

Editorial

A NEW NETWORK ON MUSIC CRITICISM

OVER A NUMBER OF YEARS of organising conferences and publishing volumes the Centro Studi Opera Omnia Luigi Boccherini (Lucca) is continually confronted with various forms of music criticism. This led to the decision to organise the first conference on the subject, in 2015. The existence of diversified strands of critical thinking meant that the topic had to be approached from multiple perspectives; this in turn led to the difficult question of approaching such an extensive project. Arranging the conference chronologically offered one obvious means of achieving a unified and coherent epistemological framework. Consequently, the Centro Studi began with *Nineteenth-Century Music Criticism Conference*, held in Lucca, Complesso Monumentale di San Micheletto, 10–12 November 2015, organized in collaboration with Palazzetto Bru Zane – Centre de musique romantique française, Venice, and OICRM – Observatoire interdisciplinaire de création et de recherche en musique, Montréal. The conference programme attracted a wide variety of proposals that encompassed a broad range of critical perspectives and methodologies. A book assembling twenty-two contributions to the conference is currently in production, edited by Teresa Cascudo. This year the twentieth century will be approached, divided into two 50-year blocks: the first was covered by the conference *Music Criticism 1900–1950*, 17–19 October 2015; the second 50-year period will be approached next year, with the conference *Music Criticism 1950–2000*, from 9 to 11 October 2017. (Both conferences are organized with the Societat Catalana de Musicologia and held at the Institut d’Estudis Catalans in Barcelona.)

The numerous parallels between politics and criticism enable the simultaneous investigation of both themes. Last year, therefore, the Centro Studi inaugurated a new series entitled *Music, Criticism & Politics*, under the direction of Luca Lévi Sala, with a scholarly committee composed of Philip V. Bohlman, Federico Celestini, Michel Duchesneau, Christoph Flamm, Erik Levi, Karen Painter and Gemma Pérez Zalduondo. At this point two volumes have been published: *Protest Music in the Twentieth Century*, edited by Roberto Illiano (Brepols, 2015), and *Music and War in Europe from French Revolution to WWI* (Brepols, 2016), edited by Étienne Jardin.

These conferences and publications have established contact between ourselves and several research groups, who have demonstrated the true range of international research on the subject. We have become aware of the need for further research of broadened scope. Consequently, the Centro Studi has created an online platform called the *Music Criticism Network*. This provides a series of channels for the dissemination of current research, and a centre for the interaction of existing research groups and academics, allowing insights to be shared and new projects to be fostered. The Network will organize international conferences and publish

EDITORIAL

research; it will provide a vehicle for the dissemination of all those scientific studies on the subject at frequent conferences and symposia. The meetings advertised in the network will have their own proceedings published online in a dedicated area. The hope is that research that would otherwise remain unpublished can be disseminated to the entire scholarly community. One of the aims is to create visible spaces online for all those who wish to disseminate their research, even if their work is already in progress; every scholar will therefore have a personal space, a showcase for the presentation of their work and facilities to share and discuss their results. To this is added an annual international three-day conference, organized by the Network (by its scholarly committee and members of any participating research groups), in order to convey ideas and suggestions within an international arena and to offer an up-to-date record of research on the topic. In addition, the series *Music, Criticism & Politics* will accept specific projects, along with the best contributions to the annual conference organized by the Network. The conference held in Barcelona last October will provide the basis for a book, to be published in 2018 by Brepols Publishers, edited by Jordi Ballester and Germán Gan Quesada, as a direct continuation of the volume on *Nineteenth-Century Music Criticism*.

An online peer-review journal is also to be established, the *Journal of Music Criticism*. The aim of this is to continue debate on the topic of music criticism. The journal, appearing twice a year, will accept contributions in Italian, English, French, Spanish and German. Each issue will include articles of major scholarly interest. The founding of a periodical of such cosmopolitan scope as *JMC* has brought together numerous scholars of many nationalities. Luca Lévi Sala, editor-in-chief of the journal, will be supported by a group of scholars (Michel Duchesneau, Katharine Ellis, Mark Everist, Jarmila Gabrielová, Teresa Cascudo García-Villaraco, Jehoash Hirshberg, Sylvia Kahan, Gemma Pérez Zalduondo and Renata Suchowiejko) and an editorial committee (Fulvia Morabito, Roberto Illiano, Massimiliano Sala, Rohan H. Stewart-MacDonald), consisting of musicologists with extensive experience in the field. The journal will also call on the varied expertise of external collaborators.

Last but not least, the Network provides an area of resources, or the possibility for research groups to upload documents as part of an online archive. The documents may include pages from the musical press, historical pictures, posters, database, librettos, and so forth. All of those documents that are produced within the research groups and that find no suitable placement can therefore be included in a searchable database accessible to the Network's user, so as to become, in time, a permanent archive for all those involved in the sphere. For further information: <www.music-criticism.com>; <info@music-criticism.com>.

Massimiliano Sala
Centro Studi Opera Omnia Luigi Boccherini