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## Contrappunto

Modern History & Music History Talks (2022–2023)

DHI Rome

This public seminar series provides an international and transdisciplinary exchange forum bringing together the fields of modern history and music history. Hosted by the German Historical Institute (DHI) in Rome, which enjoys a privileged position as a bridge between different disciplines and scholarly traditions, *Contrappunto* will strengthen such links by exploring topics from a transdisciplinary and transnational perspective. Historians and musicologists at different career stages have been invited to add their voices to this public seminar. They will be presenting either in person (in hybrid form, in order to reach as vast an audience as possible) or remotely. Each 30-minute presentation will be followed by an open discussion moderated by the chair, who will provide additional food for thought to stimulate the Q&A. Historians will chair the music history sessions and vice versa as a way of enhancing the interdisciplinary *contrappunto*.

Organisers: Antonio Carbone, Bianca Gaudenzi, Carolin Krahn, Andrea Carlo Martinez.

Calendar (2022–2023)

(Music) History

**Annalisa Capristo**

Center for American Studies, Rome

**Alessandro Carrieri**

University of Trieste

*La persecuzione antiebraica fascista in ambito musicale*

Thursday, 15 December 2022, 5 pm

In-person/hybrid

History

**Astrid Swenson**

Universität Bayreuth

*“It hurts me, dear friend”: The impact of the Italian Annexation of the Dodecanese on International Heritage Politics*

Thursday, 23 February 2023, 5 pm

In-person/hybrid

History

**Tobias Becker**

Freie Universität Berlin

*Past Forward: Retro and the Temporalities of Pop*

Thursday, 6 April 2023, 5 pm

In-person/hybrid

Musicology

**Rebecca Wolf**

Staatliches Institut für Musikforschung Preußischer Kulturbesitz

*Energy for Modernity: Aluminum in Musical Instrument Making*

Monday, 5 June 2023, 5 pm

In-person/hybrid

## Speakers

**Annalisa Capristo** is a historian specialising in anti-Jewish persecution in Italy and a librarian at the Center for American Studies in Rome. Among her main publications are: *L'espulsione degli ebrei dalle accademie e italiane* (S. Zamorani, 2002); *Il registro. La cacciata degli ebrei dallo Stato italiano nei protocolli della Corte dei conti. 1938–1943* (Il Mulino, 2018) with Giorgio Fabre; and, together with Alessandro Carrieri, *Italian Jewish Musicians and Composers Under Fascism: Let Our Music be Played* (Palgrave Macmillan, 2021).

**Alessandro Carrieri** is a historian and digital humanities research fellow at the Università degli Studi di Trieste. Alongside Capristo, he is the co-editor of *Italian Jewish Musicians and Composers Under Fascism: Let Our Music be Played* (Palgrave Macmillan), multidisciplinary anthology with essays focusing on the experience of Jewish musicians and composers in Fascist-era Italy. Carrieri's work thus far has focused on bringing to light the experiences and work of persecuted and exiled musicians during the Holocaust.

**Astrid Swenson** is Professor of European Historical Cultures at the University of Bayreuth, having previously taught in Cambridge, London and Bath. Her research on European history in comparative and transnational perspective focusses on heritage, memory and museums. Her publications include *The Rise of Heritage in France, Germany and England, 1789–1914* (Cambridge University Press 2013), *From Plunder to Preservation: Britain and the Heritage of Empire* (ed. with Peter Mandler, Oxford University Press, 2013), and *Art Looting and Restitution in the 20th Century* (special issue of the *Journal of Contemporary History* 2017, ed. with Bianca Gaudenzi).

**Tobias Becker** teaches Modern History and Public History at Freie Universität Berlin. His research interests lie in the fields of cultural, intellectual and urban history in a transnational perspective with a particular focus on popular culture. He is the author of *Inszenierte Moderne. Populäres Theater in Berlin und London, 1880–1930* (De Gruyter Oldenbourg, 2014) and *Yesterday: A New History of Nostalgia* (forthcoming with Harvard University Press, 2023).

**Rebecca Wolf** is the director of the Staatliches Institut für Musikforschung in Berlin. She is a musicologist with a focus on the cultural history of music and organology in the 19th and 20th centuries, on the history of interpretation and media studies. In previous years, Rebecca Wolf served as visiting professor in Regensburg and Munich. She was an Alexander von Humboldt Fellow at Harvard University as well as a Fellow at the Max Planck Institute for the History of Science in Berlin and has led the research group *Materiality of Musical Instruments: New Approaches to a Cultural History of Organology* at Munich's Deutsches Museum. Her book *Friedrich Kaufmanns Trompeterautomat. Ein musikalisches Experiment um 1810* (Franz Steiner Verlag, 2011) won the Award of Excellence of the Austrian Federal Ministry of Education, Science and Research.