

THE SPEAKERS AND THEIR ABSTRACTS

DAY ONE

INTERPRETERS OF SACRED MUSIC

(Italian)

1. Theological Hermeneutics:

Notes on the margins of musical interpretation

Card. Gianfranco Ravasi, President of the Pontifical Council for Culture. A biblical scholar, he was Prefect of the *Biblioteca-Pinacoteca Ambrosiana* in Milan and professor of Old Testament Exegesis at the Theological Faculty of Northern Italy. Archbishop since 2007, he was created cardinal by Benedict XVI in 2010. His vast bibliography amounts to about 150 volumes, mainly concerning biblical, literary and scientific dialogue topics: edited and commented editions of the Psalms (3 volumes), the Book of Job, the Song of Songs, the Book of Wisdom and Qohelet. He collaborates with newspapers, including *L'Osservatore Romano* and *Avvenire*, with his column “*Mattutino*” appearing for over 15 years, and *Il Sole 24 Ore*. For more than 25 years he fronted the Sunday programme *Le frontiere dello Spirito* on national television. He is a member of the *Accademia Nazionale di Santa Cecilia*.

Abstract: The root of the term “hermeneutics” evokes the Greek god Hermes, the “messenger” or “interpreter” of the gods, whose vocation is to interpret the times and different experiences in the light of the divinity and therefore of transcendence. In later times, Heidegger would describe the interpretation as “saying the unsaid.” Through Bultmann, Gadamer and Ricoeur, the author describes the complexity and multiple faces of the hermeneutical moment in theological experience, where the Word becomes History. Analogically, musical interpretation has a communal dialogue of personal and institutional voices, of traditional and/or cultural techniques that, in a hermeneutical circle, build a bridge of mutual understanding between authors, performers and listeners. Each work and community demands and creates its own hermeneutics. The result is that vital richness of interpretations in different historical-existential moments of the past and the present. To use the expression of the philosopher Luigi Pareyson, “the musical performance is not a copy or a reflection, but the life and possession of the work.” He also gives attention to the “silent music” of creation.

(Italian)

2. *Sacred Music and Interpretation*

Chiara Bertoglio (Turin, 1983) is a concert pianist, musicologist and theologian. She graduated in Piano (Turin, 1999), Musicology (University of Venice, 2006; PhD Birmingham, 2012) and Theology (Rome S. Anselmo and Nottingham), and is active worldwide as a concert pianist. She is the author of several books, mostly on the theology of music, including the award-winning *Reforming Music. Music and the Religious Reformations of the Sixteenth Century* (De Gruyter, 2017). In 2016 she was awarded the Prize of the Pontifical Academies. She teaches at Italian Conservatories and Theological Institutes and has an extensive discography. (www.chiarabertoglio.com)

Abstract: This presentation will firstly analyse the “who,” the “how” and the “what” of musical performance, i.e. the protagonists of musical interpretation, their relationships, the ways in which these are expressed and the objects of such interactions. Then, these elements will be compared to the processes connected with sacred and liturgical music, pointing out the role played by the sacred texts in the creative and interpretive activity. From the analysis of such processes, it will be argued that a deep understanding of the roles and functions pertaining to the realization of sacred music may be illuminating even for the understanding and for the partial redefinition of the dynamics of musical performance, including beyond the boundaries of liturgical music proper.

(English)

3. *The Organ as Interpreter*

James O'Donnell has been Organist and Master of the Choristers (Director of Music) at Westminster Abbey since 2000. He was previously Master of Music at Westminster Cathedral. He studied at the Royal College of Music and Cambridge University. He is internationally recognized as an organ recitalist and conductor and has performed and broadcast all over the world. He is visiting professor of organ and of choral conducting at the Royal Academy of Music in London and has also taught at Yale, the Curtis Institute, and McGill University, Montreal. He was awarded an honorary doctorate of music at Aberdeen University and is an honorary fellow of Jesus College, Cambridge.

Abstract: What is so different about the “King of Instruments” that it can play a role no other musical instrument or voice can fulfil? In what ways can the organ and its repertoire be understood to act as “interpreter”? How have composers and improvisers over the centuries harnessed and developed

its unique potential to communicate, to move, to overwhelm, to inspire – even to catechize? I will examine the liturgical role of the organ during the French classical period and the way this has developed and expanded over the centuries. I will look at some of the musical and rhetorical techniques J.S. Bach uses to transform the organ into a crucial adjunct to worship. Finally, I will explore some of the ways in which Olivier Messiaen uses the organ to express his visionary faith.

4. Improvisation as Interpretation

Two Organ Workshops

(Italian/English)

A. Daniel Matrone

in S. Maria in Camposanto Teutonico in Vaticano

Daniel Matrone was born in Annaba (Bône), Algeria. The great-grandson of the composer Giacinto Lavitrano (Ischia, 1875 - Bône, 1937), he began studying the piano at a very young age. After studying at the Toulouse Conservatory, he perfected his studies in Paris with Marie-Claire Alain for the organ and with Yvonne Lefébure for the piano. He also studied composition and improvisation under the guidance of important masters such as Maurice Duruflé. He was artistic director of the International Competition of Bordeaux where he held the position of organist of the church of Notre-Dame. Many of his recordings have received prestigious awards (*Choc du Monde de la Musique*, *Diapason d'or*, *Diapason d'or du siècle* in 2000). A guest of Benjamin François in his programs “Organo plus” by France Musique, he was later invited by the latter to Algiers to produce as organist (Notre-Dame d’Afrique) and as pianist (Centre Culturel Français) two programmes entitled “In the footsteps of Camille Saint-Saëns.” Since 1999, Daniel Matrone has been the titular organist of the Church of San Luigi dei Francesi in Rome, and is *Officier des Arts et des Lettres*.

Abstract: This evening we will journey together through different aspects of organ improvisation. Without dwelling on the technical aspects and the long studies necessary to express myself well in this discipline, I would like to stress its importance. Music is an art; emotions and poetry can only be evoked by the improviser when technical concerns are put aside.

I therefore propose to your attention a concert composed of various improvisations with the intention of evoking different historical periods of the musical language.

M^o Matrone will play:

- . three verses on *Ave Maris Stella* in the Baroque style;
- . three verses on *Pange Lingua* in the neoclassical style;
- . a communion and a toccata in the style of the 30s;
- . a fantasy on the *Salve Regina* in free style;
- . two pieces on texts taken from the gospel in a contemporary style.

The Maestro will be available to answer any questions.

(Italian/English)

B. Theo Flury
in the *Cappella del Coro*, St. Peter's Basilica

Theo Flury is a Benedictine monk from Einsiedeln Abbey. In addition to his philosophical and theological training in Einsiedeln, Salzburg and Rome, he also studied music at the Pontifical Institute of Sacred Music in Rome (he graduated in organ with A. Cerroni and in sacred composition with D. Bartolucci). He studied improvisation with Jan Raas, Amsterdam. Fr. Theo is the titular organist of Einsiedeln. He has been teaching since 1997-2010 at the Musikhochschule in Lucerne; he is currently full professor for organ and organ improvisation at the Pontifical Institute of Sacred Music in Rome. He is an honorary member of the *Wiener Franz Liszt - Gesellschaft*, member of the *Bayrische Benediktinerakademie (sectio artium)* and winner of the prize of the *Kulturkommission* of the Canton Schwyz (recognition in 2013). Activities: concerts in Switzerland and abroad, courses, compositions and recordings.

Abstract: Isn't "improvisation as interpretation" a contradiction in terms? In the training of the organist, interpretation / literature and improvisation normally form two separate areas.

By means of examples, it should be known that both subjects are more deeply connected than may appear at first glance. In a second step we will experience in a small experiment that not only the player, but also the listeners are "interpreters." Thus the term "interpretation" will become more concrete.

By deepening the question of the specific relationship between liturgy and music in the liturgy – or even better: music of the liturgy – it will finally become clear that both realities have a quasi-sacramental structure: invisible reality wants to express itself in a sensually perceptible sign and to reveal itself, veiled in it.

DAY TWO
STYLES – SIGNS – IMPROVISATION – VOCAL QUALITIES

(Italian)

5. *The Relationship between Music and the Sacred*

Massimo Donà, jazz philosopher and musician, was born in Venice on October 29, 1957. He graduated in Philosophy in Venice with Emanuele Severino, and is now Professor of Theoretical Philosophy at the Faculty of Philosophy at the University Vita-Salute San Raffaele in Milan. Among his latest publications, we remember: *L'angelo musicante. Caravaggio e la musica* (Mimesis, Milan-Udine 2014), *La filosofia di Miles Davis* (Mimesis, 2015), *Teomorfica, Sistema di estetica* (Bompiani, 2015), *Senso e origine della domanda filosofica* (Mimesis 2015), *Tutto per nulla. La filosofia di William Shakespeare* (Bompiani 2016), *Pensieri bacchici. Vino tra filosofia, letteratura, arte e politica* (Saletta dell'Uva, 2016), *Di un'ingannevole bellezza. Le "cose" dell'arte*, (Bompiani-Giunti, Milan 2018), *La filosofia dei Beatles* (Mimesis 2018), *Dell'acqua* (La nave di Teseo, Milan 2019). As a musician, he has seven music CDs to his credit (all published by CALIGOLA RECORDS). He has played with Dizzy Gillespie, Enrico Rava, Giorgio Gaslini and many others.

Abstract: For Plato, true music is destined to bring to light the hidden rhythm of everything; that is, the one that gives back every tension (like those of the bow and the lyre) to the stillness of unity. Therefore, perhaps, for Plato, philosophy was first and foremost true and supreme music; for, more than any other practice, it would help humans to achieve balance and stable harmony. Something only harmonic instruments, however, seem to be able to produce – unlike monodic instruments, which are much more naturally inclined to virtuosity as an end in itself.

True harmony, however, always speaks only of the invisible, which is to say, of that eternal always and only living in a present, which is all in the negation of which both the past and the future consist. So, being is always everything in memory and in the promise of something that moves us from a negative that is never flattened and much less solvable in the form of another positivity. Which precisely because of this “heals” – precisely because it keeps alive, does not close but opens.

True music speaks of the divine that only the soul can allow itself to recognize; and never the pure feeling (see, touch, feel, etc.) – that only

spatially-temporally determined things can instead make us experience. And that therefore only the soul can recognize, even if it can never define it; just as it can feel it without ever being able to resolve it in a simple “data,” which is given here and now to me or to you. As a this or a that; but as a negation of all this and all that. A miraculous denial, however – that nothing different ever shows from what it denies. And for this very reason it certainly does not authorize easy apophysics, but rather invites us all to take seriously the words spoken by Jesus before Pilate: “My kingdom is not of this world” (*John* 18:33-37).

For this reason, thanks to music, it is always the Beginning and the End – that is, that Beginning and that End that no determined time will ever be able to accommodate, but every memory and every expectation will continue to resonate as irrefutable proof of the fact that, really, nothing ever identifies the different. And that, therefore, every time, what seems to be an incurable confusion of opposites, indicates rather that being and that nothingness that to logos, that is to the word (but not to the sound!), are offered as resolutely and peremptorily forbidden.

(Italian)

6. *Flatus vocis: the sound of the voice as music in the liturgy*

Fr. Jordi-Agustí Piqué i Collado OSB, from Mollerussa (Spain). Together with his baccalaureate in literature, he graduated in piano and organ, obtaining the Honourable Career Award in organ. In 1990 he joined the Abbey of Montserrat as a Benedictine monk. From 1997 to 2001 he was Maestro di Cappella and Director of the *Escolania de Montserrat*. As an organist he has performed in Europe, Korea and Mexico. Doctor in Dogmatic Theology at the Gregorian University of Rome with the thesis: J. PIQUÉ, *Teología y música: una contribución dialéctico-trascendental sobre la sacramentalidad de la percepción estética del Misterio. Agustín, Balthasar, Sequeri; Victoria, Schönberg, Messiaen*, PUG, Rome 2006. He is Extraordinary Professor and Dean of the Pontifical Liturgical Institute in Rome and Consultor to the Congregation for the Causes of Saints.

Abstract: If something is common to all liturgical families, as well as the anthropological experience of the relationship with the divinity, it is undoubtedly the use of voice. The voice in worship, however, is used in a different way from the profane daily way: in the liturgy, the Word is converted into song. Together with the study of any manifestation of God through the sound related by the Bible, by making reference to the Fathers

of the Church, to what well-known composers exemplify through the vowel as an epiphany, I propose an evaluation of the theological, liturgical and artistic voice that is fundamental for the contemporary understanding of the human being before the Mystery of God.

(Italian)

7. The Use of the Voice

Salvatore Sciarrino. I was born in Palermo on Good Friday 1947. I began composing in 1959 without following any regular musical course, under the guidance of Antonino Titone. After 1965 I studied with Turi Belfiore, according to the school methods in use; and music psychology at the university. This reversal of the norm, in learning (first the imagination, then systematizing) gave me my structure, which starts with ecological music and a completely eccentric humanistic position comparable to the avant-garde. My discography has more than 140 CDs alone. I am dedicated to teaching and dissemination. International awards, academic in various European cities, honorary degree from the University of Palermo.

Abstract:

1. Need to create a new vocal style: we drown in the copies of copies, too consumed by use, we must clean our ears to regain the expression of the music, in its old and new intervals, in its old and new articulations.

Yes, because we don't need new intervals, but a new way of listening to them. Their geometry requires ways that provoke other psychological reactions, leaving the infinite inertia of what we already know and that suffocates us. Today we use music badly; we are also intoxicated by it. In fact, we relegate it to the function of background to forget the silence. We fear the story of music as a time and place for reflection. This is fundamental for the human person: without asking questions about existence we cannot access our dignity. Therefore music suitable for humans is what we need.

2. Selection and banality.

3. Singing as the union of two forces, that of speech and that of sound.

4. A new song can finally appear in the instrumental world, in response to the voices.

(Italian)

8. *The Word-Sound Relationship in Sacred Vocal Music from the Renaissance to the Baroque*

Giovanni Acciai. Interpreter of the Renaissance and Baroque vocal repertoire, Giovanni Acciai (www.giovanacciain.it) graduated in organ, composition and choir conducting and specialized in Paleography and musical philology at the University of Pavia. He is professor of Musical Paleography at the Conservatory of Milan and director of the *Collegium vocale et instrumentale "Nova ars cantandi"* with which he carries out an intense concert and recording activity. He is regularly invited to hold the position of president and jury member of the most important singing and choral composition competitions; to give lectures at musicological conferences and specialization courses; he is an honorary member of the American choral directors associations and official representative for Italy of the "Choir Olympic Council" under the aegis of Unesco. He is one of the founders of the *Accademia di Musica Antica* in Milan and a member of the *Réseau Européen de Musique Ancienne*.

Abstract: A direct consequence of the influence and changes brought about by humanistic ideas in the field of poetry and music, the relationship between word and sound is a central element and focal point of sacred and profane vocal polyphony of the sixteenth and seventeenth centuries.

The word-sound relationship is a very important problem that is intimately felt by sixteenth and proto-seventeenth century composers of humanistic culture.

The declamation of the poetic text according to the principles of accentuating metrics and the compositional technique corresponding to such treatment of the word, must be interpreted on the basis of the attention given by the humanists to the prosodic intonation of the text.

If up to Josquin des Prez and Giovanni Pierluigi da Palestrina the primary task of the composer was to rigorously pursue the adaptation of the duration of the sounds to the metrical schemes of the text (the "*Horatione ancilla della musica*"); with Monteverdi and his epigones, the word becomes a musical medium (the "*Horatione signora e la musica suo ancilla*"), it becomes a sound representation of all the expressive components that do not appear in it.

(Italian)

9. *Interpreting ancient sacred music today*

Antonio Florio (Conservatory of Naples). Born in Bari, he studied cello, piano and composition at the Conservatory of Bari under the guidance of Nino Rota. He then studied ancient instruments and baroque performance practice in depth, studying harpsichord and viola da gamba. In 1987 he founded the ancient music group “*Cappella della Pietà dei Turchini*.” They have performed numerous concerts of sacred and instrumental repertoire of Neapolitan music from 1400 to 1800. He has held seminars and masterclasses on baroque vocalism and chamber music, among the many European institutions, for the *Centre de Musique Baroque* in Versailles, for the Fondation Royaumont and for the Conservatory of Toulouse. As holder of the chair of chamber music at the Conservatory “San Pietro a Majella” in Naples, he has created an advanced course in vocalism and interpretation of the Baroque repertoire, especially by founding a Master’s degree in Ancient Music, unique in Italy. He has received numerous awards during his career, including “*Diapason d’Or*” and “*Orphèe d’or-Paris-academie du disque lyrique*” as well as the “Luis Gracia Iberní” award from Oviedo for “best musical direction.” Since 2016 Florio has created a new center of ancient music in the heart of Naples, at the Domus Ars, reaching its third edition of the exhibition “*Sicut Sagittae*” in 2019. In 2018 his direction of Monteverdi’s “*Orpheus*” at the Teatro Regio in Turin was defined by critics as “an enterprise of the highest cultural value.”

Dinko Fabris (University of Basilicata), musicologist, PhD at the University of London, has taught at length in the conservatories of Bari and Naples since 2014 and obtained a double national scientific qualification as a full professor and associate professor and is incardinated since 2018 as a professor of music history at the University of Basilicata in its centres in Matera and Potenza (where he is also director of the review of lectures-concert and choir “*Universa Musica*”). He is a member of several scientific committees: Levi Foundation of Venice, Commission Mixte of RISM, *Centre Musiques Arabes et Méditerranéennes* of Tunis, *Academia Europaea* and has been President of the International Musicological Society. He has published over 160 articles and monographs mainly on music between 1500 and 1800, with reference to stringed instruments, the musical history of Naples and Nino Rota. Among the most significant volumes is the monograph in English: *Music in Seventeenth-century Naples* (Ashgate 2007), *Partenope da Sirena a Regina. Il mito musicale di Napoli* (Cafagna 2016) and the critical edition of the opera *Didone* by Francesco Cavalli (Bärenreiter Verlag).

Abstract: Since its inception in the nineteenth century musicology has studied mainly sacred masterpieces of the European past: in 1829 Mendelssohn performed for the first time the Passion according to Matthew composed a century earlier by Johann Sebastian Bach, while in England the oratorios of Händel were reprinted. Thanks to Bach's discovery, an entire world of the past was re-evaluated with names such as Palestrina, Frescobaldi and Vivaldi that had been forgotten. It was discovered that in archives and libraries all over the world an impressive quantity of scores had been preserved, sometimes written in forgotten notations, for over a thousand years. Most of that music was linked to the Christian cult that had conditioned the entire European cultural history, producing extraordinary masterpieces in every century. But despite the discoveries of the history of music and musical philology, those masterpieces struggled to be appreciated by a modern public mainly because they were performed with instruments, but above all a performance practice completely alien to that world. The phenomenon of the rediscovery of ancient music (Early Music Revival), coinciding not by chance with the youth revolutions of 1968, led to a radical change in mentality, introducing the concepts – later much discussed – of “authenticity,” “philology” and “historical performance practice.” In Italy, this innovative performance philosophy, which provides the utmost rigor and respect for the works performed, contextualized in the time of their creation (before the use of the piano, the nineteenth-century symphony orchestra or the noisy society of our time), came even later, only in the 1980s, when a series of then young performers and conductors adopted the “historically informed” point of view of the most advanced schools in northern Europe (Basel, Amsterdam, Paris, London). Antonio Florio is one of those Italian musicians who, since 1986, has started a personal exploration of this world.

(English)

10. *Choral Music and the Experience of Oratorios*

Richard Mailänder, born in Neunkirchen/Siegbkreis in 1958, studied church music, musicology and history at the Musikhochschule Köln and the University of Cologne. He began work as a church musician at St. Margareta Neunkirchen, and from 1980 to 1987 was cantor at St. Pantaleon in Cologne. In 1986 he founded the *figuralchor köln e.V.* together with Dr. Friedhelm Hofmann (2004-2017 bishop of Würzburg) and is still the director today. Since 1 October 1987,

he has been active as diocesan assistant for church music in the Archdiocese of Cologne and so is responsible for church music and church musicians in the entire archdiocese of Cologne. As part of his work, he has published numerous articles in magazines and books on questions of church music, especially vocal work. From 1993 to 2002 he was chairman of the Association of Church Music Offices of the Dioceses of Germany. After a teaching assignment at the Robert Schumann Hochschule Düsseldorf, he taught at the Hochschule für Musik und Tanz Köln since 2000. He is (co-)editor of successful thematic works (choral book Advent, choral book Easter, Cologne choral book - Abendlob/Evensong, choral book a tre, motet book Gotteslob, choral book Gotteslob, choral preludes for organ zum Gotteslob, etc.).

Abstract: Sacred music is to be found in liturgy on one hand, on the other hand in concerts. In the non-ecclesiastical field there are mainly Passions and Oratorios which can be heard in concert halls. In churches it can be concerts on a certain theme with a series of works connected with that topic or whole oratorios. In recent years even musicals can be found here. In my lecture I would like to investigate who performs which oratorios for which audience and why. This takes into view the works coming from the tradition of church music through many centuries as well as modern compositions. The focus shall be laid on the German scene as here the church music – both Catholic and Protestant – offers a large variety of performances and models apart from the works brought to stage by non-ecclesiastical organizations. In addition there is a large number of choirs with lay singers in Germany, which also has to be taken into consideration.

(English)

11. *The Language of the Composer*

Prof. Dr **Paweł Łukaszewski** was born in Częstochowa (1968). Vice-rector and head of composition at Fryderyk Chopin University of Music in Warsaw. He won ten 'Fryderyk' Awards, the Award of the town of St Quentin at the *Concours Europeen de Choeurs et Maitrises de Cathedrales*. He has received the Commander's Cross of the Order of Polonia Restituta for outstanding achievements in composition, conducting and organization of musical life. His discography includes over 150 CDs (Hyperion, Warner Classics). He is Artistic Director and Conductor of 'Musica Sacra' Warsaw-Praga Cathedral Choir and of the Musica Sacra Edition. Publishers: UK (ChesterNovello), Poland (PWM Edition). (www.lukaszewski.org.uk)

Abstract: I would like to share my observations and reflections on the intentions and inspirations of composers of sacred music. It seems to me that even though an excellent command of compositional techniques is indispensable in the creative process, it is only a means to achieve the goal but not an end in itself. It may be that the goal – which is the *sacrum* – begins where the compositional craft ends. This is because an excessive concentration on technical matters prevents a composer from reaching into the deeper level of music, reaching something that lies beyond the musical grammar, so to speak. I don't want to limit myself to matters connected with the functioning of the elements of the musical piece which, to a large extent, stem from the notation itself. I have long been bothered, however, with questions pertaining to the depth of the musical message and the ways and means of charting the path which can lead the composer to the *sacrum*.

(Italian)

12. *Vox Humana - physiological, historical and technical aspects of vocalism from the Baroque to the 21st century*

Giuseppe Gullo received his Diploma in Traditional Composition at the Conservatory of Music “Giuseppe Verdi” in Milan (2002) and studied Baroque Singing with Margaret Hayward and Cristina Miatello (*Civica Scuola di Musica*, Milan 1999-2003). He also graduated with Honors in Medicine and Surgery in Messina (2000) and completed with Honors an MD in Oncology in Milan and Genoa (2004). Dr Gullo has worked as a Medical Oncologist at the Humanitas Cancer Center in Milan (2000-2009), at St Vincent's University Hospital in Dublin (2009-2018) and as Associate Professor of Oncology at University College Dublin. Currently he lives and works in New York.

Abstract: The modern concept of vocality as a privileged tool for the expression of feelings and emotions is born with the passage between late Renaissance and Baroque. In this crucial phase, the new vision of the union between text and music puts a strong evolutionary push on the use of the voice that concerns all aspects of musical production, from the choral and group to the solo that will see its fastest development during the seventeenth and eighteenth centuries. The talk will develop the main technical aspects related to the phonation typical of modern vocality with particular reference to the Italian one and how this has evolved and transformed over the last three centuries in parallel with the stylistic changes occurring with the contribution of great artists and schools of singing.

TWO WORKSHOPS

1. **Richard Mailänder** on directing choirs

*This workshop will be held in Italian in the hall upstairs
without simultaneous translation*

2. **Paweł Łukaszewski** on composition

*This workshop will be held in English in the main meeting room with
simultaneous translation*

A **Celebration of Vespers** will take place
in the Sistine Chapel
presided by
the Rev.mo Maestro of the Pontifical Liturgical Celebrations
Mons. Guido Marini
with animation curated by the
Cappella Musicale Pontificia “Sistina”
directed by **Rev. Mons. M° Marcos Pavan**

DAY THREE
INTERCULTURAL PERSPECTIVES

(Italian)

13. Songs, music and dance in monotheistic religions of the Mediterranean area

Pino di Luccio, SJ, PhD in Ancient Hebrew Literature at Hebrew University of Jerusalem. He has taught Biblical Hebrew and Pentateuch and Prophet Exegesis at the Theological Institute of the Shkodër Seminary (Albania), New Testament History and Biblical Greek at the Pontifical Biblical Institute in Jerusalem, Targumic Aramaic and New Testament Exegesis in Rome, New Testament at Hebrew University in Jerusalem, The Gospel of John at the Pontifical Urban University in Rome, Biblical Hebrew and Old Testament Wisdom Books at the Pontifical Theological Faculty of Southern Italy (S. Luigi Section), where he has been Dean since June 6, 2016. Among his recent publications: “Waiting for peace in Jewish and Christian prayers as an example of defining identity” in *Estudios Eclesiásticos* 94/369 (2019) 265-294.

Abstract. Music and singing in the Bible can express and produce the change and reversal of a situation. Music can drive out a bad spirit and transform a sad psychological situation by producing healing (cf. *1 Sam* 16:23), and it can irritate by producing a negative psychological situation (cf. *1 Sam* 18:6-7). I will present cases where a change of situation in the Bible is expressed and produced by dance, and then a similar phenomenon expressed and produced by music and singing, as exemplified in Psalm 42. The artifices of poetic composition in this psalm express a melody indicating that prayer, like music and singing, in some cases would like to produce – as well as invoke – the change of a negative and unfavourable situation. This exemplification can help us better understand the meaning of some mentions of music, singing and dancing in sacred texts of the monotheistic religions of the Mediterranean area, from the New Testament and from the Koran. I will verify this hypothesis with some examples, examining whether this phenomenon – of a change expressed and produced by music, song and dance – is valid for recent texts of monotheistic Mediterranean religions.

(English)

14. Church music in Colombia, 1550-1950: performance and education

Egberto Bermúdez studied early music performance practice and musicology at the Guildhall School of Music and King's College, University of London. Professor Titular (Tenured) at the Universidad Nacional de Colombia, Bogotá and author of *Los instrumentos musicales en Colombia* (1985), *La música en el arte colonial de Colombia* (1994) and *Historia de la Música en Bogotá: 1538-1938* (2000), he has published numerous articles and studies on organology, colonial, traditional and popular Colombian and Latin American music. President of the Historical Harp Society from 1998 to 2001 and presently editor of *Ensayos. Historia y Teoría del Arte*. Since 2017 Vice-President of the International Musicological Society (IMS) and since 2018 correspondent member of the *Academia Colombiana de Historia*.

Abstract: This paper examines historically several moments in the history of the performance and the education of Catholic Church music in the territory of present-day Colombia, formerly Nuevo Reino de Granada. The first moment refers to the tensions and social aspects of the several decades of implantation of the musical Spanish Church tradition between 1530 and 1630. The second episode refers to the changes in policies of the creation of the Viceroyalty court in Santafé in 1739, the Bourbon reforms and the expulsion of the Jesuits in 1767. The third moment centres around the modernisation efforts of the pugnacious Republican governments in the cultural and education fields from around 1846 to the creation of the modern Republic of Colombia in 1886. The last phase examined is that of the great social, economic and political changes in the first half of the 20th century.

(Italian)

15. Ancient Music Ensemble Ars Longa of Havana

Created by **Teresa Paz** and **Aland López** in 1994, the ensemble is sponsored by the Office of the Historian of the City of Havana. It was a pioneer of historically informed musical interpretation within Cuba and its research work has focused on the repertoires of the viceroyalty period in America and Cuban baroque music, represented by the chapel master of the Cathedral of Santiago de Cuba Esteban Salas y Castro.

Since its foundation the ensemble has offered numerous concerts in national and international events, while their recordings include 15 titles that have won important awards and notable reviews by specialist critics.

Program of the music played by Ars Longa
Gaspar Fernández (Guatemala,1596-Puebla, Mexico,1629)
Historical Archives of the Archdiocese of Antequera-Oaxaca.
Musical Songbook by Gaspar Fernández.
Transcriptions/Omar Morales April

Xicochi conetzintlé, en indio
Dame Albricias
Eso rigo rerepente

Conference image: Nennig (Germany). Pavimental Mosaic of the Villa Romana, 2nd – 3rd century A.D. Trumpet and water organ (detail)