SIENA/ NOVEMBER 21-23/ 2019
ACCADEMIA MUSICALE CHIGIANA/ RETTORATO UNIVERSITÀ DI SIENA

THE MEDIATIONS OF MUSIC
Theodor W. Adorno's Critical Musicology today

SYMPOSIUM

Conception Gianmario Borio
Advisory Board Nicola Sani, Stefano Velotti, Stefano Jacoviello

ADORNO50°
THURSDAY, NOVEMBER 21ST
UNIVERSITÀ DI SIENA, PALAZZO DEL RETTORATO, via Banchi di Sotto 55

H 17:30 AULA MAGNA STORICA

OPENING
Nicola Sani  Accademia Musicale Chigiana
Gianmario Borio  Università di Pavia, Fondazione Giorgio Cini Venezia

H 18:00 AULA MAGNA STORICA

AFTER ADORNO: MEDIA, MUSIC, CRITICAL THEORY
A conversation with GIACOMO MANZONI

Discussants:
Gianmario Borio and Stefano Jacoviello  Università di Siena, Accademia Musicale Chigiana
Con la partecipazione di
Stefano Velotti  Università di Roma “La Sapienza”; Matteo Nanni  Universität Gießen

H 21:00 AULA MAGNA Concert

QUARTETTO ADORNO
Edoardo Zosi  violin
Liù Pellicari  violin
Benedetta Bucci  viola
Danilo Squitieri  cello

Theodor W. Adorno
(Francoforte sul Meno 1903 - Visp, Svizzera 1969)
6 Studi (1920)

Dieter Schnebel
(Lahr, Germania 1930 - Berlino 2018)
5 Stücke (1954-55)

Giacomo Manzoni
(Milano 1932)
Voci

Anton Webern
(Vienna 1883 - Mittersill, Austria 1945)
Sei Bagatelle op. 9

Alexander Zemlinsky
(Vienna 1871 - New York 1942)
Quartetto n. 3 op. 19
Allegretto. Gemächlich, innig bewegt
Thema mit Variationen
Romanze. Sehr mäßige Achtel. Andante sostenuto
Burleske. Sehr lebhaft (Allegro moderato)
Music in the Electronic Age

Chair: Matteo Nanni  Universitàt Gießen

Dietrich Mersch  Hochschule der Künste, Zürich
‘Music is the Logic of Judgmentless Synthesis’. Adorno On ‘Musical Language’

The starting point of my consideration is an extended concept of medium in terms of mediation. I understand music and musical composition of a medium in itself, not rather mediated by material, instruments, techniques, but a mediation of musical thought. Adorno characterizes the peculiarity of musical (as well as aesthetic) thought as language in terms of a “judgmentless synthesis”. According to Kant, ‘synthesis’ is the property of judgment in general; a ‘judgmentless synthesis’, hence, is therefore a contradiction in terms. However, for Adorno, the specificity of music is, that it functions like a language without being language: it articulates something or gives understanding without making a statement or trying to achieve comprehensibility. The lecture is dedicated to the topicality of this formulation in relation to a general theory of art that does not see the epistemic power of art in language, but in a ‘thinking of its own right and validity’ that proves to be related to philosophical questioning without formulating philosophical thoughts in a proper sense.

Esteban Buch  École des Hautes Études en Sciences Sociales, Paris
Beyond Mediation

Mediation has been a keyword of the sociology of music of the last decades, allowing for new appraisals of the agency of music, and of the role of technical and social intermediaries between producer and receptor. In France, Antoine Hennion’s 1993 La passion musicale proposed a “sociology of mediation” that stressed the coproduction of music through the attachments of its amateurs, thus challenging Bourdieu’s sociology of distinction, and its alleged reduction of artworks to social markers. In English-speaking music studies, Georgina Born’s 2005 article “On musical mediation” invited to see music as “a medium that destabilizes some of our most cherished dualisms concerning the separation not only of subject from object, but present from past, individual from collectivity, the authentic from the artificial, and production from reception”, giving programmatic impetus to Latour’s actor-network theory and Gell’s anthropology of art. Yet throughout most of its methodological applications, the concept of mediation
remained conspicuously polysemic and relatively ill-defined, and that was arguably one of the reasons of its having such a heuristic power in the first place. Theodor W. Adorno’s name was not absent from that literature. Indeed, Born’s article begins by calling to put his ideas to the test through empirical research. Yet, Adorno’s own approach to mediation processes was not the object of systematic scrutiny. This might have allowed for a useful clarification, less as a normative reference than because the later semantic fluctuations of the term can often be traced back to his writings. Starting in the late 1930s, the role of technological and social mediations was addressed in Current of Music and in his writings on the cultural industry, thus counting as a precedent to ANT-inspired approaches. In his 1962 Introduction to the sociology of music, though, mediation is rather a Hegelian Vermittlung between music and society, allowing for music works paradoxically reflecting society’s contradictions to the very extent that they are autonomous from its determinations. This paper will highlight some of these conceptual tensions, before pointing out the simultaneous existence, in Adorno’s oeuvre, of hints of a sociology of music based on the opposite of mediation, namely immediacy. This happens in two different, complementary ways. On the one hand, Adorno’s critical appraisal of jazz makes of it a direct sonic image of sex. In his 1938 article Über jazz he claims that “the rhythm of the gait is similar to the rhythm of sexual intercourse”, and views syncope as “plainly a ‘coming-too-early,’ just as anxiety leads to premature orgasm”. On the other hand, in several occasions Adorno speaks of Schoenberg’s music as encapsulating Angst by eschewing representation, and allowing for the perception of the “subcutaneous”. This connects with his “after Auschwitz” claim that in A Survivor from Warsaw the composer “suspends the aesthetic sphere through the recollection of experiences which are inaccessible to art”. Thus, the Freudian opposition between Eros and Thanatos arguably articulates Adorno’s conceptual alternatives to mediation, in a way perhaps as potentially heuristic for contemporary research as mediation once was.
and ideology, however, are still on the shortlist of unresolved issues in Born’s (2019) account of mediation theories.

Rereading *Current of Music* about a quarter of a century after Hennion’s *La passione musicale* (1993), invites us to reconsider Adorno’s stance in the light of two central issues of the post-adornian discussion on mediation: the performative character of music, the fact that “it makes things happen” and transforms its listeners, along with the equal relationship between human and non-human actors. While most of the texts collected in *Current of Music* build on an apparent opposition between the subject in the pre-technological era, defined in terms of face, voice, and person and the anonymous, ubiquitous, authoritarian subject of technological reproduction, Adorno’s approach to the problem of technological mediation aims to bypass this opposition, while retaining an historically situated paradigm of the work of art in which normative features are evacuated through the means of negative dialectics. In two passages from *Radio Physiognomics* and *Analytical Study of the NBC Music Appreciation Hour*, respectively, Adorno suggests an unexpected, performative functions of live music, claiming that music in the pre-technological era “was on the order of prayer and play” while offering a metaphorical construction of the archetypal child experience of being struck by music. It raises the question about the destiny of art in the technological and digital era: should music agency be defined in terms of building communities and constructing identities or can the performative potentiality of music still advocate, in new forms, the possibility to build a world, with its cognitive as well as critical implications? Adorno’s paradoxical definition of technological mediation, with its inextricable interrelationships between disturbing absence and alleged presence is still in need of being examined, beyond the experience of the radio’s authoritarian voice, from which it originated.

**H 15:00 TEATRINO Session 2**

**NOTATION AND PERFORMANCE**

Chair: Gianmario Borio  Università di Pavia

Daniel Leech-Wilkinson  King’s College, London

*Some Problems with Adorno’s ‘True Interpretation’*

The understandable tendency to see Adorno as politically a progressive and aesthetically a modernist has disguised the conservatism of his taste in musical performance, a taste he was unable to reconcile with his belief in a broadly ‘structural’ understanding of scores. His need to theorise an essence, independent of and prior to performance, created further obstacles (as it often does in music theory and philosophy). And his belief that performance can offer many different realisations of that essence conflicted with his strong sense that he himself knew so exactly how it should sound that he could express that in rules.
Rather than seeking to theorise an ideal relationship between composition and performance, in which the work emerges, it may be more productive to use the constant change in performance style—and consequently in the nature of music arising from scores (which Adorno acknowledged)—to question (with some support from Lyotard) both works and the ideology that uses claims about them as a means to control and commodify performance interpretation. An examination of performance policing reveals a fascistic quasi-religious system, purporting to produce Utopian experiences, which infantilises performers in order to minimise costs and responsibilities, providing a comfortable home for exploitation and structural prejudice, while imposing high levels of mental and physical ill-health on performers for which the system prevents a cure. In these senses classical music performance culture reflects—perhaps more accurately and fully than in Adorno’s composition-based model—the western neoliberal culture that classical music performs.

**Alessandro Cecchi**  Università di Pisa

*Against immediacy: A pragmatic approach to the text/performance relation in music*

Some recent musicological paradigms propose that an almost unbridgeable hiatus exists between music as text and music as performance. The emphasis of the gap is presented as a reaction against textualist positions that would have permeated the modernist thought and practice. In this respect Adorno’s theory of musical reproduction has become a main target of criticism. In a recent article I have observed that the main flaw of Adorno’s theory is the attempt to consider the text/performance relation as based on imitation. In this paper I will show that the problem is not text, which instead may offer a way out of the reproduction paradigm, especially if one envisages the text/performance relation in terms of that between rules, laws or norms on the one hand and their enactment as and through behaviours on the other. Since written legal norms and unwritten social norms share more than they differ when norm-regulated behaviours are considered, I will extend the text/performance paradigm to unwritten music. Enactment implies, actually, a series of mediations which are relevant to put into question immediacy as a central feature of imitation. In this respect, scripting as creative elaboration of performance schemas will prove to be a key factor of mediation in music. Scripts are not necessarily written but establish behavioural patterns through repetition/habituation – rehearsals are a case in point. Conversely, the use and presence of written scores during performance need not be ignored. I will propose to discuss their regulative and normative aspects alongside their materiality and performativity.

**Andreas Meyer**  Hochschule für Musik und Darstellende Kunst, Stuttgart

*“Jedes Notenzeichen ... ein Schlag”. Rethinking Adorno’s critique of notation*

At first glance, Adorno’s notes on a “Theory of Musical Reproduction” correspond entirely to Arnold Schoenberg’s position of a radical texttreue, according to which there is
little to interpret in Western art music (rather, as Schoenberg formulates drastically, one must “force the musicians to play what is written in the notes”). On the other hand, Adorno’s text (as edited by Henri Lonitz in 2001) offers a perspective of radical critique on notation that is usually overlooked. For Adorno (in a note conceived in 1946) notation is regulation, constraint, repression, aimed against spontaneity and lively transmission. At times he sounds like an advocate of “free improvisation” or “music as performance”. Seen from today, Adorno’s weakness is not so much the “reification” of musical texts – as he would say – but instead the narrowness of the repertoire in question and his hierarchical understanding of authorship. Touching on examples from different times and cultures, the lecture attempts to rethink Adorno’s critique of notation in order to provide a more flexible and historically differentiated picture of “text”, “work”, and “performance”.

H 18:30 TEATRINO Book and Journal Launch
Susanna Pasticci  Università di Cassino
Launch of the Journal CHIGIANA, Terza Serie, website and new issues.

TEATRO DEI RINNOVATI, Piazza del Campo
H 21:00 XCVII “Micat in Vertice” Winter Season Opening Concert

VIVALDI RENAISSANCE
In the 80st Anniversary of the First “Settimana Musicale Senese” (1939-2019)

ANNA CATERINA ANTONACCI mezzosoprano
MARIA DIATCHENKO, GENNARO CARDAROPOLI violins
CESARE MANCINI organ and harpsichord

ORCHESTRA GALILEI
CORO DELLA CATTEDRALE DI SIENA “GUIDO CHIGI SARACINI”
LORENZO DONATI conductor

Music by Antonio Vivaldi (rev. Alfredo Casella, 1939)
Concerto in sol magg. “alla Rustica” RV 151
Stabat Mater RV 621
Credo RV 592
Concerto in la min. per due violini e archi RV 523
Gloria RV 589
MUSIC ON SCREEN

Chair: Stefano Velotti  Università di Roma “La Sapienza”

James Buhler  University of Texas, Austin
*Composing for the Films in the Age of Digital Media*

Most composition for media is today executed through digital audio workstations (DAWs) using virtual instruments ranging from software synthesizers and effects plug-ins to sampled drums, guitars, choirs, and even full symphony orchestras, which are then sometimes replaced with live musicians for the final recording. Composing for digital media certainly has its hardened conventions and bad habits, and the current state of the industry is ripe for the kind of critique Adorno and Eisler applied to the production of music in Hollywood. This paper takes up the critique from *Composing for the Films* and assesses its relevance for the contemporary situation of composing for digital media.

Lydia Goehr  Columbia University
*Instrumentalizing Music for the Film: Pianos, Harps, and Fiddles in Backbreaking Plays of Social Labor*

My talk is about the role in mostly early cinema of instruments as tools of reflection on social labor. I look at their breakage and rescue from destruction, their substitution and reformation, their performance and non-performance. Instruments regarded allegorically as persons assume their parts in life and death stunts often under the condition of comedy. I frame my discussion, as suggested by my title, by reference to Adorno and Eisler’s treatise on composing for the film. What, I ask, remains of the dialect between play and labor today given the technological changes of mediums and means? Can music retain its autonomy in film, and why this must be a different question than that posed for opera? But what then of opera in film, and does spending another night at the opera help us think through these issues today?

Guido Heldt  University of Bristol
*New Prejudices and Bad Habits*

Still the best known bit of Theodor Adorno and Hanns Eisler’s *Composing for the Films* is its first chapter, ‘Prejudices and Bad Habits’. A pointed and polemical calling card for the book’s engaged approach to film music as a part of the (US-American) culture industry, it worked so well because it shone a torchlight onto film music practices anyone who had...
been to the cinema in the 1930s and 1940s would have immediately recognised. The book has more subtle arguments to make, but not more memorable ones. Much has changed since the book was published in 1947: in the workings of the film (and film music) industry, and in the range of musics that have come into the horizon of film. Some of Adorno and Eisler’s bad habits have persisted, others have faded (some of them were already out of date when the book came out), but a different film and film music industry, different genre landscape and stylistic range means that many new ones have emerged. My paper tries, very provisionally, to suggest a few features of this new landscape of prejudices and bad habits, and as Adorno and Eisler, I will look at films from roughly the last 20 years.

What has changed as well is the discourse about film music. In its day, Composing for the Films was a monolith in the desert; now, we are surrounded by a plethora of conversations about film music (and a lot of talking at cross purposes), in academia, film and music journalism, and in the innumerable fora of the internet. Adorno and Eisler had an idiosyncratic political and aesthetic perspective on their subject. Any attempt to revisit their symptomatology under today’s conditions needs not just to consider the film scores, but also the range of voices and perspectives, and to ask how we can identify new prejudices and bad habits.

H 15:00 TEATRINO Session 4

THE UNIVERSE OF RECORDED MUSIC
Chair: Stefano Jacoviello Università di Siena

Ralf von Appen  Universität für Musik und darstellende Kunst Wien
“On Popular Music” - Put in Relation To 2019’s Chart Hits

Re-reading Adorno’s “On Popular Music”, two main points sparked my interest and I would like to discuss them in my talk:

First, it is obvious that Adorno is not giving any empirical evidence regarding the proclaimed structure and function of popular music. From the perspective of the year 2019, I would like to review his fundamental criticisms of standardization and pseudo-individualization with a corpus analysis of current mainstream hits, drawing on examples by Drake, Travis Scott or Marshmello. Does it (still) hold true that successful pop songs follow a few established formal and harmonic standards and that deviations from those must be interpreted as pseudo-individualization? Does it still follow that popular music is “pre-digested”, requires no effort from the listener, and is “antagonistic to the ideal to the ideal of individuality in a free, liberal society”?

Second, Adorno denies the possibility that popular songs can have progressive political significance (“Those who ask for a song of social significance ask for it through a medium which deprives it of social significance. The uses of inexorable popular music media is repressive per se”). I will discuss the position that form is more important than lyrical content considering examples from 20th and 21st Century popular music.
Vincenzo Caporaletti  Università di Macerata  
*Adorno and the Jazz: an Audiotactile Perspective*

Adorno’s irrevocable aesthetic anathema towards jazz remains one of the most crucial critical problems, not only with regard to the exegesis of Adornian thought. The particular authoritativeness of the source from which this axiological devaluation came, and its totalizing extent, has exacerbated even more the reactions of the advocates of one of the most significant experiences of the musical creation of the 20th century. Where there has been no open and hostile rejection of the Adornian theses, many attempts has been made, from time to time, to rationalize this critical censorship by resorting to justifying arguments, such as a lack of knowledge of “real” jazz, and therefore of artistic developments after the 1950s, or a misunderstanding of jazz with German popular music of the Twenties, or even an insufficient awareness of the specificity of the jazz musical language. These observations, partly admitted by Adorno himself, do not, however, seem to fully grasp the philosophical sense of Adornian criticism of jazz, which appears exorbitant from – and refractory to – such empirical issues. In this talk, apart from considerations on stylistic aspects, I will instead try to highlight the intrinsic cogency of Adornian positions against jazz, identifying the deep motivations connected to the core of his philosophical conception. At the same time, precisely in relation to these theoretical knots, the conditions for a possible aesthetic retrieval of the historical experience of jazz will be verified, in the light of the very categories of the Adorno’s philosophy and relating the investigation of his essays on jazz to my theory of audiotactile music.

Makis Solomos  Université Paris 8  
“To become transformed into an insect, man needs that energy which might possibly achieve his transformation into a man”. Adorno, the domination of nature and the ecology of sound

The final sentence of Adorno’s “On Popular Music” (“To become transformed into an insect…”) can be read in two ways. On the one hand, it is obviously ironic, which seems to confirm his final critique of popular music that takes the example of jitterbug dance. But if we take it literally, it could refer to the “becoming-animal” of music, as thought by Deleuze and Guattari (1980); indeed, we know today (see Deborah Cook, 2011) that Adorno’s thinking has something in common with the environmental movement and even with Arne Naess’ deep ecology. In my paper, it is with this second reading in mind that I will analyze one of Adorno’s most severe criticisms of popular music: its superficial and inorganic nature, from which derives its fetish character. This criticism culminates (notably in Adorno, 1938) in the denunciation of the attraction of popular music for sound, timbre, the instrument; and it is interesting to note that, more than twenty years later, Adorno (1961) will resume the same denunciation, but this time with regard to the “new music” of the time. As today’s music has become a sound-based art (see M. Solomos, 2013, 2020), it would be interesting to take this criticism not from a reactionary perspective (and to see
in Adorno the defender of a German elitist culture), but from a decidedly ecological perspective, aimed at restoring the primacy of relationships - relationships of sound to the natural, social or mental environment.
SPEAKERS AND CHAIRS

Ralf von Appen is professor for theory and history of popular music at the University for Music and Performing Art Vienna. After graduate studies in musicology, philosophy and psychology at Justus Liebig University Giessen, Germany, he worked as a teaching and research assistant in Bremen and Giessen where received a doctorate in 2007 and deputized the professorship for music pedagogy from 2017 to 2019. His current research focuses on popular music aesthetics and methods of popular music analysis. Ralf von Appen has been elected chairman of the German Society for Popular Music Studies (GfPM) in 2008, 2011, 2014 and 2017 and is editor of the annual book series Beiträge zur Popularmusikforschung.

Gianmario Borio is professor of Musicology at the University of Pavia and director of the Institute of Music at the Fondazione Giorgio Cini, Venice. In 1999 he was awarded the Dent Medal by the Royal Musical Association. In 2013 he was Distinguished Visiting Professor at The Italian Academy for Advanced Studies in America. Since 2013 he is member of the Academia Europaea, since 2016 corresponding member of the American Musicological Society, and since 2019 corresponding fellow of the British Academy. He is the director of the book series Musical Cultures of the Twentieth Century (Routledge, London) and the online-journal Archival Notes. His publications deal with several aspects of the music of the twentieth century (theory and aesthetics, political background, the audiovisual experience), with the history of musical concepts and the theory of musical form.


James Buhler teaches courses on music and film sound at the University of Texas at Austin. He is author of Theories of the Soundtrack (Oxford University Press, 2019) and co-author of Hearing the Movies (Oxford University Press, 2016 second edition). He is co-
editor of three anthologies: *Music and Cinema* (Wesleyan University Press, 1999), *Voicing the Cinema* (University of Illinois Press, March 2020), and *Music in the Action Film: Sounds Like Action!* (Routledge University, forthcoming). His early work on Mahler and musical analysis drew heavily on Adorno’s writings, and critical theory remains a basic concern of his scholarship on music, film, and media.

**Vincenzo Caporaletti** teaches General and Transcultural Musicology (University of Macerata), and is director of the ‘Centre de Recherche International sur le Jazz et les Musiques Audiotactiles’ (Sorbonne Université). He is the editor of the series Grooves. *Collana di Studi Musicali Afro-Americani e Popular, Edizioni di Musiche Audiotattili, Musiche da leggere* (LIM) e *Musicologie e Culture* (Aracne), and editorial director of the *Journal of Jazz and Audiotactile Music Studies* (Sorbonne Université).

**Alessandro Cecchi** is Lecturer in Musicology at the University of Pisa. His research interests include music theory, musical aesthetics, film music, the theory of musical performance and the circulation of music through media. His publications on the theory of musical performance include an article on Adorno’s theory of musical reproduction (*Aisthesis*) and an e-chapter on recent interdisciplinary research connected to the forthcoming volume *Investigating Musical Performance: Theoretical Models and Intersections* (Routledge), of which he is co-editor. As for film music, he has published articles on Italian cinema (*Music Sound and the Moving Image, The Journal of Film Music*). He has explored the connections between music, performance and media in a book chapter on Benedetti Michelangeli (Pavia University Press). He is guest co-editor of “Film music histories and ethnographies: New perspectives on Italian cinema in the long 1960s”, special double issue of *The Journal of Film Music*.

**Paolo Fabbri** is the most outstanding Italian semiotician today. Professor of Semiotics at the Universities of Bologna, Palermo, IUAV - Venice, he has been teaching in many others Universities all over the world: EHESS, Paris; Cornell, Vanderbilt, Yale; UCLA, Berkeley, San Diego, Toronto, Montreal, Madrid, Bilbao, Buenos Aires, Lima, Ciudad de Mexico, etc. He is the director of Centro Internazionale di Scienze Semiotiche “Umberto Eco”, Urbino. Along with Algirdas Julien Greimas and Umberto Eco, Fabbri has developed European semiotic thinking, moving the reflection especially on artistic phenomena: from literature to contemporary art, from cinema to digital media, always breaking over the boundaries of the specificity of languages and forms of expression. His writings turned narratology to the structural analysis of discourse, and bridged the distance between French structural theory and Russian theory of culture, lingering on the relevance of the forms of life that lay in the textual structures. Fabbri is a leading personality in the cultural contexts between France and Italy: co-director with Greimas of the Séminaire de sémantique générale at EHESS (1984-1991); director of the Italian Institute of Culture in Paris (1992-1996); director of Fondazione Fellini, Fabbri collaborated with RAI (Italian National Tv-Radio Broadcasting).
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Fabbri curated exhibitions in Italy and abroad. He is member of the editorial board of many important journals, as Alfabetta, Cahiers Critique de Philosophie, Il Verri, Actes Semiotiques, Versus, Sociétés, Rivista Italiana di Comunicazione, Communications & langages, FMR, DESIGNIS, and directs many book series on Semiotics and Humanities.

Michela Garda has a philosophical and a musicological background. She teaches Musical Aesthetics and Sociology of music at the Department of Musicology and Cultural Heritage in Cremona. In 2006 was visiting Fellow in Princeton and was invited to give lectures and papers by many universities, among them, Bern, Zürich, Strasbourg, Chicago and Tel Aviv. She is author of two books Musica sublime. Metamorfosi di un’idea del Settecento musicale (1995) and L’estetica musicale del Novecento. Tendenze e problemi (2007). Among her recent publications Registrare la performance. Testi, modelli, simulacri tra memoria e immaginazione, ed. with Eleonora Rocconi (2016).


Guido Heldt is Senior Lecturer in Music at the University of Bristol. He studied in Münster/Germany, at King’s College London and at Oxford (PhD on English tone poems in the early 20th century, Münster 1997). He worked at the Free University Berlin (1997-2003), the History Department of Wilfrid Laurier University, Waterloo/Canada (2003), and since 2004 at Bristol. Publications on British 20th-century art music, film music theory (monograph Music and Levels of Narration in Film. Steps across the Border, 2013), composer biopics, music in German film and other film music topics. He is currently working on music and film comedy.

Stefano Jacoviello teaches Semiotics of Culture at the University of Siena, and Musicology and Communication at Siena Jazz National Academy. He collaborates with the artistic direction at Accademia Musicale Chigiana, where he is in charge for communication, media, and cultural projects development. Beside music, his research interests include fine and performing arts, cinema, intercultural translation, crossing structural semiotics approach with anthropology, aesthetics, history and theory of arts. He is involved as scientific coordinator in several international research projects on heritage and performing arts, and collaborates with many academic and cultural institutions and publications. Recent books: La rivincita di Orfeo. Esperienza estetica e semiotica del discorso musicale, Mimesis, Milano 2012; (with T. Sbriccoli), Shifting Borders. European perspectives on Creolisation, Cambridge Scholars Publishing, 2012; Musica per sempre

Giacomo Manzoni, is composer, critic and music journalist. He had been teaching at the in Bologna College of Music “G.B. Martini” (1969-1974) and Milano College of Music “G. Verdi” until 1991. In 2007, he received the Leone D’Oro for Career Achievement from Venice Biennale.

In 1955, after receiving at once two degrees both in composition from the Milano college of music, and in foreign language and literature from “Bocconi” University, he started his activity as a composer, editor and translator in Italian of the most important works by Schönberg and Adorno.


He is author of many theoretical essays on music, and composed operas and instrumental music.

Dieter Mersch studied mathematics and philosophy at the Universities of Cologne, and Bochum. Dissertation and habilitation at Technical University Darmstadt. 2000-2003: Professorship for Philosophy of Arts and Aesthetics at Muthesius School of Arts in Kiel. 2004-2013: Full Professorship for Media Theory and Director of the Department for ‘Media and Arts’ at the University of Potsdam. Several fellowships and guest professorships at Chicago (USA), Budapest (Hungarian), Luzern (Switzerland), Sao Paulo (Brasil), Vienna (Austria). Since 2013 Director of the Institute for Critical Theory at Zurich University of the Arts, Switzerland. Since 2018 also president of the German Society of Aesthetics. Main publications: Umberto Eco (Introduction), Hamburg 1993, Was sich zeigt. Materialität, Präsenz, Ereignis, München 2002 (What Shows itself. Materiality,
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Matteo Nanni studied musicology, philosophy and Romance studies in Cremona and Freiburg in Breisgau. He received his PhD in philosophy and musicology with an interdisciplinary dissertation on Luigi Nono and Theodor W. Adorno, titled: Musik und Wirklichkeit. Philosophische und musikanalytische Untersuchungen zu Luigi Nonos Auschwitz-Kompositionen im Ausgang von Theodor W. Adornos ästhetischer Theorie His researches include modern and early music, with a special focus on the problems of notation. From 2009 to 2017 he had been member of the excellence cluster NFS-Bildkritik "eikones", University of Basel. He lead the research project “Visual Logic of Musical Notation between the Middle Ages and the Early Modern Period" (Thyssen Stiftung). Since 2018 he is involved in the DFG joint project (D-A-CH): Writing Music. Iconic, performative, operative, and material aspects in musical notation (s) with the University of Music Vienna, the University of Innsbruck and the Paul Sacher Foundation, Basel.

Susanna Pasticci is Associate Professor of Musicology at the University of Cassino. Her research explores issues of creative process, analysis and interpretation for nineteenth- and twentieth-century music, with a special emphasis on Italian repertoires. She has authored books on Schenkerian analysis, Set theory, and Stravinsky's Symphony
of Psalms; she has also edited volumes on Formenlehre, passacaglia, musical hermeneutics, and music and identity, and critical editions on Italian instrumental music and opera. She collaborates with RAI as author and host of several radio programmes as WikiMusic and Lezioni di Musica. She is currently the editor of Chigiana, Journal of Musicological Studies.

Nicola Sani is the artistic director of the Accademia Musicale Chigiana. He studied composition with D. Guaccero, K. Stockhausen, G. Nottoli, T. Murail, G. Benjamin and J. Harvey. He composed music for operas, dance, chamber and symphonic ensemble, electronics and multimedia installations. His works have been performed in the leading international theatres and festivals. He collaborated with Mario Sasso, Michelangelo Antonioni and Nam June Paik.

Sani was appointed “Chevalier des Arts et de Lettres”, and received many international awards including: “New Connections Award”, British Council; “Ars Electronica”, Linz; “Erato Farnesina”, Italian Ministry of Foreign Affairs.

As superintendent of Teatro Comunale di Bologna he received five Premio Abbiati relating to five shows produced during the theatrical seasons from 2015 to 2018.

Born in Greece and living in France, Makis Solomos is Professor of musicology at University Paris 8 and director of the reserach unity MUSIDANSE. He has published many books and articles on new music, and he is one of the main specialists of Xenakis’ music. His book *De la musique au son* (Presses universitaires de Rennes, 2013), which presents an original history of 20th century music, is forthcoming in English (Routledge, 2020). He is now working on the idea of an ecology of sound and music.

Stefano Velotti is professor of Aestethics at “La Sapienza” University of Rome. For a long period of his life, he had been teaching in United States at Stanford University, Yale University, UCSB, UCLA. Beside the topics of the analytic approach to aesthetics and those belonging to the continental tradition, he is interested in the philosophical and political problems related to new media and contemporary art. He worked as consultant for important Italian publishers, such as Garzanti and Laterza, and for RAI National Broadcasting Television. He collaborates with Italian newspapers and magazines.

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è un Progetto Speciale di esclusiva iniziativa del Ministro di cui all’Art. 44 C.2 del
D.M.27 Luglio 2017 - anno 2019