



XXIV FESTIVAL FIMTE 2023

# PICASSO

y el modernismo musical  
Picasso and Musical Modernity  
(c. 1900-1940)

15th Symposium - Hybrid  
(in person and online)  
12-14 October 2023



Parador de Mojácar, Almería  
University of Melbourne

## Program / Programa

THURSDAY 12 OCTOBER/ *JUEVES 12 de OCTUBRE*

### Morning/*Mañana*

**9:00 Registration /*Inscripción y entrega de acreditación***

**9:30 Welcome/*Mensaje de bienvenida*:** Luisa Morales and Michael Christoforidis

**9:40 Opening speech/ *Conferencia inaugural*:** Cécile Godefroy (Musée National Picasso, Paris): “Picasso and Music. A strong and complex relationship”

**10:20 SESSION 1: Debates on Modernism/ *Debates sobre el Modernismo.***

**Chair/ Moderador: Michael Christoforidis**

**Keynote speaker:** Caroline Potter (Royal Birmingham Conservatoire): “Satie and Picasso’s *Mercur* (1924): musical modernity and beyond”

Campbell Shiflett (Oklahoma City University): “Modernity’s Precedents: Picasso, Satie, and the Use of Influence”

**11:30-12:00 Coffee Break/*Pausa café***

**Chair/Moderadora: Laia Martin**

Màrius Bernardó (Universitat de Lleida): “No maravillado sino espantado”

Luisa Morales (FIMTE-Universitat de Lleida-University of Melbourne): “Music, Modernism and Anarchism crossroads in Barcelona fin-de-siècle (1896-1901): *L’alegria que passa* and Picasso’s portraits of *Els Quatre Gats*”

Belén Vargas (Universidad de Granada): “Prácticas y contextos musicales de la mujer en las revistas ilustradas españolas del cambio de siglo”

**13:30 PAUSE/PAUSA** Lunch (own arrangements)

### Afternoon/*Tarde*

**15:30 SESSION 2: Neoclassicism, Early music revivals and Ballet/ *Neoclasicismo, Música Antigua y Ballet***

**Chair/Moderadora: Caroline Potter**

**Keynote speaker:** Walter Clark (University of Riverside): “Disinfecting the Piano: *Suite para piano* (1923) and the Advent of Bitonality in the Works of Joaquín Rodrigo”

Andrew Barret (Northwestern University): “Modernity as Variation: Pablo Picasso, Joaquín Rodrigo, and the Spanish Traditions”

Tijana Popović Mladjenović- Ivana Petković Lozo. (University of Arts in Beograd): “Under the Neapolitan Masque there were Two Men with many Artistic Faces. Encounters of Igor Stravinsky and Pablo Picasso in the Artistic Realm of the Ballet *Pulcinella* (1920)”

Ana Alberdi (Madrid): “Paris 1925. Picasso y ‘la Danza’. Argentina y *El Amor Brujo*”

Carissa Pitkin (Whitman College, Richland Washington): “Picasso’s *Parade*, Avant-Garde Aesthetics, and Expression Theory”

Armando Fuentes (Universidad de los Andes, Bogotá): “Restaurando a Dolmetsch”

**20:30 CONCERT: Akiko Nomoto, piano.** Works by Albéniz, Granados, Morera, Satie, Stravinsky

## FRIDAY 13 OCTOBER/ VIERNES 13 de OCTUBRE

### Morning/*Mañana*

#### 9:00 SESSION 3 (Melbourne, 18:00) ONLINE Chair/Moderador: Michael Christoforidis

Rachel Campbell: “Primitivisms, Musical and Artistic” (Sydney Conservatorium, University of Sydney)

Carina Nandlal (University of Melbourne): “Picasso & Stravinsky: A discussion of Friendship, Collaboration and *Pulcinella*”

Cameron McCormick (Melbourne): “The Dialogic Imagination: Parodic Stylisation in the Neo-Classicism of Igor Stravinsky and Pablo Picasso”

John Gabriel (University of Melbourne): “Staging Neo-Classicism between Interwar Paris and Berlin: Giorgio de Chirico’s Designs for Ernst Krenek’s *Leben des Orest*”

Maurice Windleburn (University of Melbourne): “A Post-Bergsonian Perspective of Edgard Varèse’s *Crystal Metaphor*”

#### 11.30 CONCERT ONLINE: “Sounding Picasso’s Guitars: Music composed and inspired by Manuel de Falla” (Melba Hall, Melbourne - 20.30-22.00). Introduction to the concert by Michael Christoforidis

#### 13:00 PAUSE/PAUSA Lunch (own arrangements)

### Afternoon/*Tarde*

#### 15:30 SESSION 4: Music and Cubism (I): representations of musical instruments/ *Música y Cubismo (I): representaciones de instrumentos musicales*

Chairs/Moderadores: Belén Vargas - Armando Fuentes

**Keynote speaker:** Ruth Piquer Sanclemente (Universidad Complutense, Madrid): “Cubismo, neoclasicismo y retorno al orden en la vanguardia artística española: una visión poliédrica a través de Concerto (1923-1924) de Manuel de Falla”

Marina Buj (Universitat de Girona): “Tema y variaciones: representaciones de la guitarra en el cubismo español”

Jörg Holzmann (Bern Academy of the Arts, Switzerland): “Between recycling and organological iconoclasm. The guitar in sculpture since Picasso”

Laia Martin (Universitat Oberta de Catalunya): “Triples, tenoras and flabiols”: the soundscape of Céret in Cerdania by Déodat de Séverac”

Carmen Lorenzo (Universidad Internacional de La Rioja-Universidad de Santiago de Compostela): “La gaita cubista de Picasso y sus reminiscencias gallegas”

Ken Murray (University of Melbourne): “Ángel Barrios, Miguel Llobet and the Guitar in Picasso’s Early Artistic Circles”

#### 18:30 Lecture-concert: Yiannis Efstathopoulos, gut-string guitar. “Spanish guitar in the time of Manuel de Falla and Federico Garcia Lorca”

#### 20:30 Symposium Dinner/Cena del simposio

**SATURDAY 14 OCTOBER/SÁBADO 14 de OCTUBRE**

**Morning/Mañana**

**9:00 SESSION 5: Music and Cubism (II)/Música y Cubismo (II)**

**Chair/Moderadora: Elizabeth Kertesz**

Barry Ife (Guildhall School, London): “Art as Frozen Music: Picasso’s *Les trois musiciens* of 1921”

Sara Grosz (“George Dima” National Academy of Music, Cluj-Napoca, Romania): “Picasso under the Spell of the Flute”

Irene Ledesma (Universidad de Salamanca). “‘La Carmen’ de Pablo Picasso: revisión historiográfica y análisis iconográfico de sus ilustraciones a la novela de Prósper Merimée”

Elizabeth Kertesz (University of Mebourne) and Michael Christoforidis (University of Melbounre): “Echoes of Picasso in interwar adaptations of *Carmen*”

**11:00-11:30 Coffee break/Pausa café**

**Chair/Moderadora: Luisa Morales**

Yolanda Acker (University of Melbourne): “Musical Souvenirs of the 1937 Paris International Exposition: Ernesto Halffter and his *L’Espagnolade*”

Francisco Javier Trabalón (CPM “Ramón Garay”, Jaén): “Tangencias entre la música y la pintura: un acercamiento analítico a *Guernica* (1966), de Leonardo Balada (1933)”

Carlos Villar Taboada (Universidad de Valladolid): “Huellas de Picasso en la composición contemporánea española: correspondencias y disonancias entre pintura y músicas alrededor de *Guernica*”

Giorgio Biancorosso (The University of Hong Kong): “Scoring as ‘Empirical’ Art: Picasso, Bricolage and the Film Soundtrack”

**13:30 PAUSE/PAUSA Lunch (own arrangements)**

**Afternoon/ Tarde**

**15:30 SESSION 6: Music and Cubism (III)/ Música y Cubismo (III)**

**Chair/Moderador: Walter Clark**

Erin Knyt (University of Massachusetts Amherst Bromery Center for the Arts): “A Portrait of Musical Cubism: Ferruccio Busoni and the *Sonatina Seconda*”

Jonas Lundblad (Uppsala University): “J. S. Bach as artistic model in conceptualizations of cubism”.

Noel Verzosa (Hood College, Frederick Maryland): “Satie and Truth”

Malvina Bompert (Robert Ballanger Hospital, Psychiatric Dept. Aulnay-sous-Bois): “An experiential lecture of Picasso’s ‘Ma Jolie’ paintings”.

Helen Gramotnev (University of Amsterdam): “Instrument and object: the curious pairings in the Cubist still-lives of Picasso and Braque”

Tom Metcalf (University of Edinburgh): “‘If We Do Not Succeed, What Does It Matter!’: Analysing Cubism in/as Music”

**20:30 CONCERT: “Picasso flamenco: recital de cante y toques clásicos del flamenco” Pedro Torres, cante; Norberto Torres, guitarra**



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