(10:15am) Juan Arturo Brennan, “Music and Society in Latin America”

(11:10am) Susan Lewis, “Musical Gardens and the Senses in Renaissance Italy”

Musicians used garden imagery and metaphors as titles of anthologies in increasing numbers in the decades around 1600. Collections of “new gardens” and “musical flowers” abound from music presses across Europe. My presentation examines the potency of such metaphors and draws out the multisensory connections between gardens and the music collections they inspired. As part of complex processes of cultural emulation and adaptation, growth metaphors and food-based classification schemes served as a model for Italian and Italianate music books. In addition to a rhetorical framing device, the garden’s association with the pastoral tradition created an important poetic and performance context for the music. With their multisensory appeal, musical gardens also inform the reassessment of the roles of sense perception and reason in musical fashion underway in the late sixteenth century.

(11:40am) Maria Virginia Acuña, “Witchcraft on Stage in Early Modern Spain”

An unusual operatic work premiered at Madrid’s Teatro de la Cruz in 1711. The work was the zarzuela Envy is the Poison of Love, and it differed from other local music dramas in its astonishing final act. Rather than close with a happy resolution, the zarzuela ended with the triumph of evil over good—specifically, with the sorceress Circe turning the beautiful nymph Scylla into a dreadful half dog, half sea monster. Why did this zarzuela challenge the traditional operatic happy ending, and why did it so openly publicize black magic?

Through the lens of magic, witchcraft, and superstition, this paper explores Envy is the Poison of Love (Veneno es de amor la envidia, Biblioteca Nacional de España, Mss 19254), a little-known zarzuela by Sebastián Durón and Antonio de Zamora. I consider this zarzuela within its wider cultural context and within Zamora’s literary output, beginning with Zamora’s The Forcibly Bewitched (1696), a work written for a “bewitched” Spanish monarch, which one hundred years later would inspire Francisco de Goya’s painting El hechizado (ca. 1798). I examine Zamora’s participation in the development of the comedia de magia, a new theatrical genre featuring plots revolving around demons and magic. I suggest that Envy is the Poison of Love was unconventional because it was created during the incipient years of the comedia de magia, and because it was meant to create awe in an audience fascinated with the supernatural. An examination of this zarzuela sheds light on a wider cultural and artistic context of early Modern Spain.
(1:30pm) **Dan Russek:** “Notas sobre notas: música en la literatura latinoamericana del siglo XX”

La presentación examina la postura que mantuvieron en torno a la música tres grandes maestros de las letras latinoamericanas del siglo XX: Rubén Darío, Jorge Luis Borges y Julio Cortázar. La música jugó un papel distinto en la obra de cada uno, y en mi ensayo trazo paralelismos y diferencias. Para dar cuenta de sus actitudes y elecciones, empleo tres descripciones que dan cuenta de sus vínculos con la música: a Rubén Darío lo considero el “director de orquesta del cosmos”, Jorge Luis Borges es “el gran maestro sordo” y a Julio Cortázar lo veo como “el trompetista ausente”. La presentación será parte en español y parte en inglés.

(2:00pm) **Monique Salez,**
*“There are no Castanets in my Flamenco: Flamenco beyond Stereotype to Soul”*

Monique Salez, flamenco choreographer/teacher/dancer/singer for over 20 years, intermingles personal stories, historical myths and truths with diverse musical selections of flamenco and non-flamenco, to offer a unique perspective into her search for the soul of flamenco beyond stereotype.

(2:40pm) **Alicia Ulysses, “Machismo y violencia escondidos en las canciones de amor”**

“Machismo y violencia escondidos en las canciones de amor” critically locates popular twentieth- and twenty-first century love songs as sites of misogynistic violence. This paper addresses how popular romantic songs, despite often being understood as demonstrating reciprocal heterosexual love, affection, and tenderness, are actually representations of patriarchal, and misogynistic ideals of love.

Alicia Ulysses is a continuing sessional in the Department of Hispanic and Italian Studies. She teaches courses in Spanish grammar, Mexican history, and culture. Her work is interested in Mexican history and culture with a particular focus on racial and gender discrimination in modern México.

(3:10pm) **Christine Forster, “Raíces: Rhythms of Latin American Folklore”**

What is coined “Latin American Folk Music” encompasses generations of musical traditions which stem from Europe and Africa, and blend with the diverse Indigenous cultures of the Americas. This lecture/musical performance will focus on a selection of rhythms (milonga, zamba, cueca, vals and joropo) that represent just some of the geographical regions and cultural influences that characterize “la música folklórica latinoamericana”.

Christine Forster from the Department of Hispanic and Italian Studies will be accompanied by the Chilean-Canadian composer and musical director Diego Barrientos on guitarra and cuatro, and by the Peruvian-Canadian percussionist Alberto Callo on bombo and cajón.