

**RESUMOS E
BIOGRAFIAS**
-
**ABSTRACTS AND
BIOGRAPHIES**

**INTERNATIONAL CONFERENCE
Religion and Magnificence**

**music and ceremonies at
the European courts in
17th and 18th centuries**

**QUELUZ NATIONAL PALACE
SEPTEMBER 18TH - 20TH, 2020**

**PALÁCIO NACIONAL DE QUELUZ
18 - 20 DE SETEMBRO 2020**

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Organized by
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Centro de Estudos Musicais Setecentistas de Portugal

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RESUMOS E BIOGRAFIAS

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ABSTRACTS AND BIOGRAPHIES

TERESA CHIRICO
oradora convidada | keynote speaker

Conservatorio Santa Cecilia, Roma

Oratorio e magnificenza: il panorama romano tra Sei e Settecento

Il genere oratoriale è stato tradizionalmente considerato come improntato al rigore performativo (oltre che spirituale) ma recenti studi hanno evidenziato una sua vita molto meno austera e decisamente più ‘attrattiva’, svoltasi nei palazzi nobiliari romani; se molti oratori vivevano piuttosto modestamente nel seno di congregazioni romane – ed erano a volte soggetti all’oblio per la mancata stampa dei loro testi e per la frugalità delle esecuzioni – al contrario, l’oratorio veniva realizzato in modo decisamente più sontuoso nei palazzi nobiliari e dell’alto clero. I motivi che spinsero l’alta società romana a impiegare importanti risorse economiche per conferire lustro a diversi allestimenti oratoriali risiedevano nel suo stesso tessuto sociale, indissolubilmente legato alla Chiesa. I diversi eventi storici che determinarono la proibizione dei pubblici spettacoli a Roma favorirono il fiorire di molti oratori che si configurarono spesso come surrogati dei drammi in musica: l’oratorio – essendo l’unico genere pubblico (o semipubblico) permesso in quaresima e nei periodi di proibizione dei pubblici spettacoli – si osmotizzava non solo con l’opera, ma anche con i generi serenatistico e cantatistico.

Un terreno ancora in parte inesplorato è costituito dalla modalità delle *performances* oratoriali nei palazzi nobiliari, che in modo scontato vengono considerate come realizzate senza alcun elemento ‘teatrale’. Al contrario, quegli allestimenti potevano avvalersi di scenografie e addirittura di macchine teatrali, coniugandosi con la musica dei compositori più in voga all’epoca e dei più capaci esecutori: l’unico caso considerato è, al momento, *La Resurrezione* di Haendel, solennemente allestito con una scenografia a Pasqua del 1708 dal principe Francesco Maria Marescotti Ruspoli a Palazzo Bonelli. Recentì acquisizioni documentali hanno portato alla luce simili pratiche precedentemente utilizzate al Palazzo della Cancelleria, sede del cardinale veneziano Pietro Ottoboni. Una serie di elementi emersi da inediti documenti d’archivio contribuiscono alla conoscenza delle pratiche considerate basilari per suscitare l’interesse e il coinvolgimento emotivo del pubblico (costituito da personaggi della nobiltà romana ed estera); il committente, tramite il grande impiego di mezzi economici e di diverse maestranze, mirava a impressionare gli spettatori - di certo abituati a importanti *performances* – circondandosi di quell’aura di magnificenza sprigionata dallo ‘spettacolo’ oratoriale.

Oratorio and Magnificence: the Roman Panorama at the turn of the 17th and the 18th centuries.

Oratorios have always been regarded as bound to strict standards in performance (and to a defined spiritual context); yet, recent investigations have documented a less austere life and more appealing renderings in the residences of the Roman aristocracy. While many oratorios were modestly performed within Roman congregations – and in most cases they were doomed to oblivion, as they were never printed or they were realized in an extremely frugal way –, some were sumptuously “performed” in the palaces of the nobility or in those of the elite Clergy. The motives that pushed the Roman jet set to invest unprecedented resources to confer upon select oratorios an outstanding elegance reside in the same social context which was indelibly linked to the Catholic Church. The different historical episodes which led to the prohibition of public spectacle in Rome engendered the flourishing of the oratorio, which was often seen as a lesser surrogate of musical dramas, and, since it was the only public genre which could be performed during Lent or at other times when public performances were prohibited, it assumed through osmosis distinct features of opera, serenatas and cantatas.

It has often been assumed that oratorios were performed without any “theatrical” elements, yet how they were actually performed in Roman aristocratic palaces has not been explored. At times they displayed original stage settings and even theatrical machines, and were set to music by the most acclaimed composers of that age, not to mention the performers who took part in these events. The only case which has been thoroughly studied is that of Händel’s *La Resurrezione*, which Prince Francesco Maria Marescotti Ruspoli had solemnly staged at the Palazzo Bonelli at Easter in 1708. Some recently discovered documents have demonstrated that similar episodes took place at the Palazzo della Cancelleria, the seat of the Venetian Cardinal Pietro Ottoboni. Several unpublished archival documents shed light into what was essential to attract the interest and the emotional involvement of the audience (among them a high number of prominent figures from the local and foreign aristocracy): the client intended to impress the spectators, who were accustomed to sumptuous performances, by employing significant financial resources and accomplished artists. He enveloped himself then in the magnificent aura derived from the “spectacular” oratorio.

Teresa Chirico è docente di *Storia e storiografia della musica* presso il Conservatorio di Musica “S. Cecilia” di Roma. È laureata in Lettere, diplomata in Pianoforte e in Canto; ha conseguito il Dottorato di ricerca in Beni Culturali e Territorio – Musicologia e Storia della musica presso l’Università degli Studi di Roma “Tor Vergata” con la tesi *L’quila bicipite e la musica. Pietro Ottoboni nell’epoca di Alessandro VIII (1688-1691) da documenti della biblioteca Apostolica Vaticana*. Ha partecipato a numerosi convegni internazionali organizzati da Università del Galles (Cardiff), Istituto Storico Germanico di Roma, FIMTE (Almeria), Accademia Nazionale di Santa Cecilia (Roma), Fondazione Cini (Venezia), Historic Brass Society (New York), CESEM e “Divino Sospiro” (Lisbona), University of Music and Dramatic Arts Mozarteum (Salisburgo), “Opera barocca” (Praga), Don Juan Archiv (Vienna). È autrice di due monografie; suoi articoli sono comparsi in prestigiose riviste internazionali anche in lingua inglese, spagnola, portoghese. Ha collaborato con la RAI – Terza Rete Radiofonica, con il *Dizionario Biografico degli Italiani* e con *Die Musik in Geschichte und Gegenwart*. Ha pubblicato edizioni critiche di musiche per Ut Orpheus (Bologna) and FIMA (Rome).

Teresa Chirico is a tenured professor in *Music history and historiography* at Santa Cecilia Conservatory in Rome. She took a degree in Letters, and majored in Musicology at “La Sapienza” University in Rome; she obtained conservatory diplomas in both piano and voice. She received his PhD in Musicology, Beni Culturali e Territorio – Musicologia e Storia della musica from the Università di Roma “Tor Vergata”, dissertation *L’quila bicipite e la musica. Pietro Ottoboni nell’epoca di Alessandro VIII (1688-1691) da documenti della Biblioteca Apostolica Vaticana*.

She has attended many international conferences: University of Wales (Cardiff), Deutsches Historisches Institut (Rome), FIMTE (Almeria), Accademia Nazionale di Santa Cecilia (Rome), Fondazione Cini (Venice), Historic Brass Society (New York), CESEM and “Divino Sospiro” (Lisbon), University of Music and Dramatic Arts Mozarteum (Salzburg), “Opera barocca” (Prague), Don Juan Archiv (Vienna). She has written two research monographs; her articles have been translated into English, Spanish and Portuguese. She has made contributions to RAI – Third Channel, to the *Dizionario Biografico degli Italiani*, and to *Die Musik in Geschichte und Gegenwart*. She has edited musical publications for Ut Orpheus (Bologna) and FIMA (Rome).

CRISTINA FERNANDES
oradora convidada | keynote speaker

INET-md Universidade Nova de Lisboa

A música religiosa e a construção da imagem da realeza: cerimónias dinásticas, liturgia quotidiana e devoções privadas dos monarcas portugueses setecentistas

Durante o Antigo Regime, a música religiosa teve um papel crucial na construção da imagem da monarquia absoluta, quer como forma de pôr em relevo a devoção dos soberanos, quer como meio de reafirmar, dentro do ofício litúrgico e das cerimónias dinásticas, a legitimidade de origem divina que justificava o exercício do poder político. Assumindo diferentes configurações nas diversas cortes europeias, as chamadas músicas religiosas de “aparato” constituíam uma sofistica ferramenta de representação simbólica da realeza, graças à sua capacidade de potenciar o carácter cada vez mais teatral do ceremonial litúrgico e de enquadrar o próprio rei como parte activa do ritual. Nesta perspectiva, será analisada a relação que os sucessivos soberanos que reinaram em Portugal durante o século XVIII estabeleceram com a música sacra, não só ao nível institucional, através das Capelas Reais e da Patriarcal, mas também no plano individual, decorrente de questões de “gosto” e de devoção pessoal. Pretende-se também demonstrar que a habitual visão estereotipada que atribui uma religiosidade exacerbada a D. João V e a D. Maria I, por oposição à paixão pela ópera de D. José, constitui afinal uma realidade bem mais complexa e plena de nuances, que ganha novas dimensões quando se compara com a centralidade assumida por outras Capelas Reais europeias na representação sonora do poder. Em relação a cada um dos monarcas, será abordado o papel da música religiosa no ceremonial de corte e na liturgia quotidiana, bem como no âmbito das devoções pessoais, tendo em conta aspectos como os espaços; a intervenção dos soberanos na organização da prática musical (de forma directa ou através de intermediários); os músicos; os repertórios; e as práticas performativas. Tal possibilita um estudo comparativo que envolve não só as distintas personalidades e o contexto político, religioso e cultural de cada reinado, mas também as mudanças estéticas que se vão operando na linguagem musical ao longo do tempo. Dada a amplitude da temática, será feita uma selecção de cerimónias emblemáticas, a partir do calendário litúrgico e dos dias de Gala na corte, e de exemplos musicais variados (Missa, Motetes, Te Deum, Responsórios, Lamentações, Salmos, etc.) de compositores portugueses e estrangeiros.

Religious music and the construction of the image of royalty: dynastic ceremonies, daily liturgy and private devotions of the 18th century Portuguese monarchs

During the early modern period, religious music played a crucial role in constructing the public image of the absolute monarchy, both as a form of emphasizing the devotion of the sovereigns and as a means of reaffirming the legitimacy of divine origin that justified the exercise of political power. With different configurations in the various European courts, the so called religious music of state or “apparatus” music constituted a sophisticated tool of symbolic representation of royalty, thanks to its ability to potentiate the increasingly theatrical character of the liturgical ceremonial and to engage the king himself as an active part of the ritual. In this perspective, the relationship that the successive Portuguese ruling sovereigns established with sacred music during the 18th century will be analyzed not only at the institutional level, through the Royal and Patriarchal Chapels, but also at the individual level, that is with regard to issues like “taste” and personal devotions. It is also intended to demonstrate that the usual stereotyped vision that attributes an exacerbated religiosity to king João V and to queen Maria I, as opposed to king José’s passion for opera, constitutes, after all, a much more complex and nuanced reality, which gains new dimensions when compared to the centrality assumed by other European Royal Chapels in the sonorous

representation of royal power. In relation to each of the monarchs, the role of religious music in dinastic ceremony and daily liturgy, as well as in personal devotions, will be addressed taking into account features such as spaces; the intervention of the members of the royal family in the organization of musical practice (directly or through intermediaries); the musicians; the repertoires; and the performance practices. This makes possible a comparative study that involves not only the different personalities and the political, religious and cultural context of each reign, but also the aesthetic changes that take place in the musical language over time. Given the broad scope of the subject, the study will be centered in a selection of emblematic ceremonies, from the liturgical calendar and the “days of Gala” at court, and will provide a representative set of musical examples (Mass, Motetes, *Te Deum*, Responsories, Lamentations, Psalms, etc.) by Portuguese and foreign composers.

Cristina Fernandes é investigadora integrada do INET-md (NOVA FCSH), onde desenvolve o projeto «Música, poder e diplomacia no século XVIII: Portugal no palco internacional». Entre 2011 e 2017 realizou um pós-doutoramento sobre as práticas musicais e o ceremonial da Capela Real e Patriarcal de Lisboa (1716-1834), com uma bolsa da FCT, e entre 2015 e 2017 coordenou a linha temática do INET-md «Abordagens Históricas à Performance Musical». É licenciada e mestre em Ciências Musicais pela NOVA-FCSH e doutorada em Música e Musicologia pela Universidade de Évora. Tem integrado diversos projectos de investigação em Portugal e no estrangeiro, incluindo várias colaborações com o grupo «Música em Espanha: Composição, Recepção e Interpretação» (Universidade de La Rioja). Faz parte das equipas dos projectos *PerformArt-Promoting, Patronising and Practising the Arts in Roman Aristocratic Families (1644-1740)* (financiado pelo ERC) e *PROFMUS-Ser Músico em Portugal: a condição sócio-profissional dos músicos em Lisboa* (INET-md, FCT). Foi professora em estabelecimentos do ensino da música de diferentes níveis, incluindo a Escola das Artes-UCP (Porto) e o departamento de Ciências Musicais (NOVA FCSH). É membro da direcção da SPIM-Sociedade Portuguesa de Investigação em Música e crítica do jornal *Público*.

Cristina Fernandes is an integrated researcher at INET-md (NOVA FCSH), where she develops the research project “Music, power and diplomacy in the 18th century: Portugal in the international stage”. Between 2011 and 2017 she carried out a post-doctoral project on the musical practices and the ceremonial of the Royal and Patriarchal Chapel of Lisbon (1716-1834), with a research grant from FCT, and between 2015 and 2017 she coordinated the thematic strand of INET-md “Historical Approaches to Musical Performance”. She has a graduation and a master degree in Musical Sciences from NOVA FCSH and received her PhD in Musicology from the University of Évora (2010). She took part in several research projects in Portugal and abroad, including the collaboration with the group *Music in Spain: Composition, Reception and Interpretation* (University of La Rioja). Currently, she integrates the research team for the projects *PERFORMART-Promoting, Patronising and Practising the Arts in Roman Aristocratic Families (1644-1740)* (funded by ERC) and *PROFMUS-To be a musician in Portugal: the social and professional condition of musicians in Lisbon* (INET-md, funded by FCT). She taught at music schools of different levels, including the Escola das Artes-UCP (Oporto) and the department of Musical Sciences of NOVA FCSH. She is a member of the Directive Board of SPIM-Portuguese Society for Music Research and music critic for the newspaper *Público*.

THOMAS LECONTE
orador convidado | keynote speaker

Centre de Musique Baroque de Versailles
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The Lily and the Cross: the public devotions of the King of France in the Grand Siècle and the construction of a “sound image” of the religion of the prince

After the religious disturbances which bloodied France at the end of the Renaissance, the first three Bourbon kings – Henri IV, Louis XIII and especially Louis XIV – set about reaffirming the monarchical authority and establishing the legitimacy of the new dynasty. This reconquest was based mainly on the reaffirmation of the principles of the Gallican Church which, while recognizing the spiritual authority of the Pope, claimed a certain autonomy. By the anointing of the coronation, the King of France himself held his power from God himself, and recognized in the pope only a moral authority over catholicity. The public devotions, both ordinary and extraordinary, of the first three Bourbons reflect this dichotomy. Throughout the 17th century, Henri IV, Louis XIII and, of course, Louis XIV thus themselves ensured the construction of a liturgy capable of fully expressing this authority of the monarch, but also of emphasizing and affirming a strong and sincere respect for Rome. The way in which this royal liturgy was constructed fully illustrates this need for a new mark of majesty, capable of representing with magnificence but also with fervor the religion of the sovereign, who was to incarnate in the eyes of the courtiers and of the all of his subjects this authority both temporal and spiritual. Who says new liturgy says specific music. Combining elements from post-Tridentine traditions (symbolizing in a way the immutability, the dignity of the Church and loyalty to Rome) and more modern musical languages or patterns (through which the sovereign's temporal authority could be expressed), the motets sung by the King's Music during major ceremonies (extraordinary) as well as during the sovereign's daily mass (ordinary) constitute so many sound reflections of this process. This presentation will thus endeavor to show the modalities of this complex construction, the various parameters which allowed this new expression of the religion of the prince, and how music constitutes a real sonic extension of this royal liturgy.

Thomas Leconte is researcher in the Research department of the Centre de musique baroque de Versailles [Center for Baroque Music, Versailles, France], which is associated with the Centre d'études supérieures de la Renaissance [Center for Higher Studies of the Renaissance, Tours, France] (CNRS, UMR 7323), where he is editorial manager of critical musical editions. His personal research work mainly focuses on the historical, musical study and interpretation (Performance Practice) of 17th century French music of society (air de cour, ballet de cour, spiritual music in French), as well as on the genesis of the *grand motet* during the first part of the reign of Louis XIV (1643-1682), subjects to which he has devoted numerous works. His current research focuses more particularly on curial music (functions, repertoires, practices, identities), and in particular on their links with the court ceremonial. He is currently preparing, in collaboration with Thierry Favier (University of Poitiers, France) a forthcoming collective work entitled: *Musiques de la foi/Musiques du pouvoir. Construction et affirmation des identités politiques, religieuses et culturelles des cours catholiques européennes (1648-1748)* [Music of faith/Music of power. Construction and affirmation of the political, religious and cultural identities of European Catholic courts (1648-1748)], to be published at the *Mélanges de l'École française de Rome – Italie et Méditerranée modernes et contemporaines* (MEFRIM).

ELENA ABBADO
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"Un Oratorio in Cappella Reale di parole italiane": sacred music and rituals at the Brussels court during the War of Spanish Succession (1704-1707)

At the height of the War of the Spanish Succession and in the aftermath of the decisive defeat of Blenheim (13 August 1704), between 1704 and 1707 the Italian castrato Stefano Frilli (ca. 1664-1744) followed his lord, Maximilian II Emanuel (1662-1726), Prince of Bavaria and last Governor of Spanish Flanders, in his Flemish exile.

During those years the singer - in the service of the Prince between 1702 and 1707 - began a very accurate private diary, still unpublished and never studied in depth. Thanks to this document, we can now reconstruct a cross-section of the first two years of musical and spectacular activity of one of the most impromptu European courts of the early Eighteenth century, that of the "traitor" of the Austrian front Maximilian II Emanuel, passed to the French faction of Louis XIV. The musical production of the Brussels court, in particular the sacred one, was affected by the political influence and geographic proximity of the French allies, but at the same time, in those years the musical production was particularly mixed in practice because of the presence of two types of musicians: those who arrived in autumn 1704 with the Prince from the court of Munich, and those already stationed in Brussels and paid directly by the Spanish Crown. This mixture of tastes, combined with political contingency, created day by day a ritual adapted to the will of the Governor.

The paper presents for the first time the study and analysis of the diary of Frilli, which proves useful not only for the enrichment of historical-political facts, but also for the reconstruction of the spectacular life of the Spanish Flanders court, observed from the privileged point of view of an exceptional foreign chronicler, always looking for comparisons of style and taste between Italy and beyond the Alps.

Elena Abbado graduated with honors in Musicology from the University of Florence, where she also obtained a PhD in History of Performing Arts in 2016. Her doctoral dissertation on sacred oratorio in Florence in the Seventeenth and Eighteenth centuries received the Gaiatto Prize of the Levi Foundation of Venice and the Ph.D. Prize of the Florence University Press. Later she was a post-doc fellow (2017) and collaborator (2018) at the German Historical Institute in Rome, collaborator at the University of Florence (2016-2017) and research fellow at the Austrian Academy of Sciences (2019). Elena published so far with 'Libreria Musicale Italiana' (LIM), 'Die Tonkunst', 'Nuove Musiche', 'Materia Giudaica' and 'Dizionario Biografico degli Italiani' and she has upcoming publications with 'Imago Musicae', 'LIM', 'Oesterreichisches Musiklexikon online' (oeml). In 2020 Elena was awarded the Handel Institute Research Award.

RICARDO BERNARDES
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***The sacred music of João Pedro de Almeida Mota (1744 - 1817)
between Braga, Galicia, León and the court of Madrid***

João Pedro Almeida Mota (1744 - 1817) represents a peculiar case of a Portuguese traveler-musician in the second half of the 18th century. After finishing his musical studies in Lisbon, Almeida Mota was appointed maestro de capela of D. Gaspar de Bragança at the Northern Portuguese archiepiscopal court of Braga. After a few years he moved to Spain and worked at the cathedrals of Santiago de Compostela, Mondoñedo, Lugo and Astorga before going to the court in Madrid. Due to his training in Lisbon in the parameters of the Patriarchal Seminar and the Royal Chapel, Almeida Mota had a refined and modern Italian style with great influence and resources coming from the opera, which contrasted with the Spanish cathedral's practices of polychorality and villancico, in a style that tended to be more conservative. It was his success in mixing these two musical backgrounds that brought him solid prestige to the point of gaining a position in the Royal Chapel of Madrid, where he remained for many years until his death. This research intends to highlight the singular aspects of his Latin polychoral work, as well as to discuss practical aspects of musical performance such as the probable spatial dispositions of the musicians in some of the cathedrals in which he worked.

Ricardo Bernardes holds a PhD in Musicology from the University of Texas at Austin and a PhD in Musical Sciences from the Universidade Nova de Lisboa. He is currently an Integrated Post-Doctoral Researcher at CESEM / UNL with funding from FCT. He was editor of the collection "Música no Brasil - 18th and 19th centuries" made by the Ministry of Culture and the magazine "Textos do Brasil", in its number entitled "Música Erudita Brasileira", edited by the Ministry of Foreign Affairs. Since 1995, he has maintained intense musical activity as conductor and musical director of the Americantiga Early Music Ensemble, dedicated to the Portuguese-Brazilian repertoire from the 18th to the 19th centuries with concerts in Brazil, the United States of America, Argentina and Portugal. He is the Artistic Director of Musical Activities at the Casa de Mateus Foundation, as well as the Orchestra Barroca de Mateus and Cappella dei Signori.

ERIC BOARO
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Tra sacro e profano. Il culto di Sant'Antonio Abate nelle realtà teatrali dell'Italia settecentesca

Da un primo esame di alcune inedite note di spesa relative al Regio Ducal Teatro di Milano (1717-1776) emerge un dettaglio singolare: ogni anno, all'interno del massimo teatro d'opera meneghino, venivano organizzati dei non meglio specificati «apparati» per celebrare la festività di Sant'Antonio Abate (17 gennaio). Un breve accenno a simili pratiche in ambito partenopeo, sia relativamente al Teatro San Carlo che ad altri «teatrini piccoli», è altresì contenuto ne *I teatri di Napoli* di Benedetto Croce. Partendo da queste premesse, il presente contributo intende indagare i legami tra il culto del santo e alcune realtà teatrali della Penisola. Oltre ai singolari connubi tra sacro e profano e tra musica e devozione manifestati proprio dall'approdo del culto di Sant'Antonio Abate nei teatri d'opera, la mia ricerca si prefigge di approfondire la sua probabile portata simbolica in relazione ai relativi ceremoniali di corte (in particolare quelli dei vicereami spagnolo e austriaco) e, in ultima analisi, al potere regale stesso. Dove possibile, data la scarsità di fonti in merito e la loro difficile reperibilità, sarà posta enfasi anche sul ruolo della musica nello stesso ambito.

Sacred and Profane. The cult of Saint Anthony the Great in Eighteenth-Century Italian Opera Theatres

Some documents preserved in Milan's State Archive, relative to the Milanese Regio Ducal Teatro (1717-1776), highlight a particular detail: in the aforementioned theatre, every year, some non-specified 'apparati' were set up for the celebrations linked to Saint Anthony the Great (17 January). A hint to similar customs could be found in Benedetto Croce's *I teatri di Napoli*, relatively to both the San Carlo Theatre and to other minor ones. The present relation, building on these documents, aims at investigating the links between the cult of the aforementioned Saint and some theatres of the Peninsula. Besides the peculiar blend between sacred and profane testified by such 'apparati', the paper will investigate the probable symbolic force of the cult of Saint Anthony as linked to court ceremonial (specifically the ones of the Spanish and Austrian viceroyalties), and, in conclusion, to sovereignty. Where possible, notwithstanding the scarcity of sources, emphasis will be given at the role of music.

Eric Boaro ha perseguito i studi musicali al Conservatorio G. Puccini di Gallarate, diplomandosi in Pianoforte col massimo dei voti, e all'Università degli Studi di Milano, dove si è laureato *magna cum laude* in Musicologia nel 2015. Dal 2017 è borsista PhD M3C presso la University of Nottingham (Regno Unito). Il suo principale indirizzo di ricerca è la musica napoletana di primo Settecento.

Eric Boaro studied Musicology at the State University in Milan, where he earned a degree in 2015 (Highest Honours). Graduated in Piano at the Conservatory "G. Puccini" in Gallarate (Honours). Since 2017 is M3C scholarship student at the University of Nottingham. His research interest is the Neapolitan music of the early eighteenth century.

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Esempi di scrittura policorale nello Stato sabaudo tra 1675 e 1712

Il presente contributo prenderà in esame la produzione mottettistica, salmodica e litanica per doppio coro scritta a cavallo tra Sei e Settecento per le liturgie solenni della cattedrale di Torino da musicisti gravitanti attorno alla corte dei Savoia. Nella fattispecie, saranno analizzati i rapporti tra le aspettative di musica civile e religiosa delle élites ducali dalla morte di Carlo Emanuele II alla fase centrale del governo di Vittorio Amedeo II (1675-1712), con particolare attenzione all'aspetto documentario e di scrittura musicale della produzione liturgica di due dei musicisti più noti e rappresentativi di quell'epoca: Giovanni Carisio e Francesco Fasoli. Entrambi responsabili della cappella musicale del duomo torinese (Carisio tra il 1682 e il 1687, Fasoli tra il 1687 e il 1712), i due musicisti furono coinvolti anche nella preparazione di balletti di corte e di opere teatrali. Alcune loro opere, pensate per liturgie solenni, coniugano l'aspettativa di una committenza che, per lo più, si circoscrive tra la famiglia ducale e l'*entourage* più diretto della corte torinese e la chiesa madre torinese, che ne costituì in prevalenza il palcoscenico pubblico. Di Carisio sopravvivono - come unici testimoni policorali - due raccolte di *Litanie ad otto voci* manoscritte, l'una custodita in I-Td (archivio arcivescovile di Torino) e l'altra in I-Vcd (archivio capitolare di Vercelli); di Fasoli, sacerdote originario del Lodigiano e formatosi probabilmente a Milano, si conserva una raccolta di salmi pieni a otto voci, le *Antifone* cosiddette *O*, proprie della novena di Natale (anch'esse a otto voci e di stile pieno), e alcuni salmi per 5-8 voci che tradiscono una struttura sorprendentemente vicina a quella del *mottettone* d'area napoletana, con esordi e finali ad otto voci e una sequela di movimenti interni, in forma di arie e recitativi, per strumenti e poche voci.

Examples of Polychorality in Savoy State from 1675 to 1712

This research aims to deepen the theme of Polychorality in Savoy State: especially, the production of motets, psalms and litanies for double choir which was written between XVIIth and XVIIIth Century. The work will make a focus on compositions in double choir dedicated to the greatest solemnities of the Turin Cathedral, deepening the interest in the civil and religious music of local élites from the death of Duke Carlo Emanuele II to the new reign of Vittorio Amedeo II (1675-1712). The musical analysis will be addressed to sacred polychoral music of Giovanni Carisio (1630 ca.-1687) and Francesco Fasoli (1665 ca.-1712).

Both worked as chapel masters in Turin's Cathedral (Carisio between 1682 and 1687, Fasoli between 1687 and 1712), both were involved in ballet and theatrical performances at the Court of Savoy or at Teatro Regio. Their liturgical double choir production possessed stylistic and architectural features adequate to satisfy the requests for international representativeness of most prominent part of Savoy Court and local nobility: we should remember that in 1712, after two heavy wars against Protestantism and Louis XIV's France, Savoy State would become a Kingdom.

As proof of musical lexicon and architecture that recall the colossal Baroque, combined with the form of small-case motets, we will talk about the rhetoric organization of some musical works: two collections of Litanies for eight voices written by Giovanni Carisio, a group of psalms for eight voices and continuo and Christmas Antiphons composed by Francesco Fasoli. At the end of the speech, an interesting case study of Fasoli's concerted psalms for 5-8 voices, which internal architecture is not so far from neapolitan *mottettone*'s structure of the early Eighteenth Century.

Paolo Cavallo, membro dell'Istituto per i Beni Musicali in Piemonte, si è laureato nel 1999 in Storia della Musica Moderna e Contemporanea presso l'Università di Torino, sotto la guida del prof. Ferruccio Tammaro. Ha in seguito partecipato alla redazione della *Cronologia* e di un volume di aggiornamento del *Dizionario Enciclopedico Universale della Musica e dei Musicisti*, curato da Alberto Basso. Autore di saggi dedicati all'organologia e alla musica liturgica di età moderna, nel 2017 ha conseguito il dottorato di ricerca in Scienza del testo letterario e musicale presso l'Università di Pavia/Cremona (XXIX ciclo), discutendo una dissertazione dal titolo *Esempi di policoralità nel Piemonte sabaudo tra XVII e XVIII secolo*.

Paolo Cavallo graduated with honours at the Turin University in 1999, in musicology. He worked for *Dizionario Enciclopedico Universale della Musica e dei Musicisti*, edited by Alberto Basso. He obtained his PhD degree in Musicology at the University of Pavia in 2017, under the guidance of Rodobaldo Tibaldi, with a dissertation about polychoral sacred music written in Piedmont during Seventeenth and Eighteenth Centuries.

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Luigi Vanvitelli e i ceremoniali religiosi alla corte dei Borbone.

Pratiche devozionali dall'Epistolario Vanvitelliano tra il 1751 e il 1768

Dal 1751 al 1768 il noto architetto Luigi Vanvitelli è assunto quale *Primo architetto di Sua Maestà per la Reale fabbrica di Caserta*. Durante questi anni, l'architetto indirizzò al fratello Don Urbano Vanvitelli la quasi totalità delle lettere di un ricco epistolario rinvenuto nel 1954 da monsignor Emilio Rufini nella Chiesa Nazionale di San Giovanni dei Fiorentini in Roma. Il carteggio rivela notizie di carattere politico e storico ma anche di carattere vario. Tra queste ultime, trovano spazio i giudizi ed i racconti sulle rappresentazioni sacre e profane alle quali Vanvitelli si trovò ad assistere, vista la sua assidua frequentazione dei regnanti di Napoli dal 1750 al 1773. Attraverso le dettagliate lettere dell'architetto, è possibile oggi ricostruire alcune delle ceremonie religiose pubbliche e private che si tenevano alla corte dei Borbone, ripercorrendo quasi vent'anni di attività progettuale ed artistica del Vanvitelli a palazzo, unitamente alla storia di corte e alle usanze dei due regnanti che a quel tempo si susseguirono sul trono di Napoli, Carlo III e Ferdinando I di Borbone. L'intento di questo contributo è quello di analizzare il prezioso epistolario vanvitelliano, catalogando i racconti delle ceremonie e dei ceremoniali religiosi ai quali il Vanvitelli prese parte negli anni, al fine di tentare una ricostruzione dei culti salienti e dei ceremoniali che hanno sicuramente giocato un ruolo centrale nella vita pubblica e privata dei Borbone.

Luigi Vanvitelli and the religious ceremonials at the Bourbon court.

Devotional practices from the Vanvitellian Letters between 1751 and 1768

From 1751 to 1768, the well-known architect Luigi Vanvitelli was hired as His Majesty's first architect for the *Reale fabbrica di Caserta*. During these years, Vanvitelli addressed almost all of the letters in a rich correspondence found in 1954 by Monsignor Emilio Rufini in the National Church of 'San Giovanni dei Fiorentini' in Rome to his brother Don Urbano Vanvitelli. The correspondence reveals political and historical news of his time as well as letters on different other topics. Among the latter, there are the architect's opinions and stories on the sacred and profane representations that he found himself witnessing, considering his assiduous frequentation of the rulers of Naples from 1750 to 1773.

Through the detailed letters of the architect, it is now possible to reconstruct some of the public and private religious ceremonies that were held at the Bourbon court, retracing almost twenty years of Vanvitelli's architectural and artistic activity at the palace, together with the history of the court and the customs of the two kings who followed one another on the throne of Naples, Charles III and Ferdinand I of Bourbon.

The idea of this contribution is to analyze the precious Vanvitellian correspondence, cataloging the stories of the ceremonies and religious ceremonials in which Luigi Vanvitelli took part over the years, in order to attempt a reconstruction of the salient cults and ceremonials that have certainly played a central role in the public and private life of the Bourbons.

Mimì Coviello comincia lo studio del canto antico presso l'*Accademia Angelica Costantiniana di Roma* affrontando il repertorio antico dal rinascimento al tardo barocco. Dal 2009 si iscrive al *Conservatoire de Musique Neuchâtelois* di Neauchâtel e nel 2014 consegue *Certificat Supérieure d'Esecution* in canto sotto la guida di Rosemarie Meister; approfondisce gli studi di teoria musicale e di canto presso l'Associated Board Royal Schools of Music. Nel 2016 si laurea con lode e menzione presso il Conservatorio E.R.Duni di Matera con una tesi su alcuni lavori inediti composti dal libretto della *Didone Abbandonata* di P .Metastasio. Attualmente frequenta il Master di II Livello di Musica Antica presso il Conservatorio S.Pietro a Majella di Napoli con la direzione del m° Toni Florio. Come architetto del paesaggio, esplora anche la corrente del soundscape design con progetti di land art, credendo fermamente nel potere della musica e del suono di disegnare lo spazio.

Mimì Coviello began studying ancient singing at the *Accademia Angelica Costantiniana* in Rome, facing the ancient repertoire from the Renaissance to the late Baroque. Since 2009 she studies at the *Conservatoire de Musique Neuchâtelois* in Neauchâtel (Switzerland) and in 2014 she gets the *Certificat Supérieure d' Esecution* in singing under the guidance of Rosemarie Meister; she deepens her studies in music theory and singing at the *Associated Board Royal Schools of Music*. In 2016 she graduates with honors and mention at the Conservatorio di Musica Egidio Romualdo Duni in Matera (Italy) with a work about some unpublished music composed starting from Pietro Metastasio's libretto *Didone Abbandonata*. Currently she is attending the II Level Master of Ancient Music at Conservatorio di Musica S. Pietro a Majella in Naples under the direction of maestro Antonio Florio. As a landscape architect, she also explores the movement of soundscape design with land art projects, firmly believing in the power of music and the sound on designing the space.

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L'influenza italiana sulla musica sacra e celebrativa della Russia Imperiale: il caso di Giuseppe Sarti

Nel 1784, dirigendosi verso San Pietroburgo su invito di Caterina II, Giuseppe Sarti (1729-1802) ebbe modo di sostare a Vienna e di conoscere personalmente W. A. Mozart, il quale rimase felicemente impressionato dal compositore faentino. Nel corso dei giorni spesi a servizio della Famiglia Imperiale e del Generale Potëmkin, colui che il Maestro austriaco ebbe modo di ricordare come un «bravo e onesto uomo» sarebbe divenuto uno dei promotori di quel rinnovamento estetico-stilistico della musica sacra e celebrativa russa definito a posteriori, non senza un'intonazione di rimprovero, come “cattività italiana”.

Il frutto di quasi vent'anni di lavoro - Sarti farà ritorno in Italia soltanto nel 1801 - sopravvive in una consistente porzione del suo catalogo, nella quale opere puramente sacre si affiancano alla musica ceremoniale (per l'incoronazione di Paolo I, così come per la stipulazione del Trattato di Iași o della presa di Kelia).

Buona parte di tale repertorio è oggi conservato presso la Biblioteca Comunale Manfrediana di Faenza e, a partire da queste fonti, l'intervento desidera indagare le modalità con le quali il compositore applicò il proprio estro alla celebrazione del potere tanto temporale quanto divino, attraverso un intrecciarsi di modalità espressive e compositive frutto dell'incontro e del dialogo con la tradizione della Russia Imperiale.

Italian influence on sacred and celebrative music of Imperial Russia: Giuseppe Sarti's case

In 1784 Giuseppe Sarti, on the way to St. Petersburg by invitation of Catherine II, had an accommodation in Vienna, where he met W. A. Mozart who was glad to have got acquainted with the well known composer from Faenza. Throughout his lifetime period in Russia at the service of the Imperial Family and the General Potëmkin, Sarti, remembered by the Salzburg Maestro as a «good and honest man», became one of the founding fathers of the new aesthetic and stylistic composing current of sacred music afterwards defined as “Italian captivity”.

Nowadays the outcome of this twenty years Russian period - Sarti will return to Italy in 1801 - survives in a well considered part of his catalog, which collects both sacred compositions and ceremony music. The major part of these works is saved at the Manfrediana Library in Faenza and this research, inspired by these sources, aims to inspect the composer's flair for celebrating both temporal and divine power, through a met of expressive and compositive modalities based on the match with the Imperial Russian tradition.

Francesco Cristiani (1994) ha compiuto gli studi di Pianoforte Jazz presso il Conservatorio “G. Verdi” di Torino sotto la guida prima di Edgardo Moroni poi di Nicola Bottos, diplomandosi con una tesi intitolata Il rapporto fra jazz e cinema negli anni ’50. Successivamente ha conseguito con lode la Laurea Magistrale in Scienze della Musica e dello Spettacolo presso l’Università degli Studi di Milano, con una tesi intitolata Il rapporto fra Rachmaninov e il sacro attraverso le sue opere per coro. Durante gli anni di specializzazione ha avuto modo di collaborare come autore e speaker per la trasmissione divulgativa Talkin’ All That Jazz (Radio Statale), mentre attualmente collabora come autore con l’Accademia Orstain di San Maurizio Canavese e ricopre il ruolo di Ispettore d’Orchestra presso l’Orchestra Filarmonica di Torino.

Francesco Cristiani (1994) completed his Jazz Piano studies at the State Conservatory of Music in Turin first under the guidance of Edgardo Moroni, then of Nicola Bottos and graduated with a dissertation entitled “The relationship between jazz and cinema in the 1950s”. He subsequently studied for his Master’s Degree in Musicology at the University of Milan and graduated with honors by presenting a dissertation entitled “The relationship between Rachmaninov and the sacred across his works for choir”. During the years of his specialization he has worked as author and speaker for the educational broadcast Talkin’ All That Jazz (Radio Statale), while at the moment he collaborates with the Orstain Academy of San Maurizio Canavese as author and with Turin Philharmonic Orchestra as orchestra manager.

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Gli Oratori sacri di Gaetano Andreozzi per i Reali Teatri di Napoli

A fronte di un’ampia quanto articolata produzione teatrale, portata a segno e con pari fortuna dal compositore aversano Gaetano Andreozzi sia nel genere serio che comico sui diversi palcoscenici d’Italia negli anni di Domenico Cimarosa e Giovanni Paisiello, con tale studio si intende indagare e approfondire ulteriormente, fra la disamina delle fonti primarie e l’apporto di nuovi dati documentali, l’invece circoscritta parentesi creativa che il Maestro di Cappella nipote, per parte materna, del più celebre Jommelli, dedicò al sacro destinandone l’esecuzione nei principali Teatri reali della Napoli borbonica. A tal fine, in parallelo allo studio degli anni napoletani di Andreozzi osservati attraverso la raccolta di nuovi tasselli d’archivio, la ricerca prende in esame due diversi lavori indicati in partitura manoscritta come Oratori ma composti per le scene e a stretto giro dal musicista aversano nell’ultimo scorso del Settecento, rispettivamente per le assi maggiormente prestigiose della città partenopea, collegando spunti storici, ideologie coeve e originali ingredienti musicali: *Sofronia ed Olindo*, azione tragica per 7 voci e orchestra di argomento biblico composta su testo di Carlo Sernicola, rappresentata al Teatro San Carlo nella Quaresima dell’anno 1793 e il *Saulle*, dramma sacro per 4 voci e orchestra con arpa su libretto attribuito a Francesco Saverio Salfi, scritto per la Quaresima dell’anno successivo e in scena al Teatro del Fondo di Separazione dei lucri.

Sacred Oratorios by Gaetano Andreozzi for the Neapolitan Royal Theatres

In the perspective of a wide and articulated theatrical production, achieved and with equal success by the composer Gaetano Andreozzi both in the serious and comic genre on the different stages of Italy in the years of Domenico Cimarosa and Giovanni Paisiello, with this study we intend to investigate and further deepen, between the examination of the primary sources and the contribution of new documentary data, the circumscribed creative parenthesis that the Master of the Chapel, grandson, on the maternal side, of the more famous Jommelli, dedicated to the sacred, destining its execution in the main Royal theaters of Bourbon Naples. To this end, in parallel with Andreozzi’s study of the Neapolitan years observed through the collection of new archive documents, the research examines two different works indicated in the manuscript score as Oratori but composed for the scenes and close to the Aversano musician in the last glimpse of the eighteenth century, respectively for the most prestigious axes of the Neapolitan city, linking historical cues, contemporary ideologies and original musical ingredients: *Sofronia e Olindo*, tragic action for 7 voices and biblical orchestra composed on a text by Carlo Sernicola, represented at Teatro San Carlo in Lent of the year 1793 and the *Saulle*, sacred drama for 4 voices and orchestra with the harp on a libretto attributed to Francesco Saverio Salfi, written for Lent of the following year and staged at the Teatro del Fondo di Separazione dei lucri.

Paola De Simone Musicologa, docente titolare della cattedra di Poesia per Musica e Drammaturgia Musicale presso il Conservatorio di Musica “Carlo Gesualdo da Venosa” di Potenza, critico musicale e di danza, relatrice e consulente scientifico in conferenze, seminari, incontri culturali e convegni internazionali di studi. Ha pubblicato numerosi saggi storico-critici ed articoli per le maggiori istituzioni liriche, concertistiche e coreutiche nazionali e internazionali. Napoletana, diplomatisi in pianoforte e laureatisi con lode in Lettere con indirizzo storico-artistico presso l’Università Federico II di Napoli, ha svolto a partire dalla fine degli anni Ottanta un’intensa attività di formazione, comunicazione, valutazione critica, ricerca, consultanza scientifica e catalogazione in rete (Internet Culturale-Mibac) del patrimonio storico-musicale e coreutico. È autrice della monografia “Il Signore della Musica. Aladino Di Martino” (Dante & Descartes, 2009), coautrice del Catalogo dei libretti di ballo dell’Ottocento della Biblioteca del Conservatorio “S. Pietro a

Majella di Napoli” (2013), del Catalogo della Mostra dei Figurini dalla Collezione Guillaume “Arte, Artisti, Costumi e Censura sulla scena dei Reali Teatri di Napoli sulla scena dell’Ottocento musicale e coreutico” (2014) e di saggi scientifici su Alessandro Scarlatti, Niccolò Jommelli, sul Dramma scolastico napoletano, su Giovanni Paisiello, Gennaro Magri, Saverio Mattei, Nicola Sala, la cantante virtuosa Lucrezia Agujari, Francesco Durante e sulla storiografia musicale del secondo Settecento.

Paola De Simone Musicologist, professor of Poetry for Music and Musical Dramaturgy at the Conservatory of Music “Carlo Gesualdo da Venosa” in Potenza, music and dance critic, lecturer and scientific consultant at conferences, seminars, cultural meetings, and international study conferences. Neapolitan, graduated in piano and graduated with honors in Literature with a historical-artistic address at the Federico II University of Naples, since the end of the 1980s she has carried out an intense training, communication, critical evaluation, research, scientific consultancy and online cataloging (Internet Culturale-Mibac) activity of the historical-musical and dance heritage. She is the author of the monograph “Il Signore della Musica. Aladino Di Martino” (Dante & Descartes, 2009), co-author of the Catalog of nineteenth-century dance librettos of the Library of the “S. Pietro a Majella di Napoli” (2013), of the Catalog of the Exhibition of Figurines from the Guillaume Collection “Arte, Artisti, Costumi e Censura sulla scena dei Reali Teatri di Napoli sulla scena dell’Ottocento musicale e coreutico” (2014) and scientific essays about Alessandro Scarlatti, Niccolò Jommelli, about the Neapolitan school drama, Giovanni Paisiello, Gennaro Magri, Saverio Mattei, Nicola Sala, the virtuosa singer Lucrezia Agujari, Francesco Durante and the musical historiography of the second Italian eighteenth century.

Nicolò Maccavino ha conseguito la Laurea in Discipline delle Arti, Musica e Spettacolo presso l’Università degli studi di Bologna. È docente a tempo indeterminato di Storia della musica per Didattica della musica presso il Conservatorio di Reggio Calabria, del quale è stato responsabile del Dipartimento di Musica Antica e Coordinatore del Dipartimento di Didattica. Ha collaborato con l’Istituto di storia della musica dell’Università di Palermo (oggi Dipartimento Aglaia) dove ha svolto attività ricerca in collaborazione con Paolo Emilio Carapezza. Frutti di tale attività sono diverse pubblicazioni ed edizioni critiche di musiche di autori secenteschi e settecenteschi inserite nelle collane dell’Università di Palermo «Puncta» (Palermo, Flaccovio) e «Dafni – studi e testi musicali». Ha pubblicato contributi sulla attività musicale di città siciliane riguardanti periodi compresi fra la fine del XVI secolo e tutto il Settecento, nonché studi sulla vita di diversi musicisti di età Barocca, di alcuni dei quali ha curato l’edizione critica di composizioni inedite. Fra queste segnaliamo: di Michelangelo Falvetti, *Il Diluvio Universale. Dialogo a cinque voci e strumenti* (1682), Reggio Calabria, Edizioni del Conservatorio di Musica “Francesco Cilea”, 2002; di David Perez, *Salmi brevi di Vespro*, Palermo, Mnemes, 2003 («Dafni: studi e testi musicali», 8); e dello Stesso *Il martirio di San Bartolomeo. Oratorio sacro a quattro voci per musica*, Palermo, Mnemes, 2003 («Dafni: studi e testi musicali», 10). Suoi saggi sono apparsi in importanti riviste nazionali ed estere.

Nicolò Maccavino graduated in Arts, Music and Performing Arts at the University of Bologna. He is a permanent professor of Music History for Music Education at the Conservatory of Reggio Calabria, of which he was head of the Department of Ancient Music and Coordinator of the Department of Didactics. He collaborated with the Institute of Music History of the University of Palermo (now the Aglaia Department) where he carried out research activities in collaboration with Paolo Emilio Carapezza. The fruit of this activity is several publications and critical editions of music by seventeenth and eighteenth-century authors included in the series of the University of Palermo “Puncta” (Palermo, Flaccovio) and “Dafni – studi e testi musicali”. He has published contributions on the musical activity of Sicilian cities covering periods between the end of the sixteenth century and the whole of the eighteenth century, as well as studies on the life of various musicians of the Baroque age, some of whom he edited the critical edition of unpublished compositions. Among these, we point out: by Michelangelo Falvetti, *The Universal Flood. Dialogue for five voices and instruments* (1682), Reggio Calabria, Editions of the “Francesco Cilea” Conservatory of Music, 2002; by David Perez, *Short Psalms of Vespro*, Palermo, Mnemes, 2003 (“Dafni: studies and musical texts”, 8); and of the same *The martyrdom of San Bartolomeo. Sacred Oratory with four voices for music*, Palermo, Mnemes, 2003 (“Dafni – studi e testi musicali”, 10). His essays have appeared in important national and foreign magazines.

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**Viennese performances of oratorios imported from Italy 1661–1686. Cultural transmission
activities under Empress Eleonora II Gonzaga**

More than anyone else, we have Empress Eleonora II of the ducal family Gonzaga of Mantua to thank for establishing oratorios in Vienna. After her husband, Emperor Ferdinand III, died in 1657, she founded her own music chapel, around which she spent nearly three decades building up a cultural center at the Viennese court. The exceptionally pious and artistically interested widow regularly had oratorios performed in her private chapel until her death.

Several surviving sources, such as scores, librettos, letters and ambassador reports attest to Eleonora's contribution to supporting this then still young genre from Rome. Her musicians' oratorio repertory included works either created at the imperial court or imported from Italy. Especially in the early years of oratorio performance in Vienna, complete compositions were imported from Rome at Eleonora's behest. As the years passed, more and more oratorios were composed in Austria, but the number of oratorios imported from the northern regions of Italy increased gradually as well.

The imported oratorios include works with librettos by Loreto Vittori, Lelio Orsini, Francesco Buti, Pietro Filippo Bernini, Bartolomeo Beverini, Ippolito Bentivolio, Benedetto Pamphili, Pier Matteo Petrucci and Cesare Mazzei, most of which were first printed in Vienna. The music was composed by Marco Marazzoli, Carlo Caproli, Giovanni Bicilli, Giovanni Francesco Marcorelli, Giacomo Carissimi, Bernardo Pasquini, Alessandro Melani, Giovanni Legrenzi and Giuseppe Pacieri.

In my paper I would like to analyze this transfer of culture by considering its historical and social context. I will examine strategies and participants in the transfer processes, the networks on which transmission activities took place, the motivations for them as well as the kind and extent of transformations of the imported oratorios.

Marko Deisinger is Senior Researcher at the University for Music and Performing Arts, Vienna. He studied history at the University of Klagenfurt and musicology at the University of Vienna, earning his PhD there in 2004 with a dissertation on the Viennese court Kapellmeister Giuseppe Tricarico (1623–1697). He has since conducted research on music-historical relationships between Italy and the Habsburg courts in Vienna during the Baroque period. From 2010–2016 he taught at the University for Music and Performing Arts, Vienna. Since 2007, Deisinger has transcribed and edited Heinrich Schenker's diaries for *Schenker Documents Online*.

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“Quasi nuova Angeletta sovr’humana”

Canzoni e madrigali morali e spirituali di Francesca Maria Nascimbeni

La virginale creatività di Francesca Maria Nascimbeni appare per la prima volta nel 1674 nella raccolta del frate agostiniano, docente di teologia e contrappunto, Scipione Lazarini: *Motetti a due, e tre voci* per i tipi del Percimeneo in Ancona raccolta nella quale la diligentissima discepola del maestro è autrice del mottetto *Sitientes venite ad aquas* a due canti e basso continuo. A pochi mesi di distanza, nello stesso anno pubblicherà, con il medesimo stampatore musicale Claudio Percimeneo, *Canzoni e madrigali morali e spirituali a una due e tre voci* «...Opera...uscita da gli studi di una fanciulla di sedici anni, la quale dis’usata à fatica delle nenie della Nutrice...», come ella stessa definisce il suo lavoro, e nella quale si legge che si apprestava a monacarsi. La raccolta è dedicata ‘alle glorie immortali’ della principessa di Rossano, Olimpia Aldobrandini Pamphilij, moglie di Camillo, donna pia, colta, vivace che aveva creato insieme al marito presso il suo palazzo al Corso di Roma un centro di cultura e devozione, che conoscerà il suo fulgore negli anni successivi in virtù delle attività di Benedetto Pamphilij compositore e impareggiabile principe mecenate. Le musiche della virtuosa Nascimbeni definiscono il focus sulla scelta di avvalersi del linguaggio della canzone e del madrigale spirituale a carattere sacro, non liturgico, destinato ad un pubblico di amatori, quasi sempre aristocratici, composto prevalentemente per essere eseguito nei palazzi e corti nobiliari. Le composizioni di carattere spirituale o devozionale su testo volgare, molto presenti nelle corti, documentate negli anni Settanta del Seicento erano destinate alla pratica dell’esecuzione che si tenevano ad esempio per la novena di Natale e per la settimana santa. La pia fanciulla Nascimbeni ne assegna la loro destinazione: *Gioire ò pianger (Contritione per Giesù piangente nel Presepe)*, *Che grave rossore (dimanda causata dalla consideratione del Crocifisso)*, *Mio cor che temi (Fortezza ne’ travagli) O trafitto mio DIO (Conoscendo i Proprij falli, e le virtù della Divina bontà, conosce di meritar egli i tormenti di Christo Crocifisso)* etc. La produzione dei madrigali con questa particolare connotazione, cioè di contenuto religioso, devazionale o spirituale sarà presente anche nelle prestigiose corti d’Oltralpe in tutto il Settecento, basti pensare alle composizioni madrigalistiche di Antonio Caldara a Vienna nel 1732, vice-maestro alla corte di Carlo VI, confermando l’esistenza ancora in quest’epoca della produzione di musiche dedicate ad occasioni mistiche e riservate.

Maria Paola Del Duca cantante contralto è una ricercatrice indipendente di musicologia nata a Roma, città dove attualmente vive. Si diploma in Musica Antica Vocale presso il conservatorio “L. Refice” di Frosinone e sotto la guida della prof.ssa Teresa Chirico ottiene la specializzazione di II livello in canto madrigalistico con la tesi “*Finch’eclisse fatal - Madrigali durevoli del tardo barocco*”. Successivamente intensifica le sue ricerche sui madrigali del XVII e XVIII sec. e, nell’ottobre 2015, riceve l’invito a partecipare al Convegno Internazionale di Studi “Polifonie e Cappelle musicali all’età di Alessandro Scarlatti” presso il conservatorio “F. Cilea” di Reggio Calabria dove presenta la relazione “*Là su morbide piume - I madrigali tardivi del Barocco maturo: conservazione e stratificazione di un genere indimenticato*”. Nel luglio 2016 partecipa alla Conferenza Internazionale - A diplomacia e a aristocrazia como promotores da música e do teatro na Europa do Antico Regime - tenutasi a Queluz-Portogallo con la relazione “*Al suo augustissimo Servitio - Nobili e coronate Teste patronne del musico di camera Domenico Dal Pane*”. A dicembre 2016 interviene al Convegno Internazionale - I Bononcini da Modena all’Europa- svoltosi a Modena con la relazione “*I Madrigali da Camera figli del Musico Pratico di Giovanni Maria Bononcini*”. Nel 2017 ha partecipato come relatrice al Colloquio Internacional - Os Espaços Teatrais Para A Música Na Europa Do Séc. XVIII con “*Le nobil stanze alla gran Sala intorno - Un teatro per il Signore della città: Franz Anton von Rottal*”. Nel 2017 e 2018,

ha progettato e presentato, in collaborazione con il M° Davide Troia ed il suo gruppo vocale per la Fondazione Pietà de' Turchini a Napoli, due concerti madrigalistici “*Dolcissimi legami*” e “*Cor mio, deh non languire*”. I suoi studi sono particolarmente dedicati al repertorio madrigalistico del tardo Barocco di cui cura trascrizioni ed esecuzioni con il proprio quintetto vocale.

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The royal court outside the court»:

Music during the stays of Philip III and Philip IV of Spain in Saragossa.

During the seventeenth century, the court of the Habsburg monarchs in Spain enjoyed some mobility, moving wherever the king went. In the case of the city of Saragossa, the kings had to reside long periods in the capital of the Crown of Aragon, motivated by the royal obligation to swear its laws (*Fueros*), gather (and celebrate) the courts of the kingdom, recruit troops, obtain financing or recognize and proclaim the heir to the crown as Prince of Asturias. On those occasions, the public celebrations and ceremonies were extraordinary, music being one of the most outstanding additions to the festivities, particularly in the conjunction of the Royal Chapel, which accompanied the royal entourage, along with the main citizen music chapels: the music chapel of the Cathedral of El Salvador and the, still then, collegiate church of Santa María del Pilar. The professional activity of composers such as Joan Pujol, Francisco de Silos, Miguel de Aguilar, or others, had to be combined, most likely, with that of the masters of the court, such as Felipe Rogier, Capitán or Carlos Patiño. The news extracted from the proceedings of the ecclesiastical chapter of the Pilar church (a temple especially supported by the monarchs), which have recently been released to the scientific community, sheds new light for a better understanding of musical practices and their development in such an extraordinary context.

Antonio Ezquierro is Senior Research Scientist of the Spanish National Research Council (CSIC), in his Department of Historical Sciences-Musicology, Milà i Fontanals Institution (IMF) in Barcelona (formerly, “Instituto Español de Musicología”). He is also, since 1999, president of the autonomous working group RISM-Spain (*Répertoire International des Sources Musicales*). He has been Head of the “Department of Musicology” (IMF-CSIC), 2000-2010, Editor of the collection “Monumentos de la Música Española”, CSIC (Spanish Music Monuments), 2000-2014, and member of the Editorial Board (1994-2014) of the scientific publication *Anuario Musical (Revista de Musicología del CSIC)*, dean of the discipline in Spain, secretary of it (2002-2014), and his director (2015-2018).

ANGELA FIORE

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Tra corte e città: ritualità e devozione della Modena estense

Il presente contributo si prefigge di indagare le relazioni tra corte chiesa e città di Modena. Diventata nel XVII secolo nuova capitale del ducato estense, Modena fu un importante centro culturale e musicale grazie all'azione mecenatistica svolta dai diversi duchi d'Este nel corso degli anni.

Ad inizio Seicento, poco dopo il trasferimento da Ferrara a Modena, la corte riuscì gradualmente a ripristinare il suo prestigio musicale grazie alla collaborazione dei musicisti della Cattedrale e alla successiva costituzione di una nuova cappella ducale. Negli anni successivi, la corte interagì con diverse istituzioni ecclesiastiche cittadine inviando periodicamente musicisti di corte per solennizzare le celebrazioni liturgiche patrocinate dagli Este. Come parte essenziale della vita di corte, la musica accompagnava la quotidianità devozionale dei duchi così come le ceremonie straordinarie o dinastiche, organizzate spesso negli spazi esterni cittadini. In particolare, con Francesco II (1674-1694), l'attività musicale a corte e fuori dalla corte conobbe il momento più produttivo. Nel governo del giovane Francesco, la musica fu strumento di costruzione del consenso e affermazione pubblica del potere del 'principe'. Predisporre riti o cortei sontuosi, con l'ausilio di apparati e macchine effimere, era infatti una delle strategie per esaltare il potere della casata. La documentazione di casa d'Este fornisce una copiosa serie di dati relativi alle ceremonie ordinarie, straordinarie, dinastiche organizzate in sinergia con il tessuto cittadino. Emergono informazioni interessanti sull'attività musicale delle singole chiese, sugli organici utilizzati, si aggiungono tasselli alla storia della cappella ducale e alle devozioni di corte e città.

Between the Court and the city : rituality and devotion at Modena of Este

The paper aims at investigating the relationship between the court, the Church and the city of Modena. During the 17th century, Modena became an important musical centre thanks to the dukes of Este. After the forced transfer from Ferrara to Modena (1598), the court gradually managed to restore its musical prestige thanks to the collaboration of the Cathedral's musicians and the subsequent establishment of a ducal chapel. During Francesco II d'Este's reign (1674-94), the court interacted with various ecclesiastical institutions in the city by periodically sending court musicians to solemnise the liturgical celebrations sponsored by the Este and punctually recorded in the court's expense reports. As an essential part of court life, music accompanied the duke's daily devotional activities as well as extraordinary or dynastic ceremonies, which were often organized in the city's churches.

Angela Fiore, Laureata in musicologia presso l'Università degli Studi di Pavia, nel 2015 ha conseguito il dottorato di ricerca presso Université de Fribourg-Svizzera. Attualmente è titolare di assegno di ricerca presso l'Università di Modena-Reggio Emilia e docente a contratto presso l'Università Ca' Foscari di Venezia. Collabora al progetto di catalogazione e digitalizzazione del patrimonio musicale e documentario della Biblioteca Estense Universitaria di Modena. I suoi interessi di ricerca comprendono anche la musica sacra napoletana e la circolazione di musica e musicisti tra XVII e XVIII secolo. Per le sue ricerche ha ricevuto grants e borse di studio dalla Fondazione Pergolesi Spontini Jesi (2007), Swiss National Science Found (2011); Pôle de recherche-Université de Fribourg (2014);

Premio Jacques-Handschin 2016; American Musicological Society (2016). Ha inoltre conseguito il diploma di violino, specializzandosi nel repertorio violinistico barocco su strumento antico.

Angela Fiore (D. Phil. in Musicology 2015 University of Fribourg, Switzerland) is research-fellow at the University of Modena-Reggio Emilia and adjunct professor at 'Ca' Foscari' University of Venice. Currently, she pursues research on the musical production of the House of Este-Modena. Her research fields also include urban musicology, European sacred music and the circulation of music and musicians between XVII and XVIII cent. For her research she received grants from the Fondazione Pergolesi Spontini Jesi in 2007, Swiss National Science Found in 2011 and Pôle de recherche-University of Fribourg in 2014; Jacques-Handschin Prize 2016; American Musicological Society in 2017. In addition, she held a diploma in violin and specialized in the baroque violin repertoire.

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“Mille Messe in perpetuo per salvarsi l'anima”.

The liturgy of the Mass, music, and testamentary bequests in Genoa (17th-18th centuries).

We still lack studies that offer a panorama about relationship in Genoa, during the 17th and the 18th centuries, between the liturgy of the Mass and music, at once celebration and symbol of divine glory and of its salvific power through the Virgin, Christ, and the Saints. We intend to speak about the first, still inconclusive results of research on testamentary bequests representing every social class (even slaves), conserved in the Genoan archives of the Magistrato della Misericordia, a privileged intermediary between the deceased at the Celestial Court. The wills have shown to be a source that clarifies not just a manner of linking the fundamental religious rite to music and to singing, but also a specifically Genoan ethical-social and socio-economic custom in which money was considered to be a “natural and sacred” means to saving the soul of the testator. With the conviction that this was right and would be successful because that institution would last “*in perpetuo*”. The bequests, with precise instructions for Masses sung *post mortem* (“Messe alte”) and sometimes for musical chaplainces, were in effect “sacred texts”. It was thus just not out of habit the bequests began with the invocation “In the Name of the Holy Trinity”. In this context we consider the musical activity of nuns in convents, who sang and played (including funeral services), but with strict instructions on how to dress and on how to behave on such occasions. Furthermore, in the Convento delle Clarisse di S. Martino and in that of the Agostiniane in the Chiesa Nuova delle Grazie we discovered an ingenious formula: terracotta pots, hidden above the ceiling of the apse, augmented and improved the acoustic.

Armando Fabio Ivaldi Ordre des Experts Internationaux de Genève, Conseil de Direction. Academic training in Genoa, Florence, Bologna, and Paris with degrees in History of Theater and Spectacles and History of Modern Art. Dr. Ivaldi is among the first scholars to devote serious study to scenography and stage technology (16th-19th centuries), and to Baroque ephemeral constructions. Some of his writings are fundamental in their areas: the scenic design of G.B. Aleotti, Michele Canzio, Agostino Lessi, G.B. Olivieri; the opera *Montezuma* by Carl-Heinrich Graun and Frederick the Great of Prussia; the biography and the theatrical activity of Giacomo Durazzo (Vienna, 1754-1764), and his wife Ernestine von Weissenwolff; the history of ballet in Genoa. 2016 saw the publication of his e-Book: *“Avran tregua dì sì gravi ?”. Opera e ballo a Genova durante la Restaurazione (1816-1848)*, and later two essays in the series Cadernos de Queluz.

Diana Marcello graduated in Conservation of Cultural Heritage, History of Art, at the University of Pavia, and later specialized in History of Modern Art at the University of Genoa. She collaborated with the Faculty of Engineering staff with public lectures on the site of the Convent “Nostra Signora delle Grazie” (International Center of Excellence directed by InfoMus Lab) and participated in scholarly research and the compilation of catalogue cards for the exhibition catalog: *The Great Theater of Cartelami. Scenographies between Mystery and Wonder* (2013). Dr. Marcello also studies pictorial production between the 16th and the 18th centuries, with a particular interest in the production of religious subjects and the relationship between artistic image and vision. She is among the first art historians in Genoa who adopted a neuroscientific approach to the study and analysis of artwork.

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Música entre a corte, a catedral e as academias: Francisco Valls e as sonatas italianas para a Academia de los Desconfiados de Barcelona (1700-1703)

Em plena guerra de sucessão espanhola (1701-1714), o arquiduque Carlos, candidato da casa de Áustria e apoiado pelos estados aliados, instala-se em Barcelona, governando e dirigindo as acções militares contra o seu opositor francês, Felipe V. Durante este período, e até 1711, quando o arquiduque é coroado sacro imperador em Viena, a corte real foi o centro da nova actividade artística da cidade, assistindo-se a grandes eventos musicais protagonizados pela capela real dirigida por Giuseppe Porsile e Angelo Ragazzi. Um exemplo desta intensa actividade musical é a representação da primeira ópera na península ibérica em 1708, *Il più bel nome* de Antonio Caldara. Joan Antoni Boixadors, Conde de Savellá e homem de confiança do arquiduque, presidia desde 1700 as sessões da *Academia dos Desconfiados*, onde a música tinha um especial destaque, sendo que entre os académicos (nobres na sua maioria) contam-se vários músicos da Catedral de Barcelona que participavam activamente nas celebrações. Entre eles destaca-se o maestro de capela, Francisco Valls, quem deixa em testamento “8 músicas de academias” e “alguns papéis perdidos de diferentes autores italianos”. Esta descrição coincide com um conjunto de composições dedicadas ao *ilustríssimo Conde de Savellá* que se conservam no Acervo da Catedral de Barcelona (hoje custodiado pela Biblioteca Nacional da Catalunha). Trata-se de um conjunto inédito de obras instrumentais para cordas (sonatas a 2 e 3 partes e concertos) de autores como Giovanni Maria Capelli, Giuseppe Torelli, Fortunato Chelleri, Tomaso Albinoni e Artemio Motta. Nesta comunicação, dá-se a conhecer o estudo musicológico que o autor realiza actualmente no âmbito do programa de doutoramento em musicologia na Universidade de Salamanca, tendo como base e objecto de estudo estes manuscritos musicais.

Music among the court, cathedral and academies: Francisco Valls and the italian sonatas of the Academia de los Desconfiados in Barcelona (1700-1703)

During the Spanish Succession War (1701-1714), the archduke Charles — the official pretender from the Austrian Empire, supported by the allied states— established his court in Barcelona, commanding his military campaign against the French opposer, Felipe V. During this period —and until 1711, when the archduke is crowned Emperor in Vienna— the royal court becomes the center of the new artistic activity in the city of Barcelona, where important musical acts are performed by the royal chapter, headed by Giuseppe Porsile and Angelo Ragazzi. An example of this intense musical activity is the representation of the first opera in the Iberian peninsula in 1708, *Il più bel nome*, music composed by Antonio Caldara. Joan Antonio Boixadors, Count of Savellá, and confident of the archduke, leaded since 1700 the Academia de los Desconfiados (Academy of the untrust), where the music had a special status, once that between the academics (mainly nobles from the catalan society) there are a few musicians from the Capilla de la Catedral de Barcelona, who participated actively in the sessions. Francisco Valls, maestro de capilla from the cathedral was among them, and by his will we can read the indication of “8 music scores from academy” and “some lost papers from different italian composers”. This description matches with a set of chamber works dedicated to the Count of Savellá copied at the Barcelona’s Cathedral archive (nowadays in the National Library of Catalonia). This is a set of unedited string instrumental music (sonatas for 2 and 3 parts and concertos) from Giovanni Maria Capelli, Giuseppe Torelli, Fortunato Chelleri, Tomaso Albinoni and Artemio Motta. This communication introduces the musicological study from these works, which are a part of my PhD thesis under development, at the University of Salamanca.

Nuno Mendes (Lisboa-1983), especializou-se em interpretação histórica tendo-se graduado em violino barroco em 2009 com máxima qualificação na ESMUC - Escola Superior de Música da Catalunha. Prosseguiu os seus estudos realizando um master em musicologia, investigação e educação musical na Universidade Autónoma de Barcelona, preparando actualmente a sua tese de doutoramento na Universidade de Salamanca. Como violinista e violista especializado na interpretação da música antiga, integra diferentes orquestras e agrupamentos musicais em Portugal e Espanha. É também director musical do Guillamí Consort, ensemble dedicado à recuperação e interpretação da música antiga ibérica. Gravou para diferentes discográficas, como Glossa, Brilliant, La Mà de Guido, Ficta, Naxos, entre outras. Foi bolseiro do Centro Nacional da Cultura no projecto Jovens Criadores nos anos 2009 e 2010.

Nuno Mendes (Lisbon-1983), expertise in historically informed performance, graduated in baroque violin at the ESMUC-Barcelona in 2009 and a master degree in musicology and music education at the UAB-Barcelona in 2011. His PhD dissertation is being developed at the University of Salamanca. As a violin and viola performer specialized in early music, he integrates different chamber groups and orchestras in Portugal and Spain. He is also the leader of the Guillamí Consort, a chamber music project settled in Barcelona, focused on the recuperation and interpretation of Iberian early music. Several projects were recorded for Glossa, Brilliant, La Mà de Guido, Ficta, Naxos, among others. He was awarded twice with a fellowship from the Centro Nacional da Cultura, Portugal, in 2009 e 2010.

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La magnificenza negli apparati funebri regali della prima metà del Settecento a Milano: continuità e cambiamenti.

Le esequie regali sono un rito importante per superare il difficile momento di transizione del potere, ma anche un'occasione significativa per celebrare l'immagine stessa della regalità. Attraverso la memoria e la celebrazione delle virtù e dell'operato del defunto si vuole onorare anche l'intera dinastia e la sua ragion d'essere, rinsaldare legami di concordia e il potere. La magnificenza degli apparati e dei riti delle esequie giocano un ruolo fondamentale per rappresentare, rendere presente e percepibile, l'immagine del potere, costituiscono lo specchio stesso della magnificenza e della grandezza regale. Tutto ciò assume rilevanza particolare nelle capitali periferiche di un regno di antico regime. Nel Settecento l'immagine della regalità subisce via via dei mutamenti. L'analisi di alcuni apparati funebri milanesi della prima metà del Settecento, dei suoi contenuti retorici ed estetici, consentirà di cogliere alcuni aspetti di questa transizione, il ruolo che aveva l'aspetto religioso nella definizione del potere politico, la diversa declinazione della magnificenza regale. La comparazione con alcuni apparati seicenteschi consentirà di rendere evidenti le permanenze e le trasformazioni.

Magnificence in the royal funeral sets of the first half of the 18th century in Milan: continuity and changes.

Royal exequies are an important rite to overcome the difficult moment of the transition of power, but also a meaningful occasion to celebrate the very image of royalty. Through the memory and the celebration of the virtues and the actions of the departed the goal is also to honour the entire dynasty and its reason for existence, to consolidate links of concord and power. The magnificence of the sets and the rites of the exequies play a fundamental role in representing, making present and perceivable, the image of power, they act as the mirror itself of royal magnificence and grandeur. All of this acquires particular relevance in the peripheral capitals of an ancient regime kingdom. In the 18th century the image of royalty gradually undergoes some changes. The analysis of some Milanese funeral sets of the first half of the 18th century, of its rhetorical and aesthetical contents, will allow us to perceive some aspects of this transition, the role that the religious aspect had in defining the political power, the different form of royal magnificence. The comparison with some 17th century sets will allow to make the continuities and transformations clear.

Alessandra Mignatti, PhD, National Academic Qualification as Associate Professor, is *Cultore della Materia* at Catholic University, Milan, and Bergamo University. Formerly *Professore a contratto* of "History of Theories of the Theater" at the University of Bergamo, she presently teaches "Theatrical Drama" at the Federico II University, Naples. Her interests focus on 18th century scenery in Milan; festivals and ceremonies between the 16th and the 18th centuries; iconographic sources for the performance studies; anthropological origin of theatre masks; contemporary theories of the theater and the performance; theater and education. She is currently co-responsible, with Francesca Barbieri, of the iconographic, historical and documentary research concerning the Napoleonic period in Milan for the exhibition "Napoleone all' Ambrosiana: percorsi della rappresentazione". Other exhibitions and catalogues: *Festa, rito e teatro nella 'gran città di Milano' nel Settecento*, Milan, 2010; *Virtù, scene, supplizi. Rappresentazioni della Giustizia nella Milano del '700*, Milan, 2015. Her scientific publications include the books *La maschera e il viaggio. Sull'origine dello Zanni* (2008); *Scenari della città*.

Ritualità e ceremoniali nella Milano del Settecento (2013).

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Nuovi elementi per una definizione di motet nella Francia d'Ancien Régime: i Saluts des morts di Pierre-Louis Pollio (1724-1796).

Pierre-Louis Pollio (1724-1796) è stato professore di musica in vari centri religiosi del nord est della Francia e del Belgio. Vero *maître de chapelle*, Pollio fu incaricato, per circa quarant'anni, della composizione delle musiche per il servizio religioso delle *maîtrises* presso le quali ha prestato servizio (in particolare Beauvais, nel dipartimento francese dell'Oise, e Soignies, nell'attuale Hainault belga); la recente scoperta di circa milleduecento numeri d'opera a lui attribuibili ci porta a considerarlo come l'unico compositore francese di Ancien Régime, oltre Marc Antoine Charpentier, del quale possediamo la quasi totalità dell'opera. Le composizioni per i defunti di Pierre-Louis Pollio sono contenute in due volumi manoscritti, redatti dall'autore con scopo di conservazione. Il volume intitolato *Saluts des morts* contiene, tra le altre, ventiquattro composizioni che l'autore definisce *motets*. Oltre ai mottetti a sei messe, il corpus delle opere per i defunti di Pollio comprende una quarantina di composizioni, liturgiche e paraliturgiche (*De profundis*, *Libera me*, elevazioni, etc.), i cui titoli non suggeriscono alcuna categorizzazione stilistica. Quali sono gli elementi che hanno portato l'autore a far rientrare solo una parte dei *Saluts des morts* nella categoria di *motets*? Tali elementi corrispondono a quelli che caratterizzano i mottetti composti alla corte di Versailles? Al fine di arricchire di nuovi elementi la definizione di mottetto, in questa presentazione ci proponiamo di analizzare e comparare le opere sopraccitate, evidenziando gli elementi di omogeneità stilistica propri a ciascun gruppo o sottogruppo, sulla base di diversi parametri (tipologia di testo, funzione liturgica, tipologia di scrittura musicale, struttura, impiego del *cantus firmus*, etc.). Ci proponiamo, inoltre, di individuare gli elementi musicali che possono essere considerati come marcatori di solennità in un contesto periferico della Francia del XVIII secolo.

New elements for a definition of motet in the Ancien Régime: Pierre-Louis Pollio's Saluts des morts.

Pierre-Louis Pollio (1724-1796) was *maître de chapelle* in different religious centers in Northeastern France and in Belgium, namely in the city of Beauvais and Soignies. The recent discovery of roughly 1200 works attributed to Pollio make him the only French composer of the Ancien Régime (excluding Marc-Antoine Charpentier) whom almost the entire work survived. Pierre-Louis Pollio's music for the dead includes a handwritten volume titled "*Saluts des morts*" that contains *De profundis*, *Genitori* and twenty-four compositions designated as *motets*. Why did Pollio name only part of his *Saluts des morts* as *motets*? Which are the distinctive elements of Pollio's motets? Are those elements similar to those we find in Versailles' motets? In order to enrich the definition of motet with new elements, we will compare Pollio's motets with others non-categorized compositions analyzing different parameters (lyrics, liturgical function, musical style and structure, use of plainsong, etc.), in order to highlight the characteristic features of Pollio's motets.

Francesca Mignogna è una musicista e musicologa italiana, attualmente dottoranda contrattuale presso l'Université Sorbonne/Institut de Recherche en Musicologie (IReMus) di Parigi. Ha studiato sassofono e composizione presso il Conservatorio "L. Perosi" di Campobasso e conseguito la laurea specialistica in Musica e Musicologia presso l'Université Sorbonne. Membro del *Bureau des Jeunes Chercheur.e.s* (BJC) dell'IReMus, ella prepara una tesi intitolata *Les musiques pour la liturgie des*

morts dans les Provinces du Nord sous l'Ancien Régime : les œuvres funèbres de Pierre-Louis Pollio (1724-1796). Étude et édition critique, sotto la direzione di Cécile Davy-Rigaux. Le sue ricerche e pubblicazioni riguardano la teoria musicale rinascimentale e barocca, oltre che la musica sacra barocca.

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La musica alla “corte” della «regina Anna».

Il mecenatismo dei Brignole-Sale nell'autunno della Serenissima Repubblica di Genova

Annoverata nel 1738 dall'ambasciatore francese Jacques de Campredon tra le più influenti e ricche famiglie patrizie genovesi, i Brignole-Sale dimostrarono, nella loro plurisecolare storia, un vivo interesse per le arti e per la musica in particolare. Con il matrimonio tra Anton Giulio III Brignole-Sale e la senese Anna Pieri nel 1783, iniziò un propizio periodo di mecenatismo musicale. La Pieri, i cui interessi spaziavano dalla politica al teatro, ben presto seppe ritagliargli un proprio spazio: acuta intellettuale costituì un celebre salotto aperto agli ideali illuministici, e nel 1786 sovraintese alla realizzazione di un piccolo teatro privato nella residenza di villeggiatura a Voltri, località sulla costa a ponente di Genova. Il teatro costituisce il più antico palcoscenico della Liguria ancora attivo. In questa sala si allestirono svariati spettacoli cui la famiglia prendeva parte attiva, sia come attori sia come cantanti, insieme ad altri componenti dell'aristocrazia genovese. Per le rappresentazioni non si badava a spese: venivano ingaggiati i migliori tra gli orchestrali genovesi, macchinisti e scenografi. Oltre a titoli di Cimarosa, Sarti e Paisiello, i Brignole-Sale commissionarono anche la composizione di drammi giocosi per il loro teatro; in particolare nel 1788 *L'isola dei portenti* del genovese Gaetano Isola e *Il nuovo don Chisciotte* di Francesco Bianchi. La nobile famiglia non tralasciò di finanziare anche numerose funzioni religiose cui preso parte illustri virtuosi di passaggio in città, primo fra tutti Tenducci, acquistando vieppiù un ruolo di spicco nella società genovese; e proprio per questo la Pieri fu soprannominata – con un po' di maledicenza – “regina Anna”. L'intervento pro porrà una prima cognizione sugli interessi musicali della nobile coppia; sulla gestione del teatro e sulle funzioni religiose patrociniate. Grazie inoltre ad alcuni documenti recentemente ritrovati si discuterà dell'opposizione che il governo genovese, in un regime repubblicano, dimostrò per questa “corte” musicale privata.

Music at “Queen Anna’s court”.

Brignole-Sale's patronage in the decline age of Serenissima Repubblica di Genova

Regarded in 1738 by the French ambassador Jacques de Campredon as one of richest and most influential noble families in Genoa, the Brignole-Sale family showed a keen interest for arts, and for music in particular. Thanks to the wedding between Anton Giulio III Brignole-Sale and Anna Pieri, from Siena, in 1783, a favourable period of musical patronage began. Pieri, whose interests stretched from politics to theatre, soon started to secure herself in Genoa's cultural scene: a sharp intellectual figure, she set a salon open to Enlightenment ideas, and in 1786 she supervised the realization of a little private theatre in her holiday residence in Voltri, located west of Genoa. This theatre is the oldest still working in the entire Liguria region. A number of performances involving members of the family, both as actors and singer took place on that stage, together with other members of Genoese aristocracy. Besides operas by Cimarosa, Sarti, and Paisiello, the Brignole-Sale family commissioned also a number of drammi giocosi for their own theatre: notably, *L'isola dei portenti* by the Genoese composer Gaetano Isola and *Il nuovo don Chisciotte* by Francesco Bianchi, both in 1788. The noble family did not also forget to economically support many religious services as well, which a lot of virtuosi staying temporarily in Genoa attended: one of these was Tenducci, who increasingly gained fame in Genoa's society: because of that, Pieri got backbited with the nickname “regina Anna”. This paper (will firstly concentrate on the family's musical interests, on the private theatre's management and on the supported religious ceremonies. Thanks to some

recently found documents, the opposition made by the Genoese government – a republic, at the time – to this private musical “court” will also be discussed.

Davide Mingozi si è laureato in lettere a Genova sotto la guida di Raffaele Mellace e si è addottorato in musicologia all’Università di Bologna con Elisabetta Pasquini. Si è diplomato al Conservatorio Paganini in pianoforte con Gianfranco Carlassio e ha studiato clavicembalo con Barbara Petrucci e Giovanni Togni. Ha approfondito la prassi al fortepiano con Costantino Mastroprimiano, Tobias Koch, Stefano Fiuzzi, Alessandro Commellato. Le sue ricerche vertono sulla drammaturgia italiana sei – settecentesca, sugli aspetti musicali genovesi e sulla letteratura pianistica tardo settecentesca e *biedermeier* nelle sue componenti storiche, esecutive e didattiche. Ha curato l’edizione delle *Sei cantate a voce sola con stromenti* di Andrea Adolfati; sempre dello stesso autore, *Arie dall’opera “Ifiginia”* e una nuova edizione del *Concerto per clavicembalo* di Domenico Cimarosa. Ha annunciato il ritrovamento dell’atto di battesimo di Alessandro Stradella con un articolo sul *Saggiatore musicale*. In collaborazione con Benedetta Torre, ha inciso 8 romanze da camera di Carlo Andrea Gambini (Brilliant Classics, 2019).

Davide Mingozi holds a PhD in Performance, Visual Arts and Media under Elisabetta Pasquini at the University of Bologna as well as furthering his studies of musicology in a degree course at the University of Genoa, with a thesis on music dramaturgy supervised by Raffaele Mellace. He obtained also a Diploma in piano at the Conservatoire in Genoa and then studied the harpsichord. His particular interests include Italian dramaturgy of the 1600s-1700s, the Genoese musical aspects and the late eighteenth-century and Biedermeier piano literature analyzed in its historical, executive and didactic components. He recently announced the discovery of the baptismal certificate of Alessandro Stradella with an article published in the journal “Il Saggiatore Musicale”.

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“Nell’entrar delle chiese si soni l’organo sino che è accompagnato sotto la cortina”.

Il Governatore e le ceremonie religiose a Milano fra fine Cinquecento e inizio Seicento

Milano è caratterizzata, a partire dalla scomparsa della famiglia Sforza, dalla assenza del sovrano, che si avvaleva di un governatore per la gestione del ducato. Questa “corte mediatizzata” è dunque una costante per la storia della Lombardia e influì in modo significativo nella forma del vivere della società, in quel complesso e articolato sistema di segni e rapporti reso visibile attraverso i ceremoniali e i rituali politici e religiosi. L’intervento si concentra sul periodo compreso fra la fine del Cinquecento e il primo trentennio del Seicento. Strumento fondamentale si è rivelato lo studio dell’inedito, e unico per tutto il Seicento, “libro” del maestro delle ceremonie dello Stato di Milano compilato a partire dal 1598 fino al 1630, anno della grande pestilenza che colpì l’Italia settentriionale e la Lombardia in particolare, in un arco temporale che vide avvicendarsi otto governatori. Nel manoscritto il maestro delle ceremonie spiega come “ceremoniare” il governatore in occasione delle messe basse e di quelle cantate, sia nell’oratorio o nella chiesa di S. Gottardo del palazzo ducale sia nel duomo o in altre chiese cittadine, delle processioni, del trasporto di Corpi Santi e dei funerali, ma anche come ci si deve comportare con gli importanti personaggi di passaggio nella città di Milano o in altri luoghi dello Stato. Descrive minutamente l’accoglienza riservata ai principi e cardinali, e anche alcune occasioni solenni, come il giuramento in duomo degli ambasciatori svizzeri o le disposizioni impartite per il corteo nell’arrivo della regina di Spagna nel 1598, o ancora la festa della Candelora, che si celebrava nella chiesa di S. Maria della Scala, di patronato reale. La musica aveva un’importanza fondamentale sia per sottolineare l’ingresso del Governatore nelle chiese sia per accompagnare le processioni, e ancora per celebrare i momenti di festa legati agli avvenimenti reali con il canto del *Te Deum*, ad opera spesso della cappella reale o dei trombettieri, ai quali partecipava tutta la città dai ministri ai tribunali, dal clero al popolo minuto.

“At the entrance of the churches the organ is played until he is accompanied under the curtain”.
The Governor and religious ceremonies in Milan between the late sixteenth and early seventeenth centuries

Milan is characterized, starting with the disappearance of the Sforza family, by the absence of the sovereign, who used a governor to manage the duchy. This “mediated court” is therefore a constant in the history of Lombardy and significantly influenced the way in which society lived, in that complex and articulated system of signs and relationships made visible through ceremonials and political and religious rituals. The intervention focuses on the period between the end of the sixteenth century and the first thirty years of the seventeenth century. A fundamental instrument is the study of the unpublished, and unique throughout the seventeenth century, “book” of the master of ceremonies of the State of Milan compiled from 1598 until 1630, the year of the great plague that affected northern Italy and the Lombardy in particular, in a span of time that saw eight governors alternate. In the manuscript the master of ceremonies explains how to “ceremoniare” (stand on ceremony) the governor on the occasion of low masses and sung masses, in the oratory or in the church of S. Gottardo of the ducal palace, or in the cathedral or in other city churches, on the occasion of processions, transportations of Holy Bodies and funerals, but also how to behave with the important people passing through the city of Milan or other places in the state. It describes in detail the welcome given to the princes and cardinals, and also some solemn occasions, such as the swearing in of the cathedral of the Swiss ambassadors or the instructions given for the

parade in the arrival of the Queen of Spain in 1598, or the “Calendimaggio” (May Day), which it was celebrated in the church of S. Maria della Scala, of royal patronage. Music was of fundamental importance to underline the Governor’s entry into the churches, to accompany the processions, and again to celebrate the festive moments linked to the royal events, in which the whole city participated, from ministers to tribunals, from the clergy to the common people, with the singing of the *Te Deum*, often performed by the royal chapel, and with the sound of the trumpeters.

Sergio Monferrini, archivista, paleografo, ricercatore, presidente dell’associazione Scrinium - Amici dell’Archivio di Stato di Novara, si occupa di storia lombarda fra Cinque e Settecento, soprattutto in riferimento agli aspetti della committenza artistica delle famiglie nobiliari. Ha pubblicato diversi volumi e saggi, tra i quali: *Carlo IV Borromeo Arese, Alessandro Scarlatti e la Cappella Reale di Napoli, in Devozione e passione: Alessandro Scarlatti nella Napoli e Roma barocca*, atti del Convegno, a cura di L. Della Libera e P. Maione, Napoli 2014; *Gli Stagnoli detti Cacciadiavoli, quattro generazioni di organari. Attività artistica e vicende famigliari attraverso la documentazione d’archivio*, in “Arte Organaria Italiana. Fonti documenti e studi” VI (2014), pp. 57-100; *Nuovi documenti sulla gestione impresariale del teatro di Milano fra Sei e Settecento. Il Teatro Ducale milanese (1642-1716) e la rappresentazione de La Floridea (Novara, 1674)*, “Fonti musicali italiane” 23/2018, pp. 27-65.

Sergio Monferrini, archivist, is president of Novara’s State Archive Association. His research focuses on the history of Novara and Lombardy, especially during the sixteenth and the eighteenth century, with particular reference to aspects of the artistic patronage by noble families (Borromeo, Arese, Visconti). He has published numerous books and papers, and has curated several books and conferences. In the field of music history he published various papers, among which: S. Monferrini, *Carlo IV Borromeo Arese, Alessandro Scarlatti e la Cappella Reale di Napoli, in Devozione e passione: Alessandro Scarlatti nella Napoli e Roma barocca*, Atti del Convegno (Napoli-Roma, 15-16 dicembre 2010), a cura di L. Della Libera e P. Maione, Napoli 2014; S. Monferrini, *Gli Stagnoli detti Cacciadiavoli, quattro generazioni di organari, Attività artistica e vicende familiari attraverso la documentazione d’archivio*, “Arte Organaria Italiana. Fonti documenti e studi” VI/2014, pp. 57-100; S. Monferrini, *Nuovi documenti sulla gestione impresariale del teatro di Milano fra Sei e Settecento. Il Teatro Ducale milanese (1642-1716) e la rappresentazione de La Floridea (Novara, 1674)*, “Fonti Musicali Italiane” 23/2018, pp. 27-66.

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La orquesta de la Real Capilla en la segunda mitad del siglo XVIII: conflictos entre música litúrgica y música instrumental en el contexto de la representación del poder de la Casa Real española

Tradicionalmente, en la Casa Real española la música de la Real Capilla cuenta con una sección propia formada por músicos de voz e instrumentistas liderados por el maestro de la Real Capilla. El resto de las actividades musicales se vinculan a otros departamentos como la Real Cámara o dependían directamente de la Casa del Rey o de la Reina. Con todo, la presencia de músicos de la Real Capilla en otros ámbitos era una práctica habitual. Esta comunicación me propongo analizar los cambios que se producen en la orquesta de la Real Capilla durante la segunda mitad del siglo XVIII y que suponen una transformación sustancial del periodo anterior. Desde la llegada de Carlos III en 1760 la música de corte cambia de forma drástica, ya que el nuevo monarca abandona por completo las actividades musicales no litúrgicas promovidas por Fernando VI y María Bárbara de Braganza. Con la llegada del nuevo rey se producen algunas decisiones que darán lugar a modificaciones estructurales en la organización de la música palatina: por un lado, la promoción de la música de cámara promovida por los infantes y, sobre todo, por el príncipe Carlos, que cristalizaría en la creación de una nueva sección musical en la Real Cámara al servicio directo del rey, integrada sobre todo por instrumentistas. Por otro lado, la puesta en marcha de un sistema de concurso oposición para la selección de músicos en la Real Capilla, que contribuyen a una mayor profesionalización y apertura de la orquesta, concursos que cuentan además con una importante dimensión pública. Entre las principales consecuencias de estos cambios se encuentra la transformación del papel y la jerarquía de los músicos de la orquesta en el marco de la Casa Real española, que afecta de lleno a los integrantes de la Real Capilla, especialmente a su tradicional estatus en la Casa Real.

The Royal Chapel orchestra during the second half of the eighteenth century: Conflicts between sacred and instrumental music in the context of the representation of the power of the Spanish Royal House

Traditionally, in the Spanish Royal House the music of the Royal Chapel featured a section of its own made up of vocalists and musicians led by the *maestro de música la Real Capilla*. The rest of the musical activities were linked to other departments such as the Royal Chamber or directly depended on the King's or the Queen's Household. Nonetheless, the presence of musicians from the Royal Chapel in other areas was standard practice. This paper aims to analyse the changes that took place in the Royal Chapel orchestra during the second half of the eighteenth century, entailing a substantial transformation with respect to the previous period. Since Charles III's accession to the throne in 1760 court music changed drastically, after the new monarch put a complete stop to the non-liturgical musical activities initiated by Ferdinand VI and Maria Barbara of Braganza. With the accession of the new king, certain decisions were made that would give rise to structural changes in the organisation of palace music: on the one hand, the promotion of chamber music fostered by the infants and, above all, Prince Charles, which would crystallise into the creation of a new music section at the Royal Chamber. This section was largely made up of instrumentalists and was at the direct service of the king. On the other hand, a system of examinations for the selection of musicians at the Royal Chapel was implemented, which contributed to a greater professionalisation and opening up of the orchestra. These examinations also had a significant public dimension. Among the main consequences of these changes were the transformation of the role and hierarchy of the musicians in the orchestra in the context of the Spanish Royal House, which had a profound effect on the members of the Royal Chapel, especially their traditional status in the Royal House.

Judith Ortega, profesora del Departamento de Musicología de la Universidad Complutense de Madrid (UCM). Es licenciada en Musicología por la Universidad de Oviedo y doctora por la UCM con la tesis *La música en la corte de Carlos III y Carlos IV (1759-1808): de la Real Capilla a la Real Cámara*, reconocida con el Premio Extraordinario de Doctorado. Su investigación se centra en la música del siglo XVIII e inicios del XIX, principalmente en el ámbito de la corte y la nobleza. En los últimos años se ha interesado también por la música escénica de este periodo. Ha participado como autora y editora en obras de referencia como el *Diccionario de la Música Española e Hispanoamericana* (1999-2002) y ha publicado numerosos artículos de investigación y divulgación y participado en congresos científicos y proyectos de investigación. Es autora, junto a Joseba Berrocal, de la edición crítica *Sonatas a solo en la Real Capilla 1760-1819* (Madrid, ICCMU, 2010). Ha sido investigadora en el Instituto Complutense de Ciencias Musicales, y entre 2005 y 2019 se ocupó de la coordinación científica de las publicaciones. Dirige, junto a Álvaro Torrente, la revista *Cuadernos de Música Iberoamericana*, editada por el ICCMU y Ediciones Complutense.

Judith Ortega is a lecturer in the Musicology Department of the Universidad Complutense de Madrid (UCM). She holds a degree in Musicology from the Universidad de Oviedo and a PhD from the UCM. Her thesis was titled *La música en la corte de Carlos III y Carlos IV (1759-1808): de la Real Capilla a la Real Cámara* and was awarded the Premio Extraordinario de Doctorado. Her research focuses on eighteenth- and early-nineteenth century music, mainly in the ambit of the court and nobility. In recent years she has also become interested in the stage music of this period. She worked as a writer and editor on reference works such as the *Diccionario de la Música Española e Hispanoamericana* (1999-2002) and has published numerous scholarly articles and texts for non-expert audiences. She has also participated in conferences and research projects. In conjunction with Joseba Berrocal, she published the critical edition *Sonatas a solo en la Real Capilla 1760-1819* (Madrid, ICCMU, 2010). She was a researcher at the Instituto Complutense de Ciencias Musicales and worked as publications research coordinator between 2005 and 2019. She is co-editor, with Álvaro Torrente, of the journal *Cuadernos de Música Iberoamericana*, published by the ICCMU and Ediciones Complutense.

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Music Dramatic Performances at the Santissimo Sepolcro in the church of the Viennese Ursuline Convent from the 1690s to the 1730s

The so-called “Viennese Sepolcro” has been investigated in a series of studies in the last decades. The main hypothesis of this research tradition – represented by scholars like Herbert Seifert, Alfred Noe and recently Robert L. Kendrick – is, that we can identify a music dramatic genre of staged performances in front of the Holy Grave during the Triduum Sacrum, that was vivid during the lifetime of Leopold I. († 1705), that found its form under the direct influence of the Emperor himself primarily due to the productive cooperation of the Italian artists Nicolò Minato and Antonio Draghi but changed its form during the reign of Joseph I. (1705–1711) and found its end after this Emperor’s death. In the last years the focus shifted to the convents (Janet K. Page, M. J. Pernerstorfer) and aristocrats (Jana Perutková), where we can find works for a performance at the Holy Grave even until the second half of the 18th century. The convent of St. Ursula deserves special attention, because already in 1697 two sepolcri in Italian language with music by Carlo Agostino Badia were given: one was dedicated to Eleonore Maria, the widowed half-sister of Leopold I., the other was staged to be seen by archduke Joseph (the later emperor). These productions originated in close connection to the imperial court. But St. Ursula also shows, that the sepolcri might have changed their form but furthermore the Triduum Sacrum was the occasion for staged performances in later times. A collection of eight German libretti from the 1720s and 1730s clearly proves this for the convent’s church. This forces to re-analyze the “Viennese” or – as I would prefer to name it – the “Leopoldine Sepolcro” in the context of a long lasting tradition. Should we speak about a genre with a typical form, or should we try to understand libretto and music as a certain kind of devotion for a special occasion? The last would make it possible not only to describe these works by stylistic matters but to interpret them in the development of religious behavior in the 17th and 18th centuries.

Matthias J. Pernerstorfer is head of Don Juan Archiv Wien, Co-Editor of the institute’s series *Specula Spectacula* of which *Cadernos de Queluz* are a subseries. He is bibliographer and theatre historian specialized in the documentation and description of theatrical life of 17th and 18th centuries as well as theatre in the context of religious life concerning theatrical elements in liturgy, musical theatre in Lenten season resp. Holy Week and school theatre. He has organized excursions, workshops and conferences, published numerous papers e.g. on the school theatre of the Piarists in Horn and the sepolcri in Abbey Heiligenkreuz, and he prepares a bibliography dedicated to the sepolcri in the course of his editing work on Reinhart Meyer’s *Documenta dramatica. Sprech-, Musik- und Tanztheater Mitteleuropas im 18. Jahrhundert*, a bibliography of the theatre production of this century with app. 15.000 pages (forthcoming).

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Italian Oratorios at the Court of Olomouc Bishop Schrattenbach: Sacred Drama or Cultivated Entertainment?

Between 1723 and 1738, an unprecedented number of Italian oratorios was performed in Brno/Brünn, capital of Moravia. They were commissioned by cardinal Wolfgang Hannibal Schrattenbach, bishop of Olomouc/Olmütz, former imperial envoy in Rome and viceroy of Naples. Oratorios were performed in his palace every week during Lent; a total of 37 titles are documented, making the small Moravian city one of the most important centers of cultivation of the Italian oratorio beyond the Alps. What were the causes and circumstances of this enormous interest? How did the bishop's contacts with Italian culture be reflected in the repertory and operational practice? Were these productions intended to enhance the Christian spirit, or were they only a kind of cultivated entertainment? The proposal will try to answer all these questions by analyzing librettos, scores and the bishop's correspondence.

Jana Spáčilová (*1974) is an Associate Professor at the Department of Musicology, Faculty of Arts, Palacký University Olomouc. She graduated in musicology at the Charles University, Prague (2001). She subsequently received her PhD degree from the Masaryk University, Brno (2007). At the Department of Musicology, Masaryk University, she has participated in research projects concerning Baroque opera in the Czech Lands. Between 2007 and 2014 she has worked as curator for early music in the Department of Music History, Moravian Museum, Brno. Since 2014 she has been working at the Department of Musicology, Palacký University Olomouc. She specializes in Baroque music in Central Europe, predominantly Italian opera and oratorio.

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***Eighteenth-century oratorio at the Portuguese court:
occasions, plots and composers.***

This study examines the phenomenon of propagation of the Italian oratorio in Portugal during the eighteenth century, focusing the attention to various cases of presentation at the court and giving a special attention to the works with texts by Pietro Metastasio (1698-1782). Oratorios were performed at the Portuguese royal palaces since the early eighteenth century, during the reign of João V (1707-1750), and in similarity to the development of the opera, the genre was fully established as a tradition throughout the subsequent reigns of José I (1750-1777) and Maria I (1777-1816). As in other European countries, the function of oratorio was to substitute opera and serenata for important royal celebrations during the period of Lent. This study examines the occasions and the contexts of the oratorio, the principal commissioners of the genre and their favourite plots, and the works of various Portuguese and Italian composers presented at the Portuguese court. The oratorios by two interesting and less known composers active in Portugal during the second part of the eighteenth century, Pedro António Avondano (1714-1782) and Luciano Xavier dos Santos (1734-1808) are shown as examples. They had completely different paths in the Portuguese musical life at the time, representing two consequent generations of composers at court. Through the analyses of their legacy we could observe the evolution of the musical language of this genre in Portugal.

Iskrena Yordanova obtained her master-degree in violin at the Bulgarian National Academy of Music and afterwards specialized in baroque violin. She is a founder and concertmaster of Divino Sospiro Baroque Ensemble and recorded CD's for Decca, Nichion, Dynamic, Arcana (Outhere) and Pan Classics. Gave masterclasses and coordinated the baroque violin master-degree programme at the University of Évora.

Obtained her PhD degree in musicology at the University of Évora with a thesis about 18th-century Portuguese oratorio. Her main scientific interest includes Portuguese and Italian repertoire and she edited various works by P. A. Avondano, D. Perez, N. Jommelli, J. Cordeiro da Silva, J. de Sousa Carvalho, D. Scarlatti. She is director of research at Divino Sospiro-CEMSP and is the responsible for the project of recuperation of the serenatas written for the Royal Palace of Queluz, as well as integrated researcher at CESEM – Universidade Nova de Lisboa. Since 2014 she organized 7 international conferences held at Queluz National Palace and curated the exposition "*Della Glória, e dell'Amor - Olhares sobre a Obra de Niccolò Jommelli (1714-1774) em Portugal*" at São Carlos National Opera Theatre. Since 2018 is responsible editor for the series *Cadernos de Queluz*, edited by Hollitzer Verlag (Vienna).

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Singing and religious ceremonies of the Russian Tsarist court in the first half of the seventeenth century.

The historical development of Russia, slowed down by the Tatar-Mongol yoke, was out of sync with the development of Western European countries. However, during the seventeenth century, the country made a transition to a new historical cycle, away from the ideal of Eastern Orthodoxy. At the beginning of the eighteenth century, during the era of Peter I's transformations, it opened itself to the Catholic and Protestant West. This paper will be devoted to the characteristics of ceremonial life of the Russian Tsarist court in the first half of the seventeenth century, when Russia was still deeply entrenched in the middle ages, but its culture started showing signs of change. After the establishment of the Patriarchate and ecclesiastical independence from the rest of the Orthodox East in Russia at the end of the sixteenth century, the symbolic-ceremonialist discourse reached its apogee. With the accession of the new Romanov dynasty in 1613 to the throne, court ceremonies evolved, with a particularly lush and original musical character. This was facilitated by the activities of the Tsarist and Patriarchal choirs, which developed a new style of early Russian vocal polyphony. This paper will touch upon the following aspects:

- Worship as the basis of the Russian tsarist court's theocratic worldview and the place of the Church singing in it.
- The nature of Russian court etiquette and ceremonies, and the interaction of vocal and instrumental music.
- Music in domestic life of Russian tsars and their family members.
- The Tsarist choir and musical innovations of the first half of the seventeenth century.
- Development of "virtuoso" in the art of Church-singing, the ornamental style in Church singing and architecture.
- Theatrical and religious amusements of the Christmas period: "The Play of Daniel" (Rite of remembrance of the burning of the three youths) and Christmas "praises".
- The first encounter of Muscovites with Western musical court ceremonial in 1605-1606 during the reign of Pseudo-Demetrius and its consequences for Russian culture.

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