

# CALL FOR PAPERS

International scientific and artistic conference

***SORGO 290***



## **Cultural-Historical, Musical, and Educational Bridges between Central Europe, the Mediterranean, and the Croatian South in the Time of Luka Sorgo**

*On the occasion of commemorating the 290<sup>th</sup> anniversary of the birth of Ragusan nobleman, diplomat, and composer Luka Sorgo (1734–1789)*

**Dubrovnik, November 7<sup>th</sup> – 10<sup>th</sup> 2024**

Conference venues: Rector's Palace, University of Dubrovnik

Organized by:

Dubrovnik Museums, Arts Academy of the University of Split, University of Dubrovnik

In collaboration with:

State Archives in Dubrovnik, Dubrovnik Libraries, Franciscan Monastery of the Friars Minor in Dubrovnik, Luka Sorkočević Art School, Dubrovnik Symphony Orchestra, Marin Držić Theatre, The Rest is Music NGO

Auspiced by:

City of Dubrovnik

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**The international scientific and artistic conference SORGO 290** will take place in Dubrovnik from November 7<sup>th</sup> to 10<sup>th</sup> 2024. The conference, entitled **“Cultural-Historical, Musical, and Educational Bridges between Central Europe, the Mediterranean, and the Croatian South in the Time of Luka Sorgo”** commemorates the 290<sup>th</sup> anniversary of the birth of Ragusan nobleman, diplomat, and composer Luka Sorgo [in Italian Luca-Ignazio Antonio di Sorgo] (Dubrovnik, January 13<sup>th</sup>, 1734 – Dubrovnik, September 11<sup>th</sup>, 1789). Sorgo was a distinguished representative of the Republic of Ragusa [Dubrovnik], one of the most significant musical figures of the Croatian South during the 18<sup>th</sup> century, the author of the first symphony in the history of Croatian music, and a prominent figure in the political and cultural memory of the aristocratic Republic.

The conference is organized by the Dubrovnik Museums, the Arts Academy of the University of Split, and the University of Dubrovnik, in collaboration with the State Archives in Dubrovnik, the Dubrovnik Libraries, the Franciscan Monastery of the Friars Minor in Dubrovnik, the Art School of Luka Sorkočević, the Dubrovnik Symphony Orchestra, the Marin Držić Theatre, and The Rest is Music NGO. The conference is auspiced by the City of Dubrovnik and supported by the Dubrovnik Tourist Board.

The primary aim of this conference is to bring together relevant domestic and international scholars and experts in an interdisciplinary dialogue to reconstruct unknown cultural-historical, musical, and educational connections between the Republic of Ragusa and Central European, Mediterranean, and Croatian countries during the Enlightenment. Building on decades of research on prominent figures from Dubrovnik, in this case the family members of the humanist and diplomatic representative Antun Sorgo [Antonio Luca di Sorgo] (1693–1765) – especially his sons Luka (1734–1789) and Miho [Michele] (1739–1796), and his grandson, Luka’s son Antun [Antonio] (1775–1841) – the conference will focus on further elucidating the life, extensive activities, and work of Luka Sorgo through archival documentation. It will also shed light on other members of his family and cultural circle, including female contemporaries whose biographical portraits and musical activities remain (largely) unknown.

The conference presentations will be divided into **four thematic sections**. **The first section** brings new research on the multi-layered historical and cultural circumstances from the post-earthquake period to the abolition of the Republic of Ragusa (1667–1808), with a focus on Luka Sorgo’s private and official correspondence and his political-diplomatic activities in the context of European cultural and political developments of the time. In order to bring a more complete insight into the cultural life of the Ragusan nobility, the conference will examine the daily life of the nobles, the culture of the Ragusan salons, local interpretations of the Enlightenment tendencies, interrelation between the Ragusan-Roman educated circles, the influence of European literary works on home-grown, and the intersections between fine arts, architecture and music. **The second section** focuses on the musical history of Dubrovnik during the 18<sup>th</sup> and early 19<sup>th</sup> centuries, considering both foreign and domestic “minor masters” who significantly contributed to the development of musical culture in the cultural “capital” of the Croatian South, especially during the second half of the 18<sup>th</sup> century. It examines musical creation and performance practices between public and private, secular and ecclesiastical, customary practices and ceremonial events, artistic and traditional, old and

new. The distribution of musical works from foreign cultural centers to the Croatian South is also in focus, along with new analytical perspectives on Luka Sorgo's musical legacy from the perspective of common patterns of 18<sup>th</sup>-century musical vocabulary. Special emphasis (previously underrepresented in domestic scholarly literature) is placed on the analysis and attribution of unknown texts from Dubrovnik music collections from the 18<sup>th</sup> and early 19<sup>th</sup> centuries. **The third section** examines the (music) education of the nobility in the 18<sup>th</sup> century, reconstructing the educational paths of Luka, Miho, and Antun Sorgo. It researches the Ragusan authorities' influence on organized music education and encourages research on music pedagogical materials both in Dubrovnik and throughout the Croatian coast. It will also pay due attention to the scientific research of available archival sources on solfeggio, partimento, and counterpoint (pillars of music education of the time), with reflection on the reception of traditional Italian pedagogical practices on the eastern coast of the Adriatic. **The fourth section** problematizes cultural heritage from the perspective of the past, present, and future, emphasizing the processing of concepts, evaluation, and revitalization of cultural heritage, and provides examples of contemporary interdisciplinary research approaches to musical heritage. The title of this section (*Hommage à Luka Sorgo et al.*) pays homage not only to this year's celebrant but also to all significant yet lesser-known contributors to the development of the city's musical culture, as well as individuals meritorious for preserving the cultural (musical) heritage. Thanks to them, as contemporary heirs, we have a strong platform for further questioning, (re)definition, (re)interpretation, and reconstruction of older, forgotten "bridges" – bridges that are very important to the cultural-historical identity of the city "nestled" at the crossroads of Mediterranean and Central European impacts.

The conference takes place in the year the City of Dubrovnik commemorates its 45<sup>th</sup> year of Old City's World Heritage status. Furthermore, the significance of 2024 for the life and musical legacy of Luka Sorgo also should be noted. In addition to marking 290 years since his birth, this year is also 235 years since Luka's death and 270 years since the creation of the dated part of his musical legacy – a legacy preserved in the Music Archives of the Franciscan Monastery in Dubrovnik, one of the largest Croatian collections of domestic and foreign musical production and reproduction.

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## THEMATIC SECTIONS

### I. CONTEXT OF THE TIME: CULTURAL-HISTORICAL ASPECT

- ≈ New archival sources on the political, social, intellectual, and cultural history of Ragusa from the post-earthquake period to the abolition of the Republic, with special emphasis on the time of Luka Sorgo
- ≈ Luka's diplomatic activities in the context of European diplomacy and cultural and political circumstances of the time
- ≈ Culture in the "Sorkočević century": networking and cultural transfers between the two shores of the Adriatic, the Croatian South, and Central Europe
- ≈ Reflections of European Enlightenment tendencies in the Republic of Ragusa and the contributions of members of the Sorgo family

- ≈ Brothers Luka and Miho Sorgo in the light of private and official correspondence
- ≈ Ragusan-Roman educated milieu in the second half of the 18<sup>th</sup> century and interrelation of prominent Ragusan people in and outside the homeland (including Luka Sorgo, Miho Sorgo, Ruđer Bošković, Benedikt Stay etc.)
- ≈ The Roman cultural scene in the second half of the 18<sup>th</sup> century and members of the Sorgo family as active participants of the Italian cultural circle of the time
- ≈ Women as active participants of the cultural circle of the Sorgo family: biographical portraits, education, legacies, interrelations
- ≈ Between *otium* and *negotium*: episodes from the everyday life of the Ragusan nobility in the 18<sup>th</sup> century
- ≈ Culture of Ragusan salons in the European context: a narrative about performing practices and art(s)
- ≈ *Casata* Sorgo in the mirror of literary and historical heritage of the 18<sup>th</sup> and 19<sup>th</sup> centuries
- ≈ (Musical) theater in Dubrovnik: librettist tradition, European literary titles in local productions, opera companies
- ≈ Meeting points between fine arts, architecture, and music
- ≈ Following the traces of portraits of prominent domestic and foreign cultural figures from the 18<sup>th</sup> and 19<sup>th</sup> centuries in Dubrovnik's heritage institutions and private collections

## **II. THE MUSICAL LIFE OF DUBROVNIK IN THE 18<sup>TH</sup> AND EARLY 19<sup>TH</sup> CENTURIES: COMPARATIVE AND ANALYTICAL INSIGHTS**

- ≈ New research on the musical life of Dubrovnik in the context of Croatian and European musical culture in the 18<sup>th</sup> and early 19<sup>th</sup> centuries
- ≈ The music history of Dubrovnik through the prism of continuity and discontinuity
- ≈ The role of the Ragusan government, church authorities, aristocracy and commoners in the Ragusan music culture development
- ≈ Musical creation and musical performance at the crossroads of public and private, secular and church, common practices and ceremonial festivities, artistic and traditional, old and new
- ≈ Biographies and musical works of lesser-known domestic and foreign “minor masters”
- ≈ Musical connections between Ragusa and Naples in the 18<sup>th</sup> century
- ≈ Traces of the distribution of manuscript and printed music from European cultural centers to the Croatian South
- ≈ Composed verses in the Dubrovnik musical collections and their (un)known authors
- ≈ Italian opera works of the 18<sup>th</sup> century in domestic performances and adaptations
- ≈ Luka Sorgo and his musical legacy in the context of the musical vocabulary of the 18<sup>th</sup> century
- ≈ *Ad uso di...* or the musical repertoire in Ragusan aristocratic circles and commoners' circles from the second half of the 18<sup>th</sup> century to 1830

### **III. (MUSIC) EDUCATION IN THE TIME OF LUKA SORGO**

- ≈ The educational paths of Luka, Miho, and Antun Sorgo
- ≈ The relation of the Ragusan authorities towards education, scholarships, and organized music lessons
- ≈ The role of music in the training and education of young nobles
- ≈ Educational activity of church orders and their role in music education (examples from the Republic of Ragusa)
- ≈ Reception of Italian music pedagogy traditions in Dubrovnik and throughout Croatian coast: sources on solfeggio, partimento and counterpoint teaching

### **IV. HOMMAGE À LUKA SORGO ET AL.**

- ≈ Reminiscences of the composer Luka Sorgo in the works of Croatian composers of the 20<sup>th</sup> and 21<sup>st</sup> centuries
- ≈ Concepts and functions of valorization and revitalization of musical heritage
- ≈ Interdisciplinary approaches to musical heritage research: the audience as an active participant in performance practices and artistic research
- ≈ Primary archival (music) sources in contemporary (music) teaching
- ≈ Present and future of Dubrovnik's cultural (musical) heritage: state, perspectives, protection strategies, modalities of use, and presentation
- ≈ Individuals from the 19<sup>th</sup> and 20<sup>th</sup> centuries and their merits in preserving the musical heritage of the city of Dubrovnik

### **KEYNOTE LECTURES**

Keynote lectures will be delivered by:

- ≈ Academician Stjepan Ćosić (Croatian Academy of Sciences and Arts, Department of Social Sciences)
- ≈ Dr. Teodora Shek Brnardić (Croatian Institute of History)
- ≈ Dr. Peter van Tour (Sweden, Örebro University, School of Music, Theatre and Art)



Stjepan Ćosić



Teodora Shek Brnardić



Peter van Tour

## WORKSHOPS AND OTHER ACTIVITIES

The conference presentations will be accompanied by a comprehensive program that includes:

- ≈ **Workshops** by Dr. Nicholas Baragwanath (Great Britain, University of Nottingham) and Dr. Peter van Tour (Sweden, Örebro University), a leading experts on historical solfeggio and counterpoint of the 18<sup>th</sup> century  
(Note: the number of participants is limited, and the workshops are intended for music students)
- ≈ **Performance lecture** by Dubrovnik pianist Ivana Jelača on Anton Walter's historic fortepiano in the Rector's Palace
- ≈ **Virtual exhibition** dedicated to Luka Sorgo, in collaboration of Dubrovnik's heritage and cultural institutions
- ≈ **Promotion** of the latest **heritage projects and publications** in correlation with the main conference theme
- ≈ **Sightseeing of the former Sorgo family palace** and other cultural and historical objects (with expert guidance)
- ≈ Etc.

## CONFERENCE VENUES

Rector's Palace (Pred Dvorom 3, Dubrovnik)

University of Dubrovnik (Branitelja Dubrovnika 41, Dubrovnik)

Note: The final venue(s) of the conference program will be finalized after the participants' registration, and will depend on the number of participants as well as the capacities of the specified locations.

## LANGUAGES OF THE CONFERENCE

The official languages of the conference will be Croatian and English.

## PRESENTATION MODE

The duration of a spoken contribution should not exceed 20 minutes. Each session will be followed by a short discussion. One of the goals of the conference is to encourage participants to network through future thematic (online) meetings.



Rector's Palace (Pred Dvorom 3, Dubrovnik)



University of Dubrovnik (Branitelja Dubrovnika 41, Dubrovnik)

## **SUBMISSION OF PROPOSALS AND DEADLINES**

Authors are invited to submit unpublished papers in accordance with the specified thematic sections to the e-mail address [sorgo290@gmail.com](mailto:sorgo290@gmail.com) by **July 1<sup>st</sup>, 2024**.

Notification of proposal acceptance: **July 10<sup>th</sup>, 2024**

The proposal should contain:

- ≈ an abstract of up to 300 words in Croatian and English (in English for foreign authors), which includes: the title of the paper, 4-6 keywords, a brief description of the theme, the aim and purpose of the paper, a brief description of the research methods
- ≈ author's biography of up to 150 words in Croatian and English (in English for foreign authors)
- ≈ name and surname of the author, academic title, affiliation (including official name of institution, if appropriate) and contact information (postal address, e-mail address, telephone or mobile phone number)
- ≈ specified thematic section to which the submitted abstract belongs

A certain number of participants from Croatia and abroad will be invited to deliver their presentation by Dr. Jelica Valjalo Kaporelo, president of the Organizing and Scientific Committee. Only proposals closely related to the thematic sections of the conference will be considered.

### **APPLICATION FOR PASSIVE PARTICIPANTS**

For those who wish to attend as a passive participant (without delivering a paper), applications will be available from August 10th to 25th, 2024. For more details please contact the organizers' websites from the August 10th:

- Dubrovnik Museums ([www.dumus.hr](http://www.dumus.hr))
- Arts Academy of the University of Split ([www.umas.hr](http://www.umas.hr))
- University of Dubrovnik ([www.unidu.hr](http://www.unidu.hr))

Note that the number of accepted passive participants is limited, and will depend on the number of active participants and space capacities in the conference venues.

### **PROCEEDINGS**

The organizers are planning to publish the bilingual conference proceedings after the review process of the presented papers at the conference.

Deadline for submitting papers: **April 30<sup>th</sup>, 2025**

Deadline for review process of papers: **June 1<sup>st</sup>, 2025**

### **FEES, TRAVEL, AND ACCOMMODATION**

The registration fee for **active participants is 55 euros**, and for **passive participants 35 euros**. It includes a program booklet, working materials, coffee breaks for all participants as well as conference lunch or dinner for active participants. Details on registration fee will be available by July 10<sup>th</sup>, 2024 on the organizers' websites ([www.dumus.hr](http://www.dumus.hr); [www.umas.hr](http://www.umas.hr); [www.unidu.hr](http://www.unidu.hr)), and participants will also be informed via e-mail.

It is expected that travel expenses to and from Dubrovnik and accommodation arrangements and expenses will be covered by all participants themselves. The organizer will provide a list



of more affordable accommodation facilities in Dubrovnik to all participants coming from outside Dubrovnik.

For any additional information, please write to us at [sorgo290@gmail.com](mailto:sorgo290@gmail.com).

Welcome to Dubrovnik! Let your *Sorgo 290* scientific and artistic journey begin in three, two, one, go!

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## **ORGANIZING COMMITTEE**

(in alphabetical order)

Maroje Brčić (University of Split, Arts Academy)

Ivana Jelača (Belgium, Orpheus Instituut/KU Leuven; Croatia, The Rest is Music NGO)

Marinko Marić (University of Dubrovnik, History of the Adriatic and of the Mediterranean)

Ivona Michl (Dubrovnik Museums)

Antun Milinković (University of Split, Arts Academy)

Jelica Valjalo Kaporelo (University of Split, Arts Academy), president

## **SCIENTIFIC COMMITTEE**

(in alphabetical order)

Katja Bakija (University of Dubrovnik, Department for Communication)

Nicholas Baragwanath (University of Nottingham, Department of Music)

Stjepan Ćosić (Croatian Academy of Sciences and Arts, Department of Social Sciences)

Dinko Fabris (University of Basilicata in Matera, Department for Humanistic, Scientific and Social Innovation)

Vjera Katalinić (Croatian Academy of Sciences and Arts, Department for History of Croatian Music)

Marinko Marić (University of Dubrovnik, History of the Adriatic and of the Mediterranean)

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Ivana Tomić Ferić (University of Split, Arts Academy)

Peter van Tour (Örebro University, School of Music, Theatre and Art)

Jelica Valjalo Kaporelo (University of Split, Arts Academy), president