

DANTE AND MUSIC

University of Pennsylvania
5-6 November 2015



Thursday 5 November
Class of '78 Pavilion, Kislak Center – Van Pelt
Library, 6th floor

9:00 Coffee, registration, and welcoming remarks

9:30 **Explicit Song and Cited Scripture in the *Commedia*: Five Key Examples** - Kevin Brownlee, University of Pennsylvania

10:00 **Hearing Music in the *Commedia*:**

Dante Decrypted: *musica universalis* in the Textual Architecture of the *Commedia* - Catherine Adoyo, Harvard University

'[L]or compartire a me': Singing for Dante in *Purgatorio* XXX-XXXI - Helena Phillips-Robins, University of Cambridge

Stasis and carnal song: the Hag-siren of *Purgatorio* XIX - Fiorentina Russo, St. John's University

11:00 Coffee break

11:15 **Dante's Song: Reconsidering the Significance of "Amor che ne la mente mi ragiona" in *Purgatorio* II** - Martin Eisner, Duke University

11:45 **Sound Production and the Soul** - Alison Cornish, University of Michigan

12:15 Lunch on one's own

2:00 **"The Sweet Roar of Thunder"** - Francesco Ciabattoni, Georgetown University

2:30 **The Music of the Spheres: Inspiration, Composition, Performance**

Song(s) of Songs: Musical Genres in the *Divine Comedy* - Andrés Amitai Wilson, University of Massachusetts at Amherst

"Scores for a particular chemical orchestra": Reading Dante with Osip Mandelstam - Andrea Gazzoni, University of Pennsylvania

Dante vivo - Julia Bolton Holloway, Mediatheca 'Fioretta Mazzei'

3:30 **"Che cosa è quest' Amor": Cavalcanti and Dante's *Paradiso* in a ballata by Francesco Landini** - Pedro Memelsdorff, Schola Cantorum Basiliensis

4:00 Tea break

4:15 **The Sensuous and the Asperous: Marenzio and Dante** - Giuseppe Gerbino, Columbia University

4:45 **Dante's Impact on 19th- and 20th-Century Music I**

Conversations with Francesca: Tchaikovsky, Liszt, and Wagner (and Zandonai and Granados and Rachmaninov) Go to Hell - Jess Tyre, SUNY Potsdam

Concerning Ugolino: Diverging Dante Aesthetics in Donizetti's *Cantata* - David Heinsen, University of Georgia

Dante, Liszt, and the Alienated Agony of Hell - Tekla Babyak, Cornell University

5:45 Dinner on one's own

7:30 **Concert: Liszt's Dante** - Leonora Armellini, pianist

Friday 6 November

Class of '78 Pavilion, Kislak Center – Van Pelt Library, 6th floor

9:30 Coffee and registration

10:00 Interpreting Dante Musically:

“Canzone...t'ho allevata per figliuola d'Amore”. The Three Songs of Love in Dante's *Vita Nuova* - Alfred Crudale, University of Rhode Island

From Casella to Cacciaguida: A Musical Progression Toward Innocence - Thomas Peterson, University of Georgia

10:45 **Poetry and Music in the *De Vulgari Eloquentia*** - Mirko Tavoni, Università di Pisa

11:15 Coffee break

11:30 Dante and Opera I

Apostolo Zeno, Comedyphobe and Commediaphile - Karen Reizen, Yale University

A Harsh Mistress: The *Seconda Prattica* and Monteverdi's Dantean Style - Aliyah Shanti, Princeton University

12:15 Lunch on one's own

2:00 **“Dentro a la danza de le quattro belle”:** Dance in Dante's *Commedia* - Madison U. Sowell, Southern Virginia University

2:30 Dante and Opera II

***La Vita Nuova* and Operatic Form** - Carolyn T. Amory, SUNY Broome

From Dante's *Commedia* to Monteverdi's *L'Orfeo* via Boethian *musica* - Juliana Chapman, Pennsylvania State University

3:15 Tea break

3:30 Dante's Impact on 19th- and 20th-Century Music II

Dante's *Commedia* in Music: An Overview and Greatest Hits - Maria Ann Roglieri, St. Thomas Aquinas University

"Angels in the Architecture": The Case for a Dantean Framework in Paul Simon's "You Can Call Me AI" - Alex Cuadrado, Princeton University

Three Symphonies Based on the *Purgatorio* - Henry Martin, Rutgers University

4:30 The Cessation of Music in the Paradiso - William Mahrt, Stanford University

5:00 Closing remarks

8:00 Conference dinner – for speakers and invited guests only