

*Authentic, Fake or Mistaken Identity?  
Creation, Recreation, Deception and Forgery in Music*

Ljubljana, Novi trg 4 (second floor), Mala dvorana ZRC SAZU

Thursday 21– Friday 22 October 2021

PROGRAMME

THURSDAY, 21 OCTOBER 2021

9:45–10:00 | METODA KOKOLE, Welcome Address

*Deception and Forgery in Music 1*

10:00–11:00 | PETER HOLMAN, The Strobach Syndrome: Misrepresentation, Fraud and Forgery in the Early Music Revival (Keynote)

11:00–11:30 | FREDERICK REECE, The Van Meegeren Syndrome: Glenn Gould and Compositional Forgery

11:30–11:45 | Break

*(In)Authentic Sounds of Instruments*

11:45–12:15 | FLORENCE GÉTREAU, A Nineteenth-Century Italian Workshop of Neo-Late Medieval Ivory Instruments

12:15–12:45 | TOM WAPPLER, The New *Hausmusik*? Hupfeld's Phonola and the Question of a Media Revolution in the 1920s

12:45–14:30 | Lunch break

*Deception and Forgery in Music 2*

14:30–15:00 | ERIC BOARO, *Profectio Moysis in Aegyptum* (1784): A Fake “Neapolitan” Oratorio in Venice

15:00–15:30 | BENJAMIN LASSAUZET, Debussy's Old Hindu Chant (*La Boîte à joujoux*): Orientalist Comic Fakery and Rejuvenation of Music

15:30–15:45 | Break

*Authorship in Music*

15:45–16:15 | YAVOR GENOV, Authorship and Attribution in the Wurstisen Lute Book (CH-BU, MS. F.IX.70)

16:15–16:45 | JANA MICHÁLKOVÁ SLIMÁČKOVÁ, Misattributed and Uncertainly Ascribed Eighteenth-Century Organ Pieces in the Czech Lands

16:45–17:15 | JULIA FEDOSZOV, Programmatic Pieces Turned into Ballet Score: The Music for the Ballet *The Taming of the Shrew* Choreographed by László Seregi

20:00 | Concert (St Jacob's Church at Levstik Square)

FRIDAY, 22 OCTOBER 2021

*Unsolved Cases and Mysteries in Music History*

10:00–10:30 | IAIN FENLON, The Shipton Hoard: A Musicological Mystery

10:30–11:00 | DOMEN MARINČIČ, Jakob Frančišek Zupan's *Belin* Rediscovered: What Do We Know After More than a Decade?

11:00–11:15 | Break

*Old Music in New Vestments*

11:15–11:45 | KATARINA ŠTER & KLEMEN GRABNAR, An Authentic Message in an Inauthentic Language: A 'Slovenian Vestment' for the Chant *Discubuit Jesus*

11:45–12:15 | MARKO MOTNIK, The 'Authenticity' of Eighteenth-Century Plainchant: Examining the Cases of the Mahrenberg and Studenitz Dominican Convents

12:15–12:45 | JANA ERJAVEC, Secular and Sacred Pieces in 'New Vestments': *Contrafacta* in SI-Co

12:45–14:30 | Lunch break

*Authenticity and (Mis)Attribution in Music*

14:30–15:00 | MARINA TOFFETTI, The 'Authenticity' of the Reconstruction of Missing Parts? Some Reflections on a Misplaced Problem

15:00–15:30 | GABRIELE TASCHETTI, Identifying, Editing and 'Restoring' a *Contrafactum*: New Insights on Domenico Micheli's Retexted Madrigals

15:30–16:00 | JOHN CUNNINGHAM, Authorship, Anonymity and (Mis)Attribution: Katherine Philips's "Pompey's Ghost"

16:00–16:15 | Break

*Authenticity of Extant Early Instruments 1*

16:15–16:45 | ANTONIJA DEJANOVIĆ, Violin *pochette* MUO 8837: A Case of Questionable Identification

16:45–17:15 | ANTJE BECKER & HEIDI VON RÜDEN, Original, Fake or a Little of Both? On the Question of the Authenticity of a Pandurina by Giovanni Smorsone in the Collection of the Museum of Musical Instruments in Berlin

17:15–17:30 | Break

*Authenticity of Extant Early Instruments 2*

17:30–18:00 | PASCALE VANDERVELLEN, Counterfeit Ruckers Instruments in the MIM Collection

18:00–18:30 | LUMINITA GHERVASE, True or False: A Taskin Harpsichord with Ruckers Features

CONCLUSION OF WORKS