

13:45 - Lunch (patio)

15:00 - **Session 4: Giulio Sabino Productions in the Late Eighteenth Century**

Chair: Marina Ritzarev (Israel Musicological Society)

- **Christin Heitmann** and Christine Siegert (Universität der Künste, Berlin): Male or Female – Soprano or Tenor? Changes of Voice Register in the Context of Opera Arrangements in the Late 18th Century
- **Giovanni Polin** (Fondazione Cini, Venice): Notes about Sarti and the Venetian Theatrical Production System in the Years of *Giulio Sabino*

16:30 - **Session 5: Operatic Forms in Italian Opera**

Chair: Dörte Schmidt (Universität der Künste, Berlin)

- **Sofia Mazar** (Jerusalem Academy/New Israeli Opera/Hebrew University): Rossini and the *Bello ideale* – the Model of *la solita forma* and its Dramatic Functions in Rossini's *Tancredi*
- **Gioia Filocamo** (Istituto superiore di Studi musicali di Terni/University of Bologna): Division by Three as “Return”: The Structure A-B-A' as a Social Model for Opera Buffa
- **Marco Beghelli** (University of Bologna): From “Cavatina” to “Cavatina”: New Remarks on the Semantic Switching of a Technical Term during Sarti's Age

18:00 - Conference closing

19:00 - *Giulio Sabino* opera performance (2 cast), Afik Dance Studio

The Jerusalem Academy of Music and Dance

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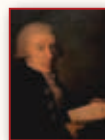
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International Conference

Giuseppe Sarti and Late Eighteenth-Century Italian Opera: From Text to Performance

The Jerusalem Academy of Music and Dance
Campus Givat-Ram, 91904, Jerusalem, Israel
March 3-4 2015



Giuseppe Sarti (1729–1802), recognized in his lifetime as one of the central figures of his generation, nowadays belongs to the category of virtually neglected eighteenth-century Italian composers: he is scarcely remembered except for “providing” his famous younger contemporaries Salieri and Mozart with sparkling melodies, quoted in their operas.

The international conference “Giuseppe Sarti and Late Eighteenth-Century Italian Opera: From Text to Performance” aims at partially filling this lacuna by exploring Sarti's contribution in the framework of Italian opera. Sarti's most successful opera seria, *Giulio Sabino* (Venice, 1781), will be performed by the Jerusalem Academy of Music and Dance Vocal Department on March 3 and March 4 at 19:00, in the Afik Dance Studio (Jerusalem Academy Building, 3d floor).

The opera production is accompanied by an international conference that features 14 lectures by invited speakers who are the prominent scholars in the field of Italian opera and operas by Sarti, their dramaturgy and musical style, reception, editing and performance.

The conference is organized in collaboration and with support of the
Musicology Department, Hebrew University, Jerusalem
Istituto Italiano di cultura, Tel-Aviv
Einstein Stiftung/ Universität der Künste, Berlin
Israel Musicological Society

Entrance is free



PROGRAM

March 3, Jerusalem Academy, 231 Hall

14:00 - Convergence, light refreshments (patio)

14:30 - Opening and greetings (231 Hall):

- Dr. **Bella Brover-Lubovsky**, conference organizer
- Prof. **Yinam Leef**, President, Jerusalem Academy of Music and Dance
- Dr. **Roni Granot**, Head, Hebrew University Musicology Department
- Prof. **Christine Siegert**, “Sarti Project” coordinator, Einstein Stiftung/ Universität der Künste, Berlin
- Dr. **Simonetta de Felicis**, Director, Istituto Italiano di Cultura, Tel-Aviv
- Prof. **Marina Ritzarev**, Chair, Israel Musicological Society
- Prof. **Aharon Harlap**, Jerusalem Academy of Music and Dance, music director of the performance of *Giulio Sabino*

16:00 - Coffee break (patio)

16:30 - Keynote lectures (231 Hall):

- **Jehoash Hirschberg** (Hebrew University, Musicology Department): Italian Opera in the Decade of Unification 1860-1870 – the Case of the Alleged Minor Composers
- **Dörte Schmidt** (Universität der Künste, Berlin): Media of Migration and Local Settings, Sarti’s *Giulio Sabino* and the Conditions of Italian Opera in Europe in the Late 18th Century

18:00 - Break

19:00 - *Giulio Sabino* opera performance (1 cast), New Dance Studio

The performance is based on the edition prepared as part of the research project “Giuseppe Sarti: Cosmopolitan Composer in (pre)-Revolutionary Europe” (Universität der Künste Berlin - Hebrew University Jerusalem) sponsored by Einstein Foundation Berlin.

March 4, Jerusalem Academy, 231 Hall

9:30 - **Session 1: Giuseppe Sarti: Life, Personality, Style in Contemporary and Modern Views (231 Hall)**

Chair: Miriam Meltzer (Jerusalem Academy)

- **Bella Brover-Lubovsky** (Hebrew University/ Jerusalem Academy): Giuseppe Sarti in his Contemporaries’ Reception
- **Albina Boyarkina** (St Petersburg University): Giuseppe Sarti in Mozart’s Letters: Friends or Foes?
- **Mattia Rondelli** (Milan): Beyond the Scores: Questions to Solve for a Modern Performance of *La sconfitta de’ Cananei*

11:00 - coffee break

11:30 - **Session 2: Opera buffa in Transition**

Chair: Bathia Churgin (Bar-Ilan University)

- **Rimona Paul** (Hebrew University): Ricci’s *Crispino e la Comare: Dramma giocoso* as a Bridge between Centuries
- **Ethan Haimo** (Bar-Ilan University): Haydn’s and Cimarosa’s Divergent Treatments of Identical Texts

12:30 – Break

12:45 - **Session 3: Music and Drama in Sarti’s Operas**

Chair: Don Harrán (Hebrew University)

- **Robert C. Ketterer** (The University of Iowa): Inventing Antiquity, Creating Modernity in *Medonte Rè di Epiro*
- **Andrea Chegai** (University of Rome, La Sapienza): Dramatic Time and Real Time in Late Eighteenth-Century Italian Opera