

On October 9 and 10, a conference dedicated to the study and analysis of the autobiographical narratives of people who have devoted their lives to music will take place in Venice, at the “Fondazione Ugo e Olga Levi”.

Autobiographical writing is an ancient phenomenon that, after the 18th century, carved out its own distinct place within the literary world and has established itself as one of the most beloved genres among readers worldwide. In the 20th century, particularly during the last quarter of the century, this genre has been the subject of growing interest among scholars of literature, history, sociology, anthropology, and other fields.

Autobiographies of musicians—and, more generally, of people in whose life’s music has played a central role—have also become a prominent feature of the autobiographical landscape since the nineteenth century, but musicology has only recently begun to focus on them as a subject of study.

The Venice Conference aims to contribute to this new field of research by presenting fourteen papers organized into four sessions, whose topics are: *Judaism, music, Nazi-Fascism, and resilience*; *Self-narrative as family and collective memory*; *“Dive”: telling one’s story to define oneself*; *Self-narrative as testimony*. The speakers will explore a wide range of autobiographical writings, representing different personalities, eras, and fields: from Benvenuto Cellini’s musical experiences to Arnold Schönberg’s self-analysis, from Louise Hérítte-Viardot’s family narrative to the twilight reminiscences of the chanteuse Mimy Ailmer, from the stories of musicians fleeing Nazi Germany to the memoir of the diva Marietta Alboni, from the stories of female jazz musicians to the autobiography of composer Elisabeth Luytens—and many more stories (of life and music).