

# 10th Moisa Meeting the 'Revolution' of the New Music

28–30 July 2017, Jesus College Oxford

Lecture theatre, Ship Street centre

## Final programme

### *Friday 28 July*

13.00 Arrivals and Registration

13.40 Welcome and introductions

14–15 **Opening Keynote**

Chair: Gregory Hutchinson (Christ Church, University of Oxford)

Armand D'Angour (Jesus College, University of Oxford)

'The Ideology of the New Music and Euripides' *Orestes*'

Tea/Coffee

15.15–16.45 **Session 1: Euripides and the New Music**

Chair: Felix Budelmann (Magdalen College, University of Oxford)

- Joshua Billings (Princeton University)

'Musical and philosophical σοφία'

- Barbara Castiglioni (University of Turin)

'Music, ritual, and self-referentiality in the second stasimon of Euripides' *Helen*: the Dionysian Necessity'

Tea/Coffee

17–18.40 **Session 2: Musical and visual mimesis: 'Old' and 'New' models**

Chair: Eleonora Rocconi (University of Pavia)

- Caleb Simone (Columbia University)

'Pipe Play: Pindar's Auletic Mimesis and the New Music'

- Theodor Uliერი-Rostas (EHESS Paris)

'In search of an invisible revolution?: New Music, agonistic imagery and Attic vase-painting'

- Egert Pöhlmann (F.A.–Universität Erlangen-Nürnberg)

'Pre-concert introduction: Athenaeus' Paeon as a specimen of the 'New Music'

19 **Concert of Ancient Greek Music: The Revolution of the "New Music" in Classical Greece'**

Ashmolean Museum, Randolph Sculpture Gallery

(free of charge but pre-registration is required – for further information, please contact the organiser)

## **Saturday 29 July**

### **8.45 –11 Session 3: Conservative criticism in Classical Greek poetry**

Chair: Egert Pöhlmann (F.A.–Universität Erlangen-Nürnberg)

- Massimo Giuseppetti (University of Rome 3)  
'Critias and the Revolution of New Music'
- Theodora Hadjimichael (LMU Munich)  
'Kinesias, the Scapegoat of the New Music'
- Laura Gianvittorio (University of Vienna)  
'New Music and dancing prostitutes'

Tea/Coffee

### **11.30–13.00 Session 4: Conservative criticism in Greek philosophy and rhetoric**

Chair: Joan Silva-Barris (IES Antoni Pous i Argila, Vice President of Moisa)

- Antonietta Gostoli (University of Perugia)  
'Τὸ καλὸν as a criterion for judging innovation (τὸ καινόν) in Greek musical pedagogy: "ancient" versus "new" music in Ps. Plut. *De musica*'.
- Francesca Modini (King's College London)  
'The Cyclops' revenge: Aelius Aristides on Plato, Philoxenus, and New Music'

13–14 Lunch

### **14-15.30 Session 5: Reception in Hellenistic sources**

Chair: Donatella Restani (University of Bologna)

- Ambra Tocco (University of Genoa)  
'New music' and early Peripatetic scholarship: establishing a historiographical paradigm'
- Sylvain Perrot (University of Paris)  
'The Aesthetic and Political Reception of the New Music through Hellenistic Inscriptions'

Tea/Coffee

### **16–18.30 Session 6: Rhythmics and harmonics**

Chair: Andrew Barker (University of Birmingham, Founding President of Moisa)

- Marco Ercoles (University of Bologna)  
'The New Music: what revolution in rhythmics?'
- Stelios Psaroudakis and Fotis Moschos (National and Kapodistrian University of Athens)  
'An experimental investigation of rhythmic irrationality'
- Tosca Lynch (Jesus College, University of Oxford)  
' "Without Timotheus, much of our melopoia would not exist; but without Phrynis, there wouldn't have been Timotheus":  
Pherecrates' twelve strings, the *strobilos* and the harmonic *paranomia* of the New Music'

19 Drinks reception

19.30–20.45 Gala Dinner

21 **Concert London Brahms Trio**

Jesus College Chapel

### ***Sunday 30 July***

8.45–9.45 **Moisa Annual Assembly**

Tea/Coffee

10.15 –12.30 **Session 7: Reception in Rome and early Christian sources**

Chair: Tim Moore (Washington University in St. Louis)

- Harry Morgan (St Cross College, University of Oxford)

'Responses to "New Music" in the Late Roman Republic'

- Kamila Wyslucha (OeAW)

'Negat enim mutari posse musicas leges sine mutatione legum publicarum. The echoes of the New Music in Rome'

- Andreas Kramarz (Legion of Christ College of Humanities, CT)

'Christian Reception of the "New-Music"-Debate: Similarities and Differences in the Musical Criticism of the Church Fathers'