



INTERNATIONAL CONFERENCE

MUSIC AND FIGURATIVE ARTS IN THE TWENTIETH CENTURY

14-16 November 2014

Lucca, Complesso Monumentale di San Michele

PROGRAMME

ORGANIZED BY

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini

UNDER THE AUSPICES OF



MUSIC AND FIGURATIVE ARTS IN THE TWENTIETH CENTURY

International Conference

14-16 November 2014

Lucca, Complesso monumentale di San Michele

Organized by

Centro Studi Opera Omnia Luigi Boccherini, Lucca

Under the auspices of

Province of Lucca



SCIENTIFIC COMMITTEE

GERMÁN GAN QUESADA (Universitat Autònoma de Barcelona)

ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)

MASSIMILIANO LOCANTO (Università degli Studi di Salerno)

FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

LUCA LÉVI SALA (Université de Poitiers)

MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)



KEYNOTE SPEAKERS

BJÖRN R. TAMMEN (Österreichische Akademie der Wissenschaften |
Institut für kunst- und musikhistorische Forschungen)

INVITED SPEAKERS

GERMÁN GAN QUESADA (Universitat Autònoma de Barcelona)

LUCA LÉVI SALA (Université de Poitiers)

GIANFRANCO VINAY (Université de Paris 8)

FRIDAY 14 NOVEMBER

8.30-9.30: *Welcome and Registration*

Room 1: 9.30-9.45: **Opening**

- MASSIMILIANO SALA (President Centro Studi Opera Omnia Luigi Boccherini)

Room 1 **Italian Music and Figurative Arts until the 40s**

10.00-10.45

- LUCA LÉVI SALA (Université de Poitiers): «*Liberaci dalla cultura*»: *Autarchia fascista tra musica e immagini. Purificazione culturale e antisemitismo ne «Il Tevere» (1933-1938)*

11.15-12.45

(Chair: **Luca Lévi Sala**, Université de Poitiers)

- COLIN J. P. HOMISKI (Senate House Library, University of London): *Aeromusica, Azione, and Automata: New Images of Futurist Sound*
- VALENTINA MASSETTI (Università Ca' Foscari, Venezia): «*Balli Plastici*»: *Casella e il Teatro futurista di Depero*
- OLGA JESURUM (Università degli studi di Roma 'La Sapienza'): *Il "rinnovamento musicale italiano" fra le due guerre. L'esperienza di Riccardo Gualino e del Teatro di Torino*

Room 2 **Political Issues, Music and Figurative Arts**

(Chair: **Björn R. Tammen**, Österreichische Akademie der Wissenschaften)

10.00-11.30

- MATTHIAS TISCHER (University Neubrandenburg): *The Musical Iconography of the Cold War*
- SAMUEL MANZONI (Università degli Studi di Bologna): *The Iconography Propoaganda in Soviet Russia*
- WALTER KREYSZIG (University of Saskatchewan / Universität Wien): *Paul Hindemith (1895-1963) and the Realization of the «Gesamtkunstwerk» in «Mathis der Maler» (1933-1938): The «Isenheimer Altar» Paintings of Matthias Grünewald (ca. 1470-1528) as an Inspiration for Musical Composition in Bridging Musical and Societal Boundaries in the Nazi Era*

12.00-13.00 **New Artistic Expression: Audio-Visual Performance**

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- JAVIER ARES YEBRA (Universidade de Vigo): *Interactions between Music and Cinematography in the New Creative Processes: The Audiovisual Concert «In the Confines of Silence»*

- BILGE EVRIM ERKIN (Istanbul Technical University): *Seeing the Unheard / Hearing the Unseen: "Three Paintings from Dali". A Case Study of Cross-Modal Art Synthesis*



13.00 Lunch

Room 1: 15.30-16.30 – Keynote Speaker 1

- BJÖRN R. TAMMEN (Österreichische Akademie der Wissenschaften | Institut für kunst- und musikhistorische Forschungen): *Viennese Public Art, Musical Imagery, and the Privacies of Artistic Invention: The Case of Siegfried Charoux and Hermine Aichenegg*

Room 1 Music and Cinema

17.00-18.00

(Chair: **Massimiliano Sala**, Centro Studi Opera Omnia Luigi Boccherini)

- MARIA TERESA ARFINI (Università della Valle d'Aosta): *Il cinema d'animazione astratto di Hans Richter*
- FRANCESCO FINOCCHIARO (Universität Wien): *"In principio era il ritmo". Declinazioni di una metafora musicale nella teoria e nella prassi cinematografica degli anni Venti*

Room 2 The Relationship between Composers and Artists (I)

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

17.00-19.00

- ELEONORA COSCI (Scuola di musica e Accademica musicale "Le 7 note", Arezzo): *Webern, Klee e il mistero della Natura: essenza, forma e temporalità*
- MARIO EVANGELISTA (Università degli Studi di Firenze): *Teatri Nascosti - gesto, segno e drammaturgia nell'opera di Sylvano Bussotti*
- CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte, Torino): *Morris Louis e la musica silenziosa della Kabbalah*
- GRAZIELLA SEMINARA (Università degli Studi di Catania): *Tra arti figurative e scienza: Clementi, Ligeti e il 'disordine perfetto' di Escher*

SATURDAY 15 NOVEMBER

Room 1 The Relationship between Music and Figurative Arts

9.30-10.15

- GIANFRANCO VINAY (Université de Paris 8): *Alle origini dell'astrazione: gli intrecci fra musica e arti visive*

10.30-11.30 Music and Figurative Arts in France

(Chair: **Gianfranco Vinay**, Université de Paris 8)

- MURIEL JOUBERT (Université Lumière Lyon 2): *Quand la figure disparaît des espaces picturaux et musicaux du début du XX^e siècle : l'exemple de la musique de Debussy*
- ADRIANA SOULELE (CRIHAM – Université de Poitiers): *L'inspiration orientale dans les représentations modernes de tragédies grecques : « Les Atrides » (Théâtre du Soleil, 1990-1992) et « Le Sang des Labdacides » (Théâtre du Lierre, 1998-2000)*

12.00-13.00

- MANUEL FAROLFI (Bologna): *Pierre Boulez Meets Paul Klee: An Encounter 'at the Limit of the Fertile Land'*
- MARIAN MAZZONE – BLAKE STEVENS (College of Charleston, CA): *Assemblage and the Aesthetics of "Real" Abstraction: Pierre Schaeffer and Robert Rauschenberg, ca. 1950*

Room 2 Popular Music and Pop Art

9.30-11.00

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- NICOLA BIZZO (Biella): *Apologia delle copertine musicali: un breve manifesto*
- MARITA FORNARO BORDOLLI (Universidad de la República, Uruguay): *30.5 x 30.5: Music and Image on the Covers of Vinyl Records of Uruguayan Popular Music*
- MARIA LOUISA HERZFELD-SCHILD (Max Planck Institute for Human Development, Berlin): *Musical Pop Art: Cathy Berberian's «Stripsody» (1966)*

11.30-12.30 Music and Figurative Arts in Latin America

(Chair: **Marita Fornaro Bordolli**, Universidad de la República, Uruguay)

- ALEJANDRO BARRAÑÓN (Universidad Autónoma de Zacatecas, Mexico City): *The Mexican Artistic Renaissance in the Twentieth Century: Influences of Revolutionary Painting in the Ballets of Carlos Chávez*
- BÉLEN VEGA PICHACO (Conservatory of Canary Islands): *Performing Cubanity in Sounds and Images: Cuban Painting and Music Avant-garde through the Looking-glass of MoMA in the Early 1940s*



13.00 Lunch

Room 1 Spanish Music and Figurative Arts during the Franco Regime

15.30-16.15

- GERMÁN GAN QUESADA (Universitat Autònoma de Barcelona): *Plastic Frames for New Sounds. Spanish Avant-garde Music and Abstract Painting in the Mid-Franco Regime (1957-1963)*

16.30-18.00

(Chair: **Germán Gan-Quesada**, Universitat Autònoma de Barcelona)

- JAVIER SUÁREZ-PAJARES (Universidad Complutense, Madrid): *The Hymn «Cara al Sol»: From Composition to Illustration*
- GEMMA PÉREZ ZALDUONDO – M^a ISABEL CABRERA GARCÍA (Universidad de Granada): *Unity: A Fundamental Concept for Music and the Arts in the Early Years of the Franco Regime*
- BELÉN PÉREZ CASTILLO (Universidad Complutense, Madrid): *Music in Francoist Prisons (1939-1945): An Iconographical Approach*

Room 2 Music and Figurative Arts in Russia and Lituania

15.30-16.30

(Chair: **Massimiliano Locanto**, Università degli Studi di Salerno)

- MARINA LUPISHKO-THIHY (University of Saarland, Saarbrücken): *‘Le metrotektonisme’ de Konyus et ‘la gravité modale’ de Yavorsky : Les parallèles entre la musique et l’architecture dans la théorie de la musique en URSS*
- LOUISA MARTIN-CHEVALIER (Université Paris 8): *Nikolai Roslavets et Kasimir Malevitch, des artistes d’avant-garde engagés*

17.00-18.00

- GALINA OVSYANKINA (Herzen State Pedagogical University of Russia, St. Petersburg): *From Vocal Cycle «Songs of the Beautiful Stranger» by Alexander Izosimov to Paintings by Svetlana and Sabir Gadzhiev*
- LIUDMILA P. KAZANTSEVA (Astrakhan Conservatory / Volgograd Institute of Art and Culture): *Interaction of Painting and Music in the Works of Mikalojus Konstantinas Čiurlionis*

SUNDAY 16 NOVEMBER

Room 1 Music and Figurative Arts in Poland

(Chair: **Luca Lévi Sala**, Université de Poitiers)

10.00-11.00

- KINGA KIWAŁA (Academy of Music in Krakow): *Sculpture and Architecture in the music of Polish Composers of “Generation 51”*
- TERESA MAŁECKA (Academy of Music in Krakow): *The Composer – Painter. Zbigniew Bujarski vs. the Category of Ekphrasis*

11.30-12.30

- ALEKSANDRA KŁAPUT-WIŚNIEWSKA (The Feliks Nowowiejski Academy of Music in Bydgoszcz): *Bogusław Schaeffer and Ewa Synowiec: Authors of Polish Musical Graphics in the 20th Century. Two Generations – One Philosophy of Art*
- RENATA BOROWIECKA (Academy of Music in Krakow): *The Musical Image of an Angel in Paweł Łukaszewski's "Symphony of Angels"*

Room 2 The Relationship between Composers and Artists (II)

(Chair: **Germán Gan Quesada**, Universitat Autònoma de Barcelona)

10.00-11.00

- JORDI BALLESTER (Universitat Autònoma de Barcelona): *Music, Spirituality and Evocative Power in the Work of Antoni Tàpies (Barcelona, 1923-2012)*
- MONIKA FINK (Universität Innsbruck): *Musical Compositions Based on Goya's «Desastres de la guerra»*

11.30-13.00

- MICHAEL CHRISTOFORIDIS (University of Melbourne): *Mediterranean Encounter: Pablo Picasso, Igor Stravinsky and the «Étude pour Pianola» (1917)*
- MARK E. PERRY (Oklahoma State University): *Catalan Nationalism and the Collaboration between Joan Miró and Roberto Gerhard*
- LUISA BALAGUER (Universidad de Valladolid): *Exploring Plastic Imagination in Granados' «Goyescas»*



13.00 Lunch

Room 1 Sound Spaces: Concurrences of Musical and Artistic Aesthetics

(Chair: **Massimiliano Sala**, Centro Studi Opera Omnia Luigi Boccherini)

15.30-16.30

- JÜRGEN MAEHDER (Freie Universität Berlin): *Le particelle della musica. La visualizzazione dello spazio sonoro nella musica del secondo Novecento*
- NICOLA DAVICO (Conservatorio 'G. Verdi', Torino): *Where the Circuits Are Still Open. Possible Connections between Music and Visual Arts*

17.00-18.00

- JUSTYNA HUMIECKA-JAKUBOWSKA (Adam Mickiewicz University, Poznań): *The Sound Space and Formal Elements of the Figurative Arts*
- AGNIESZKA DRAUS (Academy of Music in Krakow): *Theory of Conceptual Blending and Intertextual Strategies in a Stage-cycle «Licht» by Karlheinz Stockhausen*

Room 2 The Relationship between Composers and Artists (III)

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

15.30-16.30

- Bianca Țiplea Temeș (Gh. Dima Music Academy, Cluj): *Composing in Colour: The Case of György Ligeti*
- SOPHIE THÉRON (Université Paris-Sorbonne): *When Music Meets Figurative Arts: The Case of Ligeti's Music and Cézanne's Pictures*

17.00-18.00

- MAŁGORZATA LISECKA (Nicolaus Copernicus University, Toruń, Poland): *On the Problem of Musical Form and Musical Genre in Wassily Kandinsky's and Mikalojus Konstantinas Čiurlionis's Selected Works*
- ANAMARIA MĂDĂLINA HOTORAN (Emanuel University of Oradea): *The Dialogue between Music and Visual Arts in the Creation of the Romanian Composers*

ABSTRACTS

Keynote Speaker

Björn R. Tammen (Österreichische Akademie der Wissenschaften | Institut für kunst- und musikhistorische Forschungen)

Viennese Public Art, Musical Imagery, and the Privacies of Artistic Invention: The Case of Siegfried Charoux and Hermine Aichenegg

Compared to the deliberate artistic freedom and expression of the self in public space to be encountered the last decades of the twentieth century (and at the beginning of the twenty-first), public art in post-war Austria with all its restrictions of genre, artistic conventions and content has an awkward touch. The mere number of public art commissions within the social housing campaign of the city of Vienna in the format of monumental sculptures, *sgraffito* murals, and mosaics (quite often with musical subject matter) is astonishing. A particular iconographical segment is devoted to wine taverns reverberating of *Wienerlied* and *Schrammelmusik* on contra-guitar, accordion, violin or clarinet; such pictorial devices seem to counterbalance the cruel experiences of War and the equally desiqueting experiences of the modern age by a strange mixture of nostalgia and utopia.

Apparently, the usage of public art after 1945 is a strong prerogative of the public authorities, and its outcome very often close to the mere propagandistic. This may be no chance: Since the collapse of the Nazi regime, Austria had been occupied by American, English, French and Russian troops, with Vienna being divided accordingly into four different sectors, but closer than any other capital to the Iron Curtain and to the realms of Socialist Realism. Under these circumstances, public art with affirmative imagery in general, musical subject matter (close to the twofold notion of *Musikstadt Wien* and *Musikland Österreich*) in particular could help to shore up an impoverished, deeply unsettled society and thus consolidate the process of rebuilding.

My keynote — far away from a simple juxtaposition of “the public” and “the private”, but also from the romanticization of artistic inspiration — will detect ambivalent responses towards the prerogatives of public musical imagery and its multiple layers of meaning in post-war Vienna, with a particular focus on Hermine Aichenegg (1915-2007) and Siegfried Charoux (1896-1967). We will observe both manifestations of the mainstream and subtle forms of assimilation, of subversion, and even of opposition.

Particularly interesting is the case of Charoux, a native Viennese, but exile since 1935, who had been in charge of accomplishing a monument to Richard Strauss for a social housing block in Vienna's third district in commemoration of the composer's 90th birthday in 1954-1958. Scrutinizing archival evidence of the city magistrate, furthermore the artist's correspondence, preliminary sketches and photographs, we can reconstruct the historical circumstances of this public art commission on the one hand, the rare conceptional and artistic qualities of this late-expressionist sculpture on the other. Ultimately, Charoux is able to overcome the bourgeois *Rosenkavalier* topic as propagated by Vienna's cultural office in favor of the depiction of empathetic listeners to music (*Die Lauschenden*).

Invited Speakers

Germán Gan Quesada (Universitat Autònoma de Barcelona)

Plastic Frames for New Sounds. Spanish Avant-garde Music and Abstract Painting in the mid-Franco Regime (1957-1963)

On 21 March 1963, a private concert in Madrid featured four young composers (Carmelo Bernaola, Cristóbal Halffter, Tomás Marco and Luis de Pablo), who presented their works together with the exhibition of a series of Abstract Paintings collected by the art dealer Duarte Pinto Coelho. It was not but one of the many events — but a highly meaningful one — in which Avant-Garde Music and Abstraction met their ways in the middle years of the Francoism, a period of vehement debate about the relevancy of the international trends of aesthetic renovation for plastic arts in Spain.

Taking 1957, the year of constitution of the Avant-garde art group 'El Paso', as a departure date, three are the main aims of this paper: 1) a first analysis of the resources of interaction between music and plastic arts in the compositions featured in that concert (and also in other contemporary works); 2) the study of the personal links and aesthetic correspondences underlying this interaction, thoroughly discussed in institutions and publications shared by both creative fields; and 3) the construction of a suitable culture-politic context for these experiences: both Abstract Painting and Avant-Garde Music counted among the creative fields benefited by the Franco regime in order to claim its open-mindedness and cultural modernity.

Luca Lévi Sala (Université de Poitiers)

«Liberaci dalla cultura»: Autarchia fascista tra musica e immagini. Purificazione culturale e antisemitismo ne *Il Tevere* (1933-1938)

Tra gli anni '20 e '30 numerose riviste musicali specializzate svilupparono in Italia il dibattito tra nazionalismo e internazionalismo in musica, perno della campagna di propaganda culturale che il fascismo aveva lanciato, a partire dal 'rinnovamento' culturale degli anni '26-'27 e del *Manifesto musicale* lanciato da Alceo Toni nel 1932. Dalla *Rassegna Musicale* (1928-1959) alla *Rivista musicale italiana* (1894-1955), da *Musica d'oggi* (1919-1942) alla *Rassegna Dorica* (1929-1942), la maggior parte degli intellettuali del periodo (compositori, critici e amatori) prese parte a tale dibattito, scrivendo su riviste miste come *Pegaso* e *Pan* di carattere prevalentemente letterario e artistico. Tra i più noti intellettuali si enumerano Fedele D'Amico, Ugo Ojetti, Roman Vlad, Alfredo Parente, Alberto Mantelli, Massimo Mila, Guido M. Gatti, Vittorio Gui, Alfredo Bonaventura, Guido Pannain e Massimo Bontempelli (ma anche Ildebrando Pizzetti, Luigi Dallapiccola, Franco Alfano, Alfredo Casella e Goffredo Petrassi).

Cosa si può dire invece dei giornali più organici alla politica del regime, allineati in quella propaganda che nel corso degli anni Trenta diventò lo strumento più violento dell'epurazione culturale? Quale fu il comportamento di compositori, critici e addetti del mestiere che troviamo sovente dividersi tra le pagine delle riviste tecniche e i quotidiani politici? Analizzando i contenuti di questi ultimi, si può a ragione parlare di una metodologia critica simile, applicata in modo uniforme ad arti figurative, musica, cinema, architettura, sociologia, scienza, ecc.?

Come si potrà vedere nello studio specifico qui presentato, i dibattiti culturali sulle pagine del *Tevere* — negli scritti di Capasso, Serra, Siliani, Melli, Massa, Petrucci, Pensabene, Barbaro, Lelj, Sottocchia, Chiarini, Padellaro e Cogni, o in quelli di critici musicali come Pavolini, Righetti, D'Amico o Barilli, e dei compositori militanti come Ennio Porrino e Francesco Santoliquido — portano alla luce la più violenta propaganda autarchica e razzista del regime fascista.

Gianfranco Vinay (Université de Paris 8)

Alle origini dell'astrazione: gli intrecci fra musica e arti visive

Nel corso del secondo decennio del xx secolo, la musica diventa un modello ispirativo per diversi artisti che rinunciano alla figurazione e perseguono l'astrazione. Alcuni principi condivisi da tutti sono alla base di questa ricerca: un'equivalenza fra astrazione pittorica e musica 'pura'; il superamento della distinzione lessinghiana tra 'arti dello spazio' e 'arti del tempo' nella prospettiva di nuove coniugazioni di tempo e spazio; lo sviluppo di una coscienza visiva cinematografica sulla falsariga del movimento ritmico-temporale nell'ambito musicale.

Analizzando i risultati e le poetiche più a fondo, si possono identificare tre tendenze principali:

1) una tendenza espressionistica caratterizzata da contrasti di colori e forme in qualche modo equivalenti all'uso delle dissonanze da parte dei compositori d'avanguardia del tempo. Gli scambi epistolari e artistici tra il suo massimo esponente, Kandinskij, e Schönberg, rappresentano uno dei documenti più significativi di questa convergenza estetica.

2) una tendenza formalistica caratterizzata dalla ricerca di soluzioni pittoriche che traggono ispirazione dalle forme imitative (soprattutto la fuga) e dalle trame della musica polifonica, di cui il massimo esponente è Paul Klee. Fondamento di questa ricerca è la traduzione spaziale del decorso temporale della musica.

3) una tendenza basata sui contrasti simultanei e su una 'ricerca di trasparenza dei colori paragonabili alle note della musica', secondo un principio espresso in una lettera a Kandinskij da Delaunay, principale esponente di questa tendenza 'orfica' (orfismo) secondo la definizione di Apollinaire. Anche se questa tendenza condivide con la prima la simultaneità del confronto e dello scontro cromatico, l'orientamento poetico è più 'oggettivo'.

L'influenza di queste tendenze non si limita a questo periodo aurorale dell'astrazione, ma si estende ben più avanti, sia nella produzione di arte plastica (ad esempio da parte di Luigi Veronesi) sia nelle speculazioni poetiche di musicisti delle avanguardie del secondo dopoguerra (vedi i rapporti fra Messiaen, Delaunay e i 'musicisti' attivi a Parigi, o quelli fra Boulez e Paul Klee).

Participants

Javier Ares Yebra (Universidade de Vigo)

Interactions between Music and Cinematography in the New Creative Processes: The Audiovisual Concert *In the Confines of Silence*

The contemporary context manifests renovated and deep connections between art and technology. The presence of digital technologies in everyday life, substrate of new

communication practices, is changing with equal intensity the map of artistic practices. A technological revolution, starting essentially by a convergence of supports, in turn transforms the traditional relationship between creation, work of art and reception, allowing the emergence of a number of new Media Arts. Videocreations, experimental films, performances or multimedia installations are new genres of expression in which music plays an essential role of increasing interest. The convergence of supports also enables interesting creative convergences that update the musical dialogue with the arts of the image in the context of audiovisual processes. This proposal is circumscribed to the Audiovisual concert *In the Confines of Silence* (spanish title: *En los Confines del Silencio*), released in Madrid (Hall of the Rey Juan Carlos University) on 15 November 2013: a creative collaboration between musicians and filmmakers who joins a program of musical pieces from various styles with a serie of video compositions. Filmmaking techniques and musical composition interact in this creative process that runs in parallel in several directions. On the one hand, a serie of video creations conceived as film reading of durations, timbres, tempos and dynamics of a selection of musical works for piano and guitar. The live performance of this pieces leads precisely to offer the possibility of its film reading, a stage that blurs the rhetoric of gesture as an element of musical communication. A staging as a movie theater, whose darkness acts on behalf of the projection of the images, confined to the frame of the screen, moving the attention of musical gesture towards different cinema spaces described by the camera. The Audiovisual concert *In the Confines of Silence* also explores the opposite direction, making musical compositions to various video creations. In this creative process has worked with the premise that there can't be a perfect synchrony between audiovisual creations and live musical performance. Arguing deep connections between sound perception and generation of images, it also reflects on the visibility as quality — in the scholastic sense of this term — as inherent element in the musical and sound cognition, exploring especially the role of rhythm, sound and silence as tools of artistic and meta-artistic communication, presents in the characteristic interdisciplinary creative processes of audiovisual language. The proposal is complemented by two live pieces for solo guitar from this Audiovisual Concert: 1. *Prélude-Essquisse*, by composer Óscar Prados Sillero, with video creation. 2. *Silhouettes of Dawn* (spanish title: *Siluetas de la aurora*) by Javier Ares Yebra, with video creation: a film reading about the myth of *The Cave* by Plato.

Maria Teresa Arfini (Università della Valle d'Aosta)

Hans Richter's Abstract Film

Hans Richter (Berlin, 1888 – Locarno, 1976), a German painter linked at the carrier beginning with the Dada movement of Zurich, was among the first pioneers in abstract film, intended as a way to transfer into the visual arts the organization of time, the element specifically pertinent to music. Since nearly 1910 the movie experimentation in Europe found in abstract film a new language that is able to transfer the composing techniques into images, now with moving possibilities. After the first tentative in synaesthetic abstract film, not conserved, by the Italian futurist Bruno Corra e Arnaldo Ginna (1911), Richter's experiments are among the most early ones. Richter, in Zurich, knew Ferruccio Busoni and studied with him counterpoint and composition, analyzing the Bach counterpoint and comparing it with the possibilities of counterpoint elaborations of shapes and colours; in the same time, he knew the painter and pianist Viking Eggeling (Lund, 1880 – Berlin, 1925) and started to

collaborate with him. After a first production of painted rolls, in which were developed a “theme” in musical way (for example *Präludium* of 1919), the two artists devoted themselves to the abstract film: we can remember Eggeling’s *Horizontal-Vertikal-Orchestra* (1920) and *Symphonie Diagonale* (1924), and Richter’s *Rhythmus 21* (1921), *Rhythmus 23* (originally *Fuge in Rot und Grün*, 1923) and *Rhythmus 25* (1925) in particular. This paper aims to analyze these last three short films, each one characterized by the translation into visual of a particularly counterpoint technique; they not present any synaesthetic fusion, but, at the contrary, a rigorous use of music structural devices, just applied to different materials.

Luisa Balaguer (Universidad de Valladolid)

Exploring Different Degrees of Plastic Sensations in Granados’ *Goyescas*

The aim of this paper is to analyze the relationship between the music of Enrique Granados (1867-1916) with the works from Francisco de Goya (1746-1828) that inspired him to create *Goyescas* for piano according to Walter A. Clark’s recent study about the composer. The mode to establish a relationship between them is inspired in what Jean-Jacques Nattiez has identified as the four methods that are intended to cover all possible relationships between music and figurative arts. These are, firstly, the possibility of sharing certain features with *l’esprit du temps*, secondly, the relationship of inspiration between musical and plastic universes, thirdly, the existence of analogies in the immanent level, and finally the study of the relationship between symbolic forms supported by creative and perceptual strategies that the individual develops in different processing operations between music and figurative arts. The central point to explore in this analysis of *Goyescas* is the relationship between the Goya’s works with the *mental-image* that music encourages to emerge from a non-associative position but a phenomenological one. An analytical approach is outlined drawing mainly upon the study of Naomi Cumming that takes into account this philosophical conception, applying it in various excerpts from *Goyescas*. Finally, a discussion is raised about a possible connection between the fourth mode of relationship between music and figurative arts proposed by Nattiez with the approach developed in this study.

Jordi Ballester (Universitat Autònoma de Barcelona)

Music, Spirituality and Evocative Power in the Work of Antoni Tàpies (Barcelona, 1923-2012)

Antoni Tàpies (1923-2012) is one of the best known Catalan artists of the second half of the xx century. Painter, sculptor, engraver and theorist, his work has been discussed and analyzed by art historians, theorists and critics. Tàpies is considered one of the most relevant Spanish artists of the *Informalist* movement: he incorporated non artistic materials into his paintings and he began working in mixed media (using marble dust, clay, waste paper, strings and rags). Later, he included in his works other waste materials and objects, following the *arte povera* in Europe and the post-minimalism in the United States. His work is also associated with the Abstract Expressionism movement. In the field of graphic art, Tàpies produced several collector’s books in close association with poets and writers. According to his essays, Tàpies believes that the substance of a work of art is something magic and spiritual that must be understood from the view of medieval or even oriental mysticism. That is how the earthly materials become transcendent and acquire the power to affect and transform

our inner selves. It is in this point that Tàpies expresses and shows the affinity of his work with music: he considers that visual arts must share with music its evocative power and its capacity of expression. In his essays Tàpies conveys his admiration for the music of J. S. Bach, J. Brahms and especially for R. Wagner, as well as his interest in jazz and in concrete and electronic music. Several artworks by Tàpies specifically reflect this interest in music. From drawings and etchings dating from the 40s and 50s, to works as significant as his *Porta metàl·lica i violí* (1956), *Homenatge a Wagner* (1969), *Concert* (1985), *Urbilder* (1988) and his *20 Variations sur un thème musical* (a series of etchings from 1987), among others. This paper will focus in the role of music in Tàpies work, approaching the iconographical and symbolical significance of some of his works, their musical content and their relevance within the whole work of Tàpies, as well as their impact on later artists.

Alejandro Barrañón (Universidad Autónoma de Zacatecas, Mexico City)

The Mexican Artistic Renaissance in the Twentieth Century: Influences of Revolutionary Painting in the Ballets of Carlos Chávez

In the second decade of the twentieth century, various circles of Mexico's intellectual life called for the reaffirmation of cultural, ethical and esthetic values peculiar to Latin America: an art distanced and liberated from European academic processes, although fully aware of these. A diversity of vanguards and esthetic currents evolved in the cultural cartography of Mexico during this period (some of them related to European vanguards such as cubism, surrealism) the most significant current being *estridentismo*, of an indisputable futurist stamp. Simultaneously the state fostered a vigorous nationalist movement whose esthetic values were to be crystallized not only in the mural paintings of David Alfaro Siqueiros, José Clemente Orozco and Diego Rivera, but also in the music of Carlos Chávez, Silvestre Revueltas and Blas Galindo, to mention only the most prominent figures. This paper underlines the importance of the flourishing of the new Mexican painting, imbued with vanguard concepts but at the same time nourished by the classic paintings of indigenous peoples, preserved in the codices and architectural monuments, and by popular engravings, that resulted in a synthesis of modernity with the Mexican artistic tradition. The painters served as an example and inspiration for a similar quest in other arts: an art of national character, expressive of the agitations of the period, a vigorous art that sought and achieved extensive social penetration through its closeness to the masses. The work of the composer Carlos Chávez doubtless received important and decisive influences from Mexican painters such as Rufino Tamayo, Miguel Covarrubias, Agustín Lazo, Frida Kahlo and, in particular, the muralists David Alfaro Siqueiros, José Clemente Orozco and Diego Rivera. The paper will set forth several facets of the important esthetic dialogue between Carlos Chávez and various painters, especially Diego Rivera, Agustín Lazo and Miguel Covarrubias, as well as their direct collaboration in the ballets of the 1920s: *El Fuego Nuevo* (1921), *Los Cuatro Soles* (1925), and *HP* (1926). These works evidence an esthetic of constant renovation in which both futuristic and nationalistic features are combined in an expression in which drama, the plastic arts, action and music form an organic whole. The paper will allude to documents that have been unearthed in Mexico's Archivo General de la Nación, such as letters, sketches of costumes and stage settings for the *mise-en-scène* of these ballets, as well as analytical commentaries from the musical point of view.

Nicola Bizzo (Biella)

Apology of Album Covers: A Short Manifesto

The covers of vinyls have always been a fascinating world to explore: not only they were intended to capture the interest of the potential buyer and to promote the image of the performer, but in many cases they were real works of art. In that way album covers are transforming themselves in a new media event that has no precedent in music history and iconography: for that reasons image merges and integrates with music to become a new way of art and communication, as popular musical context never had before and as it never happened before in musical history. This target has been focused thanks to several factors, such as the reproducibility of the art. The LP album covers and all the objects related to advertises or similar could be therefore described and retraced as “Musical Iconography” because in most cases they actually depict the musicians in studio sessions or during live performances, or even with the logo of the group, so this is the very first point to be underlined: before the videoclips era (that started early in the 80s with MTV) the image on album covers was at that time — together with the tour posters and other advertises — the only way musicians had to be shown and the only way to promote a song or an album. Of course influences from other artworks or artists can be traced in this analysis. Various rock groups (and not only: even artists belonging to other musical genres such as jazz or blues and so on) developed this new kind of communication, and fans were always ready to welcome this new “portable” art. Many LP covers are real artworks and sometimes well known artist were involved in the final graphical concept. The following analysis will show several examples from the most iconic LP covers in chronological order, just to show how the iconographic path proceed in popular music and how it evolved in xx and xxi centuries in a manner that never happened before and that opens to interactions new to the artist and to the final user.

Renata Borowiecka (Academy of Music in Krakow)

The Musical Image of an Angel in Paweł Łukaszewski's *Symphony of Angels*

Angels, spiritual beings interceding between created and divine reality, standing guard over man and his affairs, they exist in many shapes and forms in various religions. In the European culture, it is the Christian angelology that is central in shaping western beliefs regarding good and evil spirits. The study of angels, initiated under the Church Fathers, became an integral part of the Christian faith doctrine. At first, the source for angelologic knowledge were the books of the Scriptures, and with time the Biblical message was extended by apocryphal works and other non-orthodox concepts, sometimes filled with parallel fantastic motifs. All those trends influenced the shape of western spirituality, and their numerous ideas and plots became permanent parts of the culture; they fascinated artists inspiring them to create many outstanding works in the field of literature, fine arts, and music. In the last of the mentioned art fields, the angelic subject was not very popular. However, from Middle Ages until present times it brought about one of the most extensive approaches. In Polish music of the second half of the xx century two significant compositions should be mentioned: Krzysztof Penderecki's *sacra rappresentazione Paradise Lost* and Wojciech Kilar's *Angelus*. In the most recent compositions, Paweł Łukaszewski, a Polish composer of the young generation considered to be one of the more interesting authors of contemporary sacral music, referred to angelic motifs. His third Symphony (*Symphony of Angels*) for a solo soprano, choir and orchestra from 2010 is part of the Christian angelology trend. The paper shall attempt to point out the composer's efforts which influenced the creation of the musical image

of good spirits. Łukaszewski's choice of diverse source texts and the musical strategies he applied seems to serve also other higher purposes, namely reminding that the realm of angels exists in parallel to the physical world, and this ideal serf and messenger plays a significant role participating both in the earthly liturgy as well as the eternal heavenly service.

Michael Christoforidis (University of Melbourne)

Mediterranean Encounter: Pablo Picasso, Igor Stravinsky and the *Étude pour Pianola* (1917)

Igor Stravinsky's *Madrid*, the later subtitle of the *Étude pour pianola* (1917), is one of the most innovative works realised by the Russian composer during World War I. In this work one clearly senses the influence of the visual arts, especially the currents of cubism and collage techniques. In this paper I suggest that Stravinsky's *Étude* was born of the desire to adapt the techniques employed by Pablo Picasso and his circle, and to recreate a distilled musical tableau drawing on his ballets crowd scenes. In doing so, Stravinsky created a modernist reconfiguration of musical evocations of Spain and the Mediterranean, building upon the work of his Russian and Franco-Spanish musical peers while drawing upon contemporary trends in the figurative arts. It will be argued that the *Étude* embodies certain concepts of simultaneity and juxtaposition that were consciously drawn from cubist and collage techniques, and whose early manifestations can be traced to the sketch materials for the work. The visual aspect of the final score and Stravinsky's hand-written drafts also highlight the game of linear intersections and a cultivated non-alignment of motives, techniques that evolved during the composition of the work. Despite the picturesque associations of the pianola alluded to by Stravinsky (in relation to Madrid and Naples), it is possible that his employment of the instrument was shaped by the Italian futurists' fascination with machines and mechanical instruments, as was the *Étude*'s simulation of street noise and movement. At any rate, Stravinsky's timbral reorientation in the *Étude* left their mark on the definitive version of *Les Noces* and informed his concepts of pure and objective music during the 1920s. The relation between the figurative arts and music in the conception of the *Étude* was further reinforced by the association of this work with the *Three Pieces for String Quartet*, the music by Stravinsky that has the most often been noted for its marked parallels with the techniques of cubism. In orchestrating these pieces in 1928, Stravinsky added an orchestral transcription of the *Étude pour pianola*, under the title *Madrid*, to form the *Quatre études pour orchestra*.

Eleonora Cosci (Scuola di musica e Accademica musicale "Le 7 note", Arezzo)

Webern, Klee and the Mystery of Nature: Essence, Form and Time

Arts have the fundamental characteristic to express themselves in the immediacy. In our case, music and painting are revelations of the spirit: they are similar because lines and colors can be related to the sounds and movements; in each visual form there is a "melodic" line as well as every sound phenomenon is a kind of spatial unconscious vision. Founder of the so-called "New music", Webern believed in the purity of form to bring out the uniqueness of each individual sound in place of a mere expressive and descriptive construction: decomposing tonal relationships and denying any aesthetic principle, Webern agreed with Goethe's theory enunciated in the scientific essay *Metamorphose of plants*, according to which art was a product of nature and man was nothing more than a kind of "container" in which nature poured its immanent laws. For the composer was essential search for these universal

laws and write them down in the music: he emphasized the mutual relations between the individual sounds (twelve-tone method) eliminating the tonal method, demonstrating that dissonances were part of nature as well as consonances. Also G. Brelet affirmed that autonomy of musical creation was given by “universal” laws, independently of psychological side of creators: the meeting point between music creation and creator was the temporal form of sounds that found a link with the temporality of consciousness. The painter ideologically closer to Webern was Klee, according to which man had to establish a constant dialogue with nature, because the man himself was a piece of nature in the domain of the same nature. For Klee fantasy and subjective imagination were false illusions that deceived the eye away from the true reality: eliminating any graphic embellishment that wasn't relevant to the pure reality, the painter created tiny figurative “contractions” that were very similar to the sound “microcosmos” of Webern. Stylized figures (Klee) and “broken” sounds (Webern) symbolized a new dematerialized temporality made of aphoristic views and silent suspensions.

Nicola Davico (Conservatorio ‘G. Verdi’, Torino)

Where the Circuits are Still Open: Possible Connections between Music and Visual Arts

In the mid-twentieth century music experiences a very singular process: the dissatisfaction with the possibilities offered by traditional notation and the renewed interest in visual arts urge many composers to rethink the act of writing, which results in a new music notation, strongly influenced by painting and sculpture. The works of some visual artists like Piet Mondrian or Alexander Calder, nowadays considered milestones in the history of art, become a source of inspiration especially to a group of American composers close to John Cage in the New York of the Forties. Calder's thought, in particular, can be seen as a huge meditation on the idea of creation in art. The word “art” is built on the same root which constitutes other words such as “rite”, “order”, “orthodox”, as much as “rational”, “right”, “straight”, and so on. The root *rt comes directly from the Sanskrit language and has to do with everything connected to the idea of “organizing”, “establishing an order”. The artist is consequently a legislator; he issues and revokes the laws which constitute the world he is shaping, laws which manifest the aim to make this world more stable, to make it ultimately self-sufficient. Calder eventually wants to give life to his works so that every object becomes a universe in miniature, free from his creator. He completely agrees with the assertion that the more an artist succeeds in molding a self-governing universe, the more the result becomes fascinating. The influence of Calder's *mobiles* is widespread in music history. Many composers in the second half of the xx century have been understandably fascinated by his personality and his “lightness”. Some of them wrote compositions whose titles clearly refer to Calder's works: Henry Pousseur's *Mobile* for two pianos or Haubenstock-Ramati's *Mobile* for flute. Among them, Earle Brown and Morton Feldman are the first to create a particular form of graphic notation which, although not as detailed as traditional notation, has the advantage of mirroring the composer's will to make each performance a unique event and to leave a part of it to chance. Earle Brown feels that a sort of “notational mobility” could help him to expand the conceptual and real potential of the musical work. He feels that «the responsibility of the artist is to bring a work into existence through a total commitment to the basic nature of the materials and the conditions derived from their nature». A position that, by the way, links him

to another great figure in the art of the last century: Frank Lloyd Wright. This paper aims at comparing some similar perspectives that can be traced between music and visual art in the xx century and casting light on some artist's idea on artistic creation.

Agnieszka Draus (Academy of Music in Krakow)

Theory of Conceptual Blending and Intertextual Strategies in a Stage-cycle *Licht* by Karlheinz Stockhausen

Karlheinz Stockhausen is undoubtedly the most outstanding modern German composer. His achievements include over 360 works, minor and monumental, vocal and instrumental, covering various forms and genres. He is mainly associated with the avant-garde of the Darmstadt School, with the experiments in the field of musical material organization, sound, formal continuum, and notation. His 30-hour opera cycle *Licht* completed after 25 years of work is a great synthesis of all enumerated manifestations of sacrum in Stockhausen's music as well as the world-theatre experience. The cycle includes 7 parts referring to the 7 days of the week. Every subsequent part has its own characters, its own subject and content as well as individual attributes, symbols and colours. An element integrating the parts are the three main, symbolic heroes appearing in every link of the cycle: Michael, the Archangel descending to Earth (his mission similar to that of Christ's), Eve, symbolising a woman, the loved one, the mother or the guardian angel and Lucifer, the incarnation of Evil. The three characters are presented in three strata: instrumental (trumpet, trombone, basset horn), vocal (tenor, bass, soprano) and stage (dancers). There are also allegorical characters present in the cycle: senses, elements, animals, days of the week, fragrances. In his cycle *Licht* Stockhausen uses a concept of forming musical material out of one primary structure, the so-called super-formula (a combination of three formulas-melodies of the composition's three heroes). This exceptional musical theatre with all its complexities, controversies, aesthetic dilemmas, and finally its multi-dimensional message involving the perception of more than one sense, deserves interpretation, which applies the most recent research methods. The theories of conceptual blending with its effect: cognitive amalgamations and intertextual strategies will allow for an analysis of both the relations of the stage-cycle *Licht* with other art disciplines as well as the level of the author's openness to that which occurred in his life and was artistically processed.

Bilge Evrim Erkin (Istanbul Technical University)

Seeing the Unheard / Hearing the Unseen: *Three Paintings from Dali*. A Case Study of Cross-Modal Art Synthesis

Three Paintings from Dali (1952-1955) is the orchestral work of İlhan Usmanbaş (1921) for 22 string instruments and consists of three parts, each of them directly linked to three specific paintings by Salvador Dali: *Las Tentaciones de San Antonio*, *El Centaur* and *Angel Explotando Armonicamente*. It is an exceptional work of art in the development of Turkish Contemporary Music and a significant example of an early attempt to transforming visual elements into musical forms. Unfortunately the piece was performed only once in 1977, never been recorded and scholarly investigated. The study project «Seeing the Unheard / Hearing the Unseen» realized on 4 October 2013 with the sponsorship of Scientific Researches Department of Istanbul Technical University aimed at filling this lack. The project created an opportunity to expand the relational aspects of aural and visual art forms by including new media technologies. In the concert event,

Three Paintings from Dali was performed twice: first acoustically; after the short break in the second performance, visual artists interacted with the musical forms and made them visible by using real time image processing techniques. Transforming Usmanbaş's piece into abstract digital images promised on one hand an opportunity to discover the relations of musical and visual structures and on the other hand aimed to invite the audience to experience a new mode of perception. In this sense, the project intended to realize a flow from image to music and back to image together with the audience. This paper focuses on the exploration of the synthesis of art forms realized in this project. This audio-visual performance, tries to investigate new approaches for the relation of music and visual arts in a cross-modal context of artistic engagement with image, sound and new media.

Mario Evangelista (Università degli Studi di Firenze)

Teatri Nascosti – gesto, segno e drammaturgia nell'opera di Sylvano Bussotti

L'intervento, tratto dal testo omonimo pubblicato nel 2013 dalla casa editrice LoGisma, intende sottolineare i processi drammaturgici impliciti nella produzione di Sylvano Bussotti. Si intende quindi mostrare come la produzione figurativa e semiografica del compositore sia parte integrante di un progetto artistico non solo musicale. Essa è parte costituente di un disegno più ampio che traccia diversi direttrici verso mondi artistici paralleli. Si vuole inoltre sottolineare come la maggior propensione all'arte figurativa limiti necessariamente l'utilizzo di un sistema semiografico tradizionale o in alcuni casi possa potenziarlo consentendo all'interprete e al fruitore dell'opera di godere di una performance più eterogenea e multifaccettata. Grande attenzione è quindi posta alla produzione figurativa e semiografica del compositore e al suo rapporto con il mondo musicale che lo circonda attraverso esempi e parallelismi con l'opera di Cage, Stockhausen, Berio, Maderna, Donatoni, Kagel, Chiari e molti altri interpreti del Novecento.

Manuel Farolfi (Bologna)

Pierre Boulez meets Paul Klee: An Encounter 'at the Limit of the Fertile Land'

Beyond question the first *Structure* for two pianos, composed by Pierre Boulez in 1951, represents a milestone in the history of contemporary music. Indeed, this is the first work that showed, in a rigorous manner, the possibility of a generalized serial technique. The work that virtually opened the season of 'total serialism', as well as, at least in some respects, the season of the post-war music avant-garde. Furthermore, it is widely known that the early plan of the French composer — at that time twenty-six and known to no more than a handful of colleagues — was to give that work the title of a painting by Paul Klee, *Monument at the limit of the fertile land*. The first *Structure* — with its experimental undertaking and its iconoclastic power — turned Boulez into the undisputed leader of the rising European avant-garde. And of course, over the decades, dozens of studies analyzed that score and investigated the context, the problems and the creative encounters which had led Boulez towards such a radical enterprise. Nevertheless, apparently no one attempted to explain how and why the young composer came up with the idea to name his work after the painting by Klee. Drawing on a wide range of historical and critical studies — focusing on post-war European music scene, on Boulez's early musical praxis and aesthetic, and on the painting by Klee *Monument at the limit of the fertile land* — the intent of this paper is to shed light on a number of affinities linking the first *Structure* for two pianos and the mentioned work by Klee. The background idea, in essence, is that of staging a reconstruction of the French composer's point of view, in order to make us virtually able to look at Klee's work and ideas through Boulez's

eyes. As it will be shown, the post-war/modernist idea of ‘beginning again’ with a ‘tabula rasa’ and Boulez’s plan of replacing tonality with a newly created scheme are the pivotal forces which made him perceive Klee as a perfect companion for such a far out venture ‘at the limit of the fertile land’.

Monika Fink (Universität Innsbruck)

Musical Compositions Based on Goya’s *Desastres de la guerra*

Musical compositions based on visual arts are essential elements in the music and cultural history of the XIX and XX centuries and also play an integral role in contemporary art, since numerous composers — especially in Europe, North America and South — have derived much inspiration from the visual arts. In the XX century the work of Francisco de Goya, and especially his series *Desastres de la guerra* and *Caprichos*, have inspired many composers all over the world, as it can be seen in my database *Musik nach Bildern*, which I set up since 2006: <<http://orawww.uibk.ac.at/apex/uprod/f?p=20090827:1:2170030932060957>>. In his *Desastres de la guerra* Goya is interested in the perspectives of those who experience the terror, those who relate their experiences and those who are reminded by such accounts of what happened and what is still happening. The compositions based on the *Desastres de la guerra*, regardless of their variety, style and technique, have common features and express the same intent as Goya in his series of 82 prints: a timeless lament and accusation against war, crime, violence and destruction. After a short survey on the compositions based on the *Desastres de la guerra* by Maurice Ohana (1953), Klaus Jungk (1954 and 1955), Siegfried Behrend (1959), Luis de Pablo (1970) and Manuel Hidalgo (1996) the paper will focus on the compositions by Michael Denhoff and Helmut Oehring concerning this matter. Many of Denhoff’s compositions show the influence of poetry and the visual arts. In his *Desastres de la guerra* Op. 36 for orchestra, inspired by an exhibition of the *Desastres* in 1981 in the Städelsche Kunstmuseum in Frankfurt, Denhoff gives a musical reflection of seven prints of the series. Like in Goya’s *Desastres de la guerra*, focussing on different perspectives is also at the heart of Helmut Oehring’s musical reflections of the graphic Nr. 44, *Yo lo vi*. Goya I and Goya II are documentaries in music. In his work for orchestra (Goya I) Oehring combines Goya with various quotations by Beethoven, and in his *‘Memoratorio’*. *Yo lo vi*, the second work in his Goya cycle, he presents snapshots also from the Spain of 1937, focussing on the children of Guernica. This composition is based not only on the Goya print Nr. 44 from the *Desastres*, but also on portrayals of the victims of the Spanish Civil War by artists such as Federico García Lorca, Hermann Kesten, Peter Weiss, Paul Dessau and Pablo Picasso. In the paper the connections between Goya’s art and the music will be shown, especially the extent to which the extra-musical subject matter determines the musical realization, whether it transforms the visual source, whether new or unusual musical ideas have been posited, and whether a visual source can become meaningful and significant for individual musical parameters.

Francesco Finocchiaro (Universität Wien)

«In the Beginning was Rhythm»: On a Musical Metaphor within Cinema Theory and Praxis of the Twenties

During the silent era, the “real” music (that is the actual accompaniment music) is in an extremely precarious state. Nevertheless, film theory assigns an essential role to music,, often describing the “tenth Muse” as a daughter of the more antique and noble “art of sounds”. The idea of an “elective affinity” between film art and music art reaches a theoretical arrangement in

the middle of the Twenties, within the scripts by Georg Otto Stindt, Rudolf Harms and Hans Erdmann, which identify the rhythmic dimension as the *trait d'union* between the two arts. In his *Das Lichtspiel als Kunstform* (1924) Georg Otto Stindt asserts that film is a form of art whose formal rule is founded upon the agreement between external movement and internal movement: the first one refers to gestural expressiveness and pantomime, the second one expresses itself through the visual syntax established by the film cutting. In determining the framing time, the film cutting organizes the sequence of the images in a “musical” layout. Since the cutting timing and the frames succession describe a «visual rhythm» (*Bildrhythmus*), it can be possible even talking about an inner musicality of film. Through this path, cinema tends towards pure music. In his *Philosophie des Films* (1926) the theorist and film critic Rudolf Harms makes explicit reference to Stindt, endorsing the need for an accompaniment music that could match the inner musicality of film without imposing its autonomous musicality on the film content. The theory about an intrinsic rhythmic dimension within cinema is significantly developed in the *Allgemeines Handbuch der Filmmusik* (1927) by Hans Erdmann, who also brings it to original conclusions that have important consequences on film music theory. According to Erdmann, the representation of stylized or cadenced movements by means of the visual band scans a plastic rhythm that can find its acoustic correspondence exactly in the “real” music. The basic rhythmic inscribed in the external scenic movements is but a «small rhythm» if compared with the «grand rhythm» of the narration. Erdmann asserts that film facts are indeed sustained by a «sentiment line» (*Gefühlslinie*) whose movements describe a “structural rhythm”. Therefore, musical accompaniment must support the inner movement described by the sentiment line, and not the small rhythm of external movements and pantomime. In other words, a type of film music finally aware of its role within the film text has to enfranchise itself from the synchronism with the external rhythmic, to aim for a comprehensive formal logic, for a “structural rhythm”, capable of supporting the dramaturgical construction of the film in its temporal trim. The paper, articulated in two parts, firstly offers a close examination of the theories; subsequently, it discusses the connection between coeval theory and praxis of film music, through a paradigmatic analysis of sequences taken from *Nosferatu* (Murnau, 1922), *Battleship Potemkin* (Eisenstein, 1926) and *Metropolis* (Lang, 1927).

Marita Fornaro Bordolli (Universidad de la República, Uruguay)

30.5 x 30.5: Music and Image on the Covers of Vinyl Records of Uruguayan Popular Music

This research can be considered a continuation of the one carried out by Fornaro and Sztern regarding the tie between graphic art and musical/choreographic repertoires in popular sheet music printed and/or marketed in Uruguay between 1920 and 1950. The methodological model followed in that work, then adapted to the analysis of the graphic art in programmes of shows in Uruguayan theater institutions, was also applied to the covers of vinyl records of popular music produced in Uruguay, especially in the period of 1970 to 1985. This time we present part of the unpublished results of this research, focusing on the representation of repertoires and the most important iconographic *topoi* linked to said repertoires. It must be stated the comprehensive presence of drawings in the analyzed material (over 750 covers), followed by photographs, often appearing the combined presence of both arts. The theme representation ranges from clearly descriptive to clearly symbolic, with a wide use of visual metaphors, with especially characteristic *topoi* for the representation

of certain musical genres. In the paper, a typology is examined in relation to these themes and its tie with literary contents, and musical and choreographic repertoires. The analysis will consider: 1) Representation of instruments considered as representative of Uruguayan popular music with traditional roots. In this sense, the guitar appears to be the most recurrent instrument, following its association with the concepts of “the national” and of “homeland” from the mid-nineteenth century. This association is shared with Argentina, as Melanie Plesch has analyzed for Argentina and Fornaro for Uruguay. In second place, the Afro-Uruguayan drum — instrument of the *candombe*, which is part of a national imaginary since the second half of the twentieth century — is represented together with other visual elements that synthesize the presence of cultures of African origin in the country; among these, the crescent moon and the star, elements related to the presence of Islamized Sudanese cultures. 2) Representation of the music associated with the *gaucho*, i.e., the idealized inhabitant of Uruguay, a livestock country; the *gaucho* is considered a libertarian symbol. This theme also includes the guitar, in addition to rural housing, the *rancho*; representing rural landscapes and its associated tasks, especially livestock, and traditional *gaucho* clothing. 3) Iconography of the vinyl records issued during the dictatorship suffered by Uruguay between 1973 and 1985: the various representations of resistance (doves released, bars, bloody hands), proliferation of national emblems in military bands and groups dedicated to supporting the dictatorial regime. 4) Representation of Carnival imaginary, particularly the iconography of *murga*, a genre of carnival popular theater of Hispanic origin, with strong influences of the Venetian carnival. 5) Iconography associated with the early manifestations of Uruguayan rock. The work includes the analysis of the presence of Uruguayan artists from different styles that have designed custom covers, or whose works have been chosen for this purpose, and the presence of international stylistic trends, such as pop art. The main interest is to establish relationships between musical repertoires, artistic styles and themes in the graphic artwork of the covers.

Marie Louise Herzfeld-Schild (Max Planck Institute for Human Development, Berlin)

Musical Pop Art: Cathy Berberian's *Stripsody* (1966)

In the 1950/60s, the musical avant-garde developed a new type of vocal composition that incorporated everyday vocal sounds, such as gestural utterances or expressions of affect, into the aesthetic parameter of a work. Cathy Berberian, who took center stage in this development thanks to the extraordinary range of her vocal capabilities, not only inspired numerous composers to write in this emerging style, but was herself also engaged in the creative process. Berberian's first composition, *Stripsody* (1966), a sounding glossary of typical onomatopoeia of comic strips, can be understood as a musical pendant to the paintings of pop artists like Andy Warhol or Roy Lichtenstein. The creation process of this piece was closely accompanied by the Italian semiotician Umberto Eco, who was a very close friend and co-operator of Berberian and her former husband, the composer Luciano Berio. Eco encouraged Berberian to create a composition out of her interest for comic onomatopoeia and acquainted her with the Italian artist Eugenio Carmi, who created the first visual transformation of Berberian's vocal glossar. Carmi implemented the onomatopoeia in colored images, trying to capture the affective or gestural expressions accordant to Berberian's vocal realization. Together with a recording of Berberian's voice, these pictures were published in

1966 along with a foreword by Eco. They were also used by Berberian as the stage design for her *Stripsody* performances. However, the actual *Stripsody* musical score, published by Edition Peters in the same year, also shows small drawings and a series of letters, this time by the Italian comic-strip artist Roberto Zamarin, that were placed on, under, or between three staves. The vocal realization of these drawings communicates certain motions, sounds, affective conditions, or even small “stories”. The connection to pop art, however, is not restricted to the aesthetic approach only; in form and content, Berberian and her *Stripsody* relate to pop art characteristics on several levels: (1) With her appearance, performances, and image, Berberian stylized herself as a pop icon; (2) with her *Stripsody*, she took exactly the same path that Umberto Eco described in *Apocalypse Postponed* in 1964: from avant-garde music (experimenting with the capabilities of the human voice) over pop art to comic strip; (3) several parts of *Stripsody* allude directly to typical popular themes that can also be found in the works of contemporary pop artists, for example, “Cowboys and Indians” (cf: Warhol’s *Elvis* [1963]) and *Cowboys & Indians: John Wayne* (1986), or Lichtenstein’s *Sweet Dreams Baby* (1964) and *Pistol* (1964) as well as “love romance” (cf: Warhol’s portraits of famous romantic movie actresses like Marilyn Monroe [1962] and Liz Taylor [1963]), or Lichtenstein’s *Thinking of Him* (1964); (4) *Stripsody* quotes comics that had pop-icon status, for example, *Tarzan*, *Peanuts*, and *Superman*. Using the example of *Stripsody*, this paper will examine possible transformations of pop art between visual and sounding art. Thereby, it will pay attention to the basic aesthetic principles of pop art as much as to close readings of the structural and performative aspects of the art work(s) itself.

Colin J.P. Homiski (Senate House Library, University of London)

Aeromusica, Azione, and Automata: New Images of Futurist Sound

At the beginning of the Futurist movement, many of its painters, among whom Umberto Boccioni and Carlo Carrà, sought to capture the dynamicism naturally created by music. The new harmonic and rhythmic language devised by Francesco Balilla Pratella was complemented by a sonic experience unheard of before when Luigi Russolo built his intonarumori. Although they could be viewed as precursors to electronic instruments, this paper will examine their meaning along a historic line of mechanical constructions which began in the Enlightenment. While much has been written about the four key Futurist composers, Pratella, Russolo, Franco Casavola and Silvio Mix, my paper will shed new light on their work by focusing on the aeromusica of Chesimò, Luigi Grandi and Aldo Giuntini and by comparing this latest Futurist form of sonic representation with the aeropittura of Gerardo Dottori and Tullio Cralli and the aeroscultura of Umberto Peschi. In doing so, I will both trace an artistic lineage that initiated with Boccioni and recover an older motif closely related to the idea of musical automata, that is, the mechanical man. This notion, often invoked by F. T. Marinetti, was also developed with Ivo Pannaggi’s foray into mechanical art and put on the stage to the music of Casavola and Mix. Regardless of whether the emphasis was on trains, cars or airplanes, it was the interplay of art and action (arte-azione) which mediated the shift of Futurist thought into activity from creator to observer. This shift in the power of action through thought will be explored in relation to the theories of Giovanni Gentile and the vibratory nature of matter and its perception described by Hermann von Helmholtz. The tension to reject and break connections with the past and yet simultaneously

draw inspiration and co-exist with it, is one of the inherent features of the Futurist movement. I will explore the dialectical tension between object, music and man by looking at the point of view of both the creator and the viewer/listener and by drawing connections through space: acoustic space (music), physical space (painting/architecture) and social space (theatre/concert halls/casa d'arte). It is my contention that by examining the link between these three types of space one can achieve a more critical understanding of the Futurist universal artwork (opera d'arte totale).

Anamaria Mădălina Hotoran (Emanuel University of Oradea)

The Dialogue between Music and Visual Arts in the Creation of the Romanian Composers

This study aims to highlight some aspects of the dialogue between music and visual arts in the creation of the Romanian Composers and particularly in the music and paintings of Eduard Terényi (b. 1935), composer, musicologist, painter and University Professor, Ph. D. I will present the evolution of the music - painting relationship in his creation, from the inter-artistic variations (through certain graphic scores having similar contours with his paintings), to a more deep and profound understanding of the way these arts can be interconnected without losing their own realm. In his creation, music and painting are most of the time unitary, they are explicit to each other, through an interesting system of synaesthesia between *sound/chord/tonality – colour – ethos (significance)*, through certain symbols, archetypes, ideas (the bells, the birds, the flight, the water, certain harmonic/tonal relations versus colours/hues relations and so forth) and also by creating correspondent artworks as for example the couple of inter-artistic creations: the mono-opera *La Divina Commedia* and the related cycle of the twenty-five paintings entitled *Dantesca*.

Justyna Humięcka-Jakubowska (Adam Mickiewicz University in Poznań)

The Sound Space and Formal Elements of the Figurative Arts

The paper aims to investigate some examples from the legacy of the composers linked with so-called 'Darmstadt School'. Stockhausen, Ligeti, Nono and Xenakis were interested in the possibilities of creating new sounds and new ways of organization of sound spaces and also in the possibilities of creating sound material conceived electronically. Inspirations derived from theoretical discourse conducted during the summer courses in Darmstadt and numerous experiences gained in the studios of electronic music, have resulted in musical works which varied with regard to material, forms and applied strategies. Nevertheless the common feature of these musical works is the unique care for creation of sound space. Before the twentieth century musical space was usually identified with the two-dimensional time-pitch space, but was not identified with the performance space. The occurrence of electronic music is linked with the trend for the creation of the projection space and composed space, and this becomes an integral part of the musical work. In this context one must explore the relationships of the figurative arts with music. The formal elements, upon which figurative art is dependent, include line, shape, color, light and dark, mass, volume, texture, and perspective, can be found in the explored musical works. In figurative art these elements are deployed to create an impression or illusion of form and space. They perform a similar function in the music researched here. Ligeti's *Artikulation*, Xenakis' *Terrêktorbh*, Nono's *Prometeo* or Stockhausen's

Gesang der Jünglinge have used these formal elements of figurative art to creation of sound spaces of their musical works and also to creation of many levels of the music- from musical notation to performance space. In *Artikulation*, for instance, Ligeti has used shapes and colors in musical notations, but a listener also can experience acoustic perspective. Xenakis has created sound space with regard to geometrical pattern adopted to the performance space and changed projection of volume, texture and perspective. Nono and Stockhausen have simulated the performance space but in their musical works one can find many examples of architectural and sculptural inspirations. The important part of this reflection is the question how listeners experience meaning when listening to this electroacoustic music, especially how they experience it as sound spaces.

Olga Jesurum (Università degli studi di Roma 'La Sapienza')

Il «rinnovamento musicale italiano» fra le due guerre. L'esperienza di Riccardo Gualino e del Teatro di Torino

Con l'espressione «rinnovamento musicale italiano» Fedele D'Amico definiva nel 1973 quelle grandi trasformazioni culturali che interessarono il teatro musicale italiano nel periodo compreso fra il 1920 e il 1930, nonostante l'avvento del fascismo. Nell'ambito delle sperimentazioni nate in questo periodo, per l'importanza e per le conseguenze che avrebbero esercitato sul teatro musicale italiano, occupa un posto di rilievo l'esperienza di Riccardo Gualino e del Teatro di Torino, considerato l'antecedente del Maggio musicale fiorentino. Si trattò di un'attività di breve durata (meno di dieci anni tra il 1925 e il 1931), tuttavia molto importante per la portata innovativa che caratterizzò il teatro torinese, anticipatrice nei contenuti come nelle formule di spettacolo del Maggio. I suoi fondatori, Guido Maria Gatti e Vittorio Gui, poco dopo sarebbero stati chiamati a Firenze quali organizzatori del Maggio musicale. Come nacque l'esperienza del Teatro torinese? Nel periodo compreso fra le due guerre Torino viveva un'intensa stagione intellettuale, dominata, oltre che da Gatti, dalle figure di Piero Gobetti, Gigi Chessa e Felice Casorati. A questo stesso ambiente partecipava Riccardo Gualino, giovane industriale torinese, appassionato d'arte e di teatro, che in breve tempo sarebbe diventato il mecenate del nuovo teatro. Il salotto di casa Gualino costituiva un punto di riferimento per gli intellettuali torinesi, accomunati dall'interesse per un rapporto fra tutte le forme d'arte, da quelle figurative, al teatro alla musica; al suo interno l'industriale fece costruire un teatrino privato, per la cui realizzazione chiamò Felice Casorati. La relazione intende illustrare l'attività di Riccardo Gualino, la sua posizione di intellettuale 'scomodo', che lo portò a essere considerato una minaccia da Mussolini, e per questo a essere arrestato. Al tempo stesso saranno messe in luce le innovazioni che Gualino introdusse nel suo teatro e che di lì a poco sarebbero state riprese nella programmazione e nell'organizzazione del nascente Maggio musicale fiorentino.

Muriel Joubert (Université Lumière Lyon 2)

Quand la figure disparaît des espaces picturaux et musicaux du début du xx^e siècle : l'exemple de la musique de Debussy

« Je caresse l'idée de faire un livre de poèmes [...] d'où l'homme sera complètement banni », écrit Verlaine dans une lettre (à Lepelletier, 16 mai 1873). Dès la fin du xx^e et au début du xx^e siècle, que ce soit chez les impressionnistes, les symbolistes puis les cubistes,

l'être humain comme figure corporelle et émotionnelle forte tend à disparaître. De même, les œuvres de Debussy éloignent l'intervention humaine, pour laisser la place au milieu ambiant, ainsi que le suggère cette célèbre allusion poétique au premier des *Nocturnes* pour orchestre : « C'était une nuit, sur le pont de Solférino. Très tard dans la nuit. Je m'étais accoudé à la balustrade du pont. La Seine, sans une ride, comme un miroir terni. Des nuages passaient, lentement sur un ciel sans lune, des nuages nombreux, ni trop lourds, ni trop légers : des nuages. C'est tout. » Or, quand la figure humaine réapparaît, que ce soit chez Gauguin, les Nabis ou chez Matisse, elle a complètement perdu de son épaisseur psychologique pour prendre une dimension iconique. Cette disparition ou cette transformation coïncide avec une nouvelle manière pour le peintre de traiter l'espace : une confusion des plans qui évacue l'ancienne perspective au profit d'une autre profondeur (parfois totalement anéantie), où soit la couleur prend le pas sur la figure et structure la surface, soit la figure complètement déréalisée se mue en signe. C'est par cette transformation qui touche l'espace pictural que des peintres comme Monet, Maurice Denis, Matisse ou Picasso arrivent à la limite de ce que l'on nomme « art figuratif » et préparent la voie à l'abstraction. L'esthétique de Debussy suit cette tendance, transposée dans l'art des sons. La figure qui disparaît (dans un premier temps), c'est non seulement celle évoquée précédemment de l'être humain, mais c'est, bien plus, celle qui structure l'espace temporel de l'œuvre musicale : la figure sur fond, présente depuis la monodie accompagnée et le début de la tonalité, et dont le modèle perdure jusqu'au début du xx^e siècle. La confusion des plans sonores, chez Debussy, concorde avec l'éloignement de la tonalité — une tonalité qui hiérarchise la perception auditive de la même manière que la perspective échelonnait la vision de l'homme. La juxtaposition des séquences, des écritures et des couleurs procure une nouvelle profondeur spatiale que l'on peut rapprocher des aplats des Nabis ou des Fauves, ou des collages cubistes. Fondée sur l'analyse d'œuvres choisies et pouvant faire appel aux sciences phénoménologiques et cognitives, cette communication se propose de réfléchir au tournant que prend l'art figuratif au tout début du xx^e siècle, à travers la grande mutation picturale (nouvelle structuration de la surface et tendance à l'abstraction) et musicale (éloignement de la fonctionnalité tonale et nouvelle dimension spatio-temporelle).

Liudmila P. Kazantseva (Astrakhan Conservatory / Volgograd Institute of Art and Culture)

Interaction of Painting And Music in the Works of Mikalojus Konstantinas Čiurlionis

Creative heritage of outstanding Lithuanian master Mikalojus Konstantinas Čiurlionis brings together painting and music (and to a lesser extent the literature). This allows many researchers not only to state mutual influence of different kinds of his creativity at each other, but also to draw direct parallels between the canvases and musical works. “Musical” titles of his paintings (*Sonata of the Sun*, *Summer Sonata*, *Spring Sonata*, *Funeral Symphony*, *Ballad of the Black Sun*, *Prelude*, etc.) especially provoke similar parallels. Researchers evaluate various “roll calls” of artistic works ambiguously. They claim the priority of music (S. Makovsky, A. Ostroumova-Lebedeva) or painting (V. Chudovsky), their synthesis parity (Vyach. Ivanov). It seems that the search for the answer to the question: how are “consonant” or “dissonant” his music and painting, is much more productive to explore both heritage of Čiurlionis and the problem of interaction of different arts in general. For this purpose, a comparative analysis

was undertaken of groups of paintings and musical works by Čiurlionis that were focused on one and the same theme (“forest”, “sea”, “autumn”) or genre (sonata, fugue, prelude). We have examined written at the beginning of the twentieth century the symphonic poem *In the Forest* — and oil painting *Forest Music*, pastel *The Forest*; symphonic poem *The sea*, a three-part piano cycle *The Sea*, piano prelude *The Sea* — and the picturesque *Sea Sonata*, *Seashore*, *Night Sea*, *Ships*, *Cliff above the Sea*, *Yachts*, several picturesque sketches called *The Sea*; piano piece *Autumn*, Op. 17 No. 2 — and the picturesque *Sadness* (I) and *Sadness* (II), and other works. The analysis shows that the interpenetration of music and painting in several aspects have indisputable. Musicality is recognized in paintings in using certain musical genres (sonata, symphony, fugue, prelude), form (sonata, sonata-symphonic cycle, fugue), form techniques (imitation), dramaturgy (“polyphonic” diversity). This is legitimately to speak about “pictorialism” in the music as well, keeping in mind the influence of the genre of fine arts (dryish “graphicness” of melodic line, soft “watercolor” of instrumental miniatures), technique (perfected linearity). But analysis of the imagery and subjects showed another: in this respect arts are rather autonomous.

Kinga Kiwała (Academy of Music in Krakow)

Sculpture and Architecture in the music of Polish Composers of “Generation 51”

In the panorama of Polish music of the second half of the xx century the work of Silesian composers stands out. They were born in 1951 and thus they are referred to as the “Generation 51” of the Stalowa Wola Generation (from a place of their debut at the Festival “Young Musician to the Young Town” in Stalowa Wola in 1976): Eugeniusz Knapik, Aleksander Lasoń and Andrzej Krzanowski. They constituted the first generation phenomenon of such significance in Polish music since the debut of “Generations 33” (Krzysztof Penderecki, Henryk Mikołaj Górecki and others). The musical style of these young authors was in tune with the Polish popular phenomenon of 1970s of “New Romanticism”, consisting in returning to certain artistic and aesthetic values lost in Modernism and Avant-garde. The work of the two composers of this generation — Krzanowski and Lasoń stands out in particular; in the work of these two there are compositions with titles referring to clear sculptural and architectonic connotations. Andrzej Krzanowski for almost 10 years (between 1979 and 1988) wrote 10 pieces titled *Relief*. These are soloist or chamber compositions for various casts; an accordion plays a significant role in many of them. The composer was an active accordionist and a promoter of this instrument; he is considered to be one of the most outstanding composers of accordion music, discovering new yet unknown sound possibilities of that instrument. The significance of this specific “series of reliefs” was recognized by Aleksander Lasoń, who after Krzanowski’s premature demise (in 1990) dedicated to him his *Relief for Andrzej* for string quartet (1995). In Krzanowski’s and Lasoń’s work there are also compositions with a *Cathedral* in their title: *Cathedral* for accordion (1979) by Krzanowski and *Cathedral* for symphonic orchestra (1987-1989) by Lasoń. The purpose of the presentation is to show the relations between Krzanowski’s and Lasoń’s music with the arts to which the above-mentioned titles refer. This will be an attempt, among others, to create a syndrome of qualities of musical relief techniques as perhaps a new separate genre category in music. A methodological reference point will be the concept of *ekphrasis* (Siglind Bruhn) and selected issues from the scope of transmedialisation theory.

Aleksandra Kłaput-Wisniewska (The Feliks Nowowiejski Academy of Music in Bydgoszcz)

Bogusław Schaeffer and Ewa Synowiec: Authors of Polish Musical Graphics in the 20th Century. Two Generations – One Philosophy of Art

This paper will concern the representatives of three generations of Polish musicians in the xx century. The musical graphics play significant role in their output. Each of them composes in his own individual style, yet each of them also enter into open work area. They use wholly different graphic techniques and create the works that definitely move away from the musical graphics understood as specific form of the notation of newly created music. They develop new musical genre functioning independently of modern forms of notation, that use graphic signs as the analogues of musical symbols. The authors of Polish musical graphics explore new areas of the musical inventiveness and re-inventiveness, in which musical score can be replaced by the artistic impulse, activating both the performers' and the audience's imagination and creativity.

Walter Kreyszig (University of Saskatchewan / Universität Wien)

Paul Hindemith (1895-1963) and the Realization of the *Gesamtkunstwerk* in *Mathis der Maler* (1933-1938): The *Isenheimer Altar* Paintings of Matthias Grünewald (ca. 1470-1528) as an Inspiration for Musical Composition in Bridging Musical and Societal Boundaries in the Nazi Era

During the first half of the twentieth century, the integration of text, music and staging, what Richard Wagner had termed the *Gesamtkunstwerk* (total work of art), as the basis for his *Zukunftsmusik* (music of the future) (1861), was superseded by a number of important changes in compositional procedures, all related to Arnold Schönberg's *emancipation of the dissonance* (1905-1908), with this dictum embracing the periods of atonality, dodecaphony, and total serialism. Beyond that, with the beginning of the *fin-de-siècle*, composers sought a closer connection between music and the figurative arts, with the potential for this closer affinity between these disciplines first realized in the impressionist paintings and the capturing of the contours of objects and their colorful depiction mirrored in the music of impressionist composers, such as Claude Debussy and Maurice Ravel. The important points of contact between music and the figurative arts continued during the era of the Second Viennese School of Composition, with Arnold Schönberg preparing a series of paintings for some of his large scale works, such as the monodrama *Erwartung*, Op. 17; the drama *Die glückliche Hand*, Op. 18; and the oratorio *Die Jakobsleiter*, and the play *Der biblische Weg* — thus in essence contributing to a significantly broadened notion of Wagner's *Gesamtkunstwerk*, with the *Zukunftsmusik* enlarged by the figurative arts. Also touched by the enlarged concept of the *Gesamtkunstwerk*, with the fusion of music and the figurative arts, is Paul Hindemith, who, unlike Schönberg, regarded the disposition of tones and intervals as part of a hierarchical organization, one controlled by the acoustical properties, specifically the overtone series. In his *Mathis der Maler*, a work conceived in 1933, the year when Adolf Hitler rose to power, Hindemith, who had written his own libretto based on Matthias Grünewald's paintings that originally formed part of the altar in the Chapel of the Hospital Monastery of Isenheim (near Colmar, France), now preserved in the *Musée d'Interlude* in Colmar, envisaged to portray various facets of the rich figurative art of the nuanced *Auftritte* (entrances), with Scene 6, based on the dialogue between St. Anthony and St.

Paul offering a vivid musical depiction. For Hindemith, Grünewald's particular vignette of the *Isenheimer Altar* is captured in the rondo portraying the dialogue between St. Anthony and St. Paul, followed by an aria with a varied strophic layout for St. Paul, and finally a duet between St. Anthony and St. Paul, with recourse to an invention embracing a two-part counterpoint, which concludes with an *alleluia* based on the Gregorian chant, set as a paraphrase, for the *Missa in festo Corpus Christi* — what on the whole contributes to a fusion of neo-classical elements and musical idioms from the era of modality within this genre of the *Künstleroper*. But unlike other specimens of the *Künstleroper*, such as Hans Pfitzner's *Palestrina*, Hindemith proceeds beyond the mere historicity of the era of musical humanism, to embrace the antifascist reception of Grünewald in *Mathis der Maler*, and the alluding to the book burning during the Nazi era. In his embracing of the wider social and political realms, Hindemith proceeds beyond the frame of the *Künstleroper* with a decisively different aim in that *Mathis der Maler* is meant to portray the political aspirations within the sociocultural frame of World War I, the Weimar Republic and the Third Reich, the latter era in its incipient stage.

Małgorzata Lisecka (Nicolaus Copernicus University, Toruń, Poland)

On the Problem of Musical Form and Musical Genre in Wassily Kandinsky's and Mikalojus Konstantinas Čiurlionis's Selected Works

It's very common practice in Kandinsky's and Čiurlionis's painting to evoke musical forms and musical genres in their artworks' titles and to treat music, in general, as the central theme of the artwork. The main purpose of this paper is to propose some ways of interpretation of such "musical themes" in Kandinsky's and Čiurlionis's selected works (i.e. Kandinsky's *Fugue*, *Capricious*, *Overture*, *Impression III – Concert*; Čiurlionis's diptych *Prelude and Fugue*, some of his sonata-cycles). Both the aforementioned artists treat music as the leading art form: Kandinsky — because it is highly abstract and doesn't imitate the outside world; Čiurlionis — because it is highly constructive and therefore can be perfectly useful in artistic creation of this outside world. Consequently, the issue of form and structure (also musical forms and structures) appears to be essential problem in Kandinsky's and Čiurlionis's artistic output. Nonetheless, this issue is regarded not only as the subject of structural analysis, but also as the vehicle of spiritual and symbolic content of the art. The paper will also discuss some problems connected with reinterpretation of meaning of musical form and musical genre, translated into visual art.

Marina Lupishko-Thihy (University of Saarland, Saarbrücken)

'Le metrotektonisme' de Konyus et 'la gravité modale' de Yavorsky: Les parallèles entre la musique et l'architecture dans la théorie de la musique en URSS
L'infini débat sur le sujet « musique et architecture » pourrait s'expliquer par le fait que les deux parties impliquées dans la discussion regardent le problème d'un point de vue différent. Pour les musicologues, l'idée se présente comme un sujet de discussion intellectuellement stimulant et rien d'autre. Quant aux architectes, ils n'ont eu cessé d'interpeller les musiciens sur une multitude de questions importantes, tant artistiques que pratiques. Mais le xx^e siècle a presque rétabli l'équilibre : le vocabulaire de l'architecture a pris sa place définitive dans la théorie de musique (la notion de l'espace musical et de la gravité, par exemple), tandis que les partitions elles-mêmes ont commencé à ressembler à des dessins d'architecture. Mon but, dans le présent document, sera de comparer la théorie du metrotektonisme, publié par

Georgiy Konyus (1962-1933) en 1933, et la théorie de la gravité modale (*ladovoe tyagotenie*), développé par Boleslav Yavorsky (1877-1942) dans les années 1920-1930. S'inspirant de la théorie esthétique des proportions dans l'architecture, la théorie de Konyus postule que la symétrie des relations temporelles est l'un des facteurs les plus importants dans la perception globale de la beauté de la forme musicale. Yavorsky, d'autre part, estime que les alternances régulières entre les diverses formes de l'équilibre harmonique (stabilité) et du déséquilibre harmonique (instabilité) dans la musique sont une forme de manifestation de la loi psycho-physiologique de la gravité, commune à la fois aux arts figuratifs et non-figuratifs. Les modes musicaux (les "échelles") sont considérés par Yavorsky comme le résultat des attractions gravitationnelles des sons instables visant à se résoudre dans les sons stables. Les deux théories font usage d'un principe commun : l'aspiration, à la fois de la structure musicale et de l'échelle musicale, vers un centre unique, massif et stable. Dans mon article, j'examine les deux théories, ainsi que leur potentiel dans l'analyse de la musique du xx^e siècle.

Jürgen Maehder (Freie Universität Berlin)

Le particelle della musica. La visualizzazione dello spazio sonoro nella musica del secondo Novecento

La relazione fra musica e spazio, cioè fra un fenomeno sonoro che soltanto in alcune lingue possiede l'attributo metaforico di 'altezza', e fra le tante manifestazioni della spazialità, dallo spazio reale dell'esecuzione di un'opera musicale fino allo spazio metaforico di una pagina di notazione musicale su cui si muovono le voci incastrati nei pentagrammi della corrente notazione musicale, è stata trattata da una moltitudine di autori. Il presente contributo tratterà una questione molto più limitata, ma basilare per la comprensione delle innovazioni apportate dalla musica d'avanguardia degli anni '50 e '60 del Novecento: tenterò di descrivere la formazione della tradizione plurisecolare di una notazione musicale 'quantificabile' e la recente rinuncia a tale tradizione a favore di una notazione musicale che rappresenta le altezze del suo e il decorso del tempo come immagini in uno spazio bidimensionale. Come ha dimostrato Nelson Goodman nel suo studio *Languages of Art. An Approach to a Theory of Symbols*, la distinzione fra la notazione musicale tradizionale europea, che può essere chiamata una notazione a contenuto 'digitale', e una notazione grafica, cioè di contenuto 'analogico', comporta conseguenze importanti per la nostra comprensione di sistemi notazionali, come per le strutture musicali che possono essere codificate attraverso questi due sistemi di notazione. Per una migliore comprensione dei cambiamenti che si sono verificati all'interno della notazione musicale del II dopoguerra bisogna studiare le modificazioni delle sottostanti strutture musicali e le loro conseguenze sulla notazione musicale. Come punto di partenza scegliamo il momento della nascita della musica elettronica ad opera di Herbert Eimert e Karlheinz Stockhausen, perché fu grazie a questo sviluppo che il rapporto fra notazione e risultato sonoro fu completamente rovesciato, anche se soltanto per una piccola parte della produzione musicale degli anni '50. Nonostante la tendenza generale all'unificazione di tutti i parametri musicale sotto l'insegna della musica seriale del dopoguerra, un solo parametro musicale dovette per forza sfuggire all'organizzazione matematica del tessuto musicale: il timbro, perchè all'udito umano, due colori di suono rimangono sempre due entità differenti, e non esiste possibilità alcuna di mediazione fra di loro. La *Studie II* di Karlheinz Stockhausen fu pubblicata in partitura nel 1956 dalla Universal Edition di Vienna e costituisce il primo brano di musica elettronica pubblicato anche in forma cartacea. In quanto diagramma dbidimensionale del

risultato sonoro, l'aspetto della partitura appare inusitato per il musicista tradizionale, ma risulterà familiare allo scienziato; nella trasformazione della sua musica in diagramma, Stockhausen riuscì a sfruttare dalla grande omogeneità del suo materiale musicale per raggiungere un risultato esteticamente soddisfacente. La partitura rappresenta l'immagine di una musica preesistente per facilitarne la comprensione all'ascoltatore, mentre essa non possiede più la funzione di un'istruzione per la produzione di note determinate, come la notazione musicale in tutta la tradizione della musica europea. Anche la partitura di *Kontakte* per suoni elettronici, pianoforte e percussioni (1960), che Stockhausen pubblicò nella doppia forma di composizione puramente elettronica e composizione per due musicisti e nastro, corrisponde a questa nuova funzione della notazione per la musica elettronica, in quanto immagine del contenuto di un nastro magnetico preesistente. Non risulta sorprendente che nel momento di crisi della musica seriale, cioè quando, alla fine degli anni '50, la composizione timbrica gradualmente cominciava ad affiancarsi alle tecniche della musica seriale, i giovani compositori con l'esperienza dello studio elettronico alle spalle guardarono ad una notazione 'grafica' anche per le loro opere orchestrali. Uno studio di molte partiture per orchestra degli anni '60 rivela che l'influsso della musica elettronica sulla composizione del dopoguerra è stato decisivo; come in altri periodi della storia della musica, pensiero musicale e notazione musicale hanno costituito anche nella musica dell'avanguardia un'insieme inseparabile. Lo studio della notazione musicale risulta dunque indispensabile per chi volesse scrivere la storia della musica del Novecento.

Teresa Malecka (Academy of Music in Krakow)

The Composer – Painter. Zbigniew Bujarski vs. the Category of Ekphrasis

The *œuvre* of Polish composer and painter Zbigniew Bujarski (b. 1933) one of the most original representative of so called "Polish compositional School" of XX century is interesting material for discussion on musical *ekphrasis*. At the same time, this material is differentiated and as yet unfathomed. 1) In a quest for the essence of this problem, the key issue is that the artist's relationship to the semantic or non-semantic nature of his art. He says himself that «maybe if I had a literary talent, which I have not, I should try to write... in my painting I remain a musician. I want to say a little more, but not too explicitly». 2) Bujarski's *œuvre* includes painting-inspired programme pieces. His symphonic poem *Similis Greco* has been born of the painting of El Greco — not of individual works so much as of stylistic features or, in the composer's words, «of irrational light effects» of this «ecstatic, visionary, mystical» painting, realised by effects of instrumentation, texture and articulation underlies transmedialization characteristic of *ekphrasis*. 3) Bujarski's art and self-reflection bring to the fore the fundamental problem for the relations between music and painting: the problem of time and space. In some symphonic pieces, one can observe that the «illusion of time», typical for music (S. Langer), is sometimes distorted by the «secondary illusion of space». S. Bruhn allows for the existence of hybrid forms where visual representation tries to narrate and verbal (music) representation tries to bring forth «the atemporal, the 'frozen moment'». 4) «Intersemiotic transposition» (S. Bruhn) in Bujarski's *œuvre* can be also discussed from the perspective of his painting (his portraits of composers, musical symbols in his pictures), chiefly in terms of musical reminiscences in painting. His watercolour cycle *Castles*, for instance, is a reflection of a fragment of the score of *Concerto per archi 1*. 5) Interesting correlation between text and music could be observed in *Gardens*, songs with orchestra. The creative path,

instead of leading from poetry to music, went from images of gardens born in the composer's imagination through descriptive poetry (written or carefully selected by the composer) to music. This is the specific case; the vocal layer carries the features of song, melody and, at the same time, semantics; the instrumental layer carries the symphonic and the colour. It is with respect to the latter layer that one can speak of musical representation of images of gardens described by poetry — that this, too, is *ekphrasis*. Bujarski's self-reflection seems to confirm the ekphrastic character of this work. Describing its orchestral layer, the composer eschews musical terms in favour of those associated with painting and the visual sphere: he speaks of colour, light, and space. 6) In a quest for the origins of *ekphrasis* in Bujarski's work, an analysis of his entire œuvre and his self-reflection seems to suggest that those origins are rooted in personality, constantly oscillating between arts. Could then his personality be described as *ekphrastic*?

Louisa Martin-Chevalier (Université Paris 8, EDESTA)

Nikolai Roslavets et Kasimir Malevitch, des artistes d'avant-garde engagés

La relation entre le compositeur atonal d'avant-garde Roslavets et le Suprématiste Malévitch, relativement méconnue, se révèle passionnante tant elle incarne les rencontres éminemment fécondes entre la peinture et la musique soviétiques dans les années 1910. Quelques œuvres et expériences artistiques témoignent de cette forte amitié, telle que Chanson de ciel bleu (esquisse d'un portrait du compositeur datant de 1907-1908) ou encore leur appartenance et leur activisme au sein du groupe Supremus, fondé par le peintre en 1916. Un travail récent d'archives montre qu'ils ont participé à l'écriture d'articles sur « l'art non-objectif » (Roslavets) et « le cubisme » ou encore « le futurisme » (Malévitch) pour la revue Supremus qui n'a finalement jamais vu le jour. Ces deux artistes sont profondément marqués par la révolution de 1905, et la naissance en Russie d'un esprit de révolte contre l'héritage du passé, qu'il soit politique ou esthétique. L'esthétique avant-gardiste de Roslavets, ainsi que son intérêt grandissant pour des genres de masses l'ont rapproché des futuristes. De la même manière Malévitch, véritable pionnier de l'idée de l'absolu de l'art, exprime le besoin de nouveaux modes de composition. Lors de la « Première Soirée pour l'art » organisée le 26/03/1917 au théâtre Ermitage, les artistes florissants de cette époque se réunissent, révélateurs de l'enthousiasme suscité par les événements politiques : Malévitch, Majakovskij, Kamenskij, Bourliouk, Gnedov, Lentulov, Jakulov, Tatline et Roslavets ont tous affirmé « la nécessité d'apporter l'art dans les rues, de rendre l'art accessible aux masses ». Il s'agit pour l'avant-garde artistique de créer un « art révolutionnaire » qui exprimerait dans les formes artistiques le même bouleversement que la révolution a engendré dans la vie soviétique. Ils combinent tous deux leur activité artistique avec une intense activité publique. L'un sera directeur du musée de la Culture artistique et l'autre dirigera notamment le département d'éducation artistique du commissariat populaire de l'éducation de la République d'Ukraine, puis sera nommé rédacteur politique du Comité principal du répertoire. Ces responsabilités mettent en lumière leur fort engagement pour les politiques culturelles, mais sont également destinées à promouvoir leurs activités pédagogiques. Ils ont tous deux exalté la rhétorique révolutionnaire bolchevique de « l'homme nouveau », et se sont fait absorbés par la mise en marche du système soviétique de la fin des années 1920 : Roslavets sera prié de démissionner, sa musique sera dépréciée, Malévitch sera emprisonné, et tous deux tomberont dans l'oubli pendant des décennies car taxés de « formalistes ».

Valentina Massetti (Università Ca' Foscari, Venezia)

Balli Plastici: Casella e il Teatro futurista di Depero

Lo studio tratta di *Balli Plastici*, spettacolo marionettistico ideato dal pittore Fortunato Depero in collaborazione con il poeta Gilbert Clavel, andato in scena nel 1918 a Roma presso il Teatro dei Piccoli, con le musiche di Alfredo Casella, Gian Francesco Malipiero, Gerald Hugh Tyrwhitt- Wilson Berners e Béla Bartók. *Balli Plastici* presentava sulla scena enormi automi di legno, coloratissimi, visionari, arricchiti da sfavillanti giochi di luce, che si muovevano a ritmo di musica. Lo studio affronta il tema del Teatro Plastico di Depero e la relazione che esso instaura e ricerca con la musica. Quali sono i legami che uniscono le due dimensioni? Quale rapporto si tesse rispetto al futurismo? Come interviene, in entrambi i casi, il mito, la suggestione della macchina? Si colgono atmosfere che richiamano dadaismo e surrealismo? Lo studio intende operare nel senso di un'analisi della musica e dell'intervento musicale nel contesto del Teatro Plastico di Depero, che è teatro totale in cui la musica riveste un ruolo rilevante. Depero è immerso nel clima futurista di sperimentazione artistica e teatrale, e cerca di raggiungere un teatro metafisico, meccanico, astratto, con automi al posto degli attori viventi. Vuole proporsi come un autore totale, dedicandosi, oltre che alla progettazione e realizzazione dello spettacolo, anche alla creazione del piano narrativo, che non consiste di una trama unilineare, ma molto si determina sulla base della plasticità dei movimenti, delle figure, dei colori e delle luci. La musica deve sorprendere, nel mentre mette in luce certe caratteristiche del futurismo, rivolte a evidenziare il potere autonomo, come oggettivo, della materia sonora. Dal punto di vista musicale è importante segnalare la relazione tra Casella, direttore musicale di *Balli Plastici*, e gli altri compositori coinvolti. Essa risulta fortemente organica, perché tutti, ciascuno per la propria parte e nel filtro delle proprie posizioni di poetica musicale, aderiscono a quest'idea, di certa oggettività sonora, di evidenza del materiale, nutriti del senso del gioco e dell'umorismo, nel mentre aprono, in alcuni momenti, spazi ad atmosfere sospese e indefinite.

Marian Mazzone – Blake Stevens (College of Charleston, CA)

Assemblage and the Aesthetics of “Real” Abstraction: Pierre Schaeffer and Robert Rauschenberg, ca. 1950

The xx century is marked by the domination of modernism, but also continuous debate about the *abstract* versus the *real* as part of modern art. We propose to play out one such conversation via the *musique concrète* of Pierre Schaeffer and the combines of Robert Rauschenberg. Both artists move toward the use of real materials and real objects in the composition of their work by the late 1940s and early 1950s. Both can be profitably discussed via the idea of “assemblage” in music and art — especially assemblage as a means of abstracting artistic practices away from predetermined languages of style and composition and moving toward communicating the real of modern life. Here the notion of abstraction links to the idea not of the imitative or representational but instead the meta-real. Pierre Schaeffer's conception of *musique concrète* is marked by this tension between musical material as imitation and as abstraction. In this practice, the “objet sonore”, an artifact of sonorous reality, is manipulated and combined with other such objects in the studio. Schaeffer's account of the compositional process and “acousmatic” reception posits a listening experience that transposes these objects from their origins in the real into an abstracted (and at the same time material) reality. Through this technique Schaeffer challenged traditional ontologies of musical material and works. In

visual art, abstraction heretofore had been of two primary types: it was either based on the neutrality of pure geometry, or the organic mark driven by emotion or the subconscious. Reacting against then-dominant Abstract Expressionism, Robert Rauschenberg refused their type of *painterly* abstraction and instead chose to make work out of real materials and real objects found in the world around him. These he understood to be not traditional art, but instead abstractions closer to real life. In order to do this, he developed a new form that he called *combines*, which are neither painting nor sculpture, neither purely 2 dimensional or 3 dimensional. By defying the basic defining question of visual art (is it painting or sculpture?), Rauschenberg proposed to make a new category of abstract art, composed of already-existing real things. By examining the work of these two artists in parallel, we can better tease out the perplexing question of how abstraction and real materials became fused together in this period, primarily through the concept of assemblage, with wide-reaching implications for definitions of style, forms, and genres in music and art.

Galina Ovsyankina (Herzen State Pedagogical University of Russia, St. Petersburg)

From Vocal Cycle *Songs Of The Beautiful Stranger* by Alexander Izosimov to Paintings By Svetlana And Sabir Gadzhiev

Songs of the Beautiful Stranger by St. Petersburg composer Alexander Izosimov (1958) represent itself a special genre — vocal-competition for four soloists and piano. By the plan of the author «soloists as though pass a word to each other». The performance of various voices (a soprano, a mezzo-soprano, a tenor and a bass), creates timbre drama, making related a whole compositions with psychological performance-reflection. Eighteen songs form unified action-reflection, which divides on two large parts. The cycle was created twenty five years (1979-2004). The sense of the word in *Songs*, its intonation, the emotional state have generated all the *Songs* sound fabric. The central point is a poetry of Arseny Tarkovsky (thirteen parts) which made the ensemble to the verses of German romantic poets — Novalis, Ludwig Uland, Eduard Moerike — and Alexander Blok poem. The uniting point here is pantheistical perception of the nature, admiration of its beauty and variety, an eminence of the spiritual beginning above everyday-materialistic — blessed noble-poetical view to the world, even on its gloomy sides. Intertextual interchanges between verses are reached by ‘German motives’ in poetry of Arseny Tarkovsky: touching ‘Rumpelstilzhen’ (the gnome from German fairy tales) and ‘Artist Paul Klee’. The central figure similar to a scaled epigraph is already given on the first song — it is ‘The Hymns to day’ where Novalis in his mystical-symbolist verses depict us the shape of the Savior — ‘the beautiful stranger’. Having arisen from a word, *Songs of the beautiful stranger* have inspired to life other artistic forms, having generated the tripartite alliance of arts. Svetlana and Sabir Gadzhiev — St. Petersburg artist are created paintings dedicated to Izosimov *Songs*. There is difficult for attributing their stylistic shape in terms of any know school. There is also a light scale of paints inherent to Izosimov composition in them. The prevalence of yellow-golden gamut, creates both a transparency of color, and illusoriness due to which the image of canvases is looked quasi through a veil of time or dream (‘The Daybreak Song’, depict a shape of light prince). They are filled with various symbolics (‘River Sugakleja’). There is something from a children’s spontaneity in Gadzhiev’s artistic manner, as, for example, in Izosimov’s ‘Rumpelstilzhen’ portrait. There are not enough examples in history when the artistical canvas became a pulse to creative of piece of music as ingenious Mussorgsky *The*

Picture from Exhibitions. Here obvious we have inverse phenomenon. Having arisen from perception of a piece of music, Gadzhiev's paintings are far from just illustrativeness. They possess the independent figurative world, inseparable from their fancy style palette.

Belén Pérez Castillo (Universidad Complutense, Madrid)

Music in Francoist Prisons (1939-1945): An Iconographical Approach

In 1939, after the end of the Civil War, the Spanish dictatorship of Franco undertook a policy of redemption of penalties by means of the work. This policy was one of the principal initiatives of his penitentiary system and the most important bet in order to exhibit a spirit of national concord. The weekly magazine *Redención*, published between 1939 and 1972, was the official journal of this initiative. Illustrated news related to concerts and other musical activities held in the Spanish prisons took up an out-standing space in the pages of *Redención*, since music was one of the most important means of this program of redemption of penalties. By means of the analysis of the iconography showed in these pages — mainly photographs, portraits, caricatures and cartoons — our paper will try to offer details of the previously unknown musical activity developed in the numerous penal institutions that existed in Spain during the forties and, in especial, it will be discuss the character of these precariously constituted ensembles, as well as the function of music in the prison context, frequently tied to the imposition of the religious catholic practices. We will try to identify the staff of the prison ensembles and the profile of the most out-standing musicians, most of them silenced in the Spanish history of music. Finally, this paper will consider the meaning of these activities in the brutal context of prisons during the immediate postwar period, and it will evaluate the extent of the ideological spreading and the propaganda deployment that Franco's government tried to communicate by this kind of activities.

Gemma Pérez Zalduondo – M^a Isabel Cabrera García (Universidad de Granada)

Unity: A Fundamental Concept for Music and the Arts in the Early Years of the Franco Regime

In the early years of the Franco regime, the concept of the unity of the arts was promoted by official institutions and “official” artists as a contribution to the concept of art at the service of the state. Stylistic unity, based on “tradition” and on the art works produced in other totalitarian regimes, was encouraged, and resulted in the use of rituals and symbols which contributed to the process of ideological indoctrination. Unity as order and discipline to be applied in, and demanded of, artistic institutions, which in turn were the only means of participating in the production of works of art. The confluence of the aims of the different art forms also served to facilitate theoretical classification.

Mark E. Perry (Oklahoma State University)

Catalan Nationalism and the Collaboration between Joan Miró and Roberto Gerhard

After the surrealist artist Joan Miró collaborated with the Ballet Russe de Monte Carlo on the ballet *Joux d'enfants*, the ballet company shortly commissioned Miró, as well as composer Roberto Gerhard and poet Josep Vicenç Foix for a new ballet, which ultimately would become the genesis for the symphonic work *Ariel* (1934). According to Gerhard, no scenario — in the conventional sense — was used for the proposed ballet. Each contributor, in their area of expertise (poetry, music, and visual arts), approached the work independently, and the

proposed ballet was intended to be ultimately shaped by the choreographer, synthesizing all three 'absolute' concepts from the poet, composer and painter/sculptor. Gerhard approached *Ariel* from a symphonic perspective, which would serve as accompaniment to a 'dance poem' whose protagonist would be Ariel, the sylph from *The Tempest* by William Shakespeare. From *The Tempest*, Gerhard chose the Shakespearian characters Ariel and Caliban for their contrast, and envisioned for Miró to build upon this idea of contrast, employing imagery from traditional Catalan culture — in particular the traditional festival Patum de Berga. In its early origins as a ballet, Gerhard conceived the contributions of Miró and Foix as counterpoint to his music: «In this principle of contrapuntal accompaniment, it should inspire, in my opinion, the collaboration between the arts involved in the ballet», adding «to the contrary, between the participating arts, tension and dissonance must be maintained and even the possible independence of the initial counterpoint, in a spirit of collaboration». The early works of Roberto Gerhard mirror the shifting cultural discourse within Catalan nationalism at the beginning of the Twentieth century, which advocated the promotion of modernist ideologies over the vestiges of the past or the rustic countryside — to speak of Catalan things in a modern European language. A growing number of Catalan nationalists sought cultural independence from the rest of Spain by participating internationally. Numerous Catalan artists sought international membership, principally European, while integrating components of *catalanisme* with modernism (Gerhard advocated for modernism, actively participating in Amics de l'Art Nou with artists such as Joan Miró and Salvador Dalí). Proclaimed as an international Catalan by the press, the music of Gerhard matched in creativity and modernity with the works of other contemporary Europeans, and *Ariel* serves as one such example.

Cristina Santarelli (Istituto per i Beni Musicali in Piemonte, Torino)

Morris Louis and the silent music of the *Kabbalah*

From a middle-class Jewish family that had emigrated from Russia to the United States, Morris Louis (born Bernstein, Baltimore, 1912 – Washington, 1962) was one of the founders of the American Abstract Expressionist movement known as Color Field Painting. His painting, characterized by an innovative use of large fields of thinned oil paint allowed to flow onto the canvas in order to obtain evocative sheer and translucent effects, is related to the spiritualist reinterpretation of color pursued at that time by Kenneth Noland and Mark Rothko. The titles of his works give us a further indication of the artist's intentions: the combinations of "sacred" letters of the Hebrew alphabet used for the 1958-1959 series *Veils* (Beth – Guimel, Beth – Peh, Saf – Guimel, etc.) were followed in 1960 by the central series of *Aleph*, the silent letter avoided up to then because it contains all the potentialities of sound, expressed in 1961 in the series of paintings inspired by the "profane" letters of the Greek alphabet. It is as if the painter chose to recreate the vocal space through a pendular movement of implosion/explosion, starting from the periphery and not from the center. There are also evident links with Jewish mysticism and in particular with the texts of the secret tradition of Medieval and Renaissance Judaism, in which the alphabet, infused with numerical and luminist values, plays a fundamental role in the harmonic structure of the universe. In a more strictly historical perspective, the relations with certain "Orphic" tendencies of the twentieth-century European and American avant-garde will be investigated, in particular the sound-color synergies identified in the 1910s by Robert Delaunay, František Kupka and the Synchronists.

Graziella Seminara (Università degli Studi di Catania)

Tra arti figurative e scienza. Clementi, Ligeti e il 'disordine perfetto' di Escher

La lezione figurativa dell'incisore Maurits Cornelis Escher è stata decisiva per la ricerca musicale matura di due compositori che si sono formati nel contesto dell'avanguardia post-weberniana e che hanno condiviso l'ammirazione per l'artista olandese e per le sue indagini sul 'disordine perfetto': Aldo Clementi e György Ligeti. L'interesse di Clementi per le sperimentazioni di Escher coincide con il superamento delle sperimentazioni giovanili, condotte all'insegna dell'arte informale (ciclo degli *Informels*, influenzati dalla ricerca di Pollock Tápies Fautrier Tobey), delle provocazioni dadaiste dei *Merzbildern* di Kurt Schwitters (ciclo dei *Collages*), dell'*optical art* di Victor Vasarely (ciclo dei *Reticoli*). Sono riconducibili all'influenza escheriana i principali procedimenti compositivi messi in atto dal musicista di Catania nel periodo 'diatonico' della sua produzione: dall'adozione del principio dell'isometria al ricorso all'iterazione figurale per ottenere effetti 'illusionistici' di tipo acustico, dalla sovrapposizione dei blocchi polifonici alle investigazioni sull'asimmetria perseguite in particolare nel teatro musicale. Ma se la riflessione compositiva di Clementi appare ancorata al desiderio di raccontare il declino dell'arte e della tradizione umanistica nella società moderna, Ligeti si è volto ai nuovi paradigmi conoscitivi emersi negli ultimi decenni del Novecento nel campo della matematica, della fisica e della biologia: la 'figura' geometrica dei frattali, la teoria del caos, il concetto di indeterminazione attraversano le opere composte dal musicista ungherese a partire dagli anni Ottanta e costituiscono uno straordinario esempio di quei processi di 'traslazione intersemiotica' che sono costitutivi dei processi culturali e dei fenomeni estetici. L'arte dell'ultimo Ligeti può essere ben compendiata dalla tela di Salvator Dalí *Persistenza della memoria* (1931), oggi custodita al Museum of Modern Art di New York, in cui le immagini surreali degli 'orologi molli' mettono in crisi l'idea di un tempo meccanicamente misurabile e rimandano a una diversa, relativistica concezione del processo temporale che, in composizioni come *Désordre* e *L'escalier du diable*, si traduce in una declinazione inedita e 'paradossale' della temporalità musicale.

Andriana Soulele (CRIHAM – Université de Poitiers)

L'inspiration orientale dans les représentations modernes de tragédies grecques : *Les Atrides* (Théâtre du Soleil, 1990-1992) et *Le Sang des Labdacides* (Théâtre du Lierre, 1998-2000)

A partir de la deuxième moitié du xx^e siècle, les représentations de tragédies grecques témoignent d'une fusion esthétique qui met en évidence l'universalité des mythes. Les musiques de scènes, ainsi que les décors, les costumes et les mises en scène se caractérisent par une recherche de nouveaux modes d'expression, conduisant à l'association des diverses approches esthétiques : traditionnelle, archaïque, exotique ou moderne. Ce comportement artistique reflète en même temps une époque où la culture extra-européenne influence la création occidentale et il révèle la tendance progressive des artistes à combiner dans une même œuvre une pluralité d'éléments, de styles et de langages d'origines différentes. Ce phénomène caractérise également la mise en scène, la scénographie et la musique de la tragédie à partir des années 1970, où la tendance à l'interculturalisme est présente tant en Occident, en Asie qu'en Afrique. Les spectacles du Théâtre du Soleil d'Ariane Mnouchkine et du Théâtre du Lierre de Farid Paya créés aux années 1990 en sont représentatifs. Dans la mise en scène des *Atrides* (1990-1992), Mnouchkine

essaye de faire ressentir au spectateur l'éloignement ou l'étrangeté du théâtre antique à travers l'utilisation des éléments issus des traditions orientales du kabuki et du Nô, ainsi que de la danse indienne du kathakali qui inspirent autant les décors, les masques que les costumes des acteurs. La musique composée par Jean-Jacques Lemêtre au fil des répétitions constitue également une synthèse des cultures asiatiques et européennes nécessitant 240 instruments provenant de 42 pays différents, dont une cinquantaine fabriqués par lui-même. La tétralogie de Farid Paya, *Le Sang des Labdacides*, témoigne d'une façon différente de l'influence des traditions de l'Inde ou du Japon autant sur le plan corporel que sur les décors et les costumes créés par Evelyne Guillin. La recherche sur la musique ethnique du monde entier est aussi manifeste dans la création de chants polyphoniques a capella composés par Michel Musseau. L'étude comparative de ces deux tétralogies autant au niveau musical qu'artistique vise à mettre en évidence la relation entre musique et art visuel, ainsi que les objectifs esthétiques de leurs créateurs qui ont transformé un spectacle d'origine antique en une production interculturelle.

Javier Suárez-Pajares (Universidad Complutense, Madrid)

The Hymn *Cara al Sol*: From Composition to Illustration

The Falangist hymn *Cara al Sol* was probably the most important song of the Spanish Civil War. The music was composed in 1934 by Juan Tellería (1894-1949), while the lyrics were written by a group of poets gathered together by José Antonio Primo de Rivera in 1935. Between 1938 and 1939, the verses of the hymn were illustrated by the painter Carlos Sáenz de Tejada (1897-1958) in a series of nine colour drawings that will be the main subject of this paper.

Bianca Țiplea Temeș (Gh. Dima Music Academy, Cluj)

Composing in Colour: The Case of György Ligeti

Among the composers of the xx century few explored the relationship between sound and image to a greater extent than Ligeti. Self-proclaimed synesthete, he relied on both explicit and implicit visual stimuli to influence his creative process at every level. From naturalistic depictions of the Carpathian landscape in the *Romanian Concerto* or the evocation of "Breughelland" in *Le Grand Macabre*, his pieces assimilate subtle pictorial techniques, especially following his visit to Cologne. Literature was also a rich source of inspiration from which he extracted descriptions of clocks and machines for his music. The arts of painting and graphics provided him with a sense of the decorative, while computer-generated images such as the Julia or Mandelbrot sets afforded a further means of inspiration. Recognised as a knowledgeable connoisseur of the fine arts, from Canaletto and Guardi to Picasso, Magritte and the collages of Peter Blake, he seemed to blend the senses of sight and sound in his music, developing compositional methods from pictorial techniques and optical effects. He borrowed crystallographic principles and the continuous transformation technique from Escher, the blurring manner from Cézanne, and also had recourse to the so-called *objets trouvés* from Pop Art from which he created a rich musical *collage*. Moreover, he rendered in sound the "blow-up" and "strange loop" principles, made subtle use of the *Augenmusik's* manner of depicting words in *Three Fantasies after Hölderlin* or in the *Nonsense Madrigals*, and also sketched an abstract *Self Portrait with Reich and Riley*. Most personal of all, Ligeti used drawings as primary composition sketches, from which the scores only later emerged; in

this manner the musical and the visual are interconnected at the most fundamental level of creation. Owing to this multitude of visual references in his music, Ligeti occupies a unique territory of the inter-sensory, and articulates a poetics of synesthesia. The composer himself regards his work as a window on an eternal sonorous landscape, inviting us to celebrate his music as a brilliant *trompe l'œil* of 20th century music.

Sophie Théron (Université Paris-Sorbonne)

When Music Meets Figurative Arts: The Case of Ligeti's Music And Cézanne's Pictures

György Ligeti (1923-2006) often expressed himself on his music as many articles and interviews of the composer show. He especially mentioned he was influenced by several musical and extra-musical fields. Among extra-musical fields, figurative arts play an important role in the musical conception of Ligeti. On this point, the name of the French painter Paul Cézanne (1839-1906) appears on several occasions. For example, Ligeti talked about the painter when he presented his *String Quartet No. 2* (1968): «Among the influence on this work [*String Quartet No. 2*] was Cézanne's method of painting». The composer also mentioned this influence about his *Études* for piano (1985-2001). These two works by Ligeti were composed at different periods. On the other hand, in an interview with Philippe Albèra, the composer said that «if [he] had to define [his] great artistic ideal, [he] would mention Cézanne above all others». The influence of Cézanne seems to accompany the compositional thinking of Ligeti all along his career. So which characteristics of Cézanne's paintings influenced the composer? What elements from paintings did Ligeti use in his music? And how did he insert them in? What were the impacts on *String Quartet No. 2* and *Études* for piano? Did Ligeti and Cézanne have similar approaches? The aim of this study is to propose an original and new analysis of Ligeti's work which takes into consideration the important influence of Cézanne's pictures. As far as I know, this specific influence has never been the subject of musicological analysis. I will base my analysis on the different statements of Ligeti about Cézanne. Thus, I hope I will exactly respect the thinking of the composer and demonstrate the legitimate links between music and figurative arts. What is more, some rigorously chosen pictures by Cézanne and musical excerpts by Ligeti will illustrate the communication.

Matthias Tischer (University Neubrandenburg)

The Musical Iconography of the Cold War

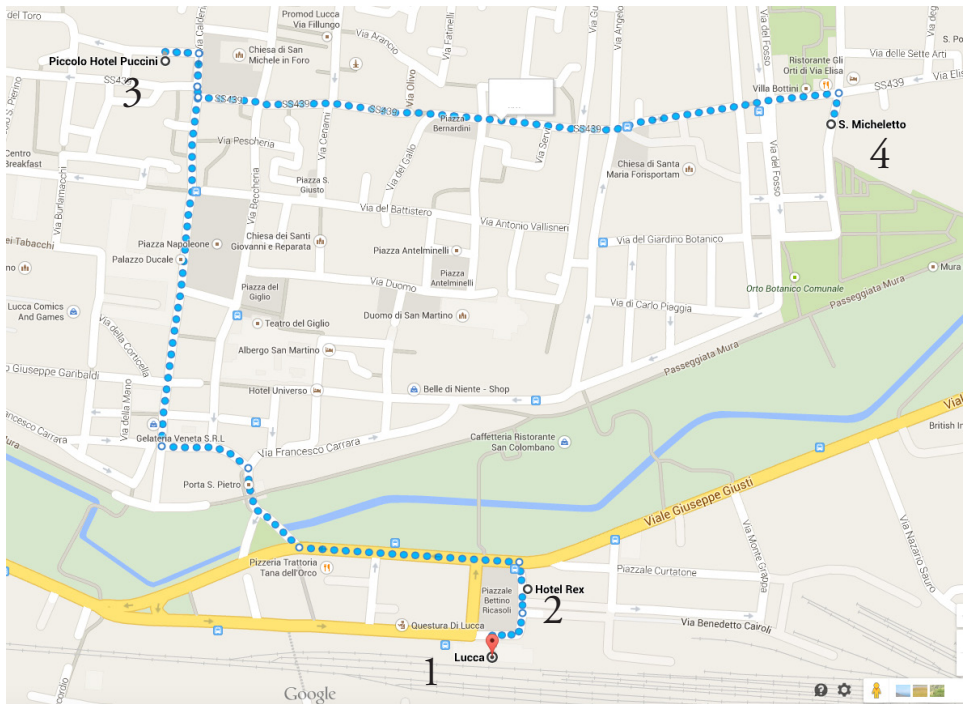
The cold war was an archaic conflict that — in our case — let it seem plausible to use images from the oriental or European fairy tale repertoire (snake charmer, Pied Piper). My presentation will give a survey of the development of the musical iconography in times of cold war focussing the divided Germany until the moment in cultural history when musicians and figurative artists for the first time found a common topic in East and West: protesting the Vietnam War.

Belén Vega Pichaco (Conservatory of Canary Islands)

Performing Cubanity in Sounds and Images: Cuban Painting and Music Avant-garde through the Looking-glass of MoMA in the early 1940s

Events like the Latin American and Cuban Painting Exhibitions at MoMA (1943 and 1944) or the concerts devoted by Carlos Chávez and Heitor Villa-Lobos on occasion of the

preceding exhibitions about Mexican and Brazilian Art, held in 1940, are not to be easily understood without attending US political interests regarding Latin America at this time, the so-called “Good Neighbor” Policy. As Carol Hess (2013) has recently pointed out, it laid too beneath Aaron Copland’s visit to Latin America in 1941, a tour that also led him to Cuba, where he met some young Cuban composers. No wonder, thereafter, that Copland acted as the chairman of a whole-Cuban music program concert organised at MoMA in April 1945 by the “Cuban-American Group”. It was not the first time neither for the ‘Big Apple’ nor for its main symbol of modernity to meet Cuban music avant-garde: in 1943, John Cage had conducted in it a memorable percussion concert, wherein works by Amadeo Roldán and José Ardévol — alongside with Harrison’s *Counterdance in the Spring* and *Canticle*, Cowell’s *Ostinato pianissimo* and his own *Construction in metal* and *Imaginary Landscape* — were performed. As a matter of fact, musical relations between Cuba and the US had already been very fruitful throughout the 1930s: Henry Cowell and Nicolas Slonimsky, involved in the activities of the Pan American Association of Composers, were both fascinated with the primitivist flavor of Afro-Cuban music and promoted the mutual knowledge of repertoires in both countries. The choice of the artists who performed Cuban identity at MoMA in 1944 and 1945, even if managing to take into account a wide aesthetic landscape, kept an outstanding place for Afro-Cubanism, both in painting (Mario Carreño’s *Afro-Cuban Dance*; Carlos Enríquez’s *The Rape of the Mulattas*) and music (*Motivos de son* by Roldán; *Liturgia negra* by Pedro Sanjuán). Nevertheless, the immediacy — for US audiences — of the connection between Afro-Cuban Primitivism and Cuban Identity was harder to apply to Cuban painters and composers who followed the path of avant-garde techniques and styles imported from Europe (Cubism, Surrealism, Neoclassicism, etc.). Moreover, in the case of the 1945 concert, most of the ‘Cuban’ composers performed in it were, in fact, Spaniards, a circumstance that New York music criticism did not help to remark. This paper will discuss the inner articulation of these conflicting elements in the performance of a Cuban cultural identity and its critical reception in the US, within the study of the broader aesthetic context shared by Cuban plastic artists and composers in the 1940s and the politics of cultural exchange between the US and Latin America during this period.



MAIN LOCATIONS

- 1: Train Station (Piazza Ricasoli)**
- 2: Hotel Rex (Piazza Ricasoli 19)**
- 3: Piccolo Hotel Puccini (Via di Poggio Seconda 9)**
- 4: (Complesso Monumentale di San Michele (via San Michele 3))**

