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I Vetri della Seguso per il Bauer (1950-1965)
-
- 29 MAY – 29 SEP VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Exhibition
Marc Quinn
-
- 8 SEP – 1 DEC VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Le Stanze del Vetro
Exhibition *Napoleone Martinuzzi. Venini 1925-1931*
-
- 19 – 21 SEP VENICE, ISLAND OF SAN GIORGIO MAGGIORE
9th World Conference on the Future of Science
The Secrets of Longevity
-
- 25 SEP – 22 OCT VENICE, ISLAND OF SAN GIORGIO MAGGIORE
A Project for Training Drama Teachers
Stage Pedagogy, Year IV – Venice
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- 28 – 29 SEP VENICE, ISLAND OF SAN GIORGIO MAGGIORE
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Luciano Berio's Musical Theatre
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- 3, 9, 15 OCT VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Books at San Giorgio
-
- 11 OCT VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Seminar in honour of Pope John XXIII
in the 50th year since his death
Bearing witness and prophecy "There was a man sent from God whose name was John" (St John 1:6)
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- 15 OCT VENICE, ISLAND OF SAN GIORGIO MAGGIORE
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Workshop
Music for teaching foreign languages (L2)

NOV
VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Musical puppet theatre for adults
L'après midi d'un Poète The Chrysalises' Friend
(an approach in 10 pictures to the world and loves of Guido Gozzano)

5 NOV – 2 MAR 2014
NEW YORK, METROPOLITAN MUSEUM OF ART
Exhibition
Carlo Scarpa. Venini 1932-1947

6 NOV
VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Study Day and Concert
*Performing modes in the oral tradition and recent practices
of social aggregation: revivals and new contexts*

9 – 11 NOV
VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Meeting
Con la mente e con le mani.
Improvisation from 'cantare super librum' to partimenti

22 – 23 NOV
VENICE, ISLAND OF SAN GIORGIO MAGGIORE
International Study Conference *Mariano Fortuny's Theatre*

3 DEC
VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Seminar and Concert
Voice and Sound of Prayer 4 *Coptic Liturgical Chant*

JAN 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Umberto and Elisabetta Mauri School for Booksellers
31st Advanced Course

30 JAN – 1 FEB 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE
19th International Ethnomusicology Seminar
Living music: exemplary cases and new research prospects

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EDITORIAL

The September 2013 – February 2014 semester at the Fondazione Giorgio Cini has a very rich and varied cultural activities programme.

On 8 September the exhibition *Napoleone Martinuzzi. Venini 1925-1931* will open. The second show in a series dedicated to the output of the Venini glassworks, it is the third event in the long-term project entitled *Le Stanze del Vetro* (Rooms for Glass). The opening of the exhibition will be followed, from 19 to 21 September, by the ninth edition of the World Conference on the Future of Science, this year dedicated to human longevity. Events in October include a conference on Pope John XXIII (Angelo Roncalli), which is the Cini Foundation's way of commemorating the pope who had previously been patriarch of Venice in the 50th anniversary year of his death.

Several other events later in the year will also be of considerable academic and cultural interest: from seminars and concerts dedicated to Chinese polyphonic singing to an international conference on Mariano Fortuny, the fourth edition of meetings dedicated to exploring the voices and sound of prayer (this year's theme is Coptic Liturgical Singing), and a seminar analysing Luciano Berio's music for theatre.

In addition to the broad range of the various initiatives, the distinguishing features of the Cini Foundation's cultural programme are, as always, a focus on conserving and developing Venetian culture, promoting traditions, academic rigour and the social importance of the themes addressed.

Il Presidente
Giovanni Bazoli



MAIN FORTHCOMING ACTIVITIES

8 SEPTEMBER – 1 DECEMBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Le Stanze del Vetro Exhibition *Napoleone Martinuzzi.* *Venini 1925-1931*



Coral glass succulent plant with a black glass vase,
N. Martinuzzi for V.S.M. Venini e C., 1928-1930

On 8 September 2013 the exhibition *Napoleone Martinuzzi. Venini 1925–1931*, curated by Marino Barovier, will open to the public on the Island of San Giorgio Maggiore in Venice.

The exhibition is the second in a series of shows dedicated to the history of the Venini glassworks, organised as part of *Le Stanze del Vetro* (Rooms for Glass), a long-term cultural project launched by the Fondazione Giorgio Cini and Pentagram Stiftung with the aim of studying and showcasing the art of Venetian glassmaking in the 20th century.

The many cultural activities in the Rooms for Glass project include ten exhibitions, one a year, featuring the Venini company, whose production has made an outstanding contribution to the development of 20th-century art glass. The solo shows illustrate the work of individual artists who have collaborated with the renowned Murano glassworks. Each show is accompanied by a book, and at the end of the exhibition series the ten volumes will go to make up the complete Venini catalogue raisonné.

The son of a glass furnace worker, the Murano sculptor Napoleone Martinuzzi (1892-1977) was highly esteemed by Gabriele D'Annunzio. As well as his interest in sculpting and his production of sculptures, he was also devoted to the art of glass.

In 1925 Martinuzzi formed a partnership with Paolo Venini and became the artistic director of the celebrated furnace V.S.M. Venini & C. For this company he designed extraordinary objects until 1931, making a name for himself as a refined interpreter of the artistic taste of the day in a style somewhere between Art Déco and *Novecentismo*. The exhibition featuring around 200 works and the even larger catalogue, edited by Marino Barovier, will illustrate the artist's entire glass output. After initially producing elegant transparent blown glass, he went on to create works with a new opaque texture, using *pulegoso* glass (characterised by dense bubbles) and opaque glass with intense solid colours. He thus put together a striking catalogue of artefacts that included vases, dinner sets and lamps but also unusual decorative items such as coloured glass animals and succulent plants. The latter were made as objects for household decoration but some on a monumental scale were designed to be positioned in public places as polychrome glass sculptures. The aim of the exhibition and the catalogue is to document and illustrate chronologically the artist's output, highlighting the most significant works that have been identified thanks to meticulous research. By studying and crosschecking various documentary sources (photographs, catalogues and furnace designs) and comparing these with the real objects, made available by

museums, public and private institutions and international and Italian collections, it has been possible to make a complete survey of the glass objects designed by Napoleone Martinuzzi from 1925 to 1931.

The exhibition will be open every day except Wednesday, from 10 am to 7 pm. Admission is free.



19 – 20 – 21 SEPTEMBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

9th World Conference on the Future of Science *The Secrets of Longevity*

The 9th World Conference on the Future of Science, promoted by the Fondazione Umberto Veronesi, the Fondazione Giorgio Cini and the Fondazione Silvio Tronchetti Provera, is entitled *The Secrets of Longevity*. From 19 to 21 September on the Island of San Giorgio Maggiore leading world experts will address the major issues involved in prolonging life.

Longevity is one of the most important phenomenon of our age. It involves deep changes in social, cultural, and medical-scientific terms. At every age of life roles and timescales have changed and the demographic, economic and biological consequences have still to be fully explored.

25 SEPTEMBER – 22 OCTOBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

A Project for Training Drama Teachers *Stage Pedagogy, Year IV – Venice*

Teacher Anatolij Vasiliev

The Centre for Study and Documentary Research into European Theatre and Opera is hosting a training course for teachers and educators in the field of theatre. Taught by the great Russian master Anatolij Vasiliev, the course will be attended by trainee pedagogues from all over the world. *Stage pedagogy* is an opportunity for meeting and studying with drama teachers and educators: a time and a place available to explore the most important and undervalued of the arts – art education. The hopes of finding new talent and renewing languages depend on this “mother of all arts” as far as the transmission of knowledge and experience is concerned. By means of the *etjud* method, Anatolij Vasiliev builds up a powerful experience of personal and artistic relations.

The project has been organised by the Accademia Teatrale Veneta and the Fondazione di Venezia with the Fondazione Giorgio Cini and the collaboration of the Teatro Scuola Paolo Grassi, Milan.



Luciano Berio, autograph sketch for *Cronaca del Luogo* (detail)
© Talia Pecker Berio; Basel, Paul Sacher Foundation,
Luciano Berio Collection, by courtesy

28 – 29 SEPTEMBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Series *Luciano Berio's Musical Theatre*

The final meeting in the series on *Luciano Berio's Musical Theatre* will be held on 28-29 September 2013. Begun at the Fondazione Cini in September 2010, the study session benefits from the collaboration of the Université Paris 8 and the Centro Studi Luciano Berio. On the first day discussion will focus on philological, literary and technological aspects of Berio's last composition for the stage: *Cronaca del Luogo*. The second day will be devoted to general reflections on Berio's career in the field of music theatre. The speakers include Gianmario Borio, Angela Ida De Benedictis, Giordano Ferrari, Francesco Giomi, Michal Grover-Friedlander, Massimiliano Locanto, Ulrich Mosch, Talia Pecker Berio, Alessandro Roccatagliati, Gianfranco Vinay. Some of the talks and papers are already online (www2.univ-paris8.fr/DMCE/), while in 2015 all the proceedings will be published.

3, 9, 15 OCTOBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Books at San Giorgio

The series of presentations of the latest Fondazione Giorgio Cini publications will resume in October.

The books presented in the autumn series will begin on 3 October with *La Stanza di Eleonora Duse*. Edited by Marianna Zannoni, this catalogue features images of the diva and her *Stanza* (Room). Created in the Study Centre for Documentary Research into European Theatre and Opera in 2011, "Eleonora Duse's Room" is an archive containing documents about the life and art of the great Italian actress, open for use by the public.

Next up, on 9 October, is a work by Rodolfo Baroncini on *Giovanni Gabrieli*. It is the result of studies carried out as part of the celebrations for the fourth centenary of the composer's death. Baroncini explores all aspects of Gabrieli's life and work, seen to the background of the Venetian milieu in the composer's day. In addition to a general catalogue of Gabrieli's works, the book has an updated bibliography and discography.

The book launches end on 15 October with an Institute of Art History book, entitled *Opere del Novecento dalle raccolte d'arte della Fondazione Giorgio Cini*. Edited by Giovanni Bianchi, the book is one in a series of art catalogues describing the Fondazione Giorgio Cini art collections. This latest volume presents 20th-century art works: paintings, sculptures, drawings and prints that testify to the Foundation's unwavering interest in contemporary art.



Felice Carena, *Portrait of Pope John XXIII*, 1999, oil on canvas, Venice, Fondazione Giorgio Cini

11 OCTOBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE,

**Seminar in honour of Pope John XXIII
in the 50th year since his death**
Bearing witness and prophecy
*“There was a man sent from God
whose name was John” (St John 1:6)*

The Fondazione Giorgio Cini is holding a seminar to commemorate Angelo Roncalli and so mark the 50th anniversary of his death. Patriarch of Venice from 1953 to 1958, when he was elected pope with the name John XXIII, Roncalli regularly visited the Cini Foundation and the Island of San Giorgio Maggiore during his Venetian years.

Thanks to many personal accounts and talks by experts and ecclesiastical authorities, the seminar will explore Angelo Roncalli's human and pastoral story. The themes that will be addressed include his spirituality, his pastoral approach, the ecumenical dialogue, the years as

Patriarch of Venice, his diplomatic skills and the quest for peace, the convening of the Second Vatican Council, and the relevance today of his teaching and testimony.

The introductory speech at the seminar, which is open to the public, will be given by Monsignor Francesco Moraglia, Patriarch of Venice.

15 OCTOBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar and Concert
Polifonie “in viva voce” 17 Dong Polyphonic Singing
from Southern China

The “Polifonie in viva voce” series promoted by the Intercultural Institute of Comparative Music Studies at the Fondazione Giorgio Cini in collaboration with Confucius Institute of Venice is now into its seventeenth edition. This year the guests are the Dong Folk Chorus of the Dimen Dong Culture Eco-Museum, made up of singers from various villages in the Chinese province of Guizhou. As usual, the event will be divided into two separate sessions: an afternoon seminar to analyse and explore Dong polyphonic singing, with the participation of Joanna Lee (Hong Kong University), an expert on Dong music, who has been involved in obtaining UNESCO acknowledgement for this art form and in the creation of the Dimen Dong Culture Eco-Museum; after the seminar there will be a concert by the Dong Folk Chorus.

A typical feature of local Dong singing is the combination of a large group called *da ge*, which can be translated with the expression “great song”, or “large chorus”, alluding to the number of singers who may spontaneously or in a more organised way take part directly in the performance.



19 – 20 OCTOBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Rolex Mentors and Protégé Arts Initiative

The Rolex Mentor and Protégé Arts Initiative has selected Venice, a city with centuries-old links to the arts and to mentoring, as the location for an international event bringing together artists of different disciplines, generations and nationalities.

Launched more than a decade ago by leading Swiss watchmaker Rolex to revive the traditional relationship of master and apprentice and ensure the world's artistic heritage is passed on from one generation to the next, the Rolex Arts Initiative has chosen Venice for the crowning events of the 2012-2013 mentoring year. One of the reasons for the choice of Venice was the Italian city's longstanding association with the formalized mentoring process, an association that continues today with many artistic skills being passed on from master to apprentice and father to son.

On Saturday 19 and Sunday 20 October, as part of the celebration of the year-long creative journey made by the 14 mentors and protégés of 2012-2013, the Fondazione Giorgio Cini will host the protégés' work at the Rolex Arts Weekend.

The Rolex Arts Initiative enlists the world's greatest artists in seven disciplines – architecture, dance, film, literature, music, theatre and visual arts – and matches each of them with an emerging young talent, often from different continents and cultures. It gives these artistic pairs the time to collaborate in any way they choose during a year of creative conversation and interaction.

“This year's Rolex Arts Weekend should provide a memorable experience for the artists, as well as for the distinguished audience from Italy and abroad,” says Rebecca Irvin, head of philanthropy at Rolex. “We are thrilled to be holding it at the magnificent Fondazione Giorgio Cini, which represents culture and its preservation at its best and where our guests can easily attend the various events at a single, exceptional venue. We are proud to support the foundation as Amici Di San Giorgio.”

The carefully curated Arts Weekend will bear testament to the successful collaborations of the mentor-protégé pairs. Often in conjunction with their mentors, the protégés will present their work or perform, premiering their latest creations and giving the audience insight into just where each is headed as a newly minted star.

Various rooms of the Fondazione Giorgio Cini will be used to best advantage. For example, the Biblioteca del Longhena is the perfect venue for a talk between literature protégée Naomi Alderman and her mentor, Canadian author Margaret Atwood; the Cenacolo Palladiano room will accommodate the solo performance of dance protégé Eduardo Fukushima in the presence of his mentor Taiwanese choreographer Lin Hwa-min; and the Sala degli Arazzi will undoubtedly shake with the sounds of music protégée Dina El Wedidi and her mentor, Brazilian superstar Gilberto Gil.

The proceedings on both days of the Arts Weekend will begin with the protégés giving

12-minute talks, along with a mentor from a discipline other than their own. This will enable the young artists to express their theories of art, and the guests to get to know them as individuals. For further information on how to attend the Rolex Arts Weekend, visit www.cini.it.

23 – 24 OCTOBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Workshop

Music for teaching foreign languages (L2)

Can music indirectly help in learning a second language? The observation of methods tried out in recent decades by teachers in Italian schools in daily contact with multi-ethnic classes has demonstrated that music can help immigrant children learn Italian. Similarly, they found music helps Italian children to learn a foreign language. The methods involved emphasise the musical aspects in language such as: the sound of phonemes, intonation, rhythm, speed of words and pauses. At the same time music can also encourage coming together, exchanges and changes in the various identities of students. This seminar in the form of a workshop organized by the Intercultural Institute of Comparative Music Studies, held by Serena Facci and Gabriella Santini – designed for primary and secondary teachers as well as teachers of Italian as a foreign language – will take the participants through simulated teaching practices based on the use of a repertory of Italian and foreign songs to be taught to students. The method focuses on the musicality of words and also involves body language.

NOVEMBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Musical puppet theatre for adults

L'après midi d'un Poète. The Chrysalises' Friend

(an approach in 10 pictures to the world and loves of Guido Gozzano)

The Centre for Study and Documentary Research into European Theatre and Opera presents the latest play from the Gran Teatrino La Fede delle Femmine, included in the series *L'après midi d'un Poète*, this year devoted to the Guido Gozzano. Based on a twofold approach, film and drama, *The Chrysalises' Friend* is an introduction in ten scenes to Gozzano's world and especially his brief love affairs. After exploring the sadomasochistic relationship with the poetess Amalia Guglielminetti, the play focuses on the poet's entomological passion for butterflies and small insects in the Villa Il Meleto, a refuge of rest and quiet during his inexorable, slow fatal illness, and the illusion of salvation on his long Indian journey.



Marionette of *Acherontia Atropos*

The puppets are moved by Margherita Beato, Margot Galante Garrone, Luisa Garlato and Paola Pilla to the accompaniment of music by Muzio Clementi, Giuseppe Giordani (Il Giordanello), Georg Friedrich Handel, György Sándor Ligeti, Jean-Claude Risset, Karlheinz Stockhausen, Gabriel Pierné and Nicola Vaccaj, and songs by Margot Galante Garrone.



Partimento by Leonardo Leo. © Naples, Biblioteca del Conservatorio di musica San Pietro a Majella

9 – 11 NOVEMBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Meeting

Con la mente e con le mani. Improvisation from 'cantare super librum' to partimenti

With the mind and with the hands: improvisation from cantare super librum to partimenti is the subject of the second date in a series of meetings on improvised music in various historical periods. This event, organized by Institute of Music dedicated to improvisation in the Renaissance and Baroque ages, continues the line of thought begun at the conference *Improvised Music in Europe: 1966-1976* in November 2012. From 9 to 11 November 2013, coordinated by Mas-

similiano Guido and Peter Schubert (McGill University, Montreal), various sessions will focus on the use of improvisation in teaching music theory today. Thomas Christensen will give the *lectio inauguralis*, which will be followed by sessions on memory, improvisation practices and pedagogy. Participants will include Edoardo Bellotti, Zuljian Bor, Michael Callahan, Philippe Canguilhem, Giuseppe Fiorentino, Massimiliano Guido, Jean-Yves Haymoz, Stefano Lorenzetti, William Porter, Giorgio Sanguinetti and Peter Schubert. During the conference the Fondazione Accademia Internazionale di Smarano, one of the collaborating institutes, will present its teaching and research activities in the field of Renaissance and Baroque keyboard music.



Mariano Fortuny, Detail of a silver printed silk tunic, Venice, Fondazione Giorgio Cini, Fondo Eleonora Duse

22 – 23 NOVEMBER 2013
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Study Conference

Mariano Fortuny's Theatre

This conference is part of the "Fortuny Atlas", a project promoted by the University of Padua with the Fondazione Giorgio Cini Study Centre for Documentary Research into European Theatre and Opera, Ca' Foscari University, Venice, the Fortuny Museum - Fondazione Musei Civici, Venice. The conference will discuss the place of theatre in the career of the multifaceted artist Mariano Fortuny. The sub-themes include his relations with the leading masters of stage design in the

early 20th century, such as Adolphe Appia or Max Reinhardt, his contacts with the world of

dance ranging from Isadora Duncan to Ruth Saint Denis and Loie Fuller and his creations and experiments with stagecraft and lighting.

The speakers include Cristina Grazioli, Elena Randi, Carlo Alberto Minici Zotti, Paola Degli Esposti, Guido Bartorelli, Giuseppina Dal Canton and Marzia Maino from the University of Padua; Daniela Ferretti, Claudio Franzini and Cristina da Roit from the Fortuny Museum; Francesco Cotticelli, University of Naples; Jean Louis Besson, Université Paris 8 – Nanterre; Beatrice Picon-Vallin, CNRS, Paris; Marco Consolini, Université Paris 3 – Sorbonne Nouvelle; Giovanni Isgro University of Palermo; Marielle Silhouette, Université Paris 10; and Adriana Guarnieri and Maria Ida Biggi Ca' Foscari University, Venice, and director of the Centre for Study and Documentary Research into European Theatre and Opera

3 DECEMBER 2013

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar and Concert Voice and Sound of Prayer 4 *Coptic Liturgical Chant*

As in the previous three editions (*Armenian Liturgical Chant*; 2010; *Oral and Written Traditions in the Byzantine Chant in Italy*, 2011; and *Melkite Liturgical Chant*, 2012), this year the one-day seminar in the series “Voice and Sound of Prayer”, organised by the Intercultural Institute for Comparative Music Studies, will again be devoted to an ecclesiastical musical tradition from the Christian East: liturgical chant in the Coptic church.

The term Coptic (from the Greek [*Ai*]*gyptos*) denotes the Christians of Egypt, united under the Patriarchate of Alexandria. Coptic liturgies are sung in three languages: Coptic (an ancient Egyptian language written in characters very similar to Greek script, with some extra graphemes), Arabic and Byzantine Greek. The origins of this liturgical, musical and spiritual tradition lie in the early centuries of Christianity (from the 2nd to the 4th century). Coptic music developed under the influence of various traditions: Pharaonic-Egyptian and Demotic-Egyptian, Hebrew, Hellenistic Greek, Syriac-Christian and Byzantine.

Today Coptic music is still transmitted orally. It is monodic, modal and involves a few instruments, such as the triangle and cymbals. As Egon Wellesz points out, “Coptic liturgical music today is notable for the beauty and richness of its melodies and we can claim that it reached a high degree of perfection, especially considering that despite the persecutions meted out on the Copts for over a thousand years, their music shows few Arabic influences. We can conclude that today it still preserves the signs of a great civilisation of the past.”

The study day on *Coptic Liturgical Chant* will be attended by Egyptian and European scholars and experts. As in the previous editions, the seminar will end with a concert.



Theotokos (Mother of God), wood icon,
Coptic Orthodox church of San Giorgio Megalomartire,
Rome (second half of the 20th century).

LE COLLECTIONS



1. Giuseppe Bonito (?)
Portrait of Ferdinand IV of Naples Aged Twenty.
Venice, Fondazione Giorgio Cini (before the restoration)

An unpublished Portrait of King Ferdinando IV of Naples

Among the recently restored works of art in the Fondazione Giorgio Cini, one 18th-century painting, showing fine workmanship, stands out particularly: a *Portrait of King Ferdinando IV of Naples* (FIG. 1) previously in Count Vittorio Cini's collections (inv. VC 6216). Purchased by the Foundation in 1955, the painting was moved from Count Cini's residence on the Grand Canal to hang in a reception room in the former Benedictine monastery on the island of San Giorgio. Recorded in the incoming items register with the number 698, it was generically attributed to a "Spanish master", clearly on the grounds of the correct identification of the sitter as the illustrious member of the Bourbon dynasty of Spain. There is no known surviving documentary evidence concerning previous owners.

The three-quarters length portrait shows a twenty-year-old Ferdinando attired in rich livery with the royal insignia arranged according to the conventional portrait iconography. The king wears a red velvet coat (*chambergia*). The style of the coat more closely reflects French fashion: the straight line adhering tightly to the body, the wide opening with no folds, the small cuffs and rich ornamentation of embroidery, lace and gilded galloons edging the borders and

sleeves with buttons and tassels all suggest fashion influences from around 1760-1770. Beneath the coat, Ferdinando wears a white shirt, which billows out from the cuffs in fluffy lace as well as just beneath a neckerchief. Decorated by a damascened central strip, the cuirass is an attribute of a military sovereign. It is enhanced with refined decorations: a blue belt and short, widely flared skirt, both with gilt borders. In an typically affected 18th-century pose, Ferdinando holds a white band, knotted at his waist, by passing his thumb behind it, while a red silk sash serves to highlight the collar of the Royal Order of the Golden Fleece, a prerogative of the Spanish branch of the Bourbon dynasty. Among the other accolades, sewn on the velvet are the insignia of the chivalric Order of the Holy Spirit, one of the most prestigious orders of the French monarchy, headed by their cousins, the Bourbons of France; and the Order of St Januarius, inherited by Ferdinando from Charles of Bourbon, who founded it in 1738 to mark his marriage to Princess Amalia of Saxony. This very effective image of the Neapolitan monarchy, embodied by the young king, is completed by a baton, tied to his wrist by a cord. He elegantly holds the gilded pommel in his right hand adorned with a ring on the small finger. At his side hangs a sword, of which we can glimpse the pommelled hilt, while the royal insignia are arranged on a small table in the background. The whole area with the sceptre and crown had been copiously painted over before the restoration. The thick varnishes over the repainting meant that the royal symbols could not be made out by examination with the ultra-violet fluorescence method; the retouching can be circumscribed to around the 1950s, when the



2. Anton Raphael Mengs,
Portrait of Ferdinand IV of Naples Aged Nine.
Naples, Museo Nazionale di Capodimonte



3. Giuseppe Bonito, *Portrait of Princes
Philip Pasquale and Carlos Antonio of Bourbon Infantes.*
Caserta, Palazzo Reale

painting was also given a linen lining glued with wheat flour paste. The subsequent stretching flattened the raised brushwork, while the addition of a new extendable frame increased the margins by a few centimetres on three sides.

The excellent restoration conducted by the Per l'Arte workshop (Castelfranco) brought back to light the original layers of paint, which had been partly abraded, and thus fully rendered the painting's formal and iconographic integrity, as documented by photographs from the 1940s in the archives of the Fototeca Zeri, Bologna, which also provide a useful *post quem* date for the retouching work.

The cleaning operations removed some of the dullness of the hues due to grime, the widespread opacity and yellowing pigmented varnish. This facilitated the stylistic analysis of the work which made it possible to circumscribe the authorship to an easily recognisable cultural and artistic milieu: Neapolitan portraiture in the last quarter of the 18th century influenced by the lessons of the German artist Anton Raphael Mengs (Aussig 1728 - Rome 1779).

Occasioned by the delivery of an altarpiece to the chapel in the Palazzo Reale, at Caserta in 1759, Mengs left Rome for Naples to work in the service of the newly crowned Bourbon King of Spain, Charles III. The artist then followed the king to Madrid shortly afterwards to become court portrait painter. He must be credited both chronologically and qualitatively as being the first to produce a series of many images of the "boy king" Ferdinand, forced to take on the responsibility of ruler at the tender age of nine, after his father Charles had ascended to the throne of Spain. Although the third-born, Ferdinand became king because his brother, the second-born Charles (Carlos Antonio) had followed his father to Madrid as crown prince, after the firstborn Philip had been excluded from the succession on the grounds of his insanity. Therefore Ferdinand, still only a boy, was given the full burden of the Neapolitan crown. Mengs's portrait of him in the Museo Nazionale di Capodimonte, *Ferdinand IV at Nine Years of Age* (FIG. 2), is an effective example of "state portraiture", aimed at representing and sanctioning the power of the new sovereign. Its dazzling polished surface is obviously in an anti-Baroque key, and thus renewed the tradition of official portraiture in a Neoclassical vein (there is another autograph version of the portrait, signed and dated 1760, in the Prado, Madrid). The Mengs model painted for Naples, which was followed by other portraits of royalty for the Madrid court, including a *Portrait of Queen Maria Amalia of Saxony*, now in the Prado (c. 1761) and a *Portrait of King Charles III in Armour*, now in the Palazzo Pitti (c. 1765), had the immediate effect of driving the portraiture production of some leading official court painters in Naples towards new expressive horizons. It must be said, however, that the series of full-length portraits of the children of Charles and Maria Amalia as infants, attributed to the Neapolitan artist Giuseppe Bonito (Castellamare di Stabia, 1707 - Naples, 1789) around 1759, just before the coronation of Ferdinando, and now in the Palazzo Reale, Caserta, seems to suggest that the turn to classicism was already fashionable before the new developments



4. Giuseppe Bonito (?),
Portrait of Ferdinand IV of Naples as a Boy.
 Location unknown



5. Francesco Liani (attr.),
Portrait of Ferdinand IV of Naples with a Helmet.
 Private collection

introduced by Mengs. If we consider the *Portrait of the Princes Philip Pasquale and Carlos Antonio* (FIG. 3), one of three portraits of pairs of *infantes*, Mengs's staid courtly register and stiff grace dissolve in a more inviting robustness as the artist strives to endow the sitters with greater psychological depth by roughing up the surface with looser paint, thus echoing the foregoing late Baroque experiments. There are two possible candidates for some versions of Ferdinand as an adolescent, all stemming from the popular Mengsian prototype: the Neapolitan Giuseppe Bonito, appointed His Royal Highness' Chamber Painter by Charles III in 1751, and the first director of the Naples Accademia del Disegno from 1755 on; and the Emilian Francesco Liani (Borgo San Donnino, 1712-1715 - Naples, after 1783), the official portrait painter at the Bourbon court, as documented from 1755 on, but possible already active in Naples from the early 1740s. Portraits sent to European courts and noble residences were principally intended to promote the "presentification" of the king. They were thus visual "seals" on a network of political alliances forged along dynastic lines.

For the issue of attributions to these two painters of the many Neapolitan portraits that can be assessed in a network of citations, loans and replicas, see the specific bibliography and the studies by Nicola Spinosa, Mina Gregori, Jesús Urrea Fernández, Steffi Roettgen and Massimo Pisani for more in-depth descriptions. Here we only need mention some works in the field of Ferdinandian iconography: the lost *Portrait of Ferdinand IV*, painted by Francesco Liani in 1763 for the Madrid court and the work sold at a Christie's London auction on 2 June 1961, which Zeri included in the Liani folder in his photo library (no. 64612). Having borrowed the Mengs prototype, and connoted by much more resolute Classicist origins, the latter seems to be closer to Bonito's works (FIG. 4). There are also three very interesting versions, based on the same prototype, which have recently appeared on the antiques market: the *Portrait of Ferdinand IV with a Helmet*, in a lavish gilded Rococo frame, a work firmly attributed to Francesco Liani by Spinosa and Roettgen (Vienna, Dorotheum, 17 April 2013, lot no. 607) (FIG. 5); an inferior quality exemplar with a simplified background and much smoother paint, portraying Ferdinand a few years later (Christie's Rome, 6 June 1995, lot no. 426); and another portrait, with crown and sceptre, sold at a Wannenes auction on 28 May 2013. The latter work is much closer to the Mengs painting on the grounds of similarities in the decoration of the console, the form of the crown and cushion, and the marbled pattern of the background wall. Lastly, a complete copy of the Mengs portrait of 1759 was auctioned by Wannenes on 1 March 2011; it had come from the Edoardo Caracciolo Carafa collection and bore the signature of the German painter. If Giuseppe Bonito was the only royal portrait painter authorised to

copy the Mengs prototype, as Spinosa suggests, then this example may be attributable to the Neapolitan artist. In 1766 Francesco Liani painted a new portrait of the king at fifteen years old (FIG. 6), for Christiansborg Castle in Copenhagen. He partly renewed the image that Mengs had given



6. Francesco Liani,
Portrait of Ferdinand IV of Naples Aged Fifteen.
Copenhagen, Christiansborg Castle



7. Giuseppe Bonito (?),
Portrait of Ferdinand IV of Naples Aged Twenty,
Warsaw, Royal Castle

of the sovereign. In Liani's work, the narrow fragment of the Tyrrhenian Sea, which can be glimpsed beyond the armchair in Mengs's portrait, opens up into a sweeping view of the Gulf with Vesuvius in the distance, while the smooth, glassy porcelain-like surfaces are transformed by a rougher, more vibrant impasto. The painting is evidence of the leading role given to the Emilian artist as a populariser of images of the king, together with the Neapolitan artist Bonito; the two were known to have had their moments of contrast and rivalry.

The Cini *Portrait of Ferdinand IV* is one of the unpublished versions in the series portraying the king at an early age, in this case about twenty. Steffi Roettgen suggests that the first in the series was the oval portrait (FIG. 7), previously in the Muzeum Narodowe, Warsaw, and now in the Royal Castle, in the same city, together with its companion work, a portrait of his spouse Maria Carolina, Queen of Naples. Roettgen does not, however, put forward an attribution, and it appears in the recent catalogue of the Polish collections as by an anonymous Neapolitan artist (*Zamek Królewski w Warszawie. Katalog Zbiorów. Malarstwo do 1900*, edited by D. Juszcak and H. Małachowicz, Warsaw 2007, pp. 540-542). The elegant Polish painting is undoubtedly very accomplished and of a high quality. In addition to Mengs's approach and style, it shows signs of influences from the portraiture of Pompeo Batoni. The sitter, however, would seem to be slightly older than in the Cini portrait, which would thus probably have been painted before the Warsaw work by a few years, and so can be dated to the end of the 1770s. Moreover, the style of the pair of Warsaw paintings would seem to be much closer to Giuseppe Bonito's work.

In a written communication Prof. Spinoza, whom I would like to thank for his valuable help, suggested the name of Giuseppe Bonito for the Cini painting. He believes it to be the prototype for an oval version of almost identical size, now in the Museo Nazionale di Capodimonte, Naples (FIG. 8). The oval painting has the same composition as the Cini portrait, but the paint is livelier and more vibrant. The looser brushstrokes create not only areas of heightened light bringing out the ground below but also the pattern of embroidery that wafts with dizzying nonchalance and a much more lively, pulsating sense of presence. These elements suggest the hand of Francesco Liani, as can be evinced from a comparison with other portraits by the Emilian artist. On the contrary, the less distinct brushwork, the pastel tones, the thinner, diaphanous application in the Cini work (FIG. 9), and a certain cool academicism – the baroque curls and the tail of the wig in the twin work have gone – would seem to suggest Bonito's style, which is calmer and smoother compared to the youthful portraits. Moreover, it is not the only documented case in which the two artists tackle similar compositions, if we consider the *Portrait of Charles III in Armour*, in the Casa Statella, attributed to Francesco Liani, it seems to be modelled on a painting by Giuseppe Bonito now in the Prado (M. Pisani, "Cinque ritratti inediti di Francesco Liani", *Storia dell'Arte*, 85, 1995, pp. 459-460).



8. Francesco Liani (?),
Portrait of Ferdinand IV of Naples Aged Twenty,
Naples, Museo Nazionale di Capodimonte

RIGHT

9. Giuseppe Bonito (?),
Portrait of Ferdinand IV of Naples Aged Twenty,
Venice, Fondazione Giorgio Cini (after the restoration)

This case highlights, however, the role of the two painters as leading exponents of Neapolitan portraiture in the last quarter of the 18th century and is evidence of the links between their respective productions. Liani's precedence in Ferdinandian iconography, proven by the documents, can be seen in a fine work in the Museo Campano, Capua: the *Portrait of Ferdinand IV in Grenadiers Attire* (Duranti adopted this as a model in 1773 for a tapestry, now in Capodimonte, Naples); or the portrait in armour, used by Guglielmo Morghen to make an engraving. Moreover, it is not easy to interpret the weave of external influences and clues and their respective signs in the staid, routine world of portraiture in which Liani and Bonito were confined and often employed as copyists. But there can be no doubt that Liani was a more elegant and cosmopolitan artist. He had experienced more outside influences and ideas and was capable of going beyond the dominant icy coolness of Mengs's manner. Francesco Liani constantly bore Bonito's style in mind, and although he was up to date with the latest developments introduced by Mengs and Batoni, he remained in any case in an equidistant position from enamelled effects and the crystal clear rendering of the Classicist current. He showed a more robust naturalism, as in the portraits recently published by Pisani reveal, and as Mina Gregori had already stressed (M. Gregori, "Liani, ritrattista d'eccezione", *Paragone*, 309, 1975, pp. 103-107).

Over and above the autography issues, some technical details confirm that the Cini portrait can be circumscribed geographically to the Naples area. Proof of this is the fact the painter used a fabric support, a loosely woven canvas – indeed some of the weavings are visible as square interstices, where the ground

is thinner and the colour has been applied in more fluid impastos – and Naples was the main producer of this kind of canvas, already in use by the 17th century. The ground of the painting has a reddish-brownish colour: evenly applied and in such thin layers as to highlight the weave of the support, it shows up in places where the overlaid layers of paint tend to thin out, giving a warm hue to the background and endowing the painting with a smooth, uninterrupted luminosity. The medium characterised by oil applied in thin overlaid layers, with gradual tonal transitions, models the masses without any excessive light and with a general tendency to suffused brightening, gradating the colours in pastel tones. While the details of the clothes and decorations are rendered with more solid, corporeal strokes, by a confident use of the tip of the brush to produce vibrant effects, the background tends to have more vaporous outlines, as is revealed by the thin silvery sections in the crown and dense patches of paint creating the impression of jewels and pearls.

Having survived in its elegant 18th-century gilded, carved and embossed frame, the painting is another piece – which the restoration has revealed and helps us understand – in the mosaic of Vittorio Cini's omnivorous and insightful approach to collecting. Indeed, his collection is characterised by wide-ranging cultural interests that go as far as to include important examples of the art of the Neapolitan *Settecento*.

Alessandro Martoni



PROJECTS AND RESEARCH



Antonio Vivaldi, *Cantata "Usignoletto bello"*
RV 796, MS D-Dl, Mus.1-1-7, p. 50



Antonio Vivaldi, *Cantata "Par che tardo oltre il costume"*
RV 662, MS I-Tn, Foà 27, fol. 2r

Antonio Vivaldi's Vocal Chamber Music

The Italian Antonio Vivaldi Institute in the Fondazione Giorgio Cini, founded in 1947 and directed by Francesco Fanna, specialises in studying the biography and works of the "Red Priest". The Institute holds copies of manuscript and printed works of music by Antonio Vivaldi, as well as a large related bibliography. This mass of documents facilitating the study of original papers conserved in musical archives in various libraries, means that the Institute is one of the leading patrons of publishing initiatives aimed at presenting and exploring Vivaldi's works. As such, the Institute has encouraged the study of Antonio Vivaldi's vocal chamber music by taking part in *Clori: Archivio della cantata italiana* (the Italian Cantata Archive), a project supported by the Italian Musicology Society, the Italian Institute for the History of Music, and Tor Vergata University, Rome, and implemented in collaboration with the Répertoire International des Source Musicales. The project sets out to study the sources of Italian chamber cantatas composed from the early decades of the 17th century to the 19th century. It has been made possible by the *Clori* open access database (www.cantataitaliana.it). In continuous use, the database consists of catalogue index cards organised according to the international standards for musical material but, having been conceived especially to meet the needs of scholars of this genre, includes supplementary data, such as the transcription of the poetic text of each cantata, an analytical description, links to images, reproductions of dedications, prefaces, ownership notes, possible references to other documents on

each individual piece or collection of cantatas, information deduced from external documentary sources, and bibliographies. The fact that the Italian Antonio Vivaldi Institute has joined the project means that it can share precious information about the sources of cantatas and serenatas (often only previously known in a single source) held by the Biblioteca Nazionale Universitaria, Turin, the Library of the Benedetto Marcello Conservatory, Venice, the Bodleian Library, Oxford, the Sächsische Landesbibliothek - Staats-, und Universitätsbibliothek, Dresden, the Staatliche Museen, Abteilung Musikgeschichte, Max-Reger-Archiv, Meiningen and the Gesellschaft der Musikfreunde, Vienna. The database also contains data about three serenata librettos: *Le gare del dovere* RV688, *L'unione della Pace e di Marte* RV694, and the *Serenata a quattro voci* RV692. Networking the data on the sources of Vivaldi cantatas and serenatas involved checking the catalogues in individual libraries. This led to some changes being found in the shelf marks and the rediscovery of two non-notified exemplars of the libretto



Luca Carlevarijs, *The Arrival of the French Ambassador, Jacques-Vincent Languet Comte de Gergy*, oil on canvas, Musée National du Château de Fontainebleau

of the *Serenata a quattro voci*. These exemplars, now in the Biblioteca Nazionale Centrale, Rome, belonged to the Casa Professa dei Gesuiti, Rome and the Mantua collection of Silvio Valenti Gonzaga (for a detailed account of the cataloguing activity cf. *Studi Vivaldiani*, 2012, pp. 91-94).

In parallel to the cataloguing work – it is only the preliminary phase of the *Clori* project – I recently researched the circumstance of the production of some serenatas that Antonio Vivaldi was commissioned to compose by the Imperial ambassador Giovan Battista von Colloredo-Waldsee (*Le gare della Giustizia e della Pace*, 1716) and the French ambassador Jacques Vincent Languet Gergy (*Gloria, Himeneo*, 1725; *La Senna festeggiante*, 1726; *L'unione della Pace e di Marte*, 1727). Both men were active in Venice in the early decades of the 18th century. The study of the bibliography, combined with an examination of the Viennese and Parisian diplomatic correspondence, which can be consulted on microfilm in the Institute for the History of Venetian State and Society in the Fondazione Giorgio Cini, enabled me to identify the annual and special festivities that characterised the life of the two embassies, during which the performance of a serenata was often the climax of the celebrations. From the chronology of the festivities, updated compared to those compiled by scholars in previous years, we can evince that the contribution of the ambassadors to Venetian musical life was considerable and how the series of occasions for celebrations was also dictated by the simultaneous presence of the two embassies and their reciprocal emulation. Significantly, for example, following the arrival of the French ambassador in Venice in late 1723 and the consequent creation of the feast for the national patron saint (St Louis, 25 August), the Imperial ambassador Colloredo established the custom of celebrating the birthday of the Empress Elisabeth Christine of Braunschweig-Wolfenbüttel, which fell only three days later and had previously been ignored. The peaceful rivalry between the embassies also comes through in the way they emulated each others modes of celebration. Dating back to the early 18th century, the practice of commissioning an artist to depict the public arrival of the ambassadors in the Serenissima led, for example, to both Colloredo and Gergy commissioning large-scale paintings by the *vedutista* Luca Carlevarijs (1726). Moreover, while the Imperial ambassador sponsored the performance of “concerts and



Unknown 18th-century artist, *Antonio Vivaldi*,
Museo Internazionale e Biblioteca della Musica di Bologna



Antonio Vivaldi, *Serenata "La Senna festeggiante"*
RV 693, ms. I-Tn, Foà 27, fol. 146r

symphonies” to enhance his own investment celebrations, the French ambassador commissioned Vivaldi to compose the serenata entitled *La Senna festeggiante*.

The texts of the librettos for the Vivaldi serenatas – especially those dedicated to the marriage of Louis XV (1725) and the birth of his first-born child (1726) – turn out to be particularly interesting if we consult the archive documents at the same time. Some of the libretto writers’ lines of verse, such as those expressing Mars’ concern over the failure to produce a male heir in *L’unione della Pace e di Marte* are echoed by worries expressed in dispatches. In the same serenata, the tender image of Louis XV bent over the cradle of his daughters in the recitative “Mira, oh nume guerriero il gran Luigi | alla cuna real stassi d’intorno” (Look, O warrior god, at the great Louis | fretting round the royal cradle) was clearly inspired by the chronicles that described the king as a thoughtful and gentle man: “The two recently born princesses grow before our very eyes and the king often visits and caresses them” (*Bologna*, no. 38, 23 September 1727, p. 3).

By studying the dispatches and chronicles – the preliminary results were presented at an international conference entitled *Music and Diplomacy* held in the American universities of Tufts and Harvard in March 2013 – it was possible to ascertain the almost constant presence of masked guests in the serenatas organised by the ambassadors. Permission to participate wearing a mask at these events enabled Venetians to chat with the representatives of foreign powers, thus obviating a dogal prohibition, which since the 15th century had relegated the ambassadors in a kind of social limbo, forbidding them to meet with noble citizens. There are fairly frequent mentions of important information gleaned from ambassadors during these *feste* and then sent elsewhere in dispatches. The surviving libretto texts, chronicles and documents show how the early 18th-century Venetian serenata not only met the demand for spectacular events and imparting messages to the audience. It was also an occasion in which people could easily meet and exchange news. Seen from this point of view, the serenatas composed by Antonio Vivaldi and his contemporaries acquire a political

significance that goes well beyond demonstrating the grandeur of the crown and underscoring the magnificence that they were asked to exalt.

Giulia Giovani

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PRESENCES ON SAN GIORGIO



The Cloister of Cypresses, designed by architects Giovanni and Andrea Buora, in the Fondazione Giorgio Cini, Venice

Florence, Venice, Cosimo de' Medici... and the Island of San Giorgio

Piacenza is not Singapore. This statement was made by that self-effacing exponent of the “neo-avantgarde” and leading member of Gruppo 63, Giorgio Manganelli (1922-1990), in one of his “reviews of places” in Italy, collected in his posthumous *La favola pitagorica* (“The Pythagorean Fable”; Milan 2005). In all its apparent obviousness and dazzling hermeneutic immediacy Manganelli’s *incipit* has an instructive value. Trying to say what a town – small or large – is, involves the preliminary exclusion of what it is not. Treviso is not Prato. Prato is not Treviso. Venice is not Florence, and likewise Florence is not Venice. Yet in this case both are ulterior cities. In the sense that, being themselves, they expand as if

haloed by the ulteriority of their having released from their inside out into an increasingly broad exterior a significance that is overflowing, invasive, calamitous, seductive, compelling and even unsettling. Historically the two cities relate to each other. Intellectually they converge and diverge. In *Die Kultur der Renaissance in Italien* (1860), with an assertiveness that has no fear of being contradicted, Jacob Burckhardt proclaims them the cities that have had most significance in and for human history. Two inspiring capitals irradiating the whole of Europe with artistic and cultural teachings, almost bearing their stamp. They were centres assiduously committed to the reanimating and re-semanticising revival of the antique and were even so presumptuous as to completely adopt the sense of antique Rome, especially Republican Rome. At times they even violently vied with each for the right to the haughty self-proclaimed title of *altera Roma*, the second Rome. And in their vying with each other, they drew comparisons. In their rivalry, they warily scrutinised each other in a mixture of admiration and hatred; in their paths to self-awareness, there is an obligatory mutual cross referencing, whether overt or implied, almost as if the two capitals couldn’t ignore each other: they inevitably – implicitly or explicitly – measured up to each other.

In some ways they felt jointly presence and this was clearly perceived by outsiders – even when they were no longer capitals, after they had become part of the kingdom of Italy – as the inevitable implying one by alluding to the other. This perception in existentialist terms was felt – to give one example – by the German novelist Theodor Fontane (1819-1898). Disconcerted by the unique nature of Venice, he felt perfectly at ease in Florence. So it was there he took up residence, and not in Venice. The sensation of another German, the philosopher Georg Simmel (1858-1918) involved wider-ranging considerations: Florence is raised to the status of the city of possible roots, of solidity, and substance. The opposite of Venice, where like the city’s flowing waters, life passes fluidly and fleetingly. Driven by a sense of adventure or at least by love affairs, life never settles enough for roots to go down. The two cities are antithetical for anyone seeking a place to live in, or to give meaning to his or her individual existence. But this choice, no matter



LEFT Pontormo, *Portrait of Cosimo the Elder*,
Florence, Galleria degli Uffizi,
courtesy Ministero per i Beni e le Attività culturali

what it leads to, might take place in a crisis situation, a void totally stripped of values.

But what was full of constituent values of universal significance was the 15th-century joint presence of *florentina libertas* and *venetiana libertas*. The only difference is that by the 16th century a freedom-denying regime took root in Florence, whereas in Venice – according to the Doge’s Palace – freedom continue to exist. And that is why the Duke of Florence, later to become the Grand Duke of Tuscany, Cosimo de’ Medici loathed the city of St Mark’s, where not surprisingly Lorenzo (or Lorenzino or Lorenzaccio) de’ Medici sought refuge after he had slain his cousin Alessandro de’ Medici, the tyrannical first Duke of Florence, in early 1537. Lorenzino, too, however, was stabbed to death by the hirelings of his successor Cosimo Lorenzo on 26 February 1548, in Venice. Significantly, however, for almost ten years Lorenzino had managed to survive in Venice and stave off the implacable Medici vendetta. The lagoon city offered hospitality to the Florentine exiles, the anti-Medici fugitives, and even, as far as was possible, protected them. One person who was grateful to Venice for this was the Florentine Donato Giannotti (1492-1573). He praised its “regiment”, which made the custodian of Humanist-Renaissance values innervating the *vita civilis*, whereas Florence stifled them.

But why do we require here a summary understanding of the historic rivalry between the two cities in such chiaroscuro terms? No specious effort this, since the island of San Giorgio also puts in an appearance: one guest in the Benedictine monastery, in 1433-1434, was Cosimo de’ Medici the Elder (1389-1464; Lorenzo the Magnificent’s grandfather). During his brief exile from Florence, he was accompanied by the Florentine sculptor and architect Michelozzo Michelozzi (1396-1472), of whom the temporarily banished politician was protector and patron. According to Vasari, it was at the behest of a grateful Cosimo that Michelozzi built the first library in the monastery (the current one is by Longhena). It was then destroyed but in its day it was celebrated for its rich furnishings and endowment of books, also due to Cosimo’s munificence. The library was thus a Tuscan insert, a library “finished” – as Vasari relates – “not only with walls but also tables, shelves and other decorations”. Later further embellished, the library was “not inferior to any other” in Venice and boasted, according to Francesco Sansovino in the late 16th century, “a roof touched with gold”, fine paintings, and “walls covered with painted wood panels”, and, on them, well to the fore, the Medici “balls” commemorating the donation.

And if from the 15th century we leap – albeit remaining on the island of San Giorgio – forward to 1953, we find Vittore Branca, taking up office as the secretary general of the newly created Fondazione Giorgio Cini. A key figure in Branca’s indefatigable career of assiduous studies was Boccaccio. But another key topic was Humanism, both Venetian and Florentine in the guise of Ermolao Barbaro and Politian, respectively. Elective affinities with different accents. A special feature of Venetian humanism was the civil values of civil wisdom, which was such insofar as a ruling class expressed itself in cultural terms while running the state. *Litteris servabitur orbis*. Culture will save the world. That’s how the Humanists saw it, as they rose up with immoderate presumption, which history was to belie. Though *litteris*, the Venetian ruling class proclaimed the city state it governed to be the best of possible worlds in the world as it is.

Gino Benzoni

PUBLICATIONS

CATALOGUES



Opere del Novecento dalle raccolte d'arte della Fondazione Giorgio Cini

edited by Giovanni Bianchi

Scripta Edizioni, Verona, 2013

Following on from the books on the graphic art collections in the Neri Pozza donation (2003) and a group of drawings by Treviso artist Renzo Biasion (2004), this latest art catalogue in the series dedicated to the Fondazione Giorgio Cini collections focuses on 20th-century works of art: sculptures, paintings, drawings and prints testifying to the Foundation's unwavering interest in contemporary art.

The Cini 20th-century art collection has the same heterogeneous features typical of other collections associated with the life and activities of a cultural institution. Mainly made up of groups of works and scattered individual acquisitions, it has principally been built up from donations and bequests by artists, heirs, collectors, writers and musicians who presented the Foundation with archives, books, photographs and works of art. The collection thus now provides a living testimony to the cultural relations and friendship that bound these people to the Venetian institution. The fact the collection is connoted by a lack of uniformity makes it even more interesting and full of surprising discoveries, such as the oil on canvas landscape *Spring Sky* by the Divisionist painter Emilio Longoni, previously thought to have been lost. The most important, highest quality works include *Le Vase bleu* by Gino Severini, a masterpiece from his Cubist period; the *Portrait of Benno Geiger* by the French art-

ist Émile Bernard; the only authorised Carrara marble replica of the celebrated *Portrait of Ezra Pound*, made by the Vorticist sculptor Henri Gaudier-Brzeska; a rich series of oil paintings and watercolours by Felice Carena, a leading figure in Venetian painting in the second post-war period, including the outstanding melancholic, youthful painting *Girl at the Door*; portraits by the Triestine artist Arturo Rietti; a group of bronze statues by Francesco Messina, including the monumental *St George Slaying the Dragon*, made by the Sicilian sculptor for the chapel of the former arts and crafts school in the Cini Foundation at the same time as the *Via Crucis*, now in the Benedictine monastery; and Alberto Gianquinto's stunning wall canvas *The Gust of Wind*, a recent gift from the artist's heirs and typical of the way the Cini Foundation is seen as a treasure trove for works of art to be looked after and displayed. Among works loaned to the Foundation by the Cini heirs that have been included in the catalogue is a fascinating abstract work by Emilio Vedova, *Image of Time*, from his so-called "black geometries" period.

The collection features many major 20th-century artists, especially Italians: Guido Cadorin, Carlo Carrà, Pino Castagna, Beppe Ciardi, Gennaro Favai, Achille Funi, Virgilio Guidi, Alessandro Milesi, Armando Pizzinato and Giorgio Valenzin.



La Stanza di Eleonora Duse

edited by Marianna Zannoni

Fondazione Giorgio Cini, Venice, 2013

“Eleonora Duse’s Room” has been open to the public since November 2011. It was created with the aim of providing access for anyone interested in the valuable heritage of the Duse Archive at the Fondazione Giorgio Cini. The restoration of the former Treasury Room (Sala del Tesoro), has made it possible to exhibit most of the rich Duse collection. The idea is not so much to make a museum for it but to pursue the twofold objective of highlighting the existence of the collection and enabling visitors to grasp the complexity and importance of an

archive that is a significant study resource for the history of drama. Today the Duse Archive is the largest and most complete collection of documents on the life and art of the great Italian actress. This book is intended to be an aid for visitors exploring Eleonora Duse’s Room as well as a guide to her theatre. It includes a biography of the actress, a description of her theatrical production, and information on the Duse Archive and the Study Centre for Documentary Research into European Theatre and Opera, in which the archive is housed.



Pietro Bertoja, scenografo e fotografo

edited by Maria Ida Biggi

Alinari, Florence, 2013

This book on the artistic production of Pietro Bertoja (1828-1911) documents his activity as “stage designer and photographer” and explores his complex role in the world of theatre in the second half of the 19th-century in the Veneto.

Produced as part of initiatives promoted by the Veneto Region’s committee for the celebrations of the centenary of Bertoja’s death, the book contains essays by Maria Ida Biggi, Gabriella Olivero, Linda Selmin, Mercedes Viale Ferrero and Marianna Zannoni as well as a chronology, an extensive catalogue of

plays, his work for theatre (divided into productions for opera, dance and drama) and a long list of his photographic works.

A good deal of the material is published here for the first time and in part is the result of specially conducted research. The book reveals Bertoja’s modernity in his experiments with technical inventions and the application of new lighting and pictorial techniques.

The published documents mainly come from private collections, as well as the Museo Correr, Venice, the Museo Civico, Pordenone and the Archivio Alinari, Florence.

ESSAYS



Luigi Squarzina *Studioso, drammaturgo e regista teatrale*

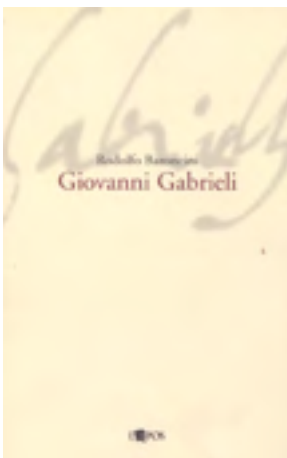
Proceedings from the International Conference
4-6 October 2012, Venice, Fondazione Giorgio Cini
Accademia Nazionale dei Lincei, Rome, 2013

In collaboration with the Accademia Nazionale dei Lincei, Rome, the Theatre Study Centre has published the proceedings from the conference entitled “Luigi Squarzina. Scholar, playwright and stage director”, held at the Fondazione Giorgio Cini from 4 to 6 October 2012. Published two years after his death, this book is an opportunity to commemorate, analyse and reflect on Luigi Squarzina’s role in theatre and his writings.

The book brings together papers by Gerardo Guccini, Alessandro Tinterri, Mango, Elena Randi, Claudio Vicentini, Gregori, Maria Ida Biggi, Ginette Herry, Giacomo Pedini, Claudio Longhi, Anna Barsotti, Palazzo, Federica Maz-zocchi, Isabella Innamorati, Katia Angioletti, Ilaria Gariboldi, Maurizio Giammusso, Franco

Vazzoler, Paolo Bosio, Roberto Alonge, Pier Mario Vescovo, Franco Perrelli, Paolo Puppa, Eugenio Buonaccorsi, Camilla Guaita, Roberto Cuppone, Leonardo Mello, Francesca Bisutti, Marianna Zannoni, Stefano Locatelli, Matteo Paoletti, Maricla Boggio, Masolino d’Amico, Giovanni Agostinucci and Matteo d’Amico.

Accompanying the book is a DVD with a film of Paolo Puppa’s interview with Luca Ronconi, who recounts his experiences with Squarzina, plus video recordings of the afternoon sessions in the Palladian Refectory with Omero Antonutti, Paola Gassman, Franco Graziosi, Gabriele Lavia, Paola Mannoni, Ugo Pagliai, Carlo Quartucci, Giuliano Scabia, Tullio Solenghi, Lamberto Trezzini and Giancarlo Zanetti.



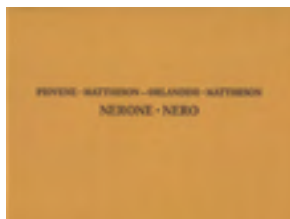
Rodolfo Baroncini *Giovanni Gabrieli*

L'Epos, Palermo, 2012

At the height of the Venetian musical tradition begun by Adriano Willaert, Giovanni Gabrieli (1554/56-1612) and Claudio Monteverdi were among the leading Italian and European composers in the late 16th century. Gabrieli composed sacred music for large multiple choirs, mainly for civic and religious ceremonies in the Basilica of San Marco. He was also the initiator of a repertory of ensemble instrumental music whose complexity and standards were equal to the best sacred and secular

vocal music of the time. By consulting fresh documentary sources and carefully re-contextualising the music sources, this book offers a new image of the composer, more closely reflecting the highly varied Venetian musical life at the time. It also provides greater insight into the Gabrieli’s leading role, albeit within the St Mark’s multiple choir tradition, in the rise of a new *concertato* style and all those technical and expressive models typical of the new music in the 17th-century century.

MUSIC AND CRITICAL EDITIONS OF MUSIC



Nerone – Nero

Libretto: Agostino Piovene – Johann Mattheson

Music: Giuseppe Maria Orlandini – Johann Mattheson

Facsimile of the score and edition of the librettos

with introductory essays by Francesco Giuntini and Reinhard Strohm

“Drammaturgia Musicale Veneta”, 14

Ricordi, Milan, 2013

Nerone, a “tragedia per musica” by Agostino Piovene, received its first staging in Venice in 1721 with music by Giuseppe Maria Orlandini, and won great success in the version performed two years later in Hamburg by Johann Mattheson, who retained the original arias, but translated the recitatives into German and provided new musical settings for them, adding a few pieces of his own composition. In addition to a score corresponding to the Hamburg version (D-B, Mus. ms. 16370), the volume contains editions of the

Italian libretto of 1721 and the German one of 1723.

The opera is one of the most advanced manifestations of the reformist tendencies of the early eighteenth century: this is a genuine tragedy, inspired by the *Britannicus* of Racine. A noteworthy example of the adaptive strategies pursued by Italian opera in European theatres, *Nerone* in addition evidences the fondness of the Hamburg stage for the theme of opposition to tyranny and, even more strongly, Mattheson’s critical and artistic abilities.



Antonio Vivaldi

L'estro armonico, Op. III

Critical edition by Michael Talbot

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2013

This most emblematic and historically significant of all Antonio Vivaldi’s published collections of instrumental music – the twelve concertos that truly “launched” him in the European musical world – are among the most difficult of his works to prepare for modern publication because of the complex relationship between the lost manuscripts sent by the composer to Amsterdam and the engraved edition that came out in 1711. Close examination shows that in some cases the publisher, Estienne Roger, either misinterpreted Vivaldi’s text or chose to alter it,

particularly through the addition of extra bass figures. This emerges most clearly from a comparison of early manuscript versions of two of the concertos (RV 567 and RV 578a) with their printed versions. For the first time the edition of the set includes, as appendices, both early versions. A detailed critical commentary is provided, and also many recommendations by the editor concerning interpretation and performance style. This is the first volume in a planned series of critical editions comprising all the sonatas and concertos by Vivaldi published in his lifetime.



Micky White

Antonio Vivaldi. A life in documents

“Studi di musica veneta. Quaderni vivaldiani”, XVII

Leo S. Olschki editore, Florence, 2013

Styling the biography of a major composer as a chronological series of original documents accompanied by ample commentaries, an idea pioneered in O. E. Deutsch’s “Documentary Biography” of Handel (1955), has the advantage of revealing with clarity and accuracy the true foundations of our biographical knowledge of him. Micky White’s new account of Antonio Vivaldi’s life, which uses not only well-known documents but also ones newly discovered by her and other scholars, is the first such study of Vivaldi to adopt this method. It reveals the composer more clearly than ever in his musical, familial, religious

and social settings, giving us greater insight into his personality and daily life. The author, who has lived in Venice for many years and devoted herself assiduously to the task of uncovering new archival information, besides checking, collating and evaluating the already known data, has produced an irreplaceable *vade mecum* for Vivaldians that will be an essential resource for a long time. The volume is accompanied by a CD-ROM containing reproductions of the original documents.



Fabrizio Ammetto

I concerti per due violini di Antonio Vivaldi

“Studi di musica veneta. Quaderni vivaldiani”, XVIII

Leo S. Olschki editore, Florence, 2013

In the whole of Europe the most important composer of concertos for two violins is indubitably Vivaldi (1678-1741), who produced almost thirty works of this type during almost the full length of his creative career. The book examines this particular side of Vivaldi’s activity, starting with an examination of the concerto in Rome, Bologna, and Venice at the turn of the seventeenth and eighteenth centuries. The aspects investigated include the ‘conceptual’ origins of the double concerto for two violins in Vivaldi, the nature, distribution and interrelationship of their sources (particular attention being given to compositional revisions in the autograph manuscripts) and an analysis of the

works themselves that takes in form, tonal structure, technical-instrumental character and performance practice. The concertos that have come down in particularly problematic non-autograph sources are discussed in detail. A reconstruction is offered of the two works (RV 520 and RV 526) that have survived only in incomplete form, lacking the part of the first soloist. The concertos for two violins composed in Germany by Telemann and J. S. Bach, the contemporaries of Vivaldi who paid greatest attention to the double concerto genre, are then described and analysed. The book ends with a complete list of modern editions of Vivaldi’s concertos for two violins and a select discography.

PERIODICALS



AAA TAC

Acoustical Arts and Artifacts - Technology, Aesthetics, Communication

An International Journal no. 8, 2011

edited by L'Istituto per la Musica

Fabrizio Serra Editore, Pisa - Rome 2013

Con Giovanni Morelli

Per Diego Carpitella

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Delphine Vincent, *Listen with the Eyes. Hearing Perception and "strictly cinematic effects" in opera relays*

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Studi vivaldiani

Annual Journal of the Istituto Italiano Antonio Vivaldi

New series no. 12

S.P.E.S., Florence, 2012

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Michael Talbot, *The Concerto Collection "Roger no. 188": Its Origin, Nature and Content*

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Giulia Giovani, *Le cantate da camera e le serenate di Antonio Vivaldi oggi fruibili in Clori Miscellany*, compiled by Michael Talbot

Aggiornamenti del catalogo vivaldiano, a cura di Federico Maria Sardelli

Discographie Vivaldi 2011-2012, aux soins de Roger-Claude Travers



Studi Veneziani N.S. LXIV (2011)

edited by L'Istituto per la Storia della Società e dello Stato Veneziano

Fabrizio Serra Editore, Pisa - Rome, 2012

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edited by Istituto di Storia dell'Arte

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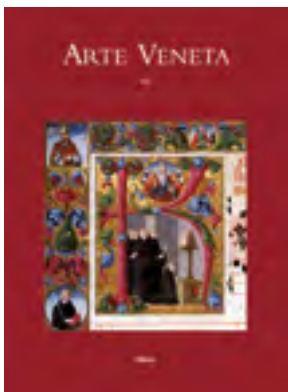
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Arte veneta 68 (2011)
 edited by Istituto di Storia dell'Arte

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Carlo Corsato, *Bellini '800. Il restauro della pala di Santa Caterina già ai Santi Giovanni e Paolo*

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Guido Beltramini, *Un volume sui palazzi veneziani del Trecento e del Quattrocento*

Bibliografia dell'arte veneta: 2010

edited by Daniele D'Anza

MULTIMEDIA RELEASES



Compositori alla Corte Ottomana

Intersezioni Musicali CD IM 01

Nota Edizioni, Udine, 2013

This CD presents the results of the first advanced Bîrûn workshop on Ottoman classical music, entitled “Composers at the Ottoman Court”, held at the Fondazione Giorgio Cini in April 2012. The teacher as well as artistic and cultural director of the project was Kudsi Erguner, an eminent musician, composer and musicologist, who was assisted by Giovanni De Zorzi, a ethnomusicology researcher at Ca’ Foscari, Venice.

Through a call for applications six scholarships were offered in order to form an international ensemble. From 16 to 21 April 2012 the workshop concentrated on the chosen theme, i.e. works by composers from different ethnic and religious communities in the Ottoman Empire (Turks, Greeks, Jews, Armenians, and even an Italian) active at court from the 17th to the 19th century. The CD thus contains compositions by Turkish composers

(Elçi, Itrî, the sultans Selim III and Mehmed II) as well as by an Armenian (Limonciyan), a Jew (Aron Hamon), a Greek (Petros) and an Italian (Giuseppe Donizetti).

Intersezioni musicali is a new series that the Intercultural Institute of Comparative Music Studies is promoting in collaboration with the publishers Nota Edizioni. As the name “Musical Intersections” suggests, the series sets out to present studies and research on music from various parts of the world in a cultural and musical approach where the definitions popular, classical, traditional, and ethnic are increasingly less rigid. The name also refers to another feature of the series, i.e. that of providing various media according to the type of project: CDs but also CD-books, books, DVDs and other multimedia products.

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