CONTRAFACTA
Music with new texts for new contexts

Conservatory of Music ‘Arrigo Pedrollo’
Contra’ S. Domenico 33
VICENZA
March 25th - 29th, 2019

The process of the European dissemination and assimilation of Italian musical culture has for years been at the center of the attention of an international research group active in the field of musicological studies. The circulation and reception of the small-scale motet in the first decades of the seventeenth century was the focus of the previous International Winter School, held in Milan from 20 to 24 February 2017. The Spring School to be held in Vicenza from 25 to 29 March 2019 will focus on the phenomenon of the European circulation of Italian madrigals subjected to different processes of re-textualisation and adaptation.
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PROGRAM

**Monday, March 25**
*Conservatory of Vicenza, Sala Capitolare*

- **09.30-09.45** Opening and welcome (Roberto Antonello, Director of the Conservatory of Vicenza)
- **09.45-10.15** Presentation of the teaching staff and of the program

- **10.15-11.00** Introductory lecture. The phenomenon of re-textualization: cultural aspects and musical implications (Marina Toffetti, University of Padua)
- **11.00-11.30** Coffee break and informal discussion

- **11.30-13.00** Collaborative workshop: editing contrafacta between text adaptation and music adjusting

- **13.00-14.30** Lunch

- **14.30-16.30** A stroll through Vicenza and a visit of the Cathedral

- **17.00-18.30** Organ demonstration: Mirco Vicentin

**Tuesday, March 26**
*Conservatory of Vicenza, Sala Capitolare*

- **09.00-10.30** Analysing contrafacta. The madrigals by Marco Scacchi, maestro di cappella at the Polish royal ensemble in the 17th century: problems of re-textualization (Aleksandra Patalas, Jagiellonian University, Cracow)

- **10.30-11.00** Coffee break and informal discussion

- **11.00-11.30** Research project. The R.I.M. (Rinascimento Musicale Italiano) database. A tool for research in the field of re-textualized madrigals (Marco Giuliani, Conservatory of Foggia)

- **11.30-13.00** Collaborative workshop: re-textualization

- **13.00-15.00** Lunch

- **15.00-16.00** The Teatro Olimpico: structure, acoustics and interactive visit

- **16.30-18.00** Performing contrafacta. Marco Scacchi, *O come sei gentile / Herr für dein Angesichte* (Stefano Lorenzetti, Conservatory of Vicenza)

**Wednesday, March 27**
*Conservatory of Vicenza, Sala Capitolare*

- **09.00-10.00** Research project. Whose song is this? A short story of musical exchange, textual adjustments and confessional confrontations in 17th-century Silesia (Katarzyna Spurgazi, University of Warsaw)

- **10.00-11.00** Research project. Italian secular music and Protestant devotion in Thuringia: Backhauss’s re-texting of canzonas, canzonettas and madrigals in his *Primus liber suavissimas […] Italianorum cantilenas* (1587) (Michael Chizzali, Johannes Gutenberg-Universität Mainz)

- **11.00-11.30** Coffee break and informal discussion

- **11.30-12.00** Collaborative workshop: re-textualizing the madrigal

- **12.00-13.00** Lunch

- **13.00-14.30** Coffee break and informal discussion

- **14.30-16.30** Visiting Vicenza: Galerie d’Italia Palazzo Leoni Montanari, the Church of Santa Corona and its historical organ (De Lorenzi, 1856)

- **17.00-18.30** Performing contrafacta. Andrea Gabrieli, *Non ti sdegnar / Ne confide* (Stefano Lorenzetti, Conservatory of Vicenza)

**Thursday, March 28**
*Conservatory of Vicenza, Sala Capitolare*

- **09.00-09.30** The new textualization of Giacomo Finetti’s motets in the German anthologies printed during the 17th century (Valeria Mannoia, University of Pavia-Cremona)

- **09.30-11.00** Analyzing contrafacta. Arde Filli d’un viso / Isti sunt triumphatores: a re-texted madrigal by Stefano Landi, ascribed to Giacomo Carissimi (Lars Berglund, Uppsala University)

- **11.00-11.30** Coffee break and informal discussion

**Friday, March 29**
*Conservatory of Vicenza, Sala Capitolare*

- **09.30-10.00** Research project. Reworking instrumental music: Giovanni Battista Riccio’s canzonas in the light of his borrowings from Giovanni Gabrieli (Marco Di Pasquale, Conservatory of Vicenza) Live performance: G. B. Riccio, *Canzon La Rubina*; Fabio Missaglia and Matteo Anderlini violins; Argentina Becchetti violin da gamba; Stefano Lorenzetti harpsichord

- **10.00-10.30** Research project. From Padua to Nuremberg and Leipzig: Lodovico Balbi’s madrigal *Mentre pastori e ninfe* (Chiara Compari, University of Padua)

- **11.00-11.30** Research project. Dell’altra parte dell’Adriatico / S druge strane Jadrana: the exchange of music and musicians between Adriatic coasts in the early 17th century (Dario Poljak, Zagreb)

- **11.30-12.00** Research project. Of Padua to Nuremberg and Leipzig: Lodovico Balbi’s madrigal *Mentre pastori e Ninfe* (Chiara Compari, University of Padua)

- **12.00-13.00** Collaborative workshop: text adaptation

- **13.00-15.00** Lunch

- **15.00-16.00** Discussion: evaluation; suggestions; where next?

- **16.00-16.30** Coffee break and informal discussion

- **16.30-18.00** Visiting Vicenza: the Civic Art Gallery of Palazzo Chiericati

With the collaboration of the classes of Baroque singing (Gemma Bertagnolli*), Vocal chamber music (Elisabetta Andreani*), Organ (Amarilli Voltolina** and Pierluigi Comparin***), with the collaboration of the classes of Baroque singing (Gemma Bertagnolli*), Vocal chamber music (Elisabetta Andreani*), Organ (Amarilli Voltolina** and Pierluigi Comparin***), and of the Department of Ancient Music**** of the Conservatory of Vicenza.

INTERNATIONAL SPRING SCHOOL