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Programmes (September 2010 – February 2011)

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28 August – 21 November	<p>Exhibition <i>Le arti di Piranesi.</i> <i>Architetto, incisore, antiquario, vedutista, designer</i> Venice, Island of San Giorgio Maggiore</p>
4 September – 13 November	<p>Audio-video music series <i>Out-of-frames, or the lost immortals</i> Venice, Palazzo Cini at San Vio</p>
13 September	<p>Opening event of the Dialoghi di San Giorgio Venice, Island of San Giorgio Maggiore</p>
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24 September – 31 December	<p>Exhibition <i>Titina Rota at San Giorgio</i> Venice, Island of San Giorgio Maggiore</p>
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International Conference
Mathematics, Architecture and Acoustics in the work of Giordano Riccati (1709 - 1790)
 in collaboration with the Giorgio Cini Foundation
 Venice, Island of San Giorgio Maggiore
- 7 October
Books at San Giorgio
 Venice, Island of San Giorgio Maggiore
- 8 – 13 October
laboratorioarazzi
Institute for Living Voice
An international artistic educational project dedicated to the richness of vocal art
 Venice, Island of San Giorgio Maggiore
- 12 October
Books at San Giorgio
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Seminar and Concert
Polifonie “in viva voce” 14
Albanian Male Choirs in the Cham Tradition
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Andrea and Giuseppe Pozzo in Rome, Venice and Vienna
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Il viaggio di Eleonora Duse intorno al mondo
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Editorial

Giambattista Piranesi, eclectic visionary genius, is the subject of a major exhibition entitled *Le arti di Piranesi. Architetto, incisore, antiquario, vedutista, designer*, to be held on the Island of San Giorgio Maggiore from 28 August to 21 November 2010. Conceived by Michele De Lucchi, the exhibition has been organised by the Cini Foundation and Factum Arte – Adam Lowe’s Madrid studio. After having made possible the “return” of Paolo Veronese’s *Wedding at Cana* to the Palladian refectory of San Giorgio, Factum Arte has now created a series of household objects (a vase, tripods, candelabrum, chair and fireplace) in the forms and materials envisaged by Piranesi, who designed but never constructed them.

This latest exhibition is due to open only a few weeks after the end of another major exhibition – *Sebastiano Ricci. Il trionfo dell’invenzione nel Settecento Veneziano* – that has enjoyed great critical success. It too is part of a drive to make refined, innovative and enlightened use of the heritage of art works, knowledge and ideas on the Island of San Giorgio Maggiore. In fact the Piranesi exhibition bears the hallmark of the Cini Foundation’s cultural strategies and “style”, namely: a flair for experimentation, a commitment to doing traditional things in an innovative way – by going beyond the usual clichés informing today’s cultural events – and an awareness of the contribution that the new technologies can offer in bringing back to life and revealing the “sense” (i.e. both the “meaning” and the “sensuous experience”) of the cultural legacy held by the Cini. There is also a major new feature: since the works on show in the exhibition are almost all owned by the Cini itself, the exhibition can easily travel and so further enhance the Foundation’s international renown and prestige.

The coming months will also witness the further development and gradual consolidation of the Vittore Branca International Center for the Study of Italian Culture through a small but highly meaningful move: an extension to the opening hours of the Giorgio Cini Foundation libraries, which will now close at 7 pm instead of 4.30 pm.

These steps, both large and small, come in the wake of so many others already made over the last three years. All this activity has improved the profile of the Giorgio Cini Foundation, which is now in a much better position to overcome the obstacles and win the intellectual and managerial challenges facing high-standard international cultural institutions, like ours, over the next few years.

President
Giovanni Bazoli



Main Forthcoming Activities

28 August – 21 November

Exhibition

Le Arti di Piranesi.

Architetto, incisore, antiquario, vedutista, designer

Venice, Island of San Giorgio Maggiore



Bronze tripod made by Factum Arte derived from an etching by Giambattista Piranesi

Conceived by Michele De Lucchi and organised by the Giorgio Cini Foundation and Factum Arte, Adam Lowe’s Madrid studio, with the support of Accenture as technological partner, the exhibition “The Arts of Giambattista Piranesi. Architect, etcher, antiquarian, vedutista, designer” is an all-round exploration of the protean activities of Giambattista Piranesi (Venice 1720 - Rome 1778), one of the most fascinating, complex and multi-faceted artists in 18th-century Europe. Thirty years after the two exhibitions held by the Institute of Art History to mark the bicentennial of the artist’s death, the Giorgio Cini Foundation has organised another striking show to celebrate his inventiveness and imagination. In addition to around 300 prints selected from the complete works held in the Cini Foundation graphic collections, the exhibition also features a series of ad hoc creations embodying Piranesi’s language, style and natural flair for “crossing over” – in some cases in an almost frenzied way – ancient and modern formal repertoires in ingenious combinations. Visitors will thus be able to enter Piranesi’s “dark mind” after Marguerite Yourcenar’s description and explore his feverish imagination, at times verging on paranoia, by going into a tower with a 3D projection of the *Carceri d’Invenzione* (“Imaginary Prisons”): mental and visionary architecture stripped of any possible real building capacity, somewhere between Baroque stage designs and fanciful caprices. On show there will also be “re-workings” constructed ad hoc and exclusively for the exhibition by Adam Lowe and Factum Arte. They will enable visitors to comprehend the artist’s original ideas and decorative language close up in three-dimensional renderings made of rare materials of some of Piranesi’s inventions in the series *Diverse Maniere di adornare i Cammini* (“Various Ways of Adorning Fireplaces”). These works will give the public an idea of Piranesi’s prolific forge-workshop as an architect and designer, caught between Venetian caprice and Roman imperial splendour. The “recreations” of some pieces from his collection of antiques, which he gathered to be sold on the antiquarian market, on the other hand, reveal the iconographic background to his role as a forerunner of a new taste for the antique and the consequent attraction his style exercised over a whole generation of artists, architects and decorators in the age of Neoclassicism. The last section of the exhibition is devoted to the celebrated series of views of Rome. This is an exhibition within the exhibition featuring a section of Piranesi prints accompanied by the same number of photographs by Gabriele

Basilico, a fine art and documentary photographer. Inspired by the celebrated pages that the novelist Marguerite Yourcenar dedicated to Giambattista Piranesi in the early 1970s, Basilico photographed the places featured in Piranesi's views.



Quadri viventi, from *Passion* by Jean-Luc Godard

4 September– 13 November

Audio-video music series

Out-of-frames, or the Lost Immortals

Venice, Palazzo Cini at San Vio

The audio-video music series at the Palazzo Cini on Saturday afternoons continues this autumn. Six films have been selected with sound tracks whose musical structure dominates the power of images: that is, in these films the story narrated dies out in its own sonority or its own silences. The films are deemed to be lost “immortal” masterpieces, because of the fact they are so rarely seen, and “out of the frame” since they were not conceived to remain in frame but rather to soar into an ineffable and intangible sublime dimension. The films will be “revived” at the Palazzo Cini in a confidential atmosphere of homage to their fragile textuality and to their composers, artists and directors.

Autumn Parade: **4 September** Joris Ivens & Hanns Eisler: *Zuiderzeewerken* (1930) & *Komsomolsk* (1932); **11 September** Straub & Huillet & Schoenberg: *Moses und Aron* (1975); **23 October** Takeshi Kitano & Joe Hisaishi: *Ano natsu, ichiban shizukana umi* (1991); **30 October** Alain Resnais: *Providence* (1977); **6 November** Satyajit Ray: *Jalsaghar* (1957); **13 November** Jean-Luc Godard: *Passion* (1982)

13 September

Opening event of the *Dialoghi di San Giorgio*

Venice, Island of San Giorgio Maggiore

Dedicated this year to the relationship between theology and ecology, the *Dialoghi di San Giorgio* will begin at 5.30 pm on 13 September in a varied event with the following programme:

The Creation of the World by Darius Milhaud (version for piano and string orchestra)
Aldo Orvieto, Accademia Musicale di San Giorgio conducted by Alessandro Tortato

Presentation of the 2010 Dialogue programme
Pasquale Gagliardi

Allocution on the Theme of the Dialogue

Cardinal Angelo Scola, Patriarch of Venice

From *The Song of the Earth* by Gustav Mahler: nos. 2, 4, 6 (version for mezzo soprano and piano)

Christa Mayer, Aldo Orvieto.



Noah sends out the dove from the ark, mosaic, courtesy of the Procuratoria della Basilica di San Marco, Venice

14 – 16 September

I Dialoghi di San Giorgio

Protecting nature or saving creation?

Ecological conflicts and religious passions

Venice, Island of San Giorgio Maggiore

The meeting is based on the now widely accepted notion that the gamut of passions mobilized by ecology so far has not reached the level or intensity of what is required for the immensity of the tasks at hand. In the past only religion seems to have mobilized the right set of transformative passions. But it is not clear whether this level of energy is still available nor it is clear whether it is really useful.

Our idea is to review the topic of ecology and theology and try to explore some new paths in what would very easily otherwise risk becoming an accumulation of “feel good” attitudes. Two reasons, we think, explain the relative sterility of many debates at this junction between ecology and theology.

First, too often ecology and theology debates are based on a very old idea of science and technology and on some rather superficial, at times distorted, notions of what religion (especially the Christian religion) is supposed to be about. To reopen the science and religion debate – a tired old topic, if even such – we want to explore the tension between Nature and Creation. This implies looking at older theologies of Creation (especially with the Early Church Fathers) and also studying the many traditions of natural theologies. Second, what is always lost in the interface between ecology and theology is the notion of conflicts and passions. Most authors in the ecology and theology fields proceed as if the two disciplines were happily linked together, while unfortunately neither Nature nor Creation are harmonious. So, the key question may be to mobilize the notions, the rituals, the cosmologies allowed by some religious traditions, but on the condition that they allow the politics of ecological conflicts to be clarified. Without an adequate understanding of conflicts no political ecology can thrive.

The Dialogue will involve a select number of experts and scholars from different experiences and disciplines – philosophers, historians, anthropologists, theologians (representatives of different religious traditions), environmentalists, economists, political strategists and authors. These experts will meet and discuss their points of view, visions and experience over three days (14, 15 and 16 September) in the unique setting of the Island of San Giorgio Maggiore in Venice, a place capable of creating a suggestive atmosphere, encouraging calm reflection and open debate. All the participants will sit around a table for three days and the general public will be allowed to attend the debate.

The conversation is likely to be held mostly in English. The following scholars have already agreed to take part: Matthew Engelke, Eric Geoffroy, Izabela Jurasz, Bruno Latour, Ignazio Musu, Ted Nordhaus, Anne-Marie Reijnen, Simon Schaffer, Michael Shellenberger, Elizabeth Theokritoff, George Theokritoff, Andrea Vicini and Eduardo Viveiros de Castro.



19 – 21 September

Sixth International Conference on the Future of Science

Viruses: the invisible enemy

Venice, Island of San Giorgio Maggiore

Viruses: the invisible enemy is the title of the Sixth International Conference on the Future of Science organised by the Umberto Veronesi Foundation, the Silvio Tronchetti Provera Foundation, and the Giorgio Cini Foundation, that will explore, as usual, a theme of major public interest, and subject of intense scientific enquiry. Internationally renowned scientists will gather at this conference to discuss how viruses have evolved and how humans have learned over time to defend against the invisible threat of viruses. They will also illustrate how a virus penetrates the body's cells by bypassing its defence systems and the role of viruses in the onset of cancer. Other topics include the hopes for an AIDS vaccine and prevention of pandemics and new viruses, but also the so-called “good viruses”, used in the development of gene therapy and cancer treatment.

The conference will post a clear direct message for society: viruses have a powerful economic, political and social impact, but science and technology are increasingly able to contain the threat and damage by developing new preventive vaccines and targeted therapies, based on the most advanced knowledge of molecular biology.



Titina Rota, *View of San Giorgio*

24 September – 31 December

Exhibition

Titina Rota at San Giorgio

Venice, Island of San Giorgio Maggiore

From 24 September the exhibition areas of the Nuova Manica Lunga at the Giorgio Cini Foundation will host a show of costume designs by Titina Rota (Milan 1899 - Rome 1978). A stage designer, painter and cousin of the composer Nino Rota, Titina was one of the most interesting figures in 20th-century Italian theatre. This exhibition focused on her costumes designs for a production of *Pelléas et Mélisande* will be curated by Maria Ida Biggi.

The works on show are all unpublished designs recently acquired by the Study Centre for Documentary Research into European Theatre and Opera. All pastel on cardboard works, the eleven plates depict the characters from the Symbolist lyric play written by Maeterlinck to mark the opening of Lugné-Poe's Théâtre de l'Œuvre in Paris in 1893; it was then set to music by Claude Debussy in 1902. The three leading roles – Mélisande, Golaud and Pelléas – have two costumes apiece, while King Arkel, Geneviève (the mother of Pelléas and Golaud), the young Yniold, the doctor and the serving girl all have one costume design each. The designs for *Pelléas et Mélisande* were made for a proposed production at the Teatro alla Scala, Milan, in 1935, but unfortunately the project came

to nothing. The exhibition is supplemented by material from the Nino Rota bequest documenting Titina's artistic career and her relations with theatres at the time. Some other designs by the artist are also one show, such as her work for the sets and costumes of the world première of G. F. Ghedini's *Re Hassan* at the Teatro la Fenice, Venice, in 1939; these designs survived the 1996 fire in the Venetian opera house.

Lastly, Titina Rota's presence in Venice will be documented by period photographs from the Biennale Historical Archives. They include some photographs showing her working with Max Reinhardt in various productions, while others are from an album of *Il filosofo di campagna* by Goldoni and Galoppi, staged in the grounds of Ca' Rezzonico in 1938, under the direction of Corrado Pavolini and with sets by Virgilio Marchi.

The exhibition was realised with the contribution of Telecom Italia.



Dante – Berio – Sanguineti

25 September

One Day Seminar

The Operas of Luciano Berio

Passage and Thereabouts

Venice, Island of San Giorgio Maggiore

Luciano Berio's stage works greatly influenced the music of the second half of the 20th century. They not only broke the mould of traditional opera culture but became a landmark of richly diversified experimentation in musical dramaturgy. These results were achieved thanks to his musical art and his awareness that he was working in a world in which communication, expression and the way of interpreting and experiencing culture were changing rapidly.

Studying Berio's operas means going to the heart of that change in musical drama which has paved the way to 21st-century opera made of new dimensions in communication, "new scenes" (new places, ways and forms of representation) but still characterized by the need for artists to give priority to the human condition.

The vast range of the topic made it necessary to plan a large-scale project, developed over time in various stages to arrive at a comprehensive study. The traditional format of the conference was thus replaced by study meetings divided in six sessions, each focused on one opera.

The study days will take place in France and Italy and will be held in French, Italian and English.

The first study day, at the Giorgio Cini Foundation on September 25, entitled *Passaggio e dintorni* ("Passage and Thereabouts"), will focus on works that played a key part in the development of Berio's approach to opera in the early 1960s (i.e. *Circles and Laborintus II*). Individual papers from the meetings will be published on the site *Dramaturgie Musicale Contemporaine en Europe* (www.dmce.org), as a preliminary to the publication of the conference proceedings at the end of the project.

For this purpose, the last meeting will be followed by a supplementary study day devoted to more general discussion and an overview of Berio's whole output for theatre. On this occasion leading experts will be invited to read summaries of their papers and of discussions at the earlier meetings. Each meeting will include a general presentation of the opera in question, a general survey of the existing documentation (preparatory materials, publications, audiovisual material, etc.) and five or six papers on the musical and dramatic analysis of the opera, the aesthetic context and various attendant issues raised by the work in question.

28 September – 7 October – 12 October – 19 October

Books at San Giorgio

Venice, Island of San Giorgio Maggiore

The series of book launches featuring the latest publications from the Giorgio Cini Foundation resumes this autumn on the island of San Giorgio.

The first date, 28 September, is devoted to the publication of the correspondence between Eleonora Duse and her daughter Enrichetta, entitled: *Ma Pupa, Henriette. Le lettere di Eleonora Duse alla figlia Enrichetta Bullough*, edited by Maria Ida Biggi and published by Marsilio, Venice. These letters – the vast majority are previously unpublished – provide fresh insight into Duse as a mother and private woman.

On 7 October the featured book is *Benno Geiger e la cultura europea* edited by Marco Meli and Elsa Geiger Arié and published by Olschki. This is a companion volume to the previously published *Benno Geiger e la cultura italiana* (2007), which presented material preserved in the Giorgio Cini Foundation concerning Benno Geiger's role in 20th-century Italian culture. The latest book, on the other hand, will complete his intellectual portrait in a European key. With a good deal of previously unpublished material, it offers an all-round image of his multi-faceted interests in the European (especially French and German) artistic and literary world. Next up, on 12 October, is the book *Cinque pezzi sacri. Testi poetici dell'oratorio sacro in Metastasio, Handel, Haydn* ("Five sacred pieces. Poetic texts of the sacred oratorios in Metastasio, Handel, Haydn"), edited by Bruno Bertoli and part of the "Studi di Musica Veneta" series. The essays in this volume analyse the poetic texts of some celebrated 18th-century oratorios and aim to explore a research field still relatively neglected by literary and music critics.

The series of book presentations will end on 19 October with the seventh volume in the Viridarium series entitled *La Montagna cosmica* ("The Cosmic Mountain"), published by Medusa editore and edited by Alessandro Grossato. The authors supply new materials and original ideas in interpreting the "Sacred Mountain", one of the most significant mythologems in the history of religions in various countries: from Hinduist India to Zoroastrian Iran, ancient Greece, Islamic Arabia-Persia, Taoist China, Shinto and Buddhist Japan, and the Amerindian cultures of North America.



Pietro Lombardo and assistants, *Funerary Monument of Doge Pietro Mocenigo*.
Venice, basilica of Santi Giovanni e Paolo

1 October

International Study Conference

Doges' Tombs: commemorating the principles of the Venetian Republic

Venice, Centro Tedesco di Studi Veneziani and Island of San Giorgio Maggiore

The conference aims to examine the (self-) images of doges as presented by their tombs, from the early days of the Venetian Republic until its fall in 1797. Directly commissioned by the doges themselves, or their relatives, tombs provided the deceased with an important means for exercising influence in the commemoration of historical events. The tombs thus not only reflect personal concerns about the afterlife, but also served as typically political means. They often refer to the Doge's deeds and at times attempt to justify his actions. Some were even used to try and rehabilitate a doge, as was the case with Francesco Foscari, who had been forced to abdicate in 1457. Descendants might also have a specific interest in patching up the image of an ancestor, especially if they themselves pursued a political career. Funerary monuments, therefore, are particularly well suited to studies of socio-political trends in any age, especially in a context such as that of the Venetian Republic, where the doge was officially simply the "first among equals" and in which no form of individual public self-aggrandizement was tolerated. Their tombs thus offered them a rare opportunity for constructing self-images and at a cost which even surpassed those of the papal funerary monuments in Rome.

This international conference will address the theme from various multidisciplinary points of view in order to explore the culture of commemorating the doges of the Venetian Republic.



Acoustic measurements in Cittadella Theatre, Padua

6 – 8 October

Conference

Mathematics, Acoustics and Architecture in the work of Giordano Riccati (1709 - 1790)

Venice, Island of San Giorgio Maggiore

This international study conference, organised by the Fondazione Scuola di San Giorgio and the Giorgio Cini Foundation, marks the end of the project dedicated to Giordano Riccati and promoted by the Veneto Region as part of the programme to celebrate illustrious Veneto people. Many of the scientific-cultural issues in the research set up in the project would have been dear to the scientist-musician-architect Riccati. The conference aims in particular to explore and showcase the quality of his scientific and cultural studies, also by setting them in their historical context to highlight their originality and variety. On October 6, at the end of the first day of the conference, there will be an organ

concert dedicated to the “Riccatian” repertoire in the church of San Giorgio Maggiore. The Fondazione Scuola di San Giorgio and the Giorgio Cini Foundation is currently engaged on several fronts in a very rich programme of events. In addition to an organ concert in the cathedral of Chioggia, on 3 July, a meeting has been planned for late September at the Teatro Accademico in Castelfranco Veneto, Riccati’s birthplace. Lastly, there will be an educational event involving students from various high schools and conservatories at the G. B. Benedetti Science High School in Venice.

Moreover, the activity of sound mapping by the Laboratory of Architectural and Music Acoustics of the Fondazione Scuola di San Giorgio continues to explore those places in which Riccati played a significant role in offering design or construction advice for the acoustic and architectural solutions: the Teatro Accademico, Castelfranco Veneto, the Teatro Comunale, Cittadella, the Teatro Sociale, Badia Polesine, Chioggia cathedral and the church of Sant’Andrea in Riva di Treviso.



8 – 13 October

laboratorioarazzi

Institute for Living Voice

An international artistic educational project dedicated to the richness of vocal art

Venice, Island of San Giorgio Maggiore

From 8-13 October the laboratorioarazzi – the electronic music workshop of the Cini Foundation Institute of Music – will feature the renowned Institute for Living Voice (ILV), an international artistic educational project, dedicated to the diversity and richness of vocal art.

ILV is a project organised by the Muziektheater Transparant (Belgium) under the artistic direction of the American vocal artist David Moss, who is considered to be one of the most innovative singers and percussionists on the contemporary music scene.

The Venetian edition will be co-produced by the Claudio Buziol Foundation and laboratorioarazzi, in collaboration with the Benedetto Marcello Conservatory, Venice.

The 14th edition of ILV will be held on the Island of San Giorgio Maggiore. Expert singers representing various vocal styles, genres and traditions will be involved in workshops, concerts, debates and lectures, while singers, performers and composers from all over the world are invited to enrol and attend the meetings.

In addition to David Moss, the instructors at this edition of the Institute for Living Voice will be Barbara Hannigan, who in an active explorative way aims to achieve an inspiring dialogue in which singers will learn about composition, whilst the composers learn about vocals; and Trevor Wishart, who will introduce the participants to various extended vocal techniques and computer voice transformations.

17 November

One Day Seminar and Concert

Polifonie “in viva voce” 14

Albanian Male Choirs in the Cham Tradition

Venice, Island of San Giorgio Maggiore

Launched in 1997 in collaboration with the Department of the History of the Arts and Conservation of the Artistic Heritage at Ca' Foscari University, the polyphonic choir programme at the Giorgio Cini Foundation, Venice, has called a wide range of singers from Albania, Bulgaria and Georgia; from the large Mediterranean islands, (Sardinia,



Cham Singers from Southern Albania.
Photograph by Stefano Vaja

Corsica and Sicily); from Liguria, the Canavese area and the Amiata area in Tuscany. For various specific studies, the singers have been joined by leading specialists on the polyphonic forms being presented.

Over the years the workshops and concerts have enabled the scholars, researchers and enthusiasts who have come to San Giorgio to get to know and appreciate some of the most important forms of European polyphonic singing.

On Wednesday, 17 November, the fourteenth edition will be dedicated to the polyphonic tradition of Cham male singers from Albania. The Cham population mainly lives in southern Albania, although in the past they settled in areas now within the borders of Greece.

Exclusively male, the Cham choirs make use of verse texts retelling the stories of epic and historical figures and episodes. Moreover, the singing is particularly complex: two “antagonistic” solo voices are supported by the *iso*, a drone group. The voices have a warmly textured “affectionate” timbre, tending to be gentle and rather soft in terms of acoustic intensity. In this sense Cham singing contrasts with the exuberance and great energy of other Albanian polyphonic practices.

Maurizio Agamennone, Nicholas Scaldaferrri and the Polyphonic Group from the Cities of Fier and Rrogozhina (Southern Albania) will take part in the afternoon seminar. The Group then will perform in the evening concert.



Andrea Pozzo, *Self-portrait*, Rome, church of the Gesù

22 – 23 November

Conference

Andrea and Giuseppe Pozzo in Rome, Venice and Vienna

Venice, Island of San Giorgio Maggiore

Andrea Pozzo (Trent 1642 - Vienna 1709) was an ingenious interpreter of the artistic and ideological guidelines of the Society of Jesus and a leading figure on the European late Baroque scene. He has recently been celebrated in two important exhibitions held, respectively, in his native town of Trent and in Rome, where his creative talent bloomed to produce his greatest achievements. Promoted by the National Committee for the Third Centenary of Andrea Pozzo's Death and the Giorgio Cini Foundation, the Venice conference is the ideal conclusion to the tercentenary celebrations. It will address issues related to Pozzo's activities in Italy, Austria, Slovenia and Croatia in topics such as architecture, painting, stage design, *apparati effimeri* (temporary street decorations for the arrival of royalty, etc.) and contemporary journalistic accounts. At the same time there will also be a focus on the important role played by the artist's brother, the architect and sculptor Jacopo Antonio Pozzo (Trent 1645 - Venice 1721), better known as Fra Giuseppe Pozzo of the Carmelite Order, active for a long time in Venice and Udine. Other figures will be similarly explored, such as Carlo Gaudenzio Mignocchi, Andrea's nephew and student, who spread his master's models in the Trent area. On the basis of the results from recent restoration work carried out in Rome and Mondovì, a good deal of space will be given over to analysing the techniques adopted by Pozzo not only in tackling large-scale fresco decoration but also in the construction of altars and stage machinery.



Portrait of Eleonora Duse in her thirties.
Giorgio Cini Foundation, Duse Archive

26 November – 23 January 2011

Exhibition

Il viaggio di Eleonora Duse intorno al mondo

Rome, Complesso Monumentale del Vittoriano

Promoted by the Committee for the 150th Anniversary Celebrations of the Unity of Italy, this exhibition curated by Maria Ida Biggi, Maurizio Scaparro and Alessandro Nicosia sets out to illustrate the life and work of Eleonora Duse, one of the “legends” which characterised the quest for an Italian national identity. The aim is to recreate an image of the overall complex artistic personality of Duse on the Italian and international cultural scene in the late 19th and early 20th century. At the same time the exhibition wishes to stress the importance of her role in theatrical life and, more in general, in post-Unity Italian social and civil history. The itinerary of “Eleonora Duse's Journey Round the World” is designed to highlight the freedom, independence and innovative spirit of her art as well as her pioneering entrepreneurial and organisational skills, described through the reconstruction of the many tours during her long career from 1885 to 1924.

2 December

Study Day and Concert Voice and Sound of Prayer 1 *Armenian liturgical chant*

Venice, Island of San Giorgio Maggiore



Hayravank Monastery on Lake Sevan.
Photograph by Sara Maino, 2003

For some time now there has been growing renewed interest in the ways in which man manifests through music his relationship with faith, the religious dimension and the sphere of the sacred. This interest has emerged not only in the work of musicologists, ethnomusicologists and anthropologists but also in historical-religious studies and theology.

These are some of the reasons that have inspired the Intercultural Institute of Comparative Music Studies to launch a new initiative called *Voice and Sound of Prayer*, coordinated by ethnomusicologist Girolamo Garofalo from the University of Palermo. The idea is to promote an annual study day on a specific topic related to the relationship between “voice” and “prayer”. An integral part of the event will be a concert with world-class performers to illustrate the repertoires being discussed. Each meeting will thus probably deal with a different individual liturgical tradition, a given geographical area, or a specific European or non-European repertoire.

Given that the venue is in Venice it is easy to see why it was decided to devote the first study day to the repertoire of an Eastern Christian church, in this case Armenian liturgical chant. This is not only because for centuries Venice pursued a policy as a strategic ‘bridge’ from which Western Christianity looked to the East, but mainly because in its lagoon – on the island commonly called “L’Isola degli Armeni” – we find one of most important places of the Armenian religious diaspora: the Monastery of the Mekhitarist Congregation of San Lazzaro. In terms of music, moreover, the Monastery of San Lazzaro is particularly important because since Mekhitar founded the monastery in 1717 its monks have preserved and handed down their own specific repertoire.

With the collaboration of the Venice Armenian Cultural Studies and Documentation Centre, and with contributions from several Italian and foreign scholars.

The study day will also provide the opportunity to commemorate Father Vertanes Oulouhadjian from the Monastery of the Mekhitarist Fathers of San Lazzaro, who died on 24 May 2010. He was not only a sublime singer but also an expert on the liturgical repertoire and the modal system of mediaeval Armenian music.

To end the study day there will be a concert by the AKN Choir, Paris, conducted by Aram Kerovpyan. In addition to giving performances, this choir also founded the Centre for Armenian Liturgical Chant Studies in 1998. Aram Kerovpyan is an authoritative performer and expert on Armenian liturgical chant. For years he has been devoted to rediscovering traditional repertoires, in particular *sharagan* (hymns or tropes) which, together with melismatic and recitative psalmody, form the largest Armenian musical liturgy.

27 – 29 January 2011

XVI International Seminar in Ethnomusicology

Ethnomusicology and aesthetics

Venice, Island of San Giorgio Maggiore

Mainly focused on identifying systems, practices and contexts of use for different “musical languages”, ethnomusicology has long subordinated the aesthetic function to other primarily utilitarian and communicative/expressive functions. Moreover, in taking its distance from high-brow Eurocentric musicology, the discipline has often claimed to eschew the use of criteria of aesthetic evaluation in its analysis. Yet, in retrospect, we now realize that aesthetic criteria have played a far from secondary role in the choice of research subjects, the selection of music and repertoires to be included in recordings



Whirling Dervishes

of collected music, the importance given to this or that feature of these repertoires and performance practices, also in relation to the dominant aesthetic values in Western musicology.

But ethnomusicology has now opened up to new intercultural synthesis and tackles key issues such as the relations between music and language, while critically revising many concepts of the “beautiful” in music in vogue in the 20th century among high-brow musicologists (from the romantic ideology and Eduard Hanslick to Theodor L.W. Adorno, Gisèle Brelet and Susanne Langer). The time thus seems to be ripe for a return to the question of the relationship between aesthetics and ethnomusicology, especially as regards several major issues: the possibility and means

of production of meaning in music; aesthetic-musical categories from cross-cultural perspectives; relations between written texts and music; the relationship between forms and “content”; and the social values of musical communication.

Exploring these issues is in fact the aim of the XVI International Seminar of Ethnomusicology, promoted by the Intercultural Institute of Comparative Music Studies, in collaboration with the Department of History of the Arts and Conservation of Artistic Heritage, Ca' Foscari University. Due to be held on the Island of San Giorgio from 27 to 29 January 2011, the seminar, organised, as usual, by professor Francesco Giannattasio will be attended by Italian and international experts from various disciplines.

Collections

The Giorgio Cini Foundation Piranesi Collection



Francesco Piranesi (after a drawing by Giuseppe Cades), *Portrait of Giambattista Piranesi*. 1779 (used as the frontispiece to the second posthumous edition of *Antichità Romane*, 1784)

The collection of etchings by Giambattista Piranesi (Venice 1720 - Rome 1778), now in the refurbished *Cabinet of Drawings and Prints* in the Manica Lunga library centre, became part of the Giorgio Cini Foundation graphic collections in the 1970s. In 1978 the Cini Foundation then devoted two celebrated one-man shows to the etchings and drawings, respectively, by the artist to mark the bicentenary of his death (*Piranesi. Etchings, Coppers, Bindings, Architecture and Drawings* by Giambattista Piranesi, curated by Alessandro Bettagno). The exhibitions came in the wake of intense activities aimed at rediscovering, studying, researching and highlighting the Veneto graphic art heritage. And in fact these activities have been a feature of the Institute of Art History cultural programmes. The large number of etchings selected for the exhibition on Piranesi the engraver – about 400 – has been made possible thanks to that fortunate acquisition in the 1970s. The group consists of 22 folio volumes, including the almost complete collection of the artist's etchings, in addition to numerous plates etched by his son Francesco from 1809 on. Of the 22 volumes, partially dismembered to allow the individual sheets to be exhibited, 20 form part of the Firmin Didot French edition of the complete Piranesi works, printed from 1835 to 1839. The presence on the inside of the volumes' front cover of a label with the words "Rue de la Harpe, vis-à-vis celle des Deux-Portes, n. 26, à Paris. Tessier. Relieur et Doreur. De

la Trésorerie nationale, du Bureau de la Guerre" and the absence of any mention of "Calcografia Piranesi Frères" confirm that this is the Firmin Didot edition. Indeed, from 1820 to 1843, Jean-Joseph Tessier, official bookbinder of the National Treasury, worked closely with the French printer, publisher and inventor of the stereotype. Another note on the collection is particularly significant: again on the inside of the front cover of all the volumes is the *ex libris* of Commendatore Giorgio Fumach, with the motto *Anchora Imparo* ("I Still Learn"). Fumach must have had a very large book collection, given the numerous exemplars found even in a cursory search of electronic catalogues. The collection of volumes in the Cini collections is completed by a copy of the Salomoni edition of *Raccolta di alcuni disegni del Barbieri da Cento detto il Guercino* ("Collection of some drawings by Barbieri da Cento called Guercino"), published in 1764. This work is now

Giambattista Piranesi.
Frontispiece to the
series *Prima Parte
di Architetture e
Prospettive* (1743)
(second state of plate
with the Arcadian
pseudonym
Salcindio Tiseio)





Giambattista Piranesi, *View of the so-called Temple of the Tosse*. From *Vedute di Roma*

set beside another previously acquired copy of the same edition (with fewer etchings and the use of different shades of ink) and a copy of the single-volume work *Peinture de la villa Lante à Rome de l'invention de Jules Romain* and *Peinture de la Sala Borgia au Vatican de l'invention de Raphael*. This is a French edition, printed by the “Calcografia Piranesi Frères” and Leblanc, of the engravings reproducing frescoes (now lost) by Tommaso Piroli and executed to a design by Giulio Romano, which once decorated the Casino of the Villa Lante Turini on the Janiculum; as the title suggests, the book also included Raphael’s decorations of the loggias in the Vatican Palace. Interestingly, Giuseppe Antonio Guattani’s guide *Roma descritta ed illustrata* mentions the 16th-century decorations of the Villa Lante, which can very probably can be identified as the lost frescoes of the Stufetta praised by Vasari, as well as their engraved versions which are of key importance in documenting a now lost series by Giulio Romano. The inside front cover has an *ex libris* revealing that the work was also once in the library of Alexandre Dufour (1760-1835), the royal architect who, with Pierre-François-Léonard Fontaine, redesigned the castle at Versailles. On Giambattista Piranesi’s death in 1778, the Calcografia Piranesi was taken over by his sons Pietro and Francesco. But after being used in Rome for two decades, the original copper plates were taken to Paris, where Francesco Piranesi had to flee to with his family in 1799, following the fall of the Roman Republic (the artist had enthusiastically embraced the Republic and had even held high office in it). In France, the re-founded “Calcografia Piranesi Frères”, with Joseph Bonaparte’s support and protection, continued to print the works of Giambattista until 1810, the year of Francesco’s death. Shortly afterwards, the French government confiscated the copper plates but then in 1819 ordered the resumption of reprinting, thanks to the initiative of the bookseller Lamy and the printer Cussac. In 1829, 2,202 copper plates were sold and subsequently purchased at an auction in 1835 by the publisher Firmin Didot, who organised the reprinting of the complete works of Giambattista and Francesco Piranesi until 1839, when the plates were acquired by the Papal Chamber Chalcography, thanks to the intervention of Pope Gregory XVI. To conclude this account of the “Piranesian presence” in the Giorgio Cini Foundation collections, we must also mention that the Giuseppe Fiocco collection of graphic works includes a pen and brown ink drawing by Giambattista Piranesi depicting a *Personage wearing an all’antica toga*. Fiocco acquired the drawing in Paris in 1940 (the fact that almost all Giambattista’s figurative drawings were acquired on the French market can be explained by the fact that the Calcografia Piranesi moved to France). The art historian published the drawing as autograph Piranesi for the first time in 1955. Considered by

Giambattista Piranesi. Frontispiece to the series in the volume of *Raccolta di alcuni disegni del Barbieri da Cento detto il Guercino* (Salomoni, Rome 1764, second exemplar)



Giambattista Piranesi, *Personage wearing an all'antica toga*. Pen and brown ink drawing (Giuseppe Fiocco)

some scholars as a preparatory drawing for one of the sketched small figures that crowd the early etchings (from the *Prima Parte di Architetture e Prospettive* to the early *vedute*), this work has recently been dated on stylistic grounds to the 1770s by Robison, who considers it a likely copy of an unidentified antique sculpture. The concise parallel hatching and the thickening shadows created by the rapid use of wash round the outlined figure, who stands pointing upwards in an ancient rhetorical pose, confirm that this is a sketch made from firsthand observation of a classical sculpture. It is a quite unique work in the graphic repertory of an artist who had devoted his whole career to the rediscovery and glorification of “Roman Antiquities” and the “magnificence” of ancient art.

Alessandro Martoni

Projects and Research

The arts of Piranesi: an exhibition project



Giambattista Piranesi, *Prison*. From *Carceri d'Invenzione* (c.1750), plate XIV

Giambattista Piranesi (born Venice 1720, died Rome 1778) was a key figure in the formation of a taste for the antique, which because of its originality and importance in 18th-century arts and in the Neoclassical age is often defined as “Piranesian”.

Yet Piranesi’s work defies the categories of style and technique of his day. He remodelled previous arts forms while resolutely defending the “magnificence” of Roman architecture (which he believed to be of Etruscan derivation) and showed a great flair for exploring antique and contemporary decorative repertoires in an “eclectic” approach, which overtly contrasted with a certain Lodolian functionalism and with Greek “simplicity”.

From Mannerism Piranesi learned to interpret classical sources in unconventional

ways; from the Baroque he borrowed a poetics of wonder, while he had a Rococo sensibility in his Venetian blood. Piranesi was an artist of his time. He played a leading part in cultural and theoretical debates about how the “antique” could influence contemporary architectural design and about the creation of a new taste and aesthetics of a typically Enlightenment kind. His studies and archaeological surveys of the monuments of ancient Rome led to the hefty work entitled *Antichità Romane*, while after rediscovering Egyptian art, he skilfully reinvented it and composed the Egyptian fireplaces in the *Diverse Maniere*. All of this helped pave the way to Neoclassicism. Artists started to see, conceive and represent ancient ruins as a source book that could be read and used as inspiration.

Although Piranesi played a seminal role in mid-18th-century culture, in England writers such as Coleridge and De Quincey later claimed him as a proto-Romantic. His work, disseminated through his prints, influenced the taste of the age. He knew intellectuals, dealers, patrons and clients on the international circuits of the Grand Tour, such as Gavin Hamilton, Sir William Hamilton, James Byers, the Earl of Warwick, Sir Roger Newdigate

and Henry Blundell. Piranesi's creations and style were inspirational. They influenced architects, designers, stage designers and artists, from the Adam brothers to Percier, Fontaine, Thomas Hope and Sir John Soane.

The Giorgio Cini Foundation and Factum Arte are mounting an innovative exhibition about this eclectic visionary artist. The exhibition focuses on Piranesi's multiple art skills. However, central to this exhibition are objects made from Piranesi's designs using the most advanced digital technologies and output methods (3D printing).

The exhibition offers fresh insights into Piranesi's visionary and cultured imagination. His work referred to the past, yet anticipated the future, and his practice prefigures the role of the modern architect and designer. Piranesi's work is defiantly individualistic, eclectic and nonconformist. He trained as an architect, but he soon turned to etching. He worked in the *vedute* genre and pushed it from literal and transcriptive to imaginative and evocative. He etched fictional versions of ancient Rome with huge success, but at the same time he was brooding on images of prisons imbued with fear. His later designs were flamboyant, theatrical and promiscuous in their references.

Stage machinery for the 3D projection of the *Prisons* designed by Michele De Lucchi





Giambattista Piranesi, *Antique bronze tripod preserved at Portici*. From *Vasi, candelabri, cippi, sarcofagi, tripodi* (1778)

On right, bronze tripod made by Factum Arte



In an attempt to follow Piranesi in his enigmatic career, the exhibition has been divided into sections on each of the many professions the Venetian artist exercised: etcher, archaeologist, engineer, architect, antiquarian and designer. A separate section takes a fresh look at the “Views of Rome” by comparing them to works on the same subject by the photographer Gabriele Basilico. A brief list of the exhibits helps us understand the originality of the project: over 300 Piranesi prints from the Giorgio Cini Foundation collection of etchings; Piranesi’s *Carceri d’Invenzione* created by Gregoire Dupond of Factum Arte and presented in an installation designed by Michele De Lucchi of a Piranesi-inspired stage machinery; a 1:1 scale reproduction of the Caffè degli Inglesi; objects designed by Piranesi but made today by Factum Arte (a vase, a candelabrum, a teapot, two tripods, an altar and a fireplace); a touch-screen presentation of Piranesi’s sketchbooks in the Modena University library; Piranesi’s architectural work in ten photographs of graphic and ornamental detail of the only building he actually constructed, the church of Santa Maria del Priorato in Rome; a small-scale model version of Santa Maria del Priorato, made by Michele De Lucchi; and Piranesi’s *Vedute di Roma*; and 32 contemporary city-scapes by Gabriele Basilico based on Piranesi’s *vedute* from three centuries earlier. For the Venice exhibition, architect Michele De Lucchi has designed a flexible and interactive model: Piranesi’s prints are framed and displayed on walls as well as on sloping



Giambattista Piranesi, *View of the Bridge and Castel S. Angelo*. From *Vedute di Roma*

supports on simple wooden tables. The new interpretations of Piranesi's designs will be displayed prominently at the centre of each room, supported by bases and tables.

The catalogue, edited by Marsilio, will contain essays by Michele De Lucchi, Pasquale Gagliardi, Giuseppe Pavanello, John Wilton-Ely, Norman Rosenthal, Marcello Fagiolo, Elisa Debenedetti, Adam Lowe and Luigi Ficacci.

Pasquale Gagliardi



Gabriele Basilico, *View of the Bridge and Castel S. Angelo* (2010)

Presences on San Giorgio

Piranesi and Palladio: return at San Giorgio



Felice Polanzani, *Portrait of G. B. Piranesi*, etching

In September 1978 two large exhibitions of Piranesi drawings and prints were held at San Giorgio in Venice to mark the second centenary of the artist's death. To accompany the exhibitions, Alessandro Bettagno and Rodolfo Pallucchini organised a major study conference on Piranesi. Like the exhibitions, the conference aimed to illustrate the latest results in the field over the last quarter century from studies on the career of the 18th-century architect and engraver and to outline new critical perspectives on his overall work. In his introductory remarks to the conference Pallucchini re-launched the notion of Piranesi's "Venetianness", of which he was fully convinced after years of study and an interpretative approach dating back to at least 1929 and the memorable Piranesi exhibition curated by Nino Barbantini (an art historian and first president of the Giorgio Cini Foundation) in the Giardini of the Biennale. Fresh impetus for these ideas came from another Venice exhibition, this time on 18th-century Veneto engravers, curated by Pallucchini, and held at the Ridotto in 1941. Lastly, further confirmation came from Paris in 1971 in the light of the equally celebrated exhibition entitled "Venise au dix-huitième siècle". Studies effectively progressed further in this direction thanks to the specific research tradition of the Giorgio Cini Foundation Institute of Art History. Since 1955 it had organised several exhibitions on Veneto graphic art to show the drawings in the

Foundation collections accompanied by works on loan from outside collections. The Institute then extended its interests to the Veneto engraving tradition by organising an exhibition in 1976 entitled "Titian and the 16th-century Venetian Woodcut"; this was followed by the 1978 Piranesi prints exhibition. In the opening pages of the hefty volume *Piranesi e l'Europa* containing the 1978 conference proceedings, Pallucchini authoritatively claimed that "his Venetian-style draughtsmanship, i.e. the legacy in a Rococo key that he had absorbed from the teachings of Marco Ricci, Giambattista Tiepolo and Guardi, enabled him to take full advantage of Borromini's teaching in Rome"; immediately afterwards Bettagno dwelt on Piranesi's difficult but never interrupted mainly intellectual relationship with Venice, the city where he had lived till the age of twenty. On this subject, Bettagno mentions Giambattista's letter of March 1778 to his sister in Venice, written only a few months before his death in Rome. In the letter Piranesi declared himself "a son of Rome", who had been exiled from Venice, a city



Giambattista Piranesi, "Magnificent Bridge with Loggias", from *Prima Parte di Architetture e Prospettive* (1743)



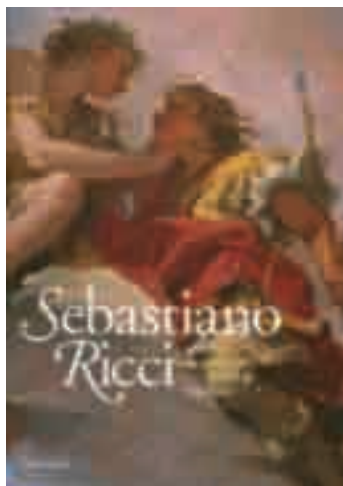
that he had failed to understand him. But Pallucchini could justifiably rejoin: “That he [Piranesi], on the other hand, had Venice in his blood, even though his sensibility had driven him to the almost delirious but archaeological accurate rediscovery of the sites of ancient Rome, is borne out by the fact that he signed himself as a ‘Veneto architect’. In short, he was nostalgic for the career begun in the lagoon city with his uncle Matteo Lucchesi and inspired by another Veneto architect – Palladio. But in fact that career had only produced one piece of built architecture: the remodelling of Santa Maria del Priorato [in Rome].” It was therefore thanks to the research activity carried over the years at San Giorgio, and especially by these two eminent art historians, that Piranesi’s relationship with Venice was powerfully brought to the fore again. And naturally it was under the sign of Palladio that he returned to the island which he had certainly been to several times during his Venetian years, when as a restless, unruly young man he had been employed first in the workshop of the architect Lucchesi, then by Zucchi and lastly by Scalfarotto. At that time he not only reflected on Palladio’s ideas as expounded in his *Four books of Architecture* but also on the practical example of his buildings scattered in and around Vicenza and Venice, including of course the church, first cloister and large refectory of San Giorgio. At the same conference of 1978 Lionello Puppi argued that

Piranesi had definitely “come cross” Palladio in Venice. Moreover, Puppi stressed that in the dedicatory letter of his *First Part of Architecture*, which was “the initial achievement in his Roman career”, the “Veneto Architect” Piranesi commented that when he contemplated the ruins of Rome he had in mind – as *aviaticum* for interpretation – the drawings made by “the immortal Palladio, and which I also always kept before my eyes.”

Gilberto Pizzamiglio

Publications

Catalogues



Sebastiano Ricci

Il trionfo dell'invenzione nel Settecento veneziano

edited by Giuseppe Pavanello

Marsilio Editori, Venice, 2010

By staging the 2010 exhibition “Sebastiano Ricci. The triumph of invention in 18th-century art”, the Giorgio Cini Foundation and the Veneto Region (through the Regional Committee for the celebrations of the great painter) paid homage to the Veneto artist 350 years after his birth. The show of masterpieces by Ricci and his contemporaries gave a representative idea of the artist’s creative flair and of a century that took great delight in the creative freedom of the “initial idea”: i.e. drawings, *bozzetti* and *modelli*. In fact they preserve the character of invention but with surprisingly rich colours and bold ideas in a typically 18th-century play between small and large, which reflects the crucial role that the *bozzetto* played in the Rococo. With an introduction by Giuseppe Pavanello and an essay by Adriano Mariuz, the catalogue accompanies the reader on a fascinating itinerary among the *bozzetti* by Sebastiano Ricci and other early Veneto Settecento masters (from Antonio Pellegrini to Giambattista Tiepolo, Gaspare Diziani, Giambattista Pittoni and Giambattista Piazzetta), including many works lent by major European and American museums and galleries. The catalogue also has a section on the terracotta *bozzetti* by Giovanni Maria Morlaiter, Ricci’s alter ego in the field of sculpture.

Essays

Ma Pupa, Henriette.

Le lettere di Eleonora Duse alla figlia Enrichetta Bullough

edited by Maria Ida Biggi

Marsilio Editori, Venice, 2010

This book contains the letters written by Eleonora Duse to her daughter Enrichetta Marchetti, later Mrs Bullough, from 1892 to April 1924, the year of Duse’s death in the United States. Consisting of 452 letters, cards, postcards and telegrams, the correspondence is preserved among the Duse papers in the Giorgio Cini Foundation, Venice, following a donation made by the actress’ granddaughter, Eleonora Ilaria Bullough or



Sister Mary Mark. Some of the documents are original while the others are transcriptions by Duse's daughter in small notebooks known as the *Quaderni di Enrichetta*.

The publication of this material – for the first time ordered chronologically – provides a highly original and unpublished source for knowledge about Duse as an artist and mother. Thus, for example, we learn from her own words about her experience in her first and only role in a silent movie, or the hardships she endured during the Great War. The last section of the book focuses on the problems besetting her return to the stage in 1921 up to her last tragic tour of the United States. A cursory look at the names gives an idea of the vast network of significant relations of mutual esteem and friendship that the actress enjoyed with leading figures in European art and culture in the late 19th and early 20th century: Arrigo Boito, Giuseppe Primoli, Alexandre Dumas fils, Giuseppe Giacosa Giovanni Verga, Luigi Albertini, Marco Praga, Gabriele d'Annunzio, Giovanni Papini, Matilde Serao, Gaetano Salvemini, Luigi Pirandello, Adolfo de Bosis, Sibilla Aleramo, Paul Claudel, Hermann Sudermann, Hugo von Hoffmannsthal, Rainer Maria Rilke, George Bernard Shaw, Edouard Schneider, Isadora Duncan, Edward Gordon Craig, Camilla Mallarmé, Yvette Guilbert, Aurélien Lugné-Poe, Lucien Guitry, Auguste Rodin, Olga Signorelli, David Wark Griffith, Laurence Alma Tadema, Alexandre Wolkoff and Natalia Gontcharova.

What emerges from the letters is a complex mother-daughter relationship in which the roles at times were inevitably reversed. In fact the adventurous life of a mother continuously on the move contrasts with the regular quiet life of a model mother and wife in Cambridge, England, where Enrichetta lived with her husband Edward Bullough, a professor of Italian at the prestigious British university. The rich, dense mother-daughter correspondence is published by Marsilio, Venice in its biography and correspondence series, thus ensuring a high profile and a wide circulation for the book.



L'immaginario scenografico e la realizzazione musicale *Atti del Convegno in onore di Mercedes Viale Ferrero*

edited by Maria Ida Biggi and Paolo Gallarati

Edizioni dell'Orso, Turin, 2010

This book contains the papers presented at a conference on Mercedes Viale Ferrero, held in 2009 both at the Teatro Regio in Turin and the Giorgio Cini Foundation, Venice and promoted by the Study Centre for Documentary Research into European Theatre and Opera and by the Massimo Mila Regional University Centre for Music. The aim of the conference was to pay homage to the life and work of Mercedes Viale Ferrero, a leading scholar of the history of opera. An expert on the dramatic, figurative and architectural developments in opera, she was an irreplaceable presence at numerous conferences devoted to Italian and international musical life organized by the Cini Foundation in 1970s and '80s. Together with the late Francesco Degrada she also promoted the study of *Disposizioni sceniche* ("Stage Instructions") published in the series which she edited for

the Milanese publishers Ricordi. The various essays in this volume deal with aspects in the history of opera from the points of view of the scenographical imagination and staging music, always considered in Viale Ferrero's studies as parts of a "complete art work", which is intrinsic in the very idea of opera. The book opens with tributes to Viale Ferrero's life and studies from Pierluigi Petrobelli Alberto Basso, Franco Pulcini and Daniela Goldin Folena. They are followed by essays on the Barberini and Roman opera by Tamburini; the Baroque stage designs of the Bibiena by Pigozzi; the stage-settings of Metastasio and Goldoni by Sala di Felice; and issues involved in staging the music of Martin y Soler, Rossini, Verdi and Ravel by Culturato, Sala, Conati and Girardi. The volume ends with theoretical reflections on the study of 19th-century stage design by Biggi and Jesurum; two essays on Luigi Illica's librettos by Olivero and Bernardoni; and an essay on set and costume designer Caramba by Crespi.

The book has a complete bibliography of the writings of Mercedes Viale Ferrero.



Bruno Bertoli

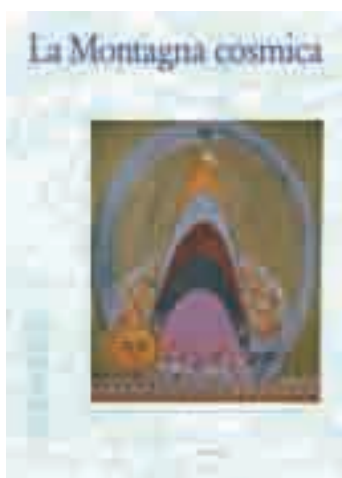
Cinque pezzi sacri. Testi poetici dell'oratorio sacro in Metastasio, Handel, Haydn

Collana «Studi di musica veneta», vol. 29

Leo S. Olschki Editore, Florence, 2010

The essays in this book ("Five sacred pieces. Poetic texts of the sacred oratorios in Metastasio, Handel, Haydn") analyse the poetic texts of some celebrated 18th-century oratorios and aim to explore a research field still relatively neglected by literary and music critics. One consequence of this neglect is that in radio and television programmes, and even in presentations and performances organized in churches, these religious texts are totally ignored. This book is an attempt then to redress a situation created more than three centuries ago by triumphant Enlightenment preconceptions that aimed to free literary, artistic and musical productions from the "religious", which at best was respected and left up to individual discretion.

The reference point for the sacred oratorios is the Bible and ascetic and moral theological thinking in the millenary Christian tradition as well as in some apocryphal writings which, compared to the Old and New Testaments, are generally fanciful and of little literary value. The works examined here are not presented in chronological order of production, but according to the theme in the biblical framework: the creation of the universe, the Messianic prophecies, and the passion, death and resurrection of Jesus Christ. These were the themes which attracted the artistic genius and religious sensibilities of Metastasio, Handel and Haydn.



Periodicals

«Viridarium» 7

La Montagna cosmica

edited by Alessandro Grossato

Edizioni Medusa, Milan, 2010

The “Sacred Mountain” is at the heart of the cosmology and sacred geography of many forms of religion, from the archaic shamanic traditions to the great Abrahamic religions. As a cosmic axis, the mountain crosses and connects three worlds – the divine, the human and the infernal. It may be a mountain of light or diamond, gold or crystal, with slopes covered by an inaccessible forest, while the top may be crowned by a garden of delights in which gods and other immortals dwell. It may be watched over by hideous monsters or guardian angels. As an earthly reflection of the sun, the moon, the pole star, or other remote constellations, its rivers divide up the earth’s surface at cardinal points, and fill the ocean with waters surrounding the eternally spinning island of the world.

Although a great deal has already been written on this topic, the specialists who contributed to this volume – Alessandro Grossato, Antonio Panaino, Domenico Accorinti, Carlo Saccone, Riccardo Fracasso, Giorgio Arduini and Enrico Comba - have provided new materials and original ideas in interpreting one of the most significant mythologems in the history of religions in various countries: from Hinduist India to Zoroastrian Iran, ancient Greece, Islamic Arabia-Persia, Taoist China, Shinto and Buddhist Japan, and the Amerindian cultures of North America. The thread connecting all of the studies collected here is man’s continuous quest not only for a symbolic centre of the world, but also a place to experience asceticism and divine revelation.

Music and critical editions of music



Artaserse

Libretto by Pietro Metastasio and music by Baldassare Galuppi

Facsimile edition of the score and edition of the libretto, with an essay
by Francesca Menchelli Buttini

«Drammaturgia musicale veneta», 20

Ricordi, Milan, 2010

The present volume in the series “Drammaturgia musicale veneta” is a facsimile reproduction of Baldassare Galuppi’s *Artaserse*, which was staged in 1749 in Vienna at the Burgtheater. This setting is noteworthy for showing the success that the composer enjoyed outside his native country, for employing the poetic and dramatic materials of one of the most famous librettos of Pietro Metastasio, and for lending a new aspect to the close of the first act by inserting a quartet. The reproduction of the score is complemented by a transcription of the libretto in modern orthography, with the addition of a “Nota al testo” (“Notes on the Text”) section that explains its general criteria and clarifies the relationship of the surviving sources. The introductory essay makes comment on the text and the music, illuminating the problem of the tradition relating to *Artaserse* with reference to the revivals of Galuppi’s music and to the subject of the relationship of the libretto to its own models; from there, it moves on to consider certain important aspects – the conclusion of the first two acts; the figure of the villain; the opening scenes; the episode of the duet – in the perspective of the inter-relationship between drama and music and between verbal, musical and visual meaning.



Nino Rota

Custodi nos, Domine

Hymn for two equal-part choirs and organ

Andante con moto • Semplice con fervore

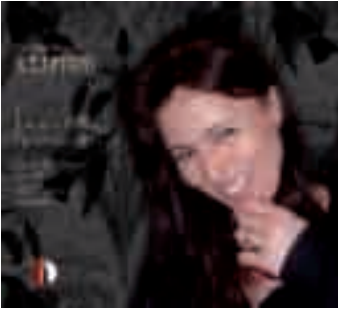
Choir (S A), Organ

Schott Chormusik, 2010

The sacred hymn *Custodi nos, Domine* is part of that large section – 24 catalogue numbers – of Nino Rota’s choral catalogue which, together with works on a grand scale from the point of view of the musicians employed and the effort demanded of them, includes technically easier pieces like this, meant to be performed also by small amateur groups, such as church choirs. Built on a circular structure, the hymn develops at a fast confident pace in two melodic lines forming a backbone, which then undergoes various changes of tonality. This latest volume is a further step forward in the publication of Rota’s complete works – an ambitious project which the Giorgio Cini Foundation and the publishers Schott Music have been working on for fifteen years.

Multimedia

CDs



Ottorino Respighi *La Sensitiva*

Liriche da camera

This is the third CD in the series of recordings of the complete Respighi chamber songs performed by Aldo Orvieto (piano), who accompanies some of the most celebrated contemporary Italian singers. The CDs are produced by the Milanese record company Stradivarius in collaboration with the Respighi Archive at the Giorgio Cini Foundation, Venice. On this CD Sara Mingardo (winner of the 29th Abbiati Prize, May 2010) performs eleven songs dating from the composer's formative years (1896 to 1914) and a setting of Shelley's lyric "The sensitive plant". Ottorino Respighi very cleverly plunges the listener into a skilfully constructed "cacophonic" polyphonic labyrinth in which the languages of the "modern" seem to flounder in a retrospective magma, tinged with nostalgic and archaic forms. Echoes of "ancient singing" immediately come to mind in the moving experience of listening to Sara Mingardo's admirable interpretation, which is vividly impressed in our memory – like the pages of a photographic or concept album.

DVDs



laboratoriorazzi 2009 Electroacoustic music workshops

Four seminar-workshops on electroacoustic music in a space – the Salone degli Arazzi – adapted for live music thanks to the installation of an eight-channel broadcasting system. A group of students or former students of Alvisè Vidolin, who has taught electronic music at the Venice Conservatory for thirty-five years. A homage in the workshop spirit of the *maestro* with performers of acoustic instruments, sound directors, historic excerpts and new productions. Exchanges of experiences, ideas, technology. A living space resounding with a "laptop orchestra", voices and pieces by established composers, acoustic instruments and electronic sounds. These were the main elements in the four all-day events held on Wednesday 4 March, Wednesday 8 April, Monday 11 May, and 8 June 2009. Numerous guests attended the seminar which ended on 11 July with a concert in honour of Alvisè Vidolin and the presentation of a *liber discipulorum* dedicated to him: *60 dB. La scuola veneziana di musica elettronica*, an anthology on the "Venetian School of Electronic Music" edited by Paolo Zavagna and published by Olschki.

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Giambattista Piranesi,
Carceri d'Invenzione ("Imaginary Prisons", c. 1750), plate XIII