

**Harmonic Thinking and
Timbre in Luciano Berio**

17 — 18:30

DISCUSSION




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Free Entrance subject to availability.
Ingresso libero sino ad esaurimento posti.



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