

DANCING

Protecting the Right to Culture of
Persons with Disabilities and
Enhancing Cultural Diversity through
European Union Law: Exploring New
Paths

An Evening of Music and Opera

Monday 4th September 2023, 5:45pm
Maynooth University, School of Education Drama Room



Welcome

Good evening,
Buonasera,

I am pleased to welcome you all to an evening of music and opera to mark the occasion of our Mid-Year academic conference, held earlier today. This evening's concert is an opportunity to enact some of the inclusive practices we have identified as part of our research, and to celebrate how cultural life is enriched when greater inclusion is afforded to people with disabilities. We are pleased to welcome disabled and non-disabled performers on the stage and to present a performance that embeds some important accessibility features, including sign language interpretation and audio description.

Tonight's concert, graciously organised in collaboration with the Department of Music at Maynooth University, is key to the ethos of the DANCING project. DANCING investigates the extent to which the protection of the right to take part in culture of people with disabilities and the promotion of cultural diversity intersect and complement each other in the European Union (EU) legal order. Being premised on the idea that cultural exclusion of people with disabilities has not only engendered their marginalization, but has also entailed a loss for society as a whole, DANCING aims also to support the implementation of Article 30 of the UN Convention of the Rights of Persons with Disabilities. DANCING disrupts the conventional approach adopted by EU law scholarship by using a combination of legal, empirical and arts-based research to pursue three complementary objectives, experiential, normative and theoretical respectively. In that regard, engagement with different art forms is part of the interdisciplinary approach that characterises the project. Hence, tonight's performance expands such engagement, which has thus far focused on inclusive dance practice.

On a more personal note, tonight's concert is close to my heart as it presents some *arie* from Italian opera, and reminds me of my time as intern in the Arena di Verona back in 2003. I also feel that opera illustrates the rich palette of human life, reflecting the full inclusion that DANCING aspires to promote.

Delia Ferri
Principal investigator for DANCING

Please join us after the performance for a reception graciously offered by the School of Law and Criminology.

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Presented in collaboration with Maynooth University
Department of Music

Soprano Francesca Placanica

Tenor Paolo Grazioli

Accompanist Antonio Cascelli

Concert Programme

Stanislao Gastaldon Musica Proibita

**Maria Theresia von
Paradis** Morgenlied Eines Armen Mannes

**Francesco Paolo
Tosti** La Serenata

**Francesco Paolo
Tosti** 'A Vucchella

Leonard Cohen Alleluya Music

Franz Lehár Tace Il Labbro

Programme

Musica Proibita

**Stanislao
Gastaldon**
(1861-1939)

'Musica Proibita' ('Forbidden Music'), is a composition with a compelling history. The text of this aria by Gastaldon was written under the pseudonym Flik Flok, to music he had composed twenty years earlier

The text describes a young girl's desire to echo the refrain of a love song, sung to her by an attractive young man each night beneath her balcony. This is forbidden by the girl's mother, so the girl sings the melody alone in her absence.

Morgenlied Eines Armen Mannes

**Maria Theresia von
Paradis**
(1759-1824)

The English translation of this piece is titled 'Morning-Song of a Poor Man'. It is a setting from a poem by Johann Timotheus Hermes. The text recounts the inner monologue of a poor man who wakes up in the morning and when confronted with the misery of his life, wishes for his wife and child to keep sleeping in blissful slumber. The music portrays the sense of urgency implied by the text through a tragic declamation recalling eighteenth-century operatic style

Von Paradis was an Austrian musician and composer who lost her sight at an early age. Some believe it was for her that Mozart may have written his Piano Concerto No. 18 in B-flat major. She had a successful career as a concert pianist, and switched to composing and teaching later in life. She was an advocate for the musical education of young girls and the visually impaired.

Von Paradis' overcame the barriers she faced in her time, as both a woman and a person with disabilities, to become a star musician and composer. Unfortunately, Von Paradis' work remains underrepresented in current classical music programming

Notes

La Serenata

Tosti was a singer and one of the greatest composers of chamber music. His contribution to the genre, which includes over 400 compositions in multiple languages, is comparable with Schumann and Schubert.

The song's title, which means "the serenade", is a 'supplica', in which the singer is heard urging the sound of the serenade to wing its way to a beloved who rests alone under the moon's radiance.

**Francesco
Paolo Tosti**
(1846-1916)

'A Vucchella

'A Vucchella', one of Tosti's most well-known romanzas, is built on Gabriele D'Annunzio's poetic metaphor describing the lips of the lover as a small rose ('A Vucchella' translates as "a dimple", referring to the dimple at the crest of the lips).

The poet, using the Neapolitan language, begs his lover for a kiss with a romantic yet fervent tone.

Alleluya Music

'Alleluya Music' transforms the well-known song 'Hallelujah' by Leonard Cohen into a sacred composition, with revisions to both the music and the text of the original. This adaptation was done by the Bass singer Salvatore Schiano di Cola, with input by Giampaolo Grazioli.

Leonard Cohen
(1934-2016)

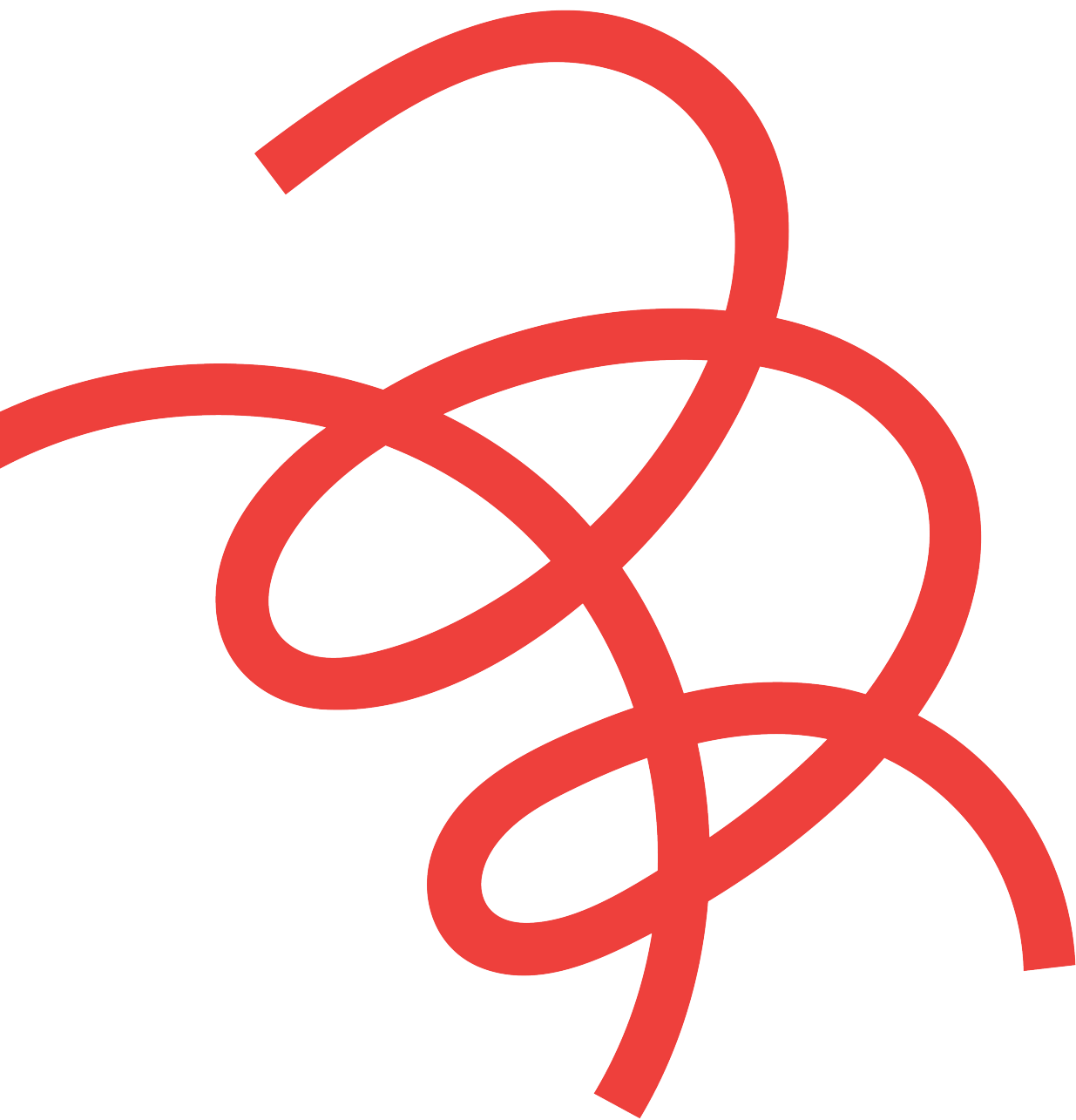
Tace Il Labbro

The final piece is 'Tace Il Labbro', which translates as 'Lips are Sealed' from the operetta 'La Vedova Allegra' or 'The Merry Widow', composed by Franz Lehár.

This piece appears in Lehár's operetta towards the end, as various schemes start to unfold. The aria is sung by the character Danilo who, on the notes of a splendid and well-known waltz, declares his love for Hanna.

Franz Lehár
(1870-1946)

About the Performers



Francesca Placanica

Francesca Placanica, soprano and artist-researcher, performs extensively as a music theatre, opera and chamber soloist in Europe, Canada and the USA. A PhD in Music from University of Southampton (2013) and a twentieth-century vocal performance scholar, she has been producing and performing on smaller-scale musical monodramas since 2012, which she toured across European Universities and concert venues, with the support of higher education partners. She is currently a Marie Curie Senior Research Fellow at University of Huddersfield and the project-leader of her practice-based project, 'Networks of Practice in New Music Theatre (NePraMusT, 2022-24). For more information, please visit: www.francescaplacanica.com.

Paolo Grazioli

Paolo Grazioli is a tenor whose long career is strongly connected to the Arena di Verona where he began as a choir artist in 1973. Following a serious injury in 1979, Paolo's singing career was temporarily halted, returning to the Arena as choir singer again in 1981.

Since 1989, Paolo has performed in prestigious venues across Italy as well as Budapest, Salzburg and Vienna. This includes solo performances at Teatro La Fenice (Venice), Teatro Massimo (Palermo). His operatic work includes several supporting actor roles at the Arena di Verona, where he performed until 2010. Notable performances include appearing as a featured performer in a live performance of Strauss' 'Salome' on RAI RADIO, the Italian radio channel operated by the national public-broadcasting organisation RAI, and as a soloist at the Mozarteum premiere of Salieri's Requiem. In addition, he has performed for audiences across Italy as part of composer and conductor Ennio Morricone's choir.

Antonio Cascelli

Antonio Cascelli is a musicologist and performer specialising in piano accompaniment. He has taught music and performance studies at the University of Hull, University of Southampton and the University of Maynooth, where he is currently Associate Professor. Antonio's research focus is the history of music theory, with particular focus on analysis, theory, metaphor and performance. His papers on Chopin and Schenkerian analysis, among other topics, have been widely published in illustrious journals including Cambridge Opera Journal, Early Music, and Ad Parnassum. Antonio has collaborated with Radio Vaticana in Rome, Italy, on several recorded programmes. In 2018 he coordinated the Medieval and Renaissance Music Conference (MedRen2018) in Maynooth. As performer, he has collaborated with singers Virginia Kerr, Niamh Murray, Eamonn Mulhall, Francesca Placanica, and cellist Alison Hood.

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Project Team

Delia Ferri Principal Investigator

Ann Leahy Post-Doctoral Researcher

Hilary Hooks Project Manager

Léa Urzel Francil PhD Candidate

Iryna Tekuchova PhD Candidate

Eva Krolla Research Assistant

Tiarnán McDonough Research Assistant



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of Ireland Maynooth

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