**BACH in ROME - Beauty Arts Culture Humanities, Erasmus+ for Peace**

The sacrality of Bach’s music in the dialogue of peace in the face of warring nations.

Performance techniques of Baroque music in the contemporary context in an intensive interdisciplinary academic meeting (Blended Intensive Programme), created by the Conservatory of Music of Palermo 'Alessandro Scarlatti' in collaboration with the Erasmus+ Consortium SuedNord and the participation of international institutions.

Europe meets, recognizes and gather around the music of one of the greatest musicians of all time, internationally appreciated for his innovativeness and ecumenicalism. If music is a symbol of beauty, art, culture and humanity, the joint work, with an international character, aimed at the realization of the project, becomes the instrument for a dialogue that, especially in our wounded Europe, is strongly needed. Music in the elaboration centered on study and research carried out by a European working group of students and teachers (Blended Intensive Programme), by virtue of its universal language, extends an ideal bridge between cultures in the sign of overcoming old and new nationalisms. Musicians from various backgrounds, students and teachers from HEIs in five countries (Italy, France, Belgium, Germany and Poland), as well as public schools of excellence and concert institutions specializing in early music, will address topics related to Bach's modernity and the performance techniques of his music, culminating in a presentation to the public of a selection of Concertos for several harpsichords, the musical genre invented by the Kapellmeister and Thomaskantor in the latter part of his very intense activity as a composer in Leipzig (1723-1750).

Based on the dialogue between several harpsichord soloists and the orchestra and on the dialogue between German, Italian and French musical cultures, the Concertos for two, three and four harpsichords seem to emblematically exalt the European values of participation, democracy, inclusion and sustainability, the latter due to the exclusive re-use of pre-existing materials that underlies the new production and symbolically invites to avoid unnecessary waste.

Of the large corpus of Bach's Concertos for several harpsichords, the Concerto for four harpsichords (BWV 1065), the two Concertos for three harpsichords (BWV 1063-1064) and one of the three Concertos for two harpsichords will be performed. Their study will be joined by that of the Cantata "Ich habe genug" for solo bass with oboe concertante, to be placed at the center of the programme as its pulsating heart due to the presence of the human voice and its embedded message. Following the virtual phase, the meeting between musicians of various backgrounds and training, which will see teachers of clear fame and illustrious careers confront each other with students of various nationalities, not only European, in a project of great formative value, will be held in Rome, a city chosen for its baroque marvels and universality, in the splendid and cosy 17th-century church of Santa Maria del Carmine, just behind Piazza Venezia, granted for use to Aimart, the International Academy of Music and Art involved in the project with the participation of its teachers Elisabetta Guglielmin, a well-known concert pianist in close contact with fellow French harpsichordists, and Luigi Mariani, a well-known pianist and blind conductor.

Following the **virtual phase**, the meeting between musicians of various origins, which will see renowned professors and students of various nationalities, not only European, facing each other in a project of great formative value. It will be held in Rome, a city chosen for its Baroque marvels and universality, in the splendid and intimate 17th-century church of Santa Maria del Carmine, just behind Piazza Venezia. It is granted for use to Aimart, the International Academy of Music and Art involved in the project with the participation of its lecturers Elisabetta Guglielmin, a well-known concert pianist in close contact with fellow French harpsichordists, and Luigi Mariani, a well-known blind pianist and conductor. The performance will be broadcast on the web via an artistic video produced in collaboration with the Milan Conservatory. The Consortium Erasmus+ SuedNord on behalf of the Conservatorio di Palermo "Alessandro Scarlatti", will take care of the organisation, funding and logistics in the involvement of teachers and learners (participants in the Blended Intensive Progamme) from the following HEIs 'Alessandro Scarlatti' Conservatoire of Music in Palermo, 'Antonio Scontrino' Conservatoire of Music in Trapani, Conservatoire Royal in Brussels, Paderewski Academy of Music in Poznań and other HEIs in collaboration with the Aimart Academy in Rome.

Participating students will be awarded 4 CFUs. The period identified for the activity in Rome is between 29 May and 2 June 2024.

**Physical start date: 29.05.2024  
Physical end date: 02.06.2024**

**Virtual Component Timing: Before and After  
Virtual Component Duration: 3 days**

Number of students as participants (students or staff/teachers as learners): 15.

1. **Title**

**BACH in ROME – Beauty Arts Culture Humanities, Erasmus+ for Peace**.

The sacrality of Bach's music in the dialogue of peace in the face of warring nations. Performance techniques of Baroque music in the contemporary context in an intensive interdisciplinary academic meeting (Blended Intensive Programme).

**2. Priorities Addressed**

Investigating international approaches throughout the relationship between sacred music and the philological interpretation in the contemporary context. If music is a symbol of beauty, art, culture and humanity, the joint work, with an international character, aimed at the realization of the project, becomes the instrument for a dialogue that, especially in our war-torn Europe, is strongly needed. Music in the elaboration centred on study and research carried out by a European working group of students and teachers (Blended Intensive Programme), by virtue of its universal language, extends an ideal bridge between cultures in the sign of overcoming old and new nationalisms.

**3. Objectives and Description**  
Taking into consideration the international approaches throughout the relationship between sacred music and the philological interpretation in the contemporary context the project starts from the premise that young people should better get acquainted with Baroque music and its expression in a modern setting. Significant active involvement of participants during the in-presence part of the programme could lead to meaningful awareness about the expression of music and its meaning as universal language carrying out peace sensitiveness. Therefore, the project explores different contexts referring to contemporary interpretation of the music of one of the most important musicians of all times. The challenge will be to actively engage participants into the narrative of the 21st Century related peace sensitiveness throughout music.

Understanding Baroque Music in a baroque context, city of Rome. The first objective is to raise awareness of the past learning more about the history and the cultural context while enhancing the understanding of the actual situation and its implications on the environment.

The second objective is to call for imaginative action in the understanding of the different interpretations in a philological context while engaging participants in a creative laboratory focused on the ideal musical development.

The third objective is to connect participants with other participants from different institutions giving them the opportunity to also improve their foreign language skills and cultural understanding, not only or also through the language of the music.

The fourth objective is to work within a group with different backgrounds which will enhance the opportunity for an interdisciplinary exchange (art, , history, music and social life).

**4. Methods and outcomes**  
The basis of an investigative on-the-spot music laboratory sets forth within this project means a real contact with the matter and the opportunity to better understand the relationship between Baroque music and contemporary interpretation. The different approaches in facing the interpretation of the music will conduct to an ecumenical result. A narrative method used both as a tool for elaboration and interpretation which leads to the activation of a collective imagination. Through seminars, thematic workshops, participatory workshops, subjective interpretations, collective trajectories, and visual mediation, the project will generate not only various results but also an archive of recordings connected to the musical research process.

**5. Outcomes**  
It will be held in Rome, a city chosen for its Baroque marvels and universality, in the splendid and intimate 17th-century church of Santa Maria del Carmine, just behind Piazza Venezia. It is granted for use to Aimart, the International Academy of Music and Art involved in the project with the participation of its lecturers Elisabetta Guglielmin, a well-known concert pianist in close contact with fellow French harpsichordists, and Luigi Mariani, a well-known blind pianist and conductor. The performance will be broadcast on the web via an artistic video produced in collaboration with the Milan Conservatory.

Students will produce a website as tool for dissemination of all results obtained.

***Scientific Committee***

Consuelo Giglio

Cinzia Pierantonelli

Ignazio Schifani

Elisabetta Guglielmin