

**International Musicological Society
Study Group on Musical Iconography in European Art**

**THE COURTS IN EUROPE
MUSICAL ICONOGRAPHY AND PRINCELY POWER
LE CORTI IN EUROPA
ICONOGRAFIA MUSICALE E POTERE PRINCIPESCO**

International Conference



**ARCHIVIO DI STATO
Piazzetta Mollino, 2
23-25 maggio 2011
Torino**

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PROGRAMMA / PROGRAM

Lunedì 23 maggio

I simboli musicali del potere / Power and its Musical Symbols

Presidente/Chairman CRISTINA SANTARELLI

MARÍA ISABEL RODRÍGUEZ LÓPEZ (Universidad Complutense de Madrid), *La Victoria, el Triunfo y la Fama como expresión icónica del poder cortesano*

LAWRENCE WUIDAR (FNRS - Fonds National de la Recherche Scientifique de Belgique, Bruxelles), *Potere musicale e iconografia principesca: la musica e il principe nell'emblematica cinque-seicentesca*

JUAN JOSÉ REY (Madrid), *Música y silencio en las divisas y empresas cortesanas*

Musica e apparati effimeri / Music and Ephemeral Ornaments

Presidente/Chairman GUIDO SALVETTI

CANDELA PERPIÑÁ GARCÍA e DESIREE JULIANA COLOMER (Universitat de Valencia), *La imagen musical del mar en las festividades cortesanas europeas (siglos XVI y XVII)*

FRANCESCA CANNELLA (Università del Salento), *L'effimero barocco alle esequie della giovane Beatrice Acquaviva d'Aragona (Cavallino-Lecce, 1637)*

RODRIGO MADRID (Universitat Catòlica de Valencia) e SUSANA SARFSON (Universidad de Zaragoza), *La iconografía musical en las celebraciones del Corpus Christi en España e Hispano-América. Los carros triunfantes*

ANNA TEDESCO (Università di Palermo), *"Applausi festivi": l'immagine del potere nell'Italia spagnola*

LUIS MANUEL CORREIA DE SOUSA (Universidade Nova de Lisboa, CESEM/IEM), *The evocation of music in the ephemeral artworks*

Martedì 24 maggio

Medioevo e Rinascimento / Middle Ages and Renaissance

Presidente/Chairman BJÖRN TAMMEN

ANGELA BELLIA (Università di Bologna), *Le raffigurazioni musicali nel Duomo di Cefalù (XII secolo)*

JORDI BALLESTER (Universitat Autònoma de Barcelona), *Musical iconography in the ephemeral Kingdom of Majorca (1262-1349): symbolic and metaphoric meanings in the "Leges Palatinae" (1337) and in the "Llibre de franqueses i privilegis del Regne de Mallorca" (1334/1339) miniatures.*

DONATELLA MELINI (Conservatorio di Trieste), *Esempi di iconografia musicale nei codici miniati della Signoria milanese dei Visconti (metà XIV sec.)*

STEFANO BALDI (Istituto per i Beni Musicali in Piemonte/Università di Torino), *La Cappella del Duca di Savoia in una miniatura: "Les Très Riches Heures du Duc de Berry", Chantilly, Musée Condé, f. 158 r. Iconografia di un complesso musicale tra realismo e simbolo*

DANIELA CASTALDO (Università del Salento), *La musica presso la corte dei Bentivoglio nella Bologna rinascimentale*

IVAN VUKČEVIĆ (University of Montenegro - Academy of Music, Cetinje), *Cultural heritage of Montenegrin royal dynasties XIV-XVI Century: Retrospective of musical traces in legacy of rulers of Medieval and Renaissance Principality of Zeta*

L'Età Moderna / The Modern Age

Presidente/Chairman CRISTINA BORDAS

LICIA MARI (Università Cattolica del Sacro Cuore, Brescia), *The Angelic Concert in the dome of the Cathedral of Mantua (1599-1607 c.): culture and power of the Gonzaga patronage*

FRANCA VARALLO (Università di Torino), *Cristina vs Maria Giovanna Battista, le due Madame Reali a confronto attraverso le feste e l'iconografia*

FLORENCE GETREAU (Institut de Recherche sur le Patrimoine Musical en France/CNRS-BNF, Paris), *Les portraits d'Henriette Anne d'Angleterre à la cour de France : une nouvelle "Rhétorique des dieux" entre 1654 et 1670*

BARBARA SPARTI (Roma), *"Peace, Peace, No more War, Joy in Heaven and Earth": the Papal States' War against the Turk in the etchings of G. M. Mitelli. Music and dance in Papal Bologna 1634-1718*

VANESSA ESTEVE (Universitat Autònoma de Barcelona), *Drawing at the service of music, dance and the theatre: festivals, spectacles and entertainment at the Court of the archduke Charles of Austria in Barcelona*

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Il teatro d'opera /The Operatic Stage

Presidente/Chairman ALBERTO BASSO

WINNIE STARKE (Universität Heidelberg), *From Diana's chariot to the "machina d'illuminazione": power and stage machinery at the Turin court in 1688*

GORKA RUBIALES ZABARTE (Universidad Complutense de Madrid), *Courcelle, Bonavia y Farinelli: opera y fiestas teatrales en la corte de Felipe V*

LUCA ROSSETTO CASEL (Università di Torino), *Antichità riformata al Teatro Regio di Torino. Ricostruzione storica e spettacolarità innovativa come strumenti di potere nell' "Enea nel Lazio" di Vittorio Amedeo Cigna e Tommaso Traetta (1760)*

MARGARET BUTLER (University of Florida), *"Senza contraddizione è la migliore d'Europa": The Transformation and Iconography of the Orchestra at Turin's Teatro Regio*

MERCEDES VIALE FERRERO (Torino), *Le 'fantaCorti'. I luoghi del potere nelle messinscene delle opere in musica, 1815-1867*

MARÍA ISABEL RODRÍGUEZ LÓPEZ (Universidad Complutense de Madrid),
Victory, Triumph and Fame as iconic expression of Courtly Power

Niké or the Victory

The concepts of Triumph, Victory and Fame have had many semantic and iconic similarities since Ancient times. The personification of Victory, Niké, was often associated with the gods to express Triumph. Niké is often represented with ribbons, wreaths, branches of palm or olive, utensils for libations and, occasionally, musical instruments if the mission is to reward the winner of a musical or poetic contest. Demetrios Poliorcetes, *Basileus* of Macedonia, chose a Victory to be minted on the front of his coins with the distinctive attribute of a salpinx, a straight trumpet which has a strong sonority that announces its presence.

The emperor in Triumph

The Iconography of Triumph also began in the Hellenistic period, in relation with the worship parades associated with the gods. Moreover, the most unique military events led by Roman legions were architecturally and plastically remembered by commemorative monuments, the so-called Triumph Arches, whose purpose was to celebrate the Victory of the Emperor and his triumphal entry into the city after the battle. Both in Antiquity and in modern times, the ornamentation of these memorials consists of pomp, a procession usually preceded by trumpeters and other musicians. Among the most highlighted Triumphs associated with the princely power in the modern times, are the cycle of paintings known as *The Triumphs of Caesar* by A. Mantegna and the famous engravings of the *Triumphs of Maximilian of Austria*, works in which the triumphal iconography reached its zenith.

The Apotheosis

The ultimate expression of Roman Glory was the Apotheosis, the means by which the dead emperor reached the divine hierarchy, with roots found in the reign of Alexander the Great. Iconographically, the Apotheosis is represented by the presence of an eagle that helps the deceased in his elevation, which often occurs near the personifications of Victory, who crowns him with laurel.

The Fame

According to Virgil (*Aeneid* 4, 173-197), Fame is a winged monster, son of the Earth that spreads news (good and bad) and facts (true or false); a wicked messenger, associated with envy, to human and divine at the same time. In the *Metamorphoses* (12,39-63) Ovid describes the mansion of Fame, open day and night, that hosts in its atrium credulity, error, joy, fear, sedition, and whispers. This negative interpretation of the character in Antiquity was shunned by Petrarch, who gives to it a positive sense. It then becomes the protagonist of the famous *Triumphs*, allegorical visions similar to the real military triumphs.

In the Renaissance, the Fame acquires most often a sense of Victory and Triumph, as a synonym of glory and renown to become a personification related to immortality (the Apotheosis of the ancients) of the most prominent men of the history of humanity. This process of the allegorization of Fame occurs in the *Canzoniere* of Petrarch, who gives it a purely symbolic meaning as an expression of the glory achieved.

Hand in hand with a long literary tradition, the iconography of Triumph, Victory, and Fame, whether negative or positive, is abundant throughout the modern era. Petrarch's Triumphs and the iconic tradition of ancient times resulted in a series of works where the notion of Fame associated with Triumph and Immortality is predominant, a being so powerful that it is able to defeat death itself. The idea of the Triumph of Fame defeating death subsequently arose, inspired mainly by Petrarch. There are numerous examples where the winged messenger appears, triumphant, adorned with various attributes, including musical instruments.

The Allegory of Fame

The winged trumpeter also appears by herself, often linked to Fortune, high and unstable on the globe, sometimes with the look or the trumpet high into the sky. She has one or two trumpets, based on models provided by the engravings that accompanied the emblems. Allegorically, her presence has become inextricably linked to the glorification of the noble families, the Papacy and all the great dignitaries of the history of mankind because, in the words of Villalón, "no one who left fame after death really dies."

Doctor in Geography and History (Art History branch) by the Complutense University of Madrid (UCM). Bachelor of History and Sciences of the Music by UCM and Senior Teacher of singing by the Madrid's Royal Conservatory of Music, **Maria Isabel Rodríguez López** has taught at the university level since 1993. Between 1996 and 2002, she worked as a teacher of Art History and Music History in the Alfonso X el Sabio University in Madrid. She has taught Archeology at the Complutense University of Madrid since 2003.

Her research focuses mainly on the Iconography of the Classic World, and she has devoted attention to numerous works on this subject. In recent years she has concentrated her investigation on the Musical Iconography and Archeology of Spain. She has managed teaching quality innovation and improvement projects, such as "Web Seminar on Iconographic Studies" (2007) and "Iconographic Repertoire of the Classic Mythology" (in progress). She has participated as a researcher in various projects related with the Archeology world and in archeological fieldwork. For two years she has been co-director of the Casares (Segovia) archeological deposit.

She is a member of the Antiquity Specialized Study Group (GEA) at the Universidad Nacional de Educación a Distancia (UNED) and of the project *Iconografía Musical: Catalogación y análisis de obras artísticas relacionadas con la música y las artes visuales en España* conducted by Cristina Bordas Ibáñez.

Since 2005 she has directed the Classic Archeology Seminar at the UCM, which has produced 18 consecutive editions, which she coordinated between 1994 and 1999 <http://www.ucm.es/centros/webs/fghis/index.php?tp=Investigación&a=invest&d=7861.php>. In 2006 and 2007 she organized and directed the *Jornadas de Iconografía, Mitología y Música* held at Geography and History of the Complutense University. She has been a speaker at several Spanish and international forums and is a selecting member of the Certificate of Advanced Studies (Musicology and Art History section).

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LAWRENCE WUIDAR (FNRS – Fonds National de la Recherche Scientifique de Belgique, Bruxelles), *Princely Iconography and Musical Power*

Emblems of the 16th and 17th centuries are a way for musicologists to have a theoretical and cultural approach of the links between music and monarch as well as a practical and speculative understanding of the relationships between the power of music and its ideal structure and the power and ideal government of the prince.

Emblem books are a unique source for the musicologist to investigate the images and mental representations of music. Emblems join word and image in their traditional form that shows an enigmatic motto with a combination of visual elements and an epigrammatic moral and allegorical interpretation of the whole. Emblematic iconography proposes various images of the prince in his ideal relationship with music. The power of music encounters the power of the prince; the ideal state is in relation with the ideal of music; and speculative music proves the state theory while practical music confirms the union between the prince and music.

One of the main themes is the one of Concord: musical and political analogies are a classical theme and musical iconography is very common but rich in signification. The prince is the one who harmonizes the divergent will of his citizens; good government and peace in a country may be abstractly represented by a symbolic lute. But the prince may also be accompanied by a musician: in this case, the musician serves as a guide to the prince whereas, in other cases, a prince may choose a musical instrument as his personal impresa. These distinctions within emblematic images of music tell the multifaceted use of music in relation with princely power. Analyzing the epigram of these emblems permits us to understand better the different levels of the relation between music and power as well as to decipher the various political and musical metaphors.

To look at the relationships between music and prince through emblematic literature is to look at the theoretical links as well as the cultural and intellectual background that unites both of the personages around the central theme of power.

Laurence Wuidar (Ph.D. 2007) is Post-doctoral Research Fellow at the Fonds National de la Recherche Scientifique, Belgium. Her research focuses on the role and status of music within the historical realm of science, philosophy and theology to deepen the reconstruction of the knowledge map in medieval and early modern Europe. Her present research is about musical images, analogies and metaphors in Saint Augustine. Her publications include *Musique et astrologie après le concile de Trente* (Turnhout, Brepols, 2008); *Canons énigmes et hiéroglyphes musicaux dans l'Italie du 17^e siècle* (Bruxelles, Peter Lang, 2008); *L'angelo e il girasole. Conversazioni filosofico-musicali*, (Bologna, ESD, 2010).

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From the late Middle Age, knights and occasionally dames got into the habit of decorating themselves with an image (*device*) and a verse (*motto* or *impresa*) to express symbolically an idea or a feeling that was central to their lives. They were cryptic and poetic messages meant for a person or for all courtiers, the only ones who knew about the key to their interpretation. Such inventions were used temporarily for a tournament, joust or chivalrous festival, but they were often preserved permanently on the coats of arms. Every person could use more than one *impresa* during their life. They were showed upon the helmet, on the crest, painted on the shield, embroidered in the clothing, and were so important in the courtly social play that some *impresa* cost their owner his life. Important artists and poets took part in their design and making. From the printing of Andrea Alciato's *Emblematum liber* (1531), much of those *impresae* were included in the rich and abundant emblematic literature, but *impresae* have a personal character whereas emblems hold a more general value. Several Italian and French humanists published collections of *impresae* which belonged to famous people and described their symbolic contents in order to create new *impresae*: Paolo Giovio (1555), Claude Paradin (1557), Gabriele Simeoni (1559), Girolamo Ruscelli (1566), Camillo Camilli (1586), Giulio Cesare Capaccio (1592), Silvestro Pietrasanta (1632), Pierre Le Moyne (1666) and others. Music and silence were used with certain frequency as the basis for these graphic as well as literary symbols. Occasionally the musical signs (notes and rests) were used as symbols, as in Isabella d'Este's, Marchioness of Mantua, celebrated *impresa delle pause*. A music book that contained staves but had its notes erased was accompanied by the *motto* "Meliora sequentur." The musical idea of harmony and concordance or the qualities of some instruments were used by the knights to express their chivalrous ideals, but the music did not always represent a positive value, such as occurs in the anagram "MMMM," "Mala merx musica mala." The shield of King David is often painted with a harp. Harp, lute and organ are the instruments that better express the harmony between elements: "Majora minoribus consonant." The image of two string instruments (lute, lyre, viol) tuned with each other in such a way that the sounds produced by one instrument resound on the other was frequently used with the *motto* "Aliis pulsus resonabunt." But a broken string warns of harmony's fragility. Image and text can show an apparent contradiction: a cittern with the *motto* "Haec mihi tuba." The trumpet symbolizes war and is often opposed to the rooster, the sound of peace: "Pacis et armorum vigils." This wind instrument may have other meanings with the *motti* "Interclusa respirat," "Animo dum animor," or "Movet in qualcumque." The bell has different symbolic contents depending on the *motto*: "Et percussa valet," "Nicht für sich allein," or "Commixtione clarior." The drum advises that "Sine fremitu nihil." The bagpipe and shepherds' instruments are included in the *impresae* of bishops. Mermaids, with their singing and instruments, warn of prostitutes and the dangers of flatterers. Bird singing is frequent too: the image of a turtledove with the *motto* "Idem cantus et gemitus" or of a swan with the phrase "Divina sibi canet et orbi." But sometimes the necessity of silence and secrecy was reflected on this courtly decoration as well. For that purpose symbols of different kinds are used: symbols of mythology (Harpocrate, Angerona, the 'men without mouth'), nature: animals (crocodile, crane, dug, snail, peacock) vegetal (peach, cypress), or different objects (anvil, horseshoe, fire, pot).

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Court festivals are a source of great interest for the study of musical iconography, both for the abundance of musical images and the direct relationship between image and music. These events were celebrated on special occasions such as marriages, births, successions and governor visits and entries to main cities, with the aim of praising the power of a noble house, a dynasty, or a monarch. The festivals took shape through a program carefully elaborated by intellectuals at the service of the court, in order to create and show an image in keeping with the ideals of power. In these ceremonials the various art forms were integrated to provide an increasingly complex audiovisual experience. Renaissance culture introduced transformations into the festive structures of medieval heritage. This paper focuses on the musical image of the sea in the European court festivals during the XVI and XVII centuries. The main object is to observe the formation, development and spreading of this iconography through several graphic and literary sources that were created to record and commemorate these events. This subject, derived from the ancient sea-thiasos but with intermittent appearances during the Middle Ages, starts to be retrieved accurately at the beginning of the Renaissance due to the study of Greco-Roman sarcophagi. It is very likely that one of its first appearances in court festivals is related to the disembarkations that took place in the main harbours. Though in a fragmentary way, the Medici family used this iconography in association with princely power, with one of its first documented appearances being one *intermezzo* of *Il Commodo* (1539). The musical image of the sea spread throughout the European territory due to the Medici's marriage policy with the major monarchies of the Early-Modern Period such as the Spanish Habsburgs and the Valois. It was the Valois who, from Catalina di Medici's patronage, integrated all these elements together as an allegory of Monarchical power, turning it into an essential aspect of their political programmes.

Candela Perpiñá García holds a degree in Art History from the University of Valencia. Since 2008 she has been a research member of the Art History Department with support of a fellowship from the Spanish Ministry of Education and Science. During her studies at the Professional Conservatory of Music, she took interest in musical iconography, collaborating with the Musical Iconography Group of Complutense University of Madrid and obtaining the Diploma of Advanced Studies in 2009. A member of the APES group of the University of Valencia, she currently collaborates on the iconography research project *Los tipos iconográficos. Descripción diacrónica* and is at work on her Ph.D. dissertation, *Ángeles y demonios músicos. Tipos iconográficos e integración visual*. Through her FPU fellowship she obtained a three-month research stay at the Warburg Institute of London during summer 2009. She has participated in several national and international conferences, symposia, and courses, such as the *VII Congreso de la Sociedad Española de Emblemática* in Pamplona, the *V Curso de iconografía musical UCM* in Madrid and the *VIII Corso di Iconografia Musicale* of the Istituto per i Beni Musicali in Piemonte in Turin.

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Desirée Juliana Colomer graduated in Art History at the University of Valencia (1997-2002) where she also obtained the Diploma of Advanced Studies in 2004 with the research project *El impacto de la fiesta valenciana en el medio urbano durante el siglo XVII*. During 2003-2007 she worked at the History Art Department, alternating research with teaching. She took part in national and international projects related to urbanism, architecture & 'festive' iconography in Early Modern Age, thanks to the interaction between Spanish & Italian universities. She has been hosted by the Warburg Institute and has participated in several international congresses. She is now working on the development of the catalogue *Civil Engineering works at Comunidad Valenciana. The civil engineer's inheritance*.

Between the XVI and XVIII century Southern Italy represents a perfect synthesis of the Baroque feast understood as a “system of signs”: images, words, music and architecture become, in the Baroque aesthetics of the symbol, the sumptuous expression of the magnificence of contemporary society, but also of its political and social ambiguities and contradictions. The center and the periphery of the viceroyalty of Naples best express the concept of “ephemeral Baroque” through the luxury of decorations, ornaments, ceremonies, masks, and each type of event, elements which contribute to the evolution of cities in places dedicated to theatricality, perfect seats for the spectacle of the ephemeral, as well as an expression of power. More specifically, the city of Lecce and Salento resemble the real portrait of an ideal place, a platonic model of beauty which can make permanent the ephemeral within its architecture.

On 24 August 1637, Cavallino fief, a small Salento center where at the time 171 souls lived, celebrated the funeral in honor of the untimely death of young Beatrice Acquaviva d'Aragona, Conversano Count's daughter and Marquis Francesco Castromediano's wife. The chronicles tell of the enthusiasm expressed by the people for the arrival of Beatrice in the territory of Cavallino, greeted by spectacular sceneries, «devices», balls of fire in the air, artillery of ordinance and «vocal and instrumental music». But even more extraordinary were the preparations and the compositions for her exequies, described in the details inside a copious narrative production: the monumental catafalque of *Beatrix* is modeled on the Filippo II mausoleum, built in 1599 by Domenico Fontana. It is the only one in Salento, which is represented in an engraving made of the etching technique, designed by Pompeo Renzo, and minutely described by the hand of the dominican friar Giovanni Palombo. Inside the Ottavio Caputi chronicles, the details and every ornament of Filippo II catafalque represent the magnificence of the Catholic king «che mai più non vive [...], mentre la Fama con chiara tromba v'è cantando le lodi di Sua Maestà per lo mondo» («who never again will live, while Fame with the trumpet sings the praises of his majesty in the world»).

The catafalque is characterized by the abundance of a various kind of allegorical symbol present in it, among which the large presence of the musical element is possibly emphasized. This element is often shown even in the Caputi chronicle, which begins with the description of four white winged marble statues carrying a trumpet; they represent the Apocalypse Angels calling to the judgment the men of the earth. Even Beatrix catafalque is distinguished for the richness of allegorical meanings and musical symbols in it, such as the swan «che sta morendo, e canta» («who is dying, and sings»), perhaps a metaphor of beloved marchioness Beatrice, bringer of joy to the people even before his death, and Fame with the golden trumpet echoes the praises of the immortal girl.

In accordance with the custom of noble families to make comparisons and encomiastic praises through the Illustrious Men Allegories, within the funeral array it is also possible to indicate another symbolic element in the allegory of *acqua viva* (living water). In Beatrix catafalque it is possible to see the water contained in a carafe, in a crystal vase, as well as rain «che cadendo dal cielo inaffia piante di vaghi fiori» («which falling from the sky, waters flowering plants»), or dew making mellow the land with its lymph. The metaphor *Acquaviva/ acqua viva* is the link between Beatrix catafalque and the solemn contrivance designed and built in 1687 by Domenico Antonio Mele for the wedding of Giulio Antonio Acquaviva and Dorotea Acquaviva of Conversano; within Conversano contrivance the water reveals itself indeed like a source, a spring, or even as a bipartite river - that is clearly to indicate the married couple, which had both the same surname - in which «stanno due cigni cantando» («there are two swans singing»): therefore, the

water represents a metaphor describing the hegemony of a noble family that wants to celebrate its magnificent image of power, prosperity and goodness in every phase of life cycle. The exequies of Beatrice Acquaviva d'Aragona represent an example and a southern model for the overcoming by the idea of funeral simply like "theater of pain" and the subsequent evolution of the concept by the triumph *of* death into princely triumph *on* death.

Francesca Cannella has a degree in Piano and in Musicology and Musical Heritage. A Ph. D. student in Arts, History and Territory of Italy in relation with Europe and the Mediterranean Countries from the Middle Ages to the Contemporary Age, she devotes herself to aesthetics of music. She is currently researching the analysis of the sound element in the tradition of the feast in Puglia in the Baroque Era.

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RODRIGO MADRID (Universitat Catòlica de Valencia) and SUSANA SARFSON GLEIZER (Universidad de Zaragoza), *Musical Iconography in Corpus Christi celebrations in Spain and Latin America. The carros triunfantes*

The origin of Corpus Christi in Spain dates back to the XIII century. Corpus Chisti was an important liturgical celebration in the Baroque Era in Spain and Latin America that included some popular expressions like the *carros triunfales*. These were important means for the link between different arts: sculpture, ephemeral architecture, literature and music, and, of course, the sense of religion was involved in a complex expression.

Ephemeral constructions of the Renaissance and Spanish Baroque are one of the most interesting chapters of the whole civil and religious architecture was held in Spain and American colonies. Those constructions were made with crude materials and lack consistency, made to last barely holding time and then deposited in dusty warehouses and basements until the next celebration.

At the religious level, these buildings shows the immense power of the Catholic Church. Any event to the divine exaltation was sufficient justification for the exposure of these mechanical devices: the celebration of Corpus Christi was the party that causes the greatest admiration and astonishment among the audience. On those huge carriages were put triumphantly also scenes stories and smaller representations alluding to Christ's Passion, Hell or Paradise. In many cases, the music accompanies the parade.

This work presents the context of *carros triunfantes* in Corpus Christi's celebration in Spain and Latin America in XVII and XVIII century and considers its musical iconography in the context of Spain's viceroyalties.

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My paper will deal with the use of music associated with images or ephemeral architecture in public festivities in the Italian territories ruled or influenced by Spain, such as Milan, Naples, Palermo and Rome. I will consider some specific case studies such as the ceremonies for the coronation of Philippe d’Anjou (king of Spain as Felipe V) in Rome, Naples, Palermo and Messina or the ceremony of the *chinea* in Rome. I will discuss how the use of music together with images could contribute to shape space and to create an image of power.

Anna Tedesco graduated from the Università di Palermo in 1990 and received the Ph. D. from the Università di Bologna in 1998 with a dissertation on the reception of French Grand Opera in Nineteenth-Century Italy. Since 2001 she has been lecturer at Palermo University, teaching history of music and also teaches and supervises doctoral theses in the Ph. D. program at Università La Sapienza (Rome). In Spring 2009 she was visiting lecturer at Universidad Complutense in Madrid. She is the author of *Il Teatro Santa Cecilia e il Seicento musicale palermitano* (Palermo, Flaccovio, 1992) and several articles and essays published in Italian and international journals and books. She is currently collaborating on the Cambridge Verdi Encyclopedia and carrying out research on Giacinto Andrea Cicognini’s librettos, focusing on the influence of Spanish theatre on his works. Main topics of her research also include the reception of French Grand Opera in Italy, the musical patronage of Spanish aristocracy in modern Italy, and the historiography of Italian Opera in Nineteenth-Century periodicals.

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LUIS MANUEL CORREIA DE SOUSA (CESEM/IEM, Universidade Nova de Lisboa), *The evocation of music in ephemeral artworks*

Moments of particular significance in court life like weddings, events of great importance for the continuity and renewal of dynasties, military victories, or even state visits, were all celebrated with events that aimed to create a major impact on the community, and at the same time constitute themselves as a clear manifestation of power and magnificence.

Triumphal arches, wooden saloons, floats, gardens, fountains, and artful constructions of fireworks built exclusively for those events, gave form to celebrations, of vital importance for the maintenance of political power structures and for the social development.

Ephemeral art *par excellence*, music is often called on to integrate these constructions where, quite frequently, it appears materialized, adding symbolism and contributing to its appreciation as objects of art. If these events fulfilled an important social and political function, resources often required an artistic relevance due to the remarkable creations that reflected aesthetic values, style options and references of a certain age or social environment. Despite the fact that in Portugal only a few iconographic records remain, they provide information that allows us to perceive the apparatus involved and, at the same time, identify relevant elements that suggest aspects of the musical culture

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ANGELA BELLIA (Università di Bologna), *Musical Representations in the Cathedral of Cefalù (XII Century)*

Ruggero II, the first king of Sicily, came to power in 1112. He was of Norman origin. The Normans were men from northern Europe, who dominated southern Italy in the eleventh century. Ruggero II favoured thriving artistic and cultural activities. Valuable collaborators from the Greek-Arab world who worked in his court in Sicily helped to bring it closer to the Mediterranean culture. The Sicilian court attracted many cultured men to the realm on the island and created one of the most important artistic centers of the Mediterranean.

The fame of Roger II is also linked to the construction of the Cathedral of Cefalù and the Palatine Chapel that are a clear testimony to the sovereign's predilection for Oriental cultural forms, both Muslim and Byzantine.

The painters who decorated the wooden ceiling of the Cathedral of Cefalù were certainly Muslims. Subject, style, figures and scenes are akin to those of contemporary Palatine Chapel ceiling. They present the sky and the blessed life of heaven. The ceiling of Cefalù Cathedral has extensive documentation of figurative Islamic music, probably connected to life beyond death. There are players of 'ud, of *rabâb* and of psaltery, as well as wind instruments and percussion. There are also female figures dancing and playing castanets.

The Cathedral of Cefalù, that Ruggero II destined for his own burial and that of his wife, is an example of the peaceful meetings and exchanges between East and West that took place in medieval Sicily, through the mediation of the great and powerful Norman ruler.

Angela Bellia earned her PhD in Musicology and Musical Heritage at the University of Bologna in 2007. She also completed musical studies at the Istituto "V. Bellini" of Catania (piano and canto lirico e didattico). As a scholar she has dealt with subjects concerning Iconography of Ancient Music, in particular Coroplastics with musical representations in Greek Sicily (VI-III c. B.C.) and the relationship between Music and ritual in the ancient world. She also studies musical instruments and sounding objects in Sicily and Southern Italy (IX-III c.B.C.). With support of the European Program "Marco Polo" she conducted research at the École des Hautes Etudes en Sciences Sociales of Paris and at the Archäologisches Institut of Zürich. In 2007 the Scuola Normale Superiore di Pisa awarded her the Prize "Giuseppe Nenci" for her study *Le raffigurazioni musicali della coroplastica nella Sicilia greca (VI-III sec. a.C.)*.

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JORDI BALLESTER (Universitat Autònoma de Barcelona), *Musical iconography in the ephemeral Kingdom of Majorca (1262-1349): symbolic and metaphoric meanings in the “Leges Palatinae” (1337) and in the “Llibre de franqueses i privilegis del Regne de Mallorca” (1334/1339) miniatures*

When King Jaume I of Aragon (1229-1276) died, his kingdom was divided between his two sons. Such division, already stipulated in his will from 1262, created the Kingdom of Majorca –vassal of the Kingdom of Aragon– which was inherited by the youngest son of the king. This kingdom, however, had an ephemeral existence: it was reincorporated into the Aragonese crown in 1349. Nevertheless, a significant quantity of information on the Majorcan court is preserved through several codices containing legal rules, standards and principles that were used to organize daily life and the well organized functioning of the court. Two of these codices are especially significant: the *Leges Palatinae* (1337)[cod. 9169 de la Bibl. Royale Albert I of Brussels] and the *Llibre de franqueses i privilegis del Regne de Mallorca o Còdex dels Reis* (1334/1339)[cod. 1 del Arxiu del Regne de Mallorca -Palma de Mallorca-]. Although these manuscripts have been largely studied from the historical and even from the artistic point of view, they contain musical iconography that has been scarcely considered. It is proper to point out that it is not usual to find musical iconography in the legal codices of this period, in which musical depictions are mainly found in religious manuscripts (especially in Psalters). Thus, the main aim of this paper is to show and to study these Majorcan miniatures, which include a dozen of musical instruments, some of them inside the capitals and other in the margins. The symbolical and metaphorical meaning of these depictions will be analyzed within the courtly context in which they are found. In order to do this, the musical content of the sources and the conceptual and contextual aspects implied (such as the position of each miniature in the folio, its relation with the text, and so forth) will be taken into account.

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DONATELLA MELINI (Conservatorio di Trieste), *Samples of musical iconography in the Milanese illuminated codices of the Visconti's period (XVI Century)*

The Visconti court (from 1262 to 1447 first lords and later dukes of Milan) was well known from early times as a center of extraordinary experimentation in various fields of knowledge and art. Music also had an important role in the Visconti's cultural project although we have today only few witnesses of such experience (for instance, the musical *codices* written over the years of the Visconti's domination, and under their direct request). This is strange, particularly if we think of the great interest that the Milanese family always demonstrated in illuminated manuscripts, and the fact that under in those years an extraordinary number of illuminators' *ateliers* flourished in Milan as well in Pavia. Nevertheless we are now well aware of the interest of the Visconti for music thanks not only to the various different compositions written pro or versus the ducal family (attested mainly in later books) but also to some illuminated *codices* (surely belonging to the Visconti entourage) that are not strictly musical: Books of Hours, Dissertation on the liberal arts, the *tacuinum sanitatis*. The aim of my paper is to focus just on these few but very important manuscripts that have come down to us in order to rebuilt the musical life of the Visconti family and its leading role in the musical development of the fourteenth century.

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STEFANO BALDI (Istituto per i Beni Musicali in Piemonte/Università di Torino), *The ducal chapel of Savoy in a miniature: "Les Très Riches Heures du Duc de Berry", Chantilly, Musée Condé, f. 158 r. Iconography of choir and organ between realism and symbol*

The paper starts from a miniature in *Les Très Riches Heures du Duc de Berry* (Chantilly, Musée Condé, f. 158 r.), representing a Christmas Mass sung by the chapel of the Duke of Savoy, depicted by Jean Colombe and others between 1485 and 1489.

The image reflects a real scene – a priest, some choristers are singing the mass, a tribune in a chapel, the Sainte-Chapelle in Chambéry, upon which an organ stands – but at the same time it has a symbolic value: the presence of a musical chapel is an element of distinction and emulation towards papal and cardinal chapels, but also towards the musical structure of lay rulers as kings and dukes, especially – in the case of Duke of Savoy – the Duke of Burgundy. Musical apparatus or pomp was a status symbol: the illumination – an art form that is already in itself a product of strong power – is a mirror of courtly life and power itself.

The image permits the examination of the birth of the chapel in the first half of 15th century, the composition of it in 1480-1490, the works by organ-builder Jean Piaz and the relationship between the image and the real aspect of this organ.

Among musicologists it is a widespread opinion that the musical chapel in this itinerant court had uncertain origins, but recent researches by Baldi demonstrates that a meaningful date for the organization of music in Chambéry is the formal acts of endowment and erection of the chapel (1417-1418), in which choirboys, masters and an organist have been established.

Thus, the image will be compared with iconography of chorists, for example the *Concerto* attributed to Lorenzo Costa, in Madrid (not his famous *Concerto* at the National Gallery, London), that should depict a chapel in Bologna in the first decade of 16th century, or – quite contemporary – the burlesque portraits of chorists by Amico Aspertini in San Frediano (Cappella di Sant'Agostino, *Trasporto del Volto Santo*). Comparisons continue with the *cantoria* with musicians in 15th century (among all *The rearing and marriage of female foundlings* by Domenico di Bartolo at Santa Maria della Scala in Siena).

In addition, another fundamental step in Savoy musical history is the construction of this organ by Jean Piaz, who built also the organ for the cathedral of Vercelli, an important center among Dukedom of Savoy. Representations of organs in medieval art are very frequent, especially portable instruments: the number becomes very high in the 15th century, in Flemish context (Van Eyck, Memling), but also in Italian painting. In the same century, the evolution of the instrument reaches the modern aspect and some contemporary images reflect this new form. The miniature belongs to the group of early representations of modern instruments, such as a painting by Konrad Witz (or by his workshop, around 1440), now at Museo di Capodimonte in Naples (an *Annunciation* representing a church interior with organ, probably in Basel Cathedral). Jean Colombe's illumination is interesting because it depicts an organ at the time actually existing, and rather close to reality, consistent with the size of the image and the pictorial traditions. Although this image did not claim to be strictly realistic, it nevertheless permits preliminary conclusions about location, facade, the look of the pipes, size of the instrument (or a so-called "swallow's nest" organ either a modern wall organ), with respect to historical documents about its construction.

Much more than elements of discussion about performing practice in European chapels, the paper shows the double valence of chapel and organ iconography, whether in illumination of Sainte-Chapelle or in other representations, often in the balance between realistic – and thus useful to organology – and symbolic modes. These findings will resonate in later eras, especially in 17th-century Dutch art, even reaching a somewhat overly realistic trend in the works by Saenredam and Witte.

Stefano Baldi, born in Turin in 1973, earned his degree in Music History at the University of Turin with a dissertation about the musical life in Turin and in Italy at the beginnings of the twentieth century. In subsequent years he collaborated with the same university as lecturer in graduate classes. He has also engaged in cataloguing printed and manuscript music held in Piedmontese libraries and archives, working with Istituto per i Beni Musicali in Piemonte. His work for this institute has resulted in several articles and reviews concerning the intersections between the music of the past on the one hand, and local phenomena on the other, such as in the studies of unexplored vocal collections of 16th-century Piedmontese composers, in the institutional histories of certain religious chapels, and in the executors' account of Dufay's will and the inventory of his goods, to name a few. He has contributed to the *Dizionario Enciclopedico Universale della Musica e dei Musicisti* (DEUMM) and *Die Musik in Geschichte und Gegenwart* (MGG). Since 2006 he has worked as Chief Librarian in the Library of Dipartimento di Discipline Artistiche, Musicali e dello Spettacolo at University of Turin.

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The aim of this research is to suggest some reflections concerning the music scene in Bologna during the Bentivoglio Age – the Bentivoglios were the family who ruled Bologna from the late XVth century until 1506.

Although the Bentivoglios were not princes, but wealthy *condottieri*, they financed not only an army and legates, but also artists, writers and musicians (Weiss 1987), as did the Estensi of Ferrara and the Gonzagas of Mantua, with whom they were in contact.

According to the chronicles of the time, music played an important role in religious and civic ceremonies. In particular, the marriage between Annibale Bentivoglio and Lucrezia d'Este (1487) was one of the major social events of the late XVth century, one for which there were many contemporary accounts both in prose and in verse. Chronicles report that the festivities included musical performances which featured trumpets, shawms, trombones, recorders, drums, and a variety of other instruments.

As in other major cities, in Bologna music held great significance both theoretically and practically, within the academic and religious community, and all the official city ceremonies were accompanied by the renowned *Concerto Palatino della Signoria*. Besides the *Concerto Palatino*, Bologna housed a circle of aristocratic *amateurs* who were also capable of playing the repertory of the famous Q 18 manuscript (Bologna, Civico Museo Bibliografico Musicale) with ensemble instruments.

That musical instruments were associated with the Bentivoglio family may be suggested by the presence of angel musicians in several paintings which decorate San Giacomo Maggiore – the family chapel – and other nearby chapels: Lorenzo Costa's "Pala Bentivoglio" (1488), Francesco Francia's "Madonna and Saints" (1494), and Costa's Ghedini altarpiece (1497). Lorenzo Costa's "Concerto Bentivoglio" (ca. 1493) and probably the well-known *A Concert* in the National Gallery make it clear that noble amateur musicians could have performed side-by-side with professionals.

In the works of famous artists like Francesco Francia, Amico Aspertini, Lorenzo Costa e Marcantonio Raimondi, who worked in Bologna during the Bentivoglio Age, we can see not only some allusions to the real musical life, but also the special interest in the classical world and in the antiquarianism typical of the academic milieu's Humanism.

In order to try and point out some aspects related to the presence of music at the Bentivoglio court, we will take into consideration the production of these artists, especially some less known works by Aspertini (like the mythological frescos of Rocca Isolani, Minerbio-Bologna) and the contemporary literature, chronicles and poems written in Bologna.

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IVAN VUKČEVIĆ (University of Montenegro/Academy of Music, Cetinje), *Cultural heritage of Montenegrin Royal dynasties XIV-XVI century: Retrospective of musical traces in legacy of ruler of Medieval and Renaissance Principality of Zeta*

Doing research in the field of cultural and musical history of Montenegro, requires necessity of various aspects as elementary approach to this matter. The main one is attached to Royal Courts, their authorities and their shifts through certain points in time. When one country, like Montenegro, is located on the crossroad of at least two dominant and supreme cultures, influence on its own social and culturological body is more than obvious. Mixture of Eastern and Western cultures on such a small territory and their legacy, gives an extraordinary form of notion which present researchers use as a significant tool for a wide exploration. Despite its dimensions, Principality of Zeta has a rich cultural inheritance. Marks of cultural life and their significance was not only based on a local level, it was part of a wider concept of living. Under the ruling dynasties of Balšić and Crnojević, Principality of Zeta gained cultural autonomy and unique artistic style. In the murals of then newly erected churches and monasteries, we can find a scenes with a significant number of musical instruments and their use; in the monasteries was very active a “transcript” school of church books, which activities preserved notable manuscripts and widen their use throughout Christian temples of this region; diplomacy and cultural exchange managed altered level of development and appropriation of nearby culture and arts. The most significant accomplishment of Ruling dynasty Crnojević was the first printed book in 1494, with typical renaissance manner and decorations. Printing was stopped in Principality of Zeta by the end of XV century after the invasion of Turks, but was continued in Venice by Božidar Vuković Podgoričanin and his son Vicenco. Despite the fact that spreading of cultural heritage rather than political goals and success costed disadvantage and loss of throne, Ruler of Zeta Đurađ Crnojević recognized his role primary for edification. That kind of political determination made a strong impact on the following dynasties. In presented historical context, musical life is not significantly noticeable in its own path but it is immanent and must be perceived like a part of overall *milieu* and that presumption must be initial point of musicological research of Montenegrin past.

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LICIA MARI (Università Cattolica del Sacro Cuore, Brescia), *The Angelic Concert in the Dome of the Cathedral of Mantua (1599-1607 c.): Culture and Power of the Gonzaga patronage*

Under the patronage of Bishop Francesco Gonzaga (Prince of the Holy Roman Empire and Marquis of Ostiano; after his episcopate in Cefalù he ruled the diocese from 1593 to 1620), the Cathedral of Mantua saw noteworthy renovations: among them, the frescos on dome, transept, apse (1599-1607 c.). Important artists, working in Mantua and in other places as well, were involved: Antonio Maria Viani, with collaborators such as Orazio Lamberti (from Cento near Ferrara) and Ippolito Andreasi. Antonio Maria Viani, from Cremona, worked in Trento for the Lodron family, in Munich at the court of William V Wittelsbach, and then in Mantua for Duke Vincenzo I as one of his main artists. Ippolito Andreasi, from Mantua, deepened his pictorial knowledge through a journey to Rome. In this iconographical project two purposes are evident: the celebration of the Gonzagas (first of all by the heraldic eagles placed under the four Evangelists painted by Andreasi) and religious teachings of the bishop (by representing particular saints, Doctors of the Church, liturgical objects and symbols of the Redemption). The musical angels are placed in this context and they can be analyzed for their symbolism as well as their representation of the musical ensembles of the period.

Several angels are painted on the arches around the dome, towards the apse, towards the nave and in the transept. Their function is to adore and to praise God, but with an even more precise development of this idea. On the arch towards the nave and on the transept side, little angels are drawn/represented in very dynamic postures; they hold liturgical objects such as books, chalices, thuribles, a pastoral staff, and some typical musical instruments (lute, lira da braccio, viola da gamba, and tuba). On these arches there are inscriptions related to faith: *Deum adora, Sedenti in throno Gloria, Psallite Domino, Honor Deo nostro*, and others. The angels (painted by Viani) are around the high altar, the center of the liturgy, like a first step in bringing earth to heaven. On the great arch towards the apse two octagons represent another step in this upward walk by serious, refined angels on clouds – painted by Viani – with typical instruments (lute, harp, and cornet). At the end, the maximum degree of the dome: the Glory of Paradise with blessing God, painted by Lamberti. According to the classification by Pseudo-Dionysius the Areopagite, the nine concentric choirs are painted in an increasing degree of spirituality: from angels to seraphim. The angels are the first choir, nearer to earth and human beings: they have a concrete aspect and dynamic posture. Several of them play instruments; music thus becomes a strong link between earth and heaven. We can analyze what kind of concert they suggest, in relation with the performance practice of the period and of the Court of Mantua (we cannot forget the presence of Salomone Rossi and his string ensemble with the Rubini brothers from Casale Monferrato, for example), and with the choice of instruments. It is interesting to examine, in addition to the flute, harp, and lute, the strings and the quality of their drawing. These include not only the lira da braccio but also the viola da braccio of different sizes (and their possible role of emerging instruments).

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of Santa Barbara in Mantua, in «Music in Art» (2008); *A Monteverdi Vespers in 1611*, in «Early Music» (2008, with J. Kurtzman; *Messe a otto voci (1612) di Stefano Nascimbeni* (critical edition), Lucca, Libreria Musicale Italiana (2009).
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The Madame Reali's festivals have been studied mostly in continuity, in a process developing from ballet to opera at the Turin court. If this establishes an undoubtedly pertinent line of interpretation, cultural transformations and changes in taste reflect in, it is also true that according to Marie Jeanne Baptiste spectacles are an actual battle field where she can measure up to the models set by Christine of France during and after her long regency, up to her death.

The demise of someone like Filippo San Martino d'Agliè (1667) is not the only factor to understand the changes occurring in festivals, the duchess is the new strong protagonist of. The different lifestyle now dominant at court and in the *loisirs*, first of all Venaria Reale, reflects in and emphasises the entertainments in which she takes part as capable hunter, proud Amazon ready to fight the vices, sliding swiftly with her sledge on ice. To elegant and controlled ballet movements, Christine of France and her ladies were engaged in, Marie Jeanne Baptiste prefers, at least in her fictional game, more energetic duels, races *in lesa* [sledge], wild beast chases. This does not mean the first Madama Reale did not appreciate such pastimes, but these do not become the theme of the theatrical shows she acted in.

Starting from the now established and agreed upon interpretation of festivals as a mirror of court life, this contribution intends to closely study the forms the two duchesses rely on to pass on their image in a careful display of symbolical figures and elements. If according to Christine the idea of a harmonious and reassuring power is the right message after a phase marked by conflicts, Jean Baptiste may pose as a new Pallas, a brave warrior destroying her enemies so that truth shall prevail on falsehood (the ballet *Il falso Amor bandito* for 1667 carnival is thus exemplary), nonetheless on the memory of the deceased duchess, now fading compared to the new and future regent's glowing image.

Franca Varallo is an associate professor at the University of Turin where she teaches Museology and History of Art Criticism. Her research is focused on the history and art theory of the twentieth century, specifically on the Italian art history journals and on the history of museums. From many years she has also studied the court festivals and ephemeral architecture from the XVI to the XVIII century; her numerous publications on this theme include the recent exhibition catalogue *Feste barocche. Cerimonie e spettacoli alla corte dei Savoia tra Cinque e Settecento*, organized with Clelia Arnaldi di Balme (Turin, Palazzo Madama, April-July 2009). Member of the "Centro Studi Europa delle Corti" and of the Istituto Universitario "La Corte en Europa" (IULCE) of the Universidad Autonoma de Madrid, she is author of the books «In assenza del re». *Le Reggenti nei secoli XVI e XVII (Piemonte ed Europa)* (Firenze, Leo S. Olschki, 2008) and *La ronde. Giostre, esercizi cavallereschi e loisir in Francia e Piemonte fra Medioevo e Ottocento* (idem, 2010).
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FLORENCE GETREAU (Institut de Recherche sur le Patrimoine Musical en France/CNRS, Paris), *Henrietta Anne of England at the Court of France and Her Portraits: A New « Rhétorique des dieux » between 1654 and 1670*

Henrietta Anne of England, sister of Charles II, King of England, was born in 1644 in Exeter, was educated in Paris as refugee and married Philippe of Orléans, brother of Louis XIV, in 1660. She died suddenly in 1670. Famous as a dancer (she often opened court ballets with Louis XIV), singer, guitar and harpsichord player, she protected the arts, was praised by celebrities (among them Madame de Lafayette, Charles Robinet, Jacques-Bénigne Bossuet), and was admired for her grace and intelligence. Literature (biographies, eulogies, ballet libretti, funeral orations), music (tombeaux, motets), engravings, and paintings are generous in offering us impressive portraits of her in many different symbolic situations. Our contribution will focus on few contrasted items, showing her successively as a symbol of dance, music, spring, Minerva, Diana and Flora. These literary and visual images used rhetoric and theatrical codes referring quite often to Olympus and its divinities surrounding the Sun King. Among these portraits, we will give special attention to an unpublished painting that we recently identified, attributed and contextualized, in which Henrietta is holding a famous air de cour composed by Michel Lambert.

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BARBARA SPARTI (Roma), *“Peace, Peace, No More War, Joy in Heaven and Earth”: The Papal States’ War against the Turk. Music and Dance in Papal Bologna in the Etchings of G. M. Mitelli (1634-1718)*

In 1506 Bologna lost its autonomy under the Bentivoglio signoria, becoming the most important Papal State after Rome. Giuseppe Maria Mitelli (1634-1718) was a prolific and independent etcher, popular with all classes. His prints were a commentary, often satirical, often allegorical, on European politics and the social life of Bologna. Every print is a mixture of reality and fantasy and dance appears in illustrations of proverbs, artisans, the *nouveau riche*, war, death, morals, Carnival, and playing cards and games. The dancing in the etchings is always accompanied by musical instruments that confirm a mostly non-aristocratic setting. The variety of dance styles and their credibility is remarkable and totally different from the earlier static and stereotyped depictions of the nobility dancing.

The relatively new and rapid technique of etching was used to “broadcast” political events. Due to crushing taxation the populace was well aware of the Papal States’ war against the Ottoman expansion in Europe. For Mitelli, though free from the pressures and obligations of a patron, the Church’s influence was ever present, through prohibitions and restrictions. Mitelli, a serious Counter-Reformation catholic, was at first sincerely convinced of the righteousness of the Church and he devoted many etchings to nationalistic scenes of war that appeared in the popular press. Gradually, however he turned away from a patriotic portrayal to one that showed the more devastating aspects of war, its futility and his own disillusionment with the use of power and conquest. His “Peace Peace, no more war” was printed in 1697, less than two years before the official end of the Great Turkish War.

Mitelli’s prints have never been studied from the point of view of dance. Yet they provide convincing insights into middle-class dancing (and music making) and are a unique source for late 17th-century Italian dance. Moreover, each etching includes a caption invented by Mitelli and his brother, a Jesuit priest. These, for the most part, are moralistic and condemning in nature and contrast to the spontaneity and vitality of the dancing figures themselves. It seems possible that the ethical commentaries were a way of obtaining the Church’s approval, or avoiding Papal censorship.

Barbara Sparti is a dance historian specializing in 15th-17th-century Italian dance. She was Distinguished Visiting Professor at University of California at Los Angeles (1990), and guest lecturer-choreographer in Israel (University of Tel Aviv, Hebrew University, and Rubin Academy of Music and Dance), at UC Santa Cruz, and Princeton University (in residence in April 2002). She has performed and choreographed period works for theatre and opera (Caccini, Cavalieri, Gagliano, Monteverdi, d’India, and Ruzzante, among others).

She authored an edition-translation of Guglielmo Ebreo’s 1463 dance treatise (Oxford 1993/95) and the Introduction to the facsimile edition of Ercole Santucci’s recently discovered 1614 treatise (Olms). She publishes on dance questions regarding style and aesthetics, improvisation and ornamentation, socio-economic and political contexts, dance music, Jewish dancing-masters, dance iconography, the *moresca*, and Italian Baroque dance (see “Early Music”, “Studi Musicali”, “Musica Disciplina”, “La Danza Italiana”, “Imago Musicae”, “Dance Research Journal”, “Early Music History”, “Dance Chronicle”, “Music in Art”, and “Dance Research”). She is co-editor of *Imaging Dance: Visual Representations of Dancers and Dancing* (Olms, 2011).

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VANESSA ESTEVE (Universitat Autònoma de Barcelona), *Drawing at the Service of Music, Dance and the Theater: Festivals, Spectacles and Entertainment at the Court of the Archduke Charles of Austria in Barcelona*

The collection of the Department of Drawings and Prints of the Museu Nacional d'Art de Catalunya has a repertory of works of great "iconographic-musical" value, which is highly representative of Catalan artistic and creative activity during the period in which the archduke Charles of Austria was in Barcelona. These works are the portraits of a period; they show us the musical tastes and the court entertainment that noticeably influenced the development of the Catalan bourgeoisie of 18th century. They also show that it was one of the most productive artistic moments of the Barcelona of the Old Regime.

Between 1708 and 1711, an event that was important for the development of opera in Catalonia occurred: Ferdinando Galli da Bibiena, one of the most important set designers in Europe, was called to Barcelona to organize the wedding festivals of the archduke Charles of Austria and to be in charge of the set designs and the play festivals of *La Llotja*. The painter Antoni Viladomat worked as a collaborator with Bibiena on the sets, which allowed him to get to know, first hand, the latest set design trends of the late Baroque period. From this moment on, some of the most important Catalan painters of the times started to dedicate themselves to this kind of commission. I intend to make an iconographic analysis of all the works from this period that have iconographic programmes with a musical content, such as set designs for operas, concert, ballet and popular dance scenes that were produced by a group of Catalan painters trained at the recently opened Llotja School in Barcelona and who were in permanent contact with the court of the archduke Charles of Austria and with the new artistic tendencies that were arriving from Europe.

Graduated in Music, specializing in recorder at the Conservatori Superior de Música de Barcelona (2003), graduated in Art History from the Universitat de Girona (2005) and in Musicology in the Universitat Autònoma de Barcelona (2006), **Vanessa Esteve** was awarded the Diploma of Advanced Studies (2008) with the research project, *Musical instruments in the representacions of the Virgin of Montserrat: from the Baroque to the Twentieth Century*.

Scholarship in the Visual Arts Program of the Office of the Provincial Art Diffusion of Barcelona (2007-2009) performing production tasks and coordination of exhibitions of contemporary art. She has collaborated on various musical projects in the documentation Music Museum of Barcelona and since 2007 has worked in the radio station *Catalunya Musica* on the project by two websites that specialize in classical music and www.catclassica.cat and www.catmusica.cat

She has participated in seminars, courses, and conferences specializing in Art History, Musicology and Early Music, presented various research papers to the Spanish Society of Musicology, Catalan Society of Musicology and the Study Group on Musical Iconography (International Musical Society). Her research focuses on musical iconography in the Catalan territory. She is currently preparing a doctoral thesis with Dr. Jordi Ballester in the Music Department of the Universitat Autònoma de Barcelona titled *Musical Representations of Catalan art in the 17th and 18th century*. vanesfg@hotmail.com

WINNIE STARKE (Universität Heidelberg), *From Diana's chariot to the "machina d'illuminazione": power and stage machinery at the Turin court in 1688*

In my paper I will analyze the drawings of two opera theaters in Turin that were left to us in the archives. The first one is of the second Teatro Regio di Torino, and the second one is a representation of an opera in the Turin court of 1722. I will draw on both drawings in order to reconstruct the appearance of the first Teatro Regio, where the operas were performed at the end of the seventeenth century.

The documents I use come from the Archivio di Stato, and describe the interiors of the first Teatro Regio in 1688. For this theater I could not find a drawing but the description I found is very detailed. With these drawings I can reconstruct for example how the lecterns for the musicians looked. The sources I found also describe, with technical details, a "macchina d'illuminazione," which shows the influence of Vittorio Amedeo and his interest in theater. Moreover, it is possible to reconstruct the way the musicians were playing and the way the audience was seating during performances.

The sources I present give a very lively picture of the first Teatro Regio, which has so far been almost unknown to musicological research. Together with the reconstruction of that theater with the cross reference of the drawings and textual descriptions, I will also briefly discuss a more general question in musicology. The issue is what iconographical value descriptions of theaters have. The presence of both drawings and textual descriptions will allow me to draw some general conclusions on the topic.

Born in 1984, **Winnie Starke** studied Musicology, Philosophy and Italian literature in the Universities of Heidelberg and Padova. In 2009 she held a research grant from the DAAD (German Academic Exchange Service) and after completing a critical edition on Domenico Gabrielli's opera *Silvio re degli Albani*, she was awarded a Magister degree in 2010. Since October 2010 she has been working on her doctoral thesis on Domenico Gabrielli's operas. She has presented her research at international conferences like the Biennial Conference on Baroque Music, Belfast and the American Musicological Society.

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In this paper we will approach the beginnings of Italian-influenced theater in the Spanish court analyzing its idiosyncrasy through the work of three main figures of the elements that converge in this kind of festivals: politics, stage and music.

The second engagement of Philip V of Spain, to Isabel of Farnesio, signified an obvious change in the Spanish court that was to the detriment of French influence coming from Versailles: supported by the Queen and by the Marquesses of Scotti, a large group of Italian artists and artisans of all kinds gradually gained access to main positions, thus increasing Italian influence in the Spanish royal house.

Among the Italian artists hired by the Spanish court was the *castrato* Farinelli. His arrival in 1737 meant a clear inflexion in the history of the Spanish stage-music. Requested for the Spanish court by the queen to heal the king's serious illness, Farinelli quickly gained Philip V's favor, acquiring a privileged position in Spanish politics. His only duty being to sing for the royal family, he quickly gained control over musical representations performed in the *Coliseo del Buen Retiro*, or the theatres of the *Reales Sitios* near the capital like Aranjuez, El Escorial, and others.

In 1738 the stage design workshop of the *Coliseo del Buen Retiro*, the biggest theatre in Madrid at the time, was closed in order "to get adapted to the new trends." In the meantime the king commissioned the construction of a new theater, *Caños del Peral*, by the Italian painter and architect Santiago Bonavia, who had been in charge of the reformation of the palace Aranjuez since 1735. Bonavia was commissioned as well with the construction of several "portable theaters" and coordinated a group of painters and craftsmen who created decorations for many of the theatrical festivities of the following years.

That same year another Italian, the composer Francisco Courcelle (or Corselli) was appointed chapel master of the Spanish court. One of the first commissions he received was to prepare a great feast serenade to celebrate the wedding of the Spanish prince, Don Felipe, to the French princess Luisa Isabel. The result was no other than Courcelle's famous *Farnace*, in which he also partially re-used Vivaldi's music.

In the following years several operas were held in the numerous theaters and coliseums of the Spanish court. To perform them, the most famous singers of all over Europe were hired, among them Anna Peruzzi and the famous Gaetano Majorano, called Caffarello. Far from being isolated facts these are just examples of the importance of music theatre at the court of such music lovers as the kings Philip V and Ferdinand VI and their queens, Isabel de Farnesio and Barbara de Braganza.

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LUCA ROSSETTO CASEL (Università di Torino), *Reformed Antiquity at Turin's Teatro Regio. Historical Reconstruction and Spectacular Innovations as Instruments of Power in Vittorio Amedeo Cigna and Tommaso Traetta's "Enea nel Lazio" (1760)*

The second opera of the Teatro Regio of Turin's 1760 carnival season, Tommaso Traetta's *Enea nel Lazio*, composed on a libretto by Vittorio Amedeo Cigna, represents a significant moment among the several attempts of operatic reform occurred during the second half of the eighteenth century.

In a structure consistent with the Italian opera seria conventions, *Enea nel Lazio* introduces elements of an innovative dramaturgy organized in a coherent and original form. The reformulation of theatrical and literary *topoi* through the filter of antiquarian erudition, the narrative use of dance, and the role played by scenography, staging and machinery converge to define a drama based on the primacy not of music or word, but of action.

This paper aims to illustrate, through the emblematic case of *Enea nel Lazio*, the visual aspects of the Teatro Regio of Turin's reform operas, and their use as an instrument of affirmation of the court and justification of the royal power.

Luca Rossetto Casel earned a degree in flute at the Conservatorio «Ghedini» in Cuneo and graduated from the University of Turin with a thesis in the History of Music on Debussy's influence on the twentieth-century flute. In the same university he is currently pursuing the Ph.D. in Classic and Modern Cultures. His research project focuses on an edition and analysis of Vittorio Amedeo Cigna and Tommaso Traetta's opera *Enea nel Lazio* (1760). He collaborates with the magazine "Musica".

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MARGARET BUTLER (University of Florida), “*Senza contraddizione è la migliore d’Europa*”: *The Transformation and Iconography of the Orchestra at Turin’s Teatro Regio*

During the eighteenth century the orchestra at Turin’s Teatro Regio grew in size and international reputation. Directly influenced by Turin’s court musical establishment, with much overlap in personnel serving both court and theater, the ensemble appears in iconographical sources such as the 1722 engraving of Filippo Juvarra’s design for wedding festivities, and the widely reproduced mid-century painting of the Teatro Regio’s interior by Giovanni Michele Graneri. Francesco Galeazzi, in his influential *Elementi teorico-pratici di musica* of 1791, declared Turin’s theatrical orchestra to be “indisputably the finest in Europe” and provided an oft-cited diagram of its seating and layout that illustrates technical advancements made to its performance space.

Gaetano Pugnani’s participation in Turin’s court musical establishment and his direction of its theatrical orchestra have been acknowledged as among the decisive factors for the Teatro Regio’s rise in prominence. A previously unexplored document held by Turin’s Archivio storico comunale provides a detailed list of renovations made to the orchestra “pit” in 1768 that correspond to the image in Galeazzi’s diagram. The document testifies to Pugnani’s direct involvement in the renovations and shows that the view of the Teatro Regio’s orchestra as given in the treatise predates its publication by some twenty years. Other archival material reinforces the orchestra’s ongoing expansion. The “pit’s” modifications affected the performance practice and instrumental forces for operas in the years immediately following, which included those by leading composers such as Pasquale Anfossi, Antonio Salieri, and Giovanni Paisiello, whose *Annibale in Torino* (1771) was attended by the teenaged Mozart.

The document permits a reevaluation of the iconography of the Teatro Regio’s orchestra and a reassessment of the chronology and nature of its transformation. Considering the implications of Pugnani’s activities in Paris and London shortly before the renovations sheds new light on the international significance of Turin’s theatrical orchestra.

Margaret Butler is an assistant professor of musicology at the University of Florida. She holds the M.A. and Ph.D. from The Ohio State University. She was a member of the faculty at the University of Alabama and held a post-doctoral research and teaching appointment at the University of Virginia. Butler’s publications include the chapter on Italian Opera in the *Cambridge History of Eighteenth-Century Music* and articles in “Cambridge Opera Journal”, “Eighteenth-Century Music”, “Music in Art”, and conference proceedings from Würzburg, Naples, and Valencia. Her book *Operatic Reform in Turin: Aspects of Production and Stylistic Change in the 1760s*, published by Libreria Musicale Italiana, was based on research supported by a fellowship from the Fulbright Foundation. Butler has given presentations on her Turinese research at annual meetings of the American Musicological Society and at other international conferences, in seminars at the Università di Torino and the Archivio Storico del Comune, and in the interdisciplinary course on musical iconography held at the Università di Torino in May 2010.
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MERCEDES VIALE FERRERO (Torino), *Imaginary Courts, or, The Setting of Power on the Operatic Stage, 1815-1867*

In the half century from 1815, when Rossini's *Elisabetta regina d'Inghilterra* was first performed in Naples, to 1867, year of the *création* in Paris of Verdi's *Don Carlos*, the number of operas with subjects taken from modern history increased considerably and caused a parallel increment of stage sets showing historical sites. At the same time the *mises en scène* tended to reproduce on the stage the ambiances and the costumes of the historical period in which the dramatic plot was placed. Of course, to achieve similarity, models were needed; their production was mostly located in Paris and Milan. In Milan the stage designers had the support of a group of distinguished scholars and the diffusion of their works (for Scala, Canobbiana, Teatro Carcano etc.) was promoted by some important publishers who printed series of engravings and lithography: *Fasti del R. Teatro alla Scala di Milano*, Sonzogno 1816-17; *Raccolta di scene teatrali eseguite o disegnate dai più celebri pittori scenici in Milano*, Stucchi [1820-28]; *Raccolta di varie decorazioni sceniche* published by their author, Alessandro Sanquirico, till 1832; *Nuova raccolta di scene teatrali di Alessandro Sanquirico*, Giovanni Ricordi 1827-1832. Giovanni Ricordi was a music publisher, so he distributed at the same time the operas by Rossini, Bellini, Donizetti, Pacini, and others, as well as the models for the related stage sets. In a later time Giovanni, his son Tito, and his nephew Giulio used to lease (and in some way impose) the models for scenes and costumes while at the same time leasing the musical scores: that is the case for Verdi's operas. The same method was used in Paris by French musical publishers, so the sets for the Italian performances of *Don Carlo* (of course, before the modified edition in 4 acts, 1883) are based on the Opéra models. From Paris came to Italy, favoured by Verdi, the practice of *livrets de mise en scène*, renamed *disposizioni sceniche*, as a direction and guidance to performers.

Publishers, as well as scene designers, claimed proudly that their works were accurate stylistic reconstructions of the original ambiances, but extensive research reveals that other, and not necessarily concordant, aims were pursued as well. First of all came the wishes to move the audience thanks to highly dramatic settings and, sometimes, to support their patriotic claims or to diffuse political messages. Then, the practical need to avoid censorship and the opportunity to reuse the same sets are to be mentioned. The final result was a world built to depict "where the powerful live" in an easily identifiable way, almost familiar to the audience. The operatic plots based on historical and dynastic events were placed in these Imaginary Courts: creations that, though fictional, are related to effectual purposes and meanings.

Mercedes Viale Ferrero studied History of Art at the University of Turin. She is the author of books and studies on scenography, which include *La scenografia del '700 e i fratelli Galliari* (Torino, Pozzo, 1963); *Feste delle Madame Reali di Savoia* (Torino, Istituto Bancario San Paolo di Torino, 1965); *Filippo Juvarra scenografo e architetto teatrale* (Torino, Pozzo, 1970); *La scenografia dalle origini al 1936* (vol. III of the Storia del Teatro Regio di Torino, ed. Alberto Basso, Torino, Cassa di Risparmio di Torino, 1980); *La scenografia della Scala nell'età neoclassica* (Milano, Il Polifilo, 1983); *"Otello" di Verdi*, with J. A. Hepokoski (Milano, Ricordi 1990); *Alessandro Sanquirico "il Rossini della pittura scenica"*, with M. I. Biggi and M. R. Corchia (Pesaro, Fondazione Rossini, 2007).

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