

# Musical Topographies of the Mediterranean

International Conference  
Online, 16–18 March 2022



Fig.: Mappamondo of Fra' Mauro (detail), Florence, Museo Galileo Galilei (Source: Frank Nowikowski / Alamy Stock Photo).

The Mediterranean always has been and still is an important cultural "trading place", a venue of diverse processes of exchange and transfer. While historical musicology mainly engaged with the medieval Mediterranean, ethnomusicology has taken interest in the region as a "space".

Considering the methodological gap between ethnomusicology and historical musicology, it is especially important to sensitize historical musicology for the Mediterranean as a cultural phenomenon. It is an aim of the conference to motivate in this direction by proposing topics and areas relevant to both disciplines, inspiring the development of new figures of thought concerning categories of region and space and switching traditional perspectives.

## Organizers

Goethe-Universität Frankfurt (Thomas Betzwieser) and Orient-Institut Istanbul (Judith I. Haug)  
in cooperation with the German Historical Institute in Rome (Sabine Ehrmann-Herfort)

## Max Weber Foundation

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German Humanities  
Institutes Abroad

The conference is sponsored by the Fritz Thyssen Stiftung



To register, please send an e-mail to [muwi-jwg@kunst.uni-frankfurt.de](mailto:muwi-jwg@kunst.uni-frankfurt.de) by 15 March 2022.

Wednesday, 16 March 2022, 14.00–19.00

14.00 Martin Baumeister | Roma  
Thomas Betzwieser | Frankfurt  
Judith I. Haug | Istanbul  
Welcome and Opening

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## I - Methodological Approaches

Chair: Martin Greve | Istanbul

14.30 Martin Greve | Istanbul  
Music and the Mediterranean. A Historical Anthropology of Relations and Imaginations

Dinko Fabris | Matera  
"Il faut méditerraniser la musique":  
The Circulation of Opera as an Open Dialogue among Cultures

Ruth Davis | Cambridge  
Hidden Narratives of Jewish Song in the Contemporary Mediterranean

Ines Weinrich | Münster  
Aesthetic Dimensions in Muslim Ritual:  
A Material Approach

16.00 Break

Free papers 1: Issues of Locality and Nation in the 19th Century

16.30 Salah Eddin Maraqa | Freiburg i. Br.  
On the Turkish Influence on Arabic Music-Theoretical Literature from the End of the 19th Century

Ersin Mihçi | Münster  
Music and National Ideology in Greek School Song Anthologies of the Late 19th Century

17.30 Break

18.00 Public Lecture

Francesco Spagnolo | Berkeley  
Jewish Nightlife – Patterns of Communal Singing in the Italian Ghettos and Beyond

Moderator: Dinko Fabris | Matera

Thursday, 17 March 2022, 9.30–16.30

Free papers 2: Disrupted and Growing Communities

9.30 Evrim Hikmet Öğüt | Istanbul  
Music, Agency, and Public Space Politics: Syrian Street Music in Istanbul

Tala Jarjour | London  
Sacred or Religious? Questioning Dualist Categories of Chant Across the Mediterranean

Matthew Machin-Autenrieth | Aberdeen  
'Mediterranean Women': Musical Conviviality and Gender in Southern Spain

11.00 Break

Free papers 3: Staging the Mediterranean

11.30 Caecilia Brenninkmeyer | Düsseldorf  
Opera in Malta and Gozo – Opera and Cultural Identity

Kostas Kardamis | Corfu  
Between "National Illness" and "the Return of the Muses to their Homeland":  
Topographies of Opera in the Ionian Islands

Thomas Betzwieser | Frankfurt  
"Mediterranean Voices" (2014): (Re-)Searching and Composing the Mediterranean in Contemporary Music

13.00 Break

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## II - Media/Sources/Material Studies

Chair: Judith I. Haug | Istanbul

15.00 Judith I. Haug | Istanbul  
Sources for a Mediterranean Music Historiography

Ralf Martin Jäger | Münster  
Ambiguous and Inaccurate? Western Staff Notation in 19th Century Ottoman Art Music – Research Perspectives

Elizabeth G. Elmi | Chapel Hill, N.C.  
Deciphering Identity and Hybridity in the Lyric Song of Aragonese Naples

Anas Ghrab | Sousse  
Musical Traditions in Tunisia and the Mediterranean Context

Friday, 18 March 2022, 10.00–13.30

Free papers 4: Knowledge, Identity, and Nation

10.00 Zeynep Helvacı | Münster  
Approaches to 'Ancient Music(s)' in Turkey: National Identity-Building through Music History

Signe Rotter-Broman | Berlin  
World Exhibitions and the History of Musical Knowledge: The Case of the "Maréorama" (Paris 1900)

11.00 Break

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## III - Migration and Transfer

Chair: Sabine Ehrmann-Herfort | Roma

11.30 Sabine Ehrmann-Herfort | Roma  
Cultural Mobility. Cross-cultural Sounds in Early Modern Italy

Sabine Meine | Köln  
What You Could Hear on the Canals. On the Traces of Mediterranean Sounds in Venice

Vjera Katalinić | Zagreb  
The Range of the Venetian Opera on the Eastern Shores of the Adriatic and Beyond

Fulvia Caruso | Pavia  
Migrations and Cultural Exchange in Mediterranean Musical Culture

13.00 Conference Résumé