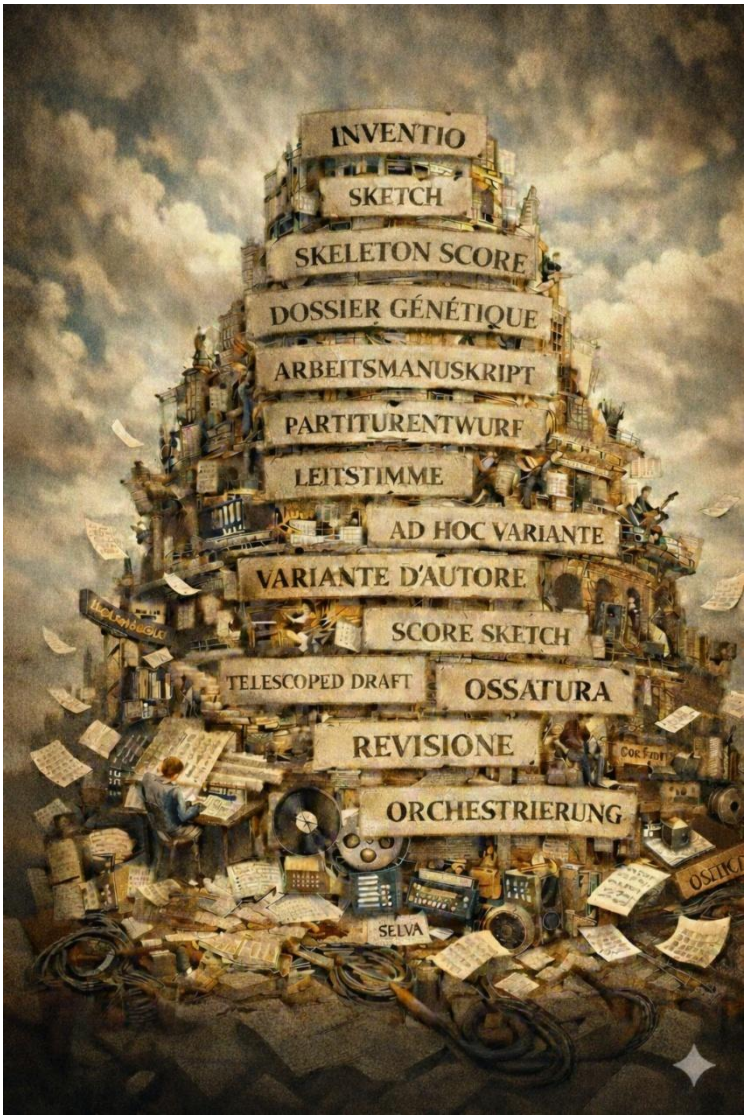
Comparative Perspectives on Genetic Criticism in Music



INTERNATIONAL CONFERENCE **16–18 November 2026**

The IMS Study Group „Comparative Perspectives on Genetic Criticism“, founded in 2025, helds its first international conference at the DHI Rome. It seeks to take stock of current research questions, methodological approaches, and terminological frameworks in genetic criticism and sketch studies in music, while explicitly exploring their comparative potential across composers, repertoires, and research traditions.

Over the past decades, research on creative processes in music has expanded significantly. This growth, however, has been accompanied by an increasingly heterogeneous and often incompatible terminology. This „genetic-critical Babel“ (Grésillon, 1994) impedes the dialogue between projects and research groups even more. The conference therefore deliberately challenges participants to share ideas and experiences toward comparative sketch studies and to foster methodological and terminological exchange by foregrounding comparative perspectives on compositional processes.

International conference organised in collaboration with the Academy of Sciences and Literature in Mainz and the International Musicological Society (IMS).

Venue

Deutsches Historisches Institut in Rom
Istituto Storico Germanico di Roma
Via Aurelia Antica, 391
I–00165 Roma
www.dhi-roma.it

Please register for in-person or online attendance

Contact

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Fig.: “Genetic-critical Babel” in research on creative processes in music (generated with AI).

MONDAY, 16 NOVEMBER

14.00 - Registration
14.30 - Vera Grund | DHI Rome
Welcome

The IMS Study Group Steering Committee
(Fabian Czolbe, Andreas Münzmay, Elisa Novara, Federica Rovelli)
Introduction

KEYNOTE

15.00 - **Dirk Van Hulle | Oxford-Antwerpen**
Genetic Criticism Across Disciplines

16.00 - Coffee Break

Ia - Studying Compositional Workshops And Their Limits
Chair: Andreas Münzmay | Detmold-Paderborn

16.30 - Jens Dufner | Bonn
Verschollen oder unbekannt. Der Erkenntnisgewinn nicht erhaltener Quellen im späten Schaffensprozess Beethovenscher Werke

17.10 - Anna Ficarella | Perugia
Con altro sguardo. La „revisione" nel processo compositivo di Mahler, fra scrittoio e podio

17.50 - Stefan Münnich | Basel
Compositional Processes as Graph. Semantic Modelling and Terminology in the Anton Webern *Gesamtausgabe*

19.30 - Conference Dinner for Participants

TUESDAY, 17 NOVEMBER

Ib - Studying Compositional Workshops And Their Limits
Chair: Matteo Giuggioli | Roma-Lucca

9.30 - Giovanni Meriani | Pavia-Cremona
Comparative Perspectives on Verdi's sketches. Synoptic Visualizations in the Drafts for *Luisa Miller*

10.15 - Julia Ronge | Bonn
Komponieren ohne Noten – zu Status und Terminologie von verbalen Werkkonzepten

11.00 - Coffee Break

II - Cross-Reading Session – Liszt/Beethoven
Chair: Federica Rovelli | Pavia-Cremona

11.30 - Susanne Cox, Maximilian Greshake | Bonn
Christina Ntai |Wien, Alessandra Paciotti | Pavia-Cremona

13.00 – Lunch

III - Work Phases, Transitions Between Stages, Terminologies
Chair: Elisa Novara | Roma

14.00 - Cecilia Raunisi | Kiel-Pavia-Cremona
Sulla trasferibilità di categorie e tassonomie. Differenziazione e classificazione dei *Concept Sketches* brahmsiani

14.40 - Lorenzo Giustozzi | Perugia
Diffrazioni terminologiche negli studi sul processo creativo di Gustav Mahler

15.20 - Giorgio Pagannone | Chieti-Pescara
Lo ‚scheletro' e la ‚figura'. Esame critico di una locuzione corrente

16.00 - Coffee Break

IVa - Collaborative Constellations
Chair: Jens Dufner | Bonn

16.30 - Esther Dubke, Roman Lüttin | Heidelberg
Continuation – Consolidation – Replication. Mapping Historical Editorial Practice and the Collective Formation of Musical Texts

17.10 - Adele Jakumeit | Göttingen, Zélie Jouenne | Detmold-Paderborn
Auseinandersetzung mit der musikalischen Vergangenheit. Zum Potenzial der genetischen Textkritik für die Analyse von Editionen und Bearbeitungen barocker Musik im späten 19. und frühen 20. Jahrhundert

17.50 - Francesco Cesari | Venezia
Il processo genetico a due binari delle didascalie del *Tabarro* di Puccini

WEDNESDAY, 18 NOVEMBER

IVb - Collaborative Constellations
Chair: Fabian Czolbe | Hamburg

9.00 - Elena Minetti | Graz
Lucrezia Meets *Lulu*: Challenges and Potential of a Comparative Approach to the Study of Operatic Fragment Completions

9.40 - Junlin Li | Beijing
Between Notation and Performance. Genetic Perspectives on Qing-Dynasty Pipa Manuscripts

10.20 - Jonas Pfohl | Wien
„Retouschen und Tempomodificationen" oder „Anweisungen des Komponisten an den Dirigenten". Aus der Probe in die Partitur der *Symphonischen Stücke aus der Oper „Lulu"*

11.00 - Coffee Break

V - Beyond Writing (Time–Performance–Sound)
Chair: François Delécluse | Paris

11.30 - Celso Loureiro Chaves | Rio Grande do Sul
Listening To The Creative Process In Music. Time, Sound, And *Genèses Musicales*

12.10 - Filipa Magalhães | Lisboa
Genetic Criticism Beyond the Score. Sketches, Processes, and Multimodality in Contemporary Music Theatre

13.00 - Lunch

VI - Comparative Perspectives and Theoretical Integration
Chair: Paolo Dal Molin | Cagliari

14.00 - François Delécluse | Paris
Verbal Writing and Musical Composition. Searching for Invariants

14.40 - Francesco Fontanelli | Novedrate (Como)
„Das Ganze vor Augen". Form Planning in the Sketches of Beethoven and Casella

15.20 - Anne-Sylvie Barthel-Calvet, Florian Iochem | Strasbourg
Rethinking Documentary Categories for Describing Compositional Processes. From Machine Learning Back to Xenakis

16.00–17.00 - Study Group Perspectives: Open Discussion