

ICTM STUDY GROUP ON ICONOGRAPHY
OF THE PERFORMING ARTS
ISTITUTO PER I BENI MUSICALI IN PIEMONTE



*NEOCLASSICAL REVERBERATIONS
OF DISCOVERING ANTIQUITY*

**Twelfth Conference of the ICTM Study Group on Iconography
of the Performing Arts**

Torino, Archivio di Stato, 6–9 October 2014



DIREZIONE REGIONALE PER I
BENI CULTURALI E
PAESAGGISTICI DEL
PIEMONTE

Archivio di Stato
di Torino



Istituto per i Beni
Musicali in Piemonte

ICTM STUDY GROUP ON ICONOGRAPHY
OF THE PERFORMING ARTS
ISTITUTO PER I BENI MUSICALI IN PIEMONTE

*NEOCLASSICAL REVERBERATIONS
OF DISCOVERING ANTIQUITY*

**Twelfth Conference of the ICTM Study Group on Iconography of the
Performing Arts**

Torino, Archivio di Stato, 6-9 October 2014

**ICTM STUDY GROUP ON ICONOGRAPHY
OF THE PERFORMING ARTS
ISTITUTO PER I BENI MUSICALI IN PIEMONTE**

Conference organized and program book edited by

CRISTINA SANTARELLI & ZDRAVKO BLAŽEKVIĆ

Conference administrators:

SABRINA SACCOMANI & VITTORIA BOVOLO

Program committee:

CRISTINA SANTARELLI & ZDRAVKO BLAŽEKVIĆ

The organizers acknowledge a general support by:

Regione Piemonte

Compagnia di San Paolo

Fondazione CRT

Società Italiana di Musicologia

Archivio di Stato di Torino

Conference venue:

Archivio di Stato

Piazza Castello, 209

10124 Torino

ISTITUTO PER I BENI MUSICALI IN PIEMONTE

Via Anton Giulio Barrili, 7 - 10134 Torino

Tel. 0113040865 - Fax 0113190277

E-Mail: segreteriaibmp@ibmp.it

© Istituto per i Beni Musicali in Piemonte and International Council for Traditional Music.

The program of the conference was closed on 1 September 2014.

Presentations and discussions are recorded for archival purposes.

Cover image: Cesare Saccaggi, *Alma Natura, ave!* (1898), Torino, Galleria Civica d'Arte Moderna e Contemporanea, inv. P/502.

INTRODUCTION

The discovery of Herculaneum and Pompeii and their subsequent archaeological excavations influenced a renewed interest for antiquity and initiated tremendous changes at the end of the eighteenth century in the lifestyle all over Europe. Chronologically distant cultures from the millennia ago returned in new forms to the European life and refreshed its literature, theater, visual and decorative arts, music, fashion, and architecture. New methods of archaeological and historical research penetrated scholarly investigations and changed the scholarly discourse across other disciplines. It is therefore truly appropriate to return again to the topic of the European neoclassical reception of Greek, Roman and Egyptian antiquity, the references antiquity has provided in the European arts and culture through the early decades of the nineteenth century, and examine how the new aesthetics replicated the one which Europe inherited from two millennia before. It is also appropriate to examine it in Italy which not only overwhelmed the European travelers on Grand Tours with its own history, beauties and monuments, but also served for centuries as a mediator of the knowledge about the Greek culture and arts.

Another reason why this conference is particularly timely is that we celebrate in this year the 250th anniversary of the publication of Winckelmann's *Geschichte der Kunst des Althertums*, which appeared in Dresden in 1764. Winckelmann revolutionized the understanding of stylistic changes in Greco-Roman art and his appreciation of ancient masterpieces, repeatedly quoted in early travel books, in turn made these sculptures easier accessible to generations of travelers in Italy. But his influences reached far beyond studies of antiquity, archaeology and art history. His concept of "edle Einfalt und stille Grösse" (noble simplicity and quiet grandeur) put excessive complexities of Baroque aesthetics to the rest, and it has not passed unnoticed by Gluck in his operas, or without influence on Forkel's understanding of the gradual evolution of stylistic changes presented in his *Allgemeine Geschichte der Musik* of 1788–1801.

It rarely happens in an organization of any conference that individual papers provide together a balanced view of different aspects of the conference's topic. This conference has an exceptionally homogeneous program of presentations examining the scholarly directions and artistic influences which moved neoclassical artists. A group of papers presents directions guiding scenographers in their readings of antiquity on the opera stage (Giuseppe Borsato and Francesco Bagnara in Venice, Antonio Basoli in Bologna, Alessandro Sanquirico in Milan), examines how did they understand ancient instruments (lyre built for the production of Boito's *Nerone*), and analyzes Metastasio's understanding of urban design of the Palatine Hill and Galli Bibiena's staging of his *La Clemenza di Tito*. One group of papers is dedicated to reflections of antiquity in painting and sculpture (Giorgio Anselmi, Mariano Fortuny i Marsal, Lawrence Alma-Tadema, Antonio Canova, Albert Moore, Jean-Auguste-Dominique Ingres),

and the other to its reflections in music (Mendelssohn- Bartholdy, Verdi, Saint-Saëns, Spontini, and Strauss). Several papers are concerned with the idea of antiquity embedded in nineteenth-century architecture (Teatro Massimo in Palermo, interior and exterior decoration of buildings in Faenza, Mantua, and Lisbon) and in decorative arts (*maioliche* from Castelli in Abruzzo). And finally, a few examinations look into the eighteenth-century scholarly discourses concerning ancient organology, theatrical architecture, urban history of Naples, and writings on ancient history by Athanasius Kircher.

It is our greatest honor to have among us at this conference two grandes dames of the research on music and theater history, each of whom in its own way made a deepest mark on the direction of research and with their work profoundly influenced our knowledge. MERCEDES VIALE FERRERO wrote countless books and articles on history of opera scenography from the seventeenth to the nineteenth century. There is hardly any historical Italian scenographer who has not found its place on pages of her writings and any Italian opera theater whose history she has not examined. ELENA FERRARI BARASSI on the other hand left her imprint with the studies of medieval organology, and even more so establishing the foundation of the research of visual sources for music in Italy. Being among the founders of the RIDIM project and for several decades its tireless promoter, she provided a methodological model of cataloguing and working with music iconography to several generations of Italian and international scholars.

CRISTINA SANTARELLI
Istituto per i Beni Musicali in Piemonte

ZDRAVKO BLAŽEKOVIĆ
ICTM Study Group on Iconography of the Performing Arts

CONFERENCE SCHEDULE

Monday, 6 October

9.30 -10.00 Registration

10.00-10.30 Greetings – Opening

Addresses by:

Cristina Santarelli, President of the Istituto per i Beni Musicali in Piemonte

Maria Barbara Bertini, Archivio di Stato di Torino

Francesco Passadore, Presidente della Società Italiana di Musicologia

Zdravko Blažeković, Chair of the ICTM Study Group on Iconography of the Performing Arts

FRAME SESSION

Chair: CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte, Torino)

10.30-11.00 PAOLO DEL VESCO (Museo Egizio, Torino),
The Role of Turin in the Field of Egyptology

11.00-11.30 Coffee break

11.30-12.00 ZDRAVKO BLAŽEKOVIĆ (Research Center for Music Iconography,
The Graduate Center, CUNY), *Ancient Organology Before and After Herculaneum*

12.00-12.30 PAOLA D'ALCONZO (Università "Federico II", Napoli),
Facing Antiquity—Departure and Return: Naples in the Eighteenth Century

12.30-13.00 MICHELA COSTANTINI (Torino), *Common Antiquarian Interests
Found in the Epistolary Exchanges between the Architect and Piedmontese Erudite
Francesco Ottavio Magnocavalli and Members of the Roman Arcadia in the Middle of
the Eighteenth Century: The Case of the Ancient Theater of Herculaneum*

FIRST SESSION: *Neoclassicism in European Painting, Sculpture and Applied Arts (Part One)*

Chair: NICOLETTA GUIDOBALDI

(Università di Bologna, Dipartimento di Beni Culturali, Ravenna)

15.00-15.30 JORDI BALLESTER GIBERT (Universitat Autònoma de Barcelona), *Music and Poetics of Ancient Rome in the Work of the Spanish Painter Mariano Fortuny (1838–1874)*

15.30-16.00 DANIELA CASTALDO (Università del Salento, Lecce), *Ancient Music in Paintings of Lawrence Alma-Tadema (1836–1912)*

16.00-16.30 CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte, Torino), *From A Musician to The Quartet: Albert Moore (1841–1893) between Classicism and Aesthetic Movement*

16.30-17.00 Coffee break

17.00-17.30 ALEXANDRA GOULAKI VOUTYRA (Aristotle University, Thessaloniki), *Ingres, Apollo, Mozart and Music*

17.30-18.00 MARÍA ISABEL RODRÍGUEZ LÓPEZ (Universidad Complutense de Madrid), *Chant and Enchantments: Iconography of Orpheus, from Gluck to Moreau*

18.00-18.30 ELENA LE BARBIER RAMOS (Universidad de Oviedo), *Ancient Musical Iconography in Neoclassical Painting*

Tuesday, 7 October

FIRST SESSION: *Neoclassicism in European Painting, Sculpture and Applied Arts (Part Two)*

Chair: DANIELA CASTALDO (Università del Salento, Lecce)

9.30-10.00 ANNA MARIA IOANNONI FIORE (Conservatorio Statale di Musica "L. D'Annunzio", Pescara), *Neoclassical Influences in the Depiction of Landscapes on Castelli Maioliche: The Ethical Value of Music among Myths and Ancient Ruins*

10.00-10.30 NICOLETTA GUIDOBALDI (Università di Bologna, Dipartimento di Beni Culturali, Ravenna), *Rediscovering Antiquity and Musical Myths in Felice Giani's Pictorial Cycles in Faenza*

10.30-11.00 ESMA SULEJMANAGIĆ (Muzička akademija, Sarajevo), *Music Iconography on Numismatic Products of Antiquity and the 19th Century: Antique Musical Practice and Neoclassical Musical Symbolism*

11.00-11.30 Coffee break

11.30-13.00 Keynote speaker: ELENA FERRARI BARASSI (Università di Pavia, sede di Cremona), *Iconography of Iconography: Dance in Ancient Roman Representations, Canova's Works and Reproductions in Engraving* (Presentation by Zdravko Blažeković)

FIRST SESSION: Neoclassicism in European Painting, Sculpture and Applied Arts (Part Three)

Chair: JORDI BALLESTER GIBERT (Universitat Autònoma de Barcelona)

14.30-15.00 LICIA MARI (Università Cattolica del Sacro Cuore, Brescia / Archivio Storico Diocesano, Mantova), *Saints, Myths, Allegories in the Scenographic Frescos by Giorgio Anselmi*

15.00-15.30 CARLO FIORE (Conservatorio di Musica "Vincenzo Bellini", Palermo) & FLORIANA TESSITORE (Teatro Massimo, Palermo), *The Teatro Massimo in Palermo between Modernism and Neoclassicism*

15.30-16.00 LUÍS CORREIA DE SOUSA & LUZIA VALEIRO ROCHA (Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa), *New Fashions, Old Models: The Antiquity Charm in Portuguese Musical Neoclassicism*

16.00-16.30 Coffee break

FREE PAPERS

16.30- 17.00 EMMA PETROSYAN (Institute of Archaeology and Ethnography, Armenian National Academy of Sciences, Yerevan), *Music and Dance in Statues and Gemmes from Artashat*

17.00-17.30 MARYAM DOLATI FARD (Tehran), *The Relationship Between Text and Music in Persian Manuscripts: Ilkhanid to Safavid Era, Images of Oud Player*

Wednesday, 8 October

SECOND SESSION: *Neoclassical Attitudes in Operatic Stage (Part One)*

Chair: MARIA TERESA ARFINI (Università della Valle d'Aosta)

9.30-10.00 INNA NARODITSKAYA (Northwestern University, Evanston, Illinois), *Elizaveta of Russia – a Euro-Asian Princess and Heir of Roman Augustus: A Spectacle of Coronation and Imperial Opera*

10.00-10.30 MARIA IDA BIGGI (Fondazione Cini / Università "Ca' Foscari", Venezia), *Borsato, Bagnara and Basoli: Archaeological References and Reverberations on the Venetian and Bolognese Neoclassical Stage*

10.30-11.00 GABRIELLA OLIVERO (Torino), *The "New" Babylon by Alessandro Sanquirico*

11.00-11.30 Coffee break

11.30-13.00 Keynote speaker: MERCEDES VIALE FERRERO (Torino), *The Last Day of Pompeii as Imagined by Alessandro Sanquirico, or: How to Rebuild Pompeii in Order to Destroy It* (Presentation by Maria Ida Biggi)

SECOND SESSION: *Neoclassical Attitudes in Operatic Stage (Part Two)*

Chair: MARIA IDA BIGGI (Fondazione Cini / Università Ca' Foscari, Venezia)

15.00-15.30 DIANA BLICHMANN (Roma), *The Temple of Jupiter Statore in La Clemenza di Tito of Pietro Metastasio and Giovanni Carlo Galli Bibiena*

15.30-16.00 DARIO DE CICCIO (Conservatorio Statale di Musica "Giuseppe Verdi", Torino / Université de Genève), *Verdi and the Egyptian Culture between Anecdotes, Epistolar Sources and Imagination*

16.00-16.30 Coffee break

16.30-17.00 DONATELLA MELINI (Fondazione "Antonio Carlo Monzino", Milano), *"Or che i Numi son vinti, a me la cetra, A me l'altar!": Stories and Iconographies about the Lyra Made for Arrigo Boito's Nerone*

17.00-17.30 TIMOTHY S. FLYNN (Olivet College, Mich.), *Classical Reverberations in the Music and Life of Camille Saint-Saëns (1835–1921)*

Thursday 9 October

SECOND SESSION: *Neoclassical Attitudes in Operatic Stage (Part Three)*

Chair: JORDI BALLESTER GIBERT (Universitat Autònoma de Barcelona)

9.30-10.00 SANNA IITTI (Hyvinkää, Finland), *Heroism in Gasparo Spontini's Opera La Vestale*

10.00-10.30 MARIA TERESA ARFINI (Università della Valle d'Aosta), *Around Antigone: Reflections on Iconography and Music in the German Revival of the Classical Tragedy*

10.30-11.00 MAIA SIGUA (Tbilisi State Conservatory), *The Concept of Tragedy after Aristotle and Daphne by Richard Strauss*

11.00-11.30 Coffee break

THIRD SESSION: *Antiquaria: Documents and Testimonies through the Ages*

Chair: MARIA TERESA ARFINI (Università della Valle d'Aosta)

11.30-12.00 JOHN Z. MCKAY (University of South Carolina, School of Music), *Roles for Musical Curiosities in Kircher's Antiquarian Visions*

12.00-12.30 STEFANIA MACIOCE (Università "La Sapienza", Roma), *Apollo: Figurative Variations of a Neoclassical Ideal*

12.30-13.00 FRANCESCA CANNELLA (Università del Salento, Lecce), «*Gli eroi della storia favolosa e le invenzioni per essi nobilitate*»: *The Myth of the Argonauts between Musical Iconography and Literary Invention of the Modern Age*

FOURTH SESSION: *Musical impressions from 'Grand Tour'*

Chair: ALEXANDRA GOULAKI VOUTYRA (Aristotle University, Thessaloniki)

15.00-15.30 SIEGWART REICHWALD (Petrie School of Music, Converse College, Spartanburg, S.C.), *Eyes Wide Open: The Compositional Impact of Mendelssohn's Artistic and Religious Grand Tour Experiences*

15.30-16.00 SYLVAIN PERROT (French School at Athens), *Musical Impressions in Views of Greece during the 19th Century*

16.00-16.30 MARÍA JESÚS FERNÁNDEZ SINDE (Universidad Complutense de Madrid), *Music Dreaming: Iconographic Sources from Spanish Painters—Recreation of Identities and Grand Tours*

16.30-17.00 Coffee break

17.00 Closing Session

ABSTRACTS AND BIOGRAPHIES

Maria Teresa Arfini (Università della Valle d' Aosta), *Around Antigone: Reflections on Iconography and Music in the German Revival of the Classical Tragedy*.

In October 1841 was staged in the Greek theater of Potsdam (Sans Souci, Neues Palais) the Sofocle's tragedy *Antigone*, with a great success. It was not the very first representation of classical tragedy in Germany, but it was nevertheless pioneer for its high fidelity to the classical models: the tragedy had to be represented without cuts, and with accurate translation. The king Frederick Wilhelm IV entrusted Ludwig Tieck with the realization of the entire project and Felix Mendelssohn Bartholdy with the composition of the incidental music, comprehensive of the integral vocal setting of the tragic choruses, never made before. Mendelssohn considered for a long time the best way to associate music with classic theater, but discarded the very first tentative of old Greek music reconstruction, in his time completely unknown, and opted for a modern setting, but respectful of the classic theater structure and spirit.

Also the theater building, the scenery and the costumes were prepared according to a new archaeological conception. Tieck involved himself in the matter, following in particular the book *Das Theater zu Athen* of Hans Christian Genelli (1818), archaeologist and architect personally known by Tieck. Genelli describes the Dionysus Theater of Athens according to *De architectura* of Vitruvio, because the archaeological excavations of the Athens theater will be made by Wilhelm Dörpfeld only between 1882 and 1895. Tieck obtained documentation also for costumes and tragic masks.

This paper aims to analyze the scenic apparatus and the costumes of this representation, basing on the few available iconographical documents, and to compare them with the setting of the text and with the music (particularly the choruses), from the standpoint of the coherence to a new approach to the past, depending from the increasing interest for the scientific archaeology.

Maria Teresa Arfini has studied piano and composition at the Turin Conservatory and graduated in history of music at the Turin University. She has received her Ph.D. in musicology at the Bologna University, where she completed also a post-doctoral fellowship. She teaches history of music at the Istituto Europeo di Design (IED) of Milan and music pedagogy at Valle d' Aosta University. Her research interests are focused on the nineteenth-century instrumental music, music theory and music iconography. She has published monographs on counterpoint in Schumann's piano music and on Felix Mendelssohn Bartholdy. At present she works on a monograph about Mendelssohn's *Ein Sommernachtstraum* overture and incidental music.

Jordi Ballester Gibert (Universitat Autònoma de Barcelona), *Music and Poetics of Ancient Rome in the Work of the Spanish Painter Mariano Fortuny (1838–1874)*.

Mariano Fortuny i Marsal is among the most relevant Spanish painters of the second half of the nineteenth century. His works include a variety of subjects. Art historians usually underline his history paintings, his depictions of contemporary life based on the neoclassical tradition and his colourful landscapes, but they especially emphasize the importance of his works related to orientalist topics. Many of these orientalist paintings contain references to music and some of them have been studied from the musicological point of view.

Nevertheless, Fortuny was also interested in the ancient Greco-Roman culture: he lived part of his life in Rome and around Naples, where he was inspired by the atmosphere of the ancient Roman ruins. Thus, some of Fortuny's works can be located within the artistic nineteenth-century stream that offers a new vision of music and poetics of antiquity. At least two Fortuny's works containing references to music follow this trend. Both of them are titled *Idilio* (Idyll), which literally means a poem or prose work describing an idealized rural life, pastoral scenes. One of these works was reproduced by Fortuny himself several times during his life in different artistic media: drawing, engraving and watercolour painting.

The iconographical and symbolical significance of these works, their musical content, their relevance within the whole work of Fortuny, as well as their impact on the society of his time and on later artists will be discussed in this paper.

Jordi Ballester Gibert teaches musicology at the Universitat Autònoma de Barcelona, where he has been chair of the History of Art & Musicology Department since 2008. Currently he is also the President of the Societat Catalana de Musicologia. His writings are mainly devoted to music iconography and organology, and have been published in the main journals of this field. He also published the book *Els instruments musicals a la Corona d'Aragó (1350–1500): Els cordòfons* (2000), and he is co-author of the book *Història de la Música Catalana, Valenciana i Balear. I: Dels orígens al Renaixement* (2000).

Maria Ida Biggi (Fondazione Cini / Università Ca' Foscari, Venezia), *Borsato, Bagnara and Basoli: Archaeological References and Reverberations on the Venetian and Bolognese Neoclassical Stage*.

In the first thirty years of the nineteenth century, many theater and opera set designers made references to archaeological themes like those of ancient Rome, Egypt and the Eastern World. They took inspiration from these genres in order to create grand productions for opera and ballet: Giuseppe Borsato and Francesco Bagnara in the Venetian context and Antonio Basoli and his school in the Bolognese one, become important examples of this high-end form of entertainment but also of visual and decorative arts in general.

Many titles appeared at La Fenice in Venice: ballets for Gaetano Gioia's *Il trionfo di Trajano*, Fabri's *Gli arabi*, Viganò's *Mirra*, many operas like Rossi-Pavesi's *Teodoro*, Sografi-Pavesi's *Il sacrificio d'Epito*, Tindario-Carfa de Colobrano's *Costantino*, and Rossini's *Maometto secondo* and *Semiramide*, all designed by Borsato between 1810 and 1820. Immediately afterward, from 1820 to 1830, continued the work of Bagnara, who created the sets for the ballets of Viganò's *Psammi re d'Egitto*, Galzerani's *Virginia*, and operas by Rossi-Vaccai, *Il trionfo d'Alessandro in Babilonia*, Rossi-Meyerbeer, *Il crociato in Egitto*, Riciuti-Mercadante, *Erode*, Rossi-Mercadante, *Il Paria*, Rossi-Tadolini, *Mitridate*, Tottola-Pacini, *L'ultimo giorno di Pompei*, Romani-Donizetti, *Fausta*, Ballocco Soumet-Rossini, *L'assedio di Corinto*, and Cammarano-Donizetti's *Belisario*.

Between 1810 and 1820, in Bologna, Basoli and his students produced sets deeply influenced by archaeological studies, documented by their many stage sketches for Generali's *Baccanali*, Meyerbeer's *Semiramide*, the ballet for Landini's *Dafni e Cloe*, the opera by Pucitta with Viganò's ballet *La Vestale*, Rossini's *Aureliano in Palmira*, and Gioia's *Riti indiani* and *Niobe*, to cite a few.

The rich and diverse iconography that comes to witness these grand productions is even more precious because of the different and singular techniques of each author: Borsato's preliminary stage designs, Bagnara's sketches made during production for personal memory and Basoli's particular engravings and drawings.

Maria Ida Biggi teaches theatre studies and performance at Ca' Foscari University in Venice and she is the Director of the Study Centre for Theatre and Opera at the Fondazione Giorgio Cini in Venice. She studies history of Italian set design, directing, and the role of the actor during the 19th and 20th centuries.

Zdravko Blažeković (The Graduate Center, City University of New York), *Ancient Organology Before and After Herculaneum*

Several relevant studies of ancient musical instruments were published during the seventeenth and eighteenth century, such as Lorenzo Pignoria, *De servis* (1613), Marin Mersenne, *Harmonie universelle* (1636–37), Caspar Bartholin, *De tibiis veterum* (1677, 21679), Francesco Bianchini, *De tribus generibus instrumentorum musicae veterum* (1742), and Filippo Bonanni, *Gabinetto armonico pieno d'istromenti sonori* (1722; 21723). Each of these works introduced into the canon new pictures of instruments, which over time created together a corpus of organological iconography repeatedly (re)used (Pretorius, Padre Martini, Blainville, Hawkins, Diderot & d'Alembert, Forkel).

Discovery of wall paintings at Herculaneum replaced this repertoire of ancient organological iconography with new images. Four lyres from Herculaneum were first included in Doni's *Lyra barberina* (1763). Unrelated to this, Charles Burney—who visited the Vesuvian sites in June 1770—reproduced eleven instruments in his *General History of Music* (1776), and from there they became the most representative items of ancient instruments both in specialized works and in general reference works. They found their way to Jean-Benjamin de La Borde in his *Essai sur la musique ancienne et moderne* (1780), Abraham Rees's *Cyclopædia* (1820), and to *Encyclopedia Britannica* (3rd to 6th ed., 1788–1823). Image of the lyre from the Herculaneum Basilica was even used to represent the constellation of Lira in the *Celestial Atlas* (1822) by Alexander Jamieson.

In the 1780s the French draughtsman Jean Hauer (1748–1820), produced an etching entitled “*Differentes Antiques decouvertes a Herculaneum conserves dans le Museum de Portici pres de Naples*”, which intended to provide artists painting ancient motives with models of various objects, including instruments. Although limited in number, this new repertoire of Herculaneum instruments in a combination with some other instruments which Burney had opportunity to copy in Rome, gradually replaced the older repertoire of images representing ancient instruments. However, new iconography has done very little in advancing the understanding of those instruments in historical narratives.

Zdravko Blažeković is director of the Research Center for Music Iconography at the Graduate Center of the City University of New York and Executive Editor of the Répertoire International de Littérature Musicale. He founded in 1998 the journal *Music in Art*, focused on relations between music and visual arts, which he has edited ever since. He is also chair of the ICTM Study Group on Iconography of the Performing Arts. He published on 18th- and 19th-century music of south-central Europe, music iconography, organology, and historiography of music.

Diana Blichmann (Roma), *The Temple of Jupiter Statore in La Clemenza di Tito of Pietro Metastasio and Giovanni Carlo Galli Bibiena.*

In the cult of the ancient Romans, the divinity Jupiter Statore belongs to the most ancient traditions of the Urbe. In the age of Romulus this god would have stopped the retreat of the Romans (“stator” means “the firm one”), and prevent the Sabines from penetrating the Palatium. According to the legend, Romulus promised to Jupiter to build a temple dedicated to him in the Roman Forum if he had succeeded in arresting the enemies. After the victory, Romulus would have built this temple at the feet of the Palatine. A sacred place to Jupiter Statore undoubtedly existed on the site and here was dedicated a temple to him in 294 BC from the consul M. Attilio Regolo, after a victory on the Sannitis.

Originally it was being thought that the temple rose on the slopes of the Velia, the hill that faced the Palatine. However, results of the recent archaeological investigations indicate with a relative certainty that the place of the first cult of Jupiter Statore was found on the Palatine in a context of meaningful monuments for the most ancient history in the city (*Archeologia viva*, March–April 2013).

The librettist Pietro Metastasio knew of the existence of the Temple of Jupiter Statore thanks to his solid classical education: ancient literary sources (Publio Ovidio Nasone, *Tristia*) and epigraphic sources (relief of the tomb of the Haterii) confirm the location and the representation of the Aedes Iovis Statoris. Metastasio, not by chance, in *La Clemenza di Tito* conceived a sequence of scenes that develops in the “Atrium of the Temple of Jupiter Statore”, from which the Capitol with cordonata is also seen. The libretto of the representation at Lisbon in 1755 preserves an etching of the scenography of Giovanni Carlo Galli Bibiena. In this contribution the function and the importance of these primary elements in the scenography of Bibiena—the Temple of Jupiter Statore and of the Capitol—will be analyzed through an iconographical and dramaturgical examination of this *drama per musica*.

Diana Blichmann is a German musicologist who directed her passions, her studies, and her work to the progressive mastery of Italian language, poetry and musical culture. She studied musicology, art history and Italian literature at the Musikhochschule “Franz Liszt” of Weimar, University “Friedrich Schiller” of Jena, and the Bologna University. Expert in the music history and music philology, she has taught history and aesthetics of music and collaborated to the editing of various volumes and research projects. She is mainly interested in the Italian opera of the eighteenth century, the dissemination of opera in Europe and the music performed in the Venetian Hospitals. She is the editor of the critical edition of the *Attilio Regolo* (libretto by Pietro Metastasio, music by Niccolò Jommelli) published in the series “Concentus musicus” (2010).

Francesca Cannella (Università del Salento), «*Gli eroi della storia favolosa e le invenzioni per essi nobilitate*»: *The Myth of the Argonauts between Musical Iconography and Literary Invention of the Modern Age*.

The saga about Argonauts is one of the most articulate and fascinating stories offered by Greek mythology. Their adventurous events described by Apollonius of Rhodes were repeatedly taken by Greek and Roman poets and mythographers, and in its different articulations the theme reappears in the figurative arts by discontinuous way from the late Middle Ages and up to the dawn of the nineteenth century. Regarding their musical attributes, according to the testimony expressed by Hyginus in *Fabulae* (14–23) and *De astronomia* (294–343), proposed is a comparison between the classical iconography identifying some of the protagonists of the expedition to Colchis and the original perspective related to the modern revival of this myth, inspiring the reflections of authoritative theorists and treatisers.

The peculiar vision disclosed on the pages written by Ludovico Bianchini Veronese, Giambattista Martini or Rinaldo Carli was subsequently recovered by Foscolo in his *Considerations on La Chioma di Berenice*. It became a prestigious and effective didactic tool regarding the symbols conventionally defining the heroes, among which often dominates the Lyre. In this direction, the symbol is presented as a tangible proof of the authority of the characters related to it. Beginning from the epic ship Argo, they move balance between the figures of the Constellations and the archetypal abstractions offered by philosophical concepts of Time and History.

Constellations “portano seco memoria di personaggi viventi”. By this way, they constitute a catalogue of the archaic episodes, purposing themselves as a tangible evidence of the legendary events attested in the ancient sources, becoming, at this rate, good emblems connected both to the narration of the history events and to the superimposition of mythical characters over the centuries.

Francesca Cannella is a pianist and a musicologist with interests in music iconography and aesthetics of music. She is member of the Department of Cultural Heritage at the Salento University in Lecce where she has been appointed *cultore* of musical iconography and a member of the examination committee for music iconography and history of medieval and renaissance music. She is completing her Ph.D. dissertation entitled *Immagini celesti, simboli musicali e metafore del potere alla corte dei Castromediano-Lymburgh (XVI–XVII secolo)*. She has recently published a monograph *L'estetica musicale dall'età romantica al formalismo novecentesco*, and currently is studying the connections between musical symbols and expression of power in seventeenth-century aristocratic ceremonies on the territory of Spanish Viceroyalty.

Daniela Castaldo (University of Salento), *Ancient Music in Paintings of Lawrence Alma-Tadema (1836–1912)*.

Alma-Tadema's visits to museums and archeological sites, during his trips to Italy from 1860 onward, constantly and deeply inspired his work. The depicted architecture and objects reproduce real places in a realistic and detailed way—mainly of Pompeii—and archaeological finds that the painter saw directly or in reproductions. We can see very often music elements in his paintings: they are mainly lively religious celebrations, often in honor of Dionysus or of ancient Roman gods of fertility, and moments of *otium* of the wealthy inhabitants of Pompeii, such as symposia or events dedicated to poetry reading and listening. The musical instruments, mostly faithful representation of the original finds, are usually functional to the performance of the scene; in some cases, however, if portrayed without being played, they seem to have a rather symbolic and evocative meaning. Here I will investigate the classical music iconography in Alma-Tadema's paintings from several perspectives: (1) how can we outline the relationship between the artist's interests and lively musical activities (in his youth he also studied composition) and his paintings? (2) what is the meaning that we should read in the anachronisms and the "errors" that affect the organological aspects of the represented musical instruments, the ways of execution of the instruments, but also some their contexts of use? (3) what is the collocation of this "music of the ancients" in a broader discourse concerning the perception of classical themes in the Victorian Age, and its interpretation as an expression of the power and importance of the senses' sphere? (4) In this late nineteenth-century actualization, when the Classicism becomes an expression of sensuality, can we interpret the music as an allusion to the pleasure of the senses?

Daniela Castaldo is Assistant Professor of Musicology at the Department of Cultural Heritage, the University of Salento in Lecce. Her main fields of research are musical iconography, ancient Greek and Roman music, music in pre-Roman Italy, and visual classical traditions in the Renaissance art. She published on music archaeology and music iconography, including the monographs *Il Pantheon musicale: Iconografia nella ceramica attica tra VI e IV secolo* (2000) and *Musiche dell'Italia antica: Introduzione all'archeologia musicale* (2012).

Michela Costantini (Torino), *Common Antiquarian Interests Found in the Epistolary Exchanges between the Architect and Piedmontese Erudite Francesco Ottavio Magnocavalli and Members of the Roman Arcadia in the Middle of the Eighteenth Century: The Case of the Ancient Theater of Herculaneum*.

Collection of the Magnocavalli family at the Archivio Storico in Casale Monferrato preserves numerous manuscripts once belonging to count Francesco Ottavio Magnocavalli (1707–1788), the Piedmont's savant and architect, who was subject of an important conference in 2002. According to Angelo Comolli's *Bibliografia storico-critica dell'architettura e arti subalterne* (1791) Magnocavalli was an architectural theorist interested in the harmonic theory inherited from the Renaissance, where ratios between musical pitches are used to establish an aesthetic canon valid for architecture. Comolli wrote that Magnocavalli talked about this subject in a letter to the Roman lawyer Filippo Gastaldi, but this documents was not found in the Casale Monferrato collection.

However, unexpectedly came to light a letter by the Bolognese abbot Vincenzo Corazza to his friend Filippo Gastaldi, written in Portici on 26–29 September 1772. They were both members of Roman Arcadia. Here Corazza reconstructed the hypothetic form of Herculaneum's ancient theatre which was at the time still under layers of lava. In another letter, today archived at the Biblioteca Nazionale in Naples, Gastaldi informed Corazza that he will forward his letter about the theater to his friend Magnocavalli who will make its copy and return it to Gastaldi. Nowadays it is known that Magnocavalli was interested in antiquities and also well known by Comolli and in the Roman cultural circles (he was certainly informed about the planned publication of Nicolò Ricciolini's book on harmony which remained unpublished). This letter confirms the direct relationship between Magnocavalli and Gastaldi that emerged in Comolli's *Bibliografia* and documents direct contacts between Piedmont's count and the Roman Arcadia. The discovery of Corazza's letter allows us to see new aspects of Magnocavalli's interests and the cultural debate about classical antiquities in Italian academies at the end of the eighteenth century.

Michela Costantini, received a degree in piano performance at the Conservatorio di Musica "Bruni" (Cuneo) in 1986. At the Politecnico di Torino she has received the architecture degree with honors with the thesis *Architettura e musica: Rapporti proporzionali nelle due arti da Vitruvio a Milizia* (2000), and Ph.D. in architecture and urban planning history with the dissertation *Tracce della teoria armonica in ambito piemontese: Il contributo di Francesco Ottavio Magnocavalli (1707–1788)* (2012).

Since 1986 she has been teaching piano playing and music theory and since 1987 music education at junior high schools. Since 2002 she has been teaching music education and preliminary theory of music at the Fondazione Teatro Regio in Torino. She has presented conference papers about the relationships of music and architecture in the eighteenth century and about urban musicology in the Napoleonic decade. On these subjects she wrote several articles, and in 2009 and 2012 published books for junior high schools, *Il Flauto Magico* and *Il Nuovo Flauto Magico*.

Paola D'Alconzo (Università degli Studi di Napoli "Federico II"), *Facing Antiquity—Departure and Return: Naples in the Eighteenth Century*.

The contribution proposes a reconsideration of a specific historiographic paradigm that tends to emphasize, at least in part, the significance of the discovery of Herculaneum and Pompeii for the affirmation of a general interest in antiquity, and consequently the reflection that this attitude projected on the visual arts. Behind the discoveries of the ancient Vesuvian sites was the plight of Naples in the eighteenth century, when the capital of the kingdom seems to be defined, and not the development of new forms of expression inspired by antiquity. The neoclassical movement established itself there with a specific delay and not without difficulty, creating a lag between archaeological discoveries and artistic production they inspired.

How can we interpret this phenomenon which on one hand marks the immediate interest for the Vesuvian discoveries in the studios of the Italian and European artists, as well as among students on the Grand Tour, and on the other contradicts determinations and the taste of the Bourbon court in their furnishing of buildings and the promotion of all the arts? What are the reasons for this discrepancy between the formation of the awareness about possibly the most important archaeological discovery in the century and the recognition, coming almost twenty years after the discovery of Herculaneum, of its true cultural significance by the sovereign such as Carlo di Borbone, who became the promoter of the archaeological undertakings after adopting it as an essential part of his official iconography? Was this delay caused by the internal dynamics of the young kingdom and its cultural institutions, and can it be detected even in the intellectual classes and among the artists?

How and why can neoclassicism—understood as the acquisition of an attitude and a specific artistic language, rather than a general assumption of inspiring themes—be considered in Neapolitan arts an imported phenomenon which returned there largely due to the role played by foreign travelers and artists?

Paola D'Alconzo is Professor of Museum Studies, Art Criticism and History of Conservation at the Dipartimento di Studi Umanistici of the University of Naples "Federico II". Earlier she held positions at the Catania University (1999–2001) and the Università degli Studi "Suor Orsola Benincasa" (1998–2002). After working for several years in the field of painting conservation, she became interested in the material aspects of art history. Her research relates mainly to history of the conservation of the historic and artistic heritage and history of collections in the eighteenth and nineteenth centuries. She has published on the restoration and musealization of murals found in the excavations of Pompeii and Herculaneum; the laws promulgated in the Kingdom of Naples to safeguard archaeological and artistic heritage; the restoration and the musealization of paintings in the royal collection of Ferdinand I of the Two Sicilies. Currently she is conducting research on the legislation about historic and artistic heritage promoted in Spain by Charles III. Among her publications are the books *Picturæ excisæ: Conservazione e restauro delle pitture ercolanesi e pompeiane tra XVIII e XIX secolo* (2002) and *L'anello del re. Tutela del patrimonio storico-artistico nel Regno di Napoli. 1734–1824* (1999).

Dario De Cicco (Conservatorio Statale di Musica “Giuseppe Verdi”, Torino / Université de Genève), *Verdi and the Egyptian Culture between Anecdotes, Epistolar Sources and Imagination*.

The interest of Giuseppe Verdi (1813–1901) for the ancient Egyptian culture and historical sources in general has been highlighted in numerous musicological studies. The existing correspondence and scholarly sources eloquently testify about gradual increase of his interest for the distant cultures, eventually becoming focus of his true study. Knowledge about ancient Egypt he assembled from various publications but also from the contacts with respectable acquaintances among whom were the Egyptologist Auguste-Édouard Mariette (1821–1881), the Orientalist Italo Pizzi (1849–1920), the folklorist Caterina Pigorini Beri (1845–1924) as well as his librettist of *Aida*, Antonio Ghislanzoni (1824–1893), the publisher Léon Escudier (1821–1881), and other costume designers, scenographers, and painters. Through the examination of iconographic sources, published and unpublished letters, and other writings, the presentation will highlight the main lines of inquiries which informed Verdi’s knowledge about ancient Egyptian culture and archaeology.

Dario De Cicco graduated in musicology at the University of Pavia, and received also diploma in piano playing, music education, and choral music and conducting. He specialized in music pedagogy at Italian and European educational training centers. He has published on musicology and music education and holds training initiatives for teaching staff at all levels of education. He collaborates with scholarly institutions and musical associations, participating in their planning and coordination of projects of didactic experimentation in the field of music. He also collaborates with the Istituto Nazionale di Studi Verdiani in Parma. He teaches music pedagogy at the Conservatorio Statale di Musica “Giuseppe Verdi” in Turin.

Maryam Dolati Fard (Tehran), *The Relationship Between Text and Music in Persian Manuscripts: Ilkhanid to Safavid Era, Images of Oud Player.*

History of Persian manuscripts and illustration of literary works have always been related to each other. This presentation will have a hypertextual analysis on thirty miniatures featuring oud player from Ilkhanid to Safavid era.

According to Julia Kristeva, who was the first to introduce the concept of "intertextuality", there is no text that is not inspired by another text. Gérard Genette proposed another classification. He coined the term "transtextuality" to indicate "all that sets the text in relationship, whether obvious or concealed, with other texts". According to him, transtextuality "covers all aspects of a particular text". Genette described transtextuality as a "more inclusive term" than intertextuality. He provided five subtypes of transtextuality, namely: "intertextuality", "paratextuality", 'architextuality", "metatextuality", and 'hypertextuality". For studying the effects of text A on text B, first text or text A is called "hypotext" and the effected text or text B "hypertext". In better word, hypertextuality is the relation between a text and a preceding hypotext; wherein the text or genre on which it is based but which it transforms, modifies, elaborates or extends.

The question of this study is, which literary texts has been inspired by the Persian painters to create the manuscripts which shows oud player from Ilkhanid to Safavid era. The most common literary hypotext is *Shahnameh Ferdosi* which is one of the literary masterpieces in Iran. *Khamse Nezami* and *Boostane Saadi* acquires the second and the third position as an inspiration for representing oud player in images. The frequency table shows that from Ilkhanid period - as the beginning use of literary hypotexts - to Safavid era, the frequency of literary texts decreases. Eventually, in the end of Safavid era, the historical hypotexts will be dominant. It seems this is because of reducing the relationship between painting and literature and also the effects of European painting.

Maryam Dolati Fard is a Ph.D. student of art philosophy at Tehran Azad University. She holds M.A. degree in art research and studies, and her interest is focused on a multidisciplinary research of figurative images of musicians and instruments, particularly the organology and evolution of oud in Persian visual sources from Sassanid to Safavid eras. She is currently involved with a project on illustrations of musical instruments at the Golestan Palace Museum in Iran. Maryam teaches courses in art history and the elementary visual arts. She is a jury member of Mazandaran Music competition of students, and a member of Mazandaran visual art association. She holds also an optometry degree from Shahid Beheshti University of Medical Science in Tehran (2001). She has been performing on oud and as vocalist with several Persian folk and classical music ensembles for live performances and recordings since 2004. She plays oud and Persian radif with the oud player Negar Booban and studied singing with the Iranian singer Fariba Davoodi.

María Jesús Fernández Sinde (Universidad Complutense de Madrid), *Music Dreaming: Iconographic Sources from Spanish Painters—Recreation of Identities and Grand Tours*.

Spanish painters were inspired by the impressive power of masterpieces studied during their grand tours. Besides the importance of influences absorbed during their stay in Italy and their careers developed in France, a great number of painters showed a profound interest for the otherness like Orientalism. Odaliscas, as languid muses, appeared surrounded by iconographic elements that showed a dream of European artists about exotic lives. Music instruments were frequently included on canvas and drawings in order to establish that dream-like quality of exotic lands, even if they were their own country. From Spanish *majas* during the eighteenth century to dancers and women dressed *a la española* in the nineteenth century, Spanish and foreigner painters offered us a way of knowing and feeling the allure of an inspiring image of sensuality which included the musical practice. Elegant women surrounded by music, even if this talent or interest could or not be real, let us analyze the image of the music as a significant recreation of the female identity and its cultural and social significance through these artistic masterpieces. The image of Spain seen through the eyes of artists and travelers as Manet, shows a keen interest in founding a different way of living, in which music is a relevant topic. While Spain is revisited, Spanish artists created their own way of looking outside their borders, including music in their artistic experiences.

María Jesús Fernández Sinde received a degree in musicology at the University of La Rioja and in history and geography at the University of Cantabria. She completed a master degree in Spanish and Hispano-American music at the Universidad Complutense with the project "Images and Social Uses: Iconographic Resources for Music at Social Private Halls. Spanish Painting during the Second Half of the Nineteenth Century". In 2007–2008 she was involved in research project entitled "Music Iconography: Music at the Madrid Community Museums" (Consejería de Educación, Madrid).

Elena Ferrari Barassi (Università di Pavia, sede di Cremona), *Iconography of Iconography: Dance in Ancient Roman Representations, Canova's Works and Reproductions in Engraving*.

During the years 1809–1812 Antonio Canova sculpted one of his most famous statues: the female *Dancer with Cymbals*, commissioned by the Russian ambassador in Vienna Prince Andrej Razumovskij (to whom Beethoven dedicated his three string quartets op. 59) and now is preserved in the Bode-Museum of Berlin. The same subject had been treated by Canova already much earlier (1799) in a colored tempera-on-paper, which later was reproduced in an engraving (1809–1814) by the printer Luigi Cunego. The tempera and the marble dancers are not identical in clothing and attitude, demonstrating examples of “variation on a theme”, which so often affects artworks. In fact, dancers with cymbals appear in two Canova’s monochromatic temperas-on-canvas dating from 1795 to 1806. In his art are often found such migrations from drawings and monochromatic figures to colored tempera and on to the final destination of marble bas-reliefs or statues, these last preceded by gypsum models (plaster casts).

Such kind of variation in rendering a subject can be seen other Canova’s works. For example, besides the one *with cymbals*, he created the *Dancer with hands on hips*, commissioned about 1802 by Joséphine Beauharnais (1811–1812), and the *Dancer with finger on chin* (1809–1814), both preserved in the Hermitage in St. Petersburg. After they went through different renderings by Canova, these three statues received a new life “portrayed” in etching-and-burin engravings printed between 1814 and 1815, after drawings by Giovanni Tognoli. Scripts accompanying the dancer *with hands on hips* and *with finger on chin* engravings bear dedications respectively to two English noblewomen, while a long script for the *Dancer with cymbals* certifies its possession by Prince Razumovskij. Further success came to the three statues through new etchings, printed by Reveil in 1842.

A further work by Canova originated with a similar inspiration: the statue of the gods’ cupbearer Ebe, bearing a jug in one hand and a cup in the other. Although this girl is not dancing, her light flying-like attitude shows the same dance allure. *Ebe*, commissioned in 1802 (practically together with the *Dancer with hands on hips*) by Joséphine Beauharnais, was accomplished between 1800 and 1805, and is now preserved in St. Petersburg as well. This marble work too was preceded by preparatory pencil drawing (1795–1796), a colored tempera-on-paper (ca. 1800) and, of course, its plaster cast.

As is well known, for these and many other figures Canova took inspirations from classical antiquity; he gave a special attention to wall paintings from Pompeii and Herculaneum. He probably could not have seen the originals which came to light after 1738 and were in the collection of the king of Naples Charles Bourbon (later Charles III of Spain) in his palace in Portici. But their many renderings were engraved and published in the five volumes of *Le Antichità di Ercolano esposte – Le pitture antiche d’Ercolano* (Naples, 1757).

In spite of its title, many tables in the volume reproduce paintings found not only in Herculaneum but also in Pompeii. Several of these images were later re-copied and printed elsewhere.

Except for a general references, a precise link between Canova's dancers and ancient wall paintings and later engravings has not yet been established. Indeed, keeping in mind that the principle of "variation" is always valid, it is possible to detect some models for Canova's dancers and *Ebe*, examining both the originals (now preserved in the Museo Archeologico Nazionale of Naples) and the printed copies collected in the first and second volumes of *Le Antichità di Ercolano*. In the first volume a group of images come from the so-called Cicero's Villa in Pompeii, where among other a theory of nine maenads (Bacchus's female followers) is reproduced in natural size. Six of them are seen dancing, one of them with cymbals and another with a frame drum; moreover another maenad bears a jug and a plate with figs, as ritual objects for Dionysos's (Bacchus's) cult. The jug is surprisingly similar to the one kept in hand by Canova's *Ebe*. Two further tables, taken from a different place and belonging to the second volume of *Le Antichità*, have a subject a *Coro di Baccanti*, women and men performing a Dionysos's (Bacchus's) rite. Among them a woman is keeping a jug and a plate as above, and another is dancing with cymbals, this time to the sound of a double *tibia*, a frame drum and a *lyra*. Indeed Canova, producing his dancers and his *Ebe*, selected from these ancient paintings (or rather from their contemporary reproductions) the few elements he judges suitable for his time, keeping sometime the form but changing the substance. His variation of the theme is an iconographical re-interpretation of ancient iconography; on the other hand his painted and sculpted dancers are occasionally taken by different artists as "sitters" for new engraved representations. An interesting chain!

Elena Ferrari Barassi taught history of music at the University of Pavia, Department of Musicology, based in Cremona (1984–2010), served as chair of the department (1995–2000) and director of the Department for Musicological and Paleographic-Philological Sciences (2006–2010). She also taught at the Dottorato di Ricerca in Musicology at the University of Pavia (1987–2010). After her retirement in 2010 she was elected Professor Emeritus by the Italian Minister of University and Education. During her career she taught music history at the European Studies Center of Oregon System of Higher Education (Pavia, 1967–1972), and was visiting professor at the Portland State University in Oregon (1970) and the University of Strasbourg (1974).

For the program "Culture 2000", sponsored by the European Union through the project *Images of Music* directed by Tilman Seebass, she supervised the Hornbostel-Sachs group for classification of musical instruments and multilingual list of instrument (2002–2003). She cooperated on three virtual exhibitions, based respectively in Venice, Tours, and Thessalonica. In addition, she looked after the production of the database software for cataloguing of music iconography, *Muslco*. Her scientific interests and publications concern various aspects of history of music, and in the last decades she favored organology and musical iconography.

Carlo Fiore (Conservatorio di Musica “Vincenzo Bellini”, Palermo) & **Floriana Tessitore** (Teatro Massimo, Palermo), *The Teatro Massimo in Palermo between Modernism and Neoclassicism*.

The Teatro Massimo of Palermo – designed by Giovanni Battista Filippo Basile (1874–1880) with his son Ernesto (1891–1897) and opened in 1897 – shows several neoclassical elements, both in its architecture and especially interior decorations, concentrated in special areas such as the Pompeian Room and the so-called Literary Café. The story of the genesis and the analysis of these elements and design of these paintings – in relation to the nineteenth-century international sensitivity compared to the themes of Pompeian and Egyptian archaeology, colonialism and fashions – enrich the documentation of a repertoire which is related to the macroscopic cultural events, civil, political, musical life and the history of music that cover areas of local interest but also internationally. The research uses a new systematic photographic campaign that took place at the Teatro Massimo in Palermo as well as in other buildings of the same era, including those which were not designed by Basile.

Carlo Fiore is a musicologist, an editor and a graphic designer. As a music historian, he has specialized in early music as well as in music bibliography and iconography. He teaches music history at the Conservatory of Music in Palermo.

Floriana Tessitore studied humanities and music history at Palermo University and culture and performing arts management at SDA-Bocconi and Università Cattolica in Milan. As a freelance journalist and music reviewer she worked for Italian newspapers, magazines and festivals. She is currently in charge of the press office and editions of the Teatro Massimo in Palermo. Earlier, she was holding for ten years the same position at the Associazione Siciliana Amici della Musica. She has recently edited a volume devoted to the Palermo’s Teatro Massimo.

Timothy S. Flynn (Olivet College, Mich.), *Classical Reverberations in the Music and Life of Camille Saint-Saëns (1835–1921)*.

Classical reverberations and influences abound in the music and life of Camille Saint-Saëns (1835–1921). A true renaissance man, in his youth he was heralded as the next Mozart and throughout his career he was known for his polished and “classical” interpretations of Mozart’s concerti. During his lengthy and well-established career, Saint-Saëns consistently turned to classical antiquity for inspiration, whether for his operas, instrumental music, or literary essays. His interest in the early cultures of Greece, Rome, and the Middle East motivated much of his music, and on his annual trips abroad he scrupulously collected eastern and African melodies and rhythmic patterns for use in his own compositions. Saint-Saëns’s interest in the artworks of ancient Greece and Rome as well as ancient instruments resulted in interesting research in these areas, namely, “Note sur les décors de théâtre dans l’antiquité romaine” (1886) and “Essai sur les lyres et cithara antiques” (1902).

This presentation will trace and explore Saint-Saëns’s interest and research in classical antiquity with emphasis on his associations with the Paris Universal Expositions of 1867 and 1878, as well as his essays and dramatic musical productions such as *Déjanire* (1898) and *Parysatis* (1902) which were performed at the Béziers Festival in the south of France. Art works from Pompeii which inspired Saint-Saëns essay on theatre design and decoration will be also examined in addition to photographs from some of his various productions in Béziers, in an effort to better understand the significance of the influence of ancient art and music upon the composer’s works.

Timothy S. Flynn received his undergraduate degree from George Mason University (Virginia), and his Master and Ph.D. in musicology from Northwestern University. He is currently Chair of Performing Arts at Olivet College where he conducts the choral ensembles, teaches music history, music theory, and interdisciplinary courses in the arts and humanities. He has directed opera and musical theatre productions for the college. In addition, he serves as the director of music and organist at St. Mary Roman Catholic Cathedral in Lansing, Michigan. He has led interdisciplinary college seminar courses on art, architecture, and music which have traveled to Italy and France. Flynn is a published composer of choral and organ music. He has published monographs, *Camille Saint-Saëns: A Guide to Research* (2003), *Charles François Gounod: A Research and Information Guide* (2009), and his most recent book, *Cesar Franck: Organist, Teacher, Composer* is forthcoming.

Nicoletta Guidobaldi (Università di Bologna, Dipartimento di Beni Culturali, Ravenna), *Rediscovering Antiquity and Musical Myths in Felice Giani's Pictorial Cycles in Faenza*.

In the neoclassical decorations of the aristocratic palaces realized in Faenza after its annexation to the Cispadane Republic (1797), musical myths and antique iconographic schemes play a prominent role. In Felice Giani's pictorial cycles, the images of Cupid and Psyche, Apollon and the Muses—often based on an accurate exploitation of the archaeological quotations—sketch out real and symbolic paths, reflecting both the classical education and the cultural models of the new town ruling class.

The paper will take into consideration the musical themes represented by Giani during his twenty-year long activity in Faenza, especially in iconographic programs of Laderchi's and Milzetti's palaces. In this context, a special attention will be devoted to Giani's intentional inspiration to antique models, and particularly to Pompei's and Herculaneum's paintings rediscovered during the recent archaeological excavations.

The paper will moreover point out the way in which the antique images, re-interpreted in the light of the Enlightenment ideals, assume new meanings, becoming sort of emblems—at the same time—of the musical tastes and of the republican, libertarian ideals supported by the learned, philo-French Giani's patrons.

Nicoletta Guidobaldi is Professor of Musicology at Bologna University since 2002, after being *Maître de Conférences* at Tours University and a Fellow of the Centre d'Etudes Supérieures de la Renaissance (CESR). Her research interests focus on music iconography and music in the context of cultural history during the Middle Ages and the early Modern Period, with a special attention to the courtly musical imagery and the humanistic re-interpretations of the classical cultural heritage.

She has been responsible for the music iconography section within the *Ricerca* Program of the CESR (Tours), and the virtual exhibition *Musical Myths from Antiquity to Modern Times* within the European project *Images of Music: A Cultural Heritage* (Cultura 2000). Since 2006 she is responsible of the archive of music iconography at the Department of Cultural Heritage, and is currently in charge of the interdisciplinary research project on *Musical Paintings in the Early Renaissance Italian Courtly Residences*. Her books include, *La musica di Federico* (1995); *Prospettive di iconografia musicale* (2007); *Presenze dell'Antico nell'immaginario musicale del Rinascimento* (2007).

She is a member of *Imago Musicae's* Editorial Board and chair of the IMS Study Group on Musical Iconography in European Art.

Sanna Iitti (Hyvinkää, Finland), *Heroism in Gasparo Spontini's Opera La Vestale*.

The paper examines the representation of heroism in Gasparo Spontini's opera *La Vestale* (1807), and it will discuss the scenography designed by the architect Karl Friedrich Schinkel for the opera's performance in Berlin in 1818. Schinkel's designs were not too faithfully based on Spontini's score but aptly reinforced the spectacular elements that were central to the composer's style.

The Napoleonic regime in Paris hoped to achieve subtle pro-war propaganda with the aid of *La Vestale*, which fed the patriotic spirit and reflection on war heroes' contributions in the society. Yet although the character of Licinius in the opera aside with certain showy scenes with masses perhaps encouraged positive attitudes towards military heroism, *La Vestale* had first and foremost been conceived as critique of aged legislation. The most likely target of that critique was the past ancien régime. Noteworthy, *La Vestale* presented an ethical statement about the need to have human nature and judgement rule above cruel, outdated religious laws. That proposition reflected modern philosophical ideas about nature's supremacy and righteousness.

La Vestale's style was in many regards progressive, but Spontini also adhered to classic conventions at several points. His treatment of certain topics, such as the horn fifth figure and *marcia funebre*, is at times reminiscent of Beethoven's manner.

Sanna K. Iitti is a scholar of music history and aesthetics, and a specialist of the vocal music of the long 19th century. Her research revolves around music's historiography, feminist criticism and the semiotic analysis of musical topics, and she has published books *The Feminine in German Song* (2006) and *The Repudiation of Carnality: Four Essays about Women and Music* (2010). She has lectured as visiting scholar at the School of Modern Languages of Royal Holloway, University of London and The American School of Classical Studies at Athens, Greece. She has also taught at Finnish universities but is currently an independent scholar.

Anna Maria Ioannoni Fiore (Conservatorio Statale di Musica “L. D’Annunzio”, Pescara), *Neoclassical Influences in the Depiction of Landscapes on Castelli Maioliche: The Ethical Value of Music among Myths and Ancient Ruins.*

The production of *maioliche* in Castelli, a small central-Italian village located under the majestic chain of Gran Sasso, preserves a century-old tradition and a qualitative refinement for which it is famous worldwide. Home decor accessories such as vases, tondos and ornamental tiles, or tools used daily such as plates, cups, trays and other pieces of kitchenware gained preciousness thanks to their beautiful decorations and the artistic craftsmanship of their authors.

The workshops of the Grue, Gentili, Cappelletti and Fuina families—only to mention the most impressive representatives—produced a variety of objects decorated with the typical motifs handed down from generation to generation. The depiction of landscapes really stands out: the mountain, pastoral and bucolic environment surrounding Castelli represents the identity of the community that lives and works in it. In the eighteenth century, landscape decorations were exalted by the inclusion of mythological figures: accepting the neoclassical influences of the coeval art and adopting the technique of pouncing, that allows to transfer well-known images from one surface to rough ceramic, artists from Castelli added symbolic elements such as those represented in the mythological scenes of Apollo and Marsyas, Orpheus and Eurydice, Pan, Mercury and Argus and many more. Thanks to this new awareness, the traditional rural settings usually inhabited by peasants, river fishermen and shepherds, became the typical representation of the *locus amoenus* par excellence, where gentle male and female characters, among the majestic ruins recalling the past Roman greatness, were depicted while performing the noble art of music, enjoying the same *otium* that putti also like to indulge in. Presenting some refined *maioliche* and information sources of different kinds, the paper shows how in the neoclassical period also objects of everyday use had the privilege of representing, promoting and spreading the renewed ethical values of music.

Anna Maria Ioannoni Fiore, musicologist, pianist and cultural promoter, graduated in piano performance and art music and dramatic arts (Bologna). Her research focuses on the musical heritage of Abruzzo (Italy), with particular attention to the development of the oratorio in the region, the composers and music teachers of the 19th century as well as on musical iconography. She has lectured at University of Teramo, University of Bra (Cuneo) and University of Tver’ (Russia). She was head of research for the province of Teramo during the *I Censimento regionale sulle fonti musicali in Abruzzo* (2001) and took part in the European project *Images of Music*. Since 2011 her research has focused on musical artistic research. She represented the Conservatoire of Music “L. D’Annunzio” of Pescara during the foundation of the Associazione per la Ricerca Artistica Musicale in Italia, and currently is its Vice President. She taught piano at the Conservatorio di Musica “G. da Venosa” of Potenza until 2001. Since 2002 she has taught history of music for the pedagogy department of the Conservatoire of Pescara.

Elena Le Barbier Ramos (Universidad de Oviedo), *Ancient Musical Iconography in Neoclassical Painting*.

Thanks to the discovery of the sites of Pompeii and Herculaneum and following the artistic theories proposed by Winckelmann, neoclassical painters of the late eighteenth and early nineteenth century frequently reproduced in their pictures architectural elements of the classical period which provided the framework on which they placed characters who most often resonated with the Apollonian qualities, consistent with the theory of ideal beauty.

Musical references are included in many paintings with classical themes, both in the mythological context (such as *Orpheus and Eurydice* by Louis Ducis or *Ariadne and Bacchus* by Antoine-Jean Gros) and among subjects drawn from classical poetry (such as *The Apotheosis of Homer* by Ingres, or the *Loves of Paris and Helen*, and *Leonidas at Thermopylae* by Jacques-Louis David). The female figure also gradually becomes more important over the time, and as a consequence the eventful life and death of Sapho attracted numerous artists to portray her (Jacques-Louis David, Antoine-Jean Gros, Louis Ducis, Angelica Kauffman). In this communication are demonstrated the main influences which moved neoclassical artists toward their choice of certain topic, how they have reflected in their works the theories of Winckelmann, and analyzed are paintings with classical themes which include references to music.

Elena Le Barbier Ramos is Professor at the Department of History of Art and Musicology of the Oviedo University. She graduated in history of art (University of Valladolid) and musicology (University of Oviedo), and received her Ph.D. in musicology from the University of Valladolid with the extraordinary doctorate prize. Since 1994 she teaches, first at the University of Valladolid and since 2005 at the University of Oviedo, subjects related to organology and music iconography. She has received several grants for studies in Innsbruck, Lisbon, Paris, Cremona and Rome, and she has published on the Spanish Baroque organ.

Stefania Macioce (Università “La Sapienza”, Roma), *Apollo: Figurative Variations of a Neoclassical Ideal*.

“The statue of Apollo represents the highest ideal of art among all the works of antiquity which have escaped destruction.” With these words the German neoclassicist Johann Joachim Winckelmann celebrated one of the most famous sculptures of antiquity: the *Apollo of Belvedere*, the second-century AD Roman marble copy of an original Greek bronze likely attributable to the Attic Leochares, working with Scopas and Lysippus. The sculpture was discovered in 1489 on the property of Giuliano della Rovere at Anzio, and after he became Pope Julius in 1503 transported to the Vatican and put on display in the Cortile delle Statue of the Belvedere Palace, where it is still displayed as a part of Museo Pio-Clementino. The statue was restored by Giovanni Angelo Montorsoli (1503–1563), who added to it the missing parts; during a new restoration in 1924 these parts were removed again.

The fame of this work was celebrated in the neoclassicism age as a Greek model of art in the pursuit of beauty. Such sentiment is imbedded in Winckelmann’s comment saying, “I lay down at the feet of this statue the idea that I have given in imitation of those who put at the feet of the statues of the Gods crowns that did not reach to put it on his head.” The elegance of the figure, the harmony of proportions, the prominence of the forehead and chin (which will give the majesty and power of the character), the virtuosity of the drapery (promulgate act in the sense of action) are all elements that have brought Apollo to become a model of ideal male noble and pure. The idealization of reality is not made here only on the basis of an aesthetic criterion, regardless how important component that is, but also has a pedagogical function.

Thanks to the protection of the apostolic nuncio in Dresden, Winckelmann was able to travel to Rome in 1755 to study the masterpieces of classical art. He was thrilled when he saw them and recognized in them his ideal of an absolute and eternal beauty. In Rome, he befriended the Bohemian painter Anton Raphael Mengs with whom he shared love for classical art and who followed his theories about artistic practices. Hired as the librarian of Cardinal Alessandro Albani, who was himself a patron and collector of ancient art, he had access to the great art collections of Rome. Between 1757 and 1758 he visited Pompeii and Herculaneum, where just a few years earlier started archaeological excavations under the patronage of Carlo III of Bourbon. He also visited Paestum of monuments emphasized that the first importance. In 1764 Winckelmann published his groundbreaking study *Geschichte der Kunst des Alterthums*.

Stefania Macioce is Associate Professor in History of Art at the University “La Sapienza” in Rome; formerly she was Assistant Professor at the University of Udine and Visiting Assistant Professor at the University of Malta (1996). She has published on Caravaggio and Caravaggism, including *Undique Splendent: Aspetti della pittura sacra nella Roma di Clemente VIII Aldobrandini (1592–1605)* (1990); *Michelangelo Merisi da Caravaggio: Fonti e Documenti (1532–1724)* (2003); *Michelangelo Merisi da Caravaggio, Documenti, fonti e inventari (1513–1875)* (2010) and *La musica al tempo di Caravaggio* (2012).

Licia Mari (Università Cattolica del Sacro Cuore, Brescia / Archivio Storico Diocesano, Mantova), *Saints, Myths, Allegories in the Scenographic Frescos by Giorgio Anselmi*.

The recent restoration of the magnificent Basilica di Sant'Andrea in Mantova generated a renewed interest for the artistic work of Giorgio Anselmi (1722–1797) who produced there his significant paintings. The church was built in the fifteenth century on the architectural design by Leon Battista Alberti and finished in the eighteenth century with the great dome by Filippo Juvarra. In 1773–1784 Anselmi was commissioned to decorate the dome and the transept, with the advice of Antonio Bibiena and in collaboration of Felice Campi. Concurrently in 1775 Anselmi also received the commission to decorate the Sala dei Fiumi at the Mantovan Ducal Palace, which was aimed to exalt the ideal of equity and harmony of the government of Empress Maria Teresa. The scenographic representation of saints, myths, and allegories painted in the basilica's dome can be related to the allegoric figures of the frescos in the Ducal Palace, but also to other works by Anselmi, such as *Il Trionfo di Atena* in Verona (Palazzo Erbsti, Accademia di Agricoltura, Scienze e Lettere) and the *Trinità accoglie la Vergine* in the main church of Ala (Trento). It is possible to make a comparison among three images of King David with the harp: one in Mantua (painted like a hero of classic mythology), the other in the church of St. Eusebio in Bassano del Grappa (Vicenza) and the third in the church of St. Vigilio in Lodrino Val Trompia (Brescia). Giorgio Anselmi was trained in an environment still influenced by the late Baroque aesthetics, but his mature works show his personal relation with the new instances of the neoclassical style.

Licia Mari received her degree in musicology from the University of Pavia (School of Music Palaeography and Philology of Cremona), and her diploma in choral conducting and composition from the Verona Conservatory. She is lecturer at the Catholic University of Brescia, the vice-director of Diocesan Historical Archives of Mantua and researcher for the institution Mantova Capitale Europea dello Spettacolo. She is the conductor of the vocal ensemble "Lusit Orpheus", specializing in the late Renaissance repertoire, and a collaborator on the music project "Gaude Barbara Beata" at the Basilica di Santa Barbara in Mantua. She published mainly on musical life in Baroque Mantua and on the composer Luigi Gatti (1740–1817). She is also editor of the critical edition of Stefano Nascimbeni's *Messe a otto voci (1612)* (2009) and currently is preparing the critical edition of *Mottetti a una, due, tre e quattro voci [...] raccolti da Federico Malgarini (1618)*. She is working now with a group of authors on the book *Una chiesa per il principe: Santa Barbara di Mantova*.

John Z. McKay (University of South Carolina, School of Music), *Roles for Musical Curiosities in Kircher's Antiquarian Visions.*

Athanasius Kircher was the author of some forty treatises on a variety of topics. But in the Jubilee Year of 1650, in the midst of his rise to fame, he chose to publish his 1200-page *Musurgia universalis* along with the more focused *Obeliscus Pamphilius*. The former was an encyclopedia on all aspects of music, while the latter celebrated the Egyptian obelisk that had been newly erected in Piazza Navona by Innocent X. The *Obeliscus* would quickly be followed by the 2000-page *Oedipus Aegyptiacus* (1652–54), Kircher's exhaustive study of many ancient cultures, his only treatise to exceed the *Musurgia* in size and scope.

The combination of these two immense treatises on music and antiquities cemented Kircher's international reputation. Around the same time, the collections of the Museum Kircherianum were first organized and granted their own space, housing an unparalleled collection of antiquities juxtaposed against Kircher's musical devices, including many musical instruments and machines of his own invention (even a century later, Charles Burney deliberately planned an excursion to seek out this legendary collection). It is therefore not surprising to find combinations of these strands everywhere in Kircher's treatises, which would serve as inspiration for generations of scholars and collectors. This presentation will discuss Kircher's reports concerning ancient music, as well as his tendency to bring structural aspects of ancient music into his own modern designs, including: (1) A plan for a theatre based on ideas from Vitruvius, containing bells that resonated according to both laws of ancient Greek scales and modern tunings. (2) The *Arca musurgica*, a machine that could be used to generate modern four-part musical settings of texts set in a variety of ancient poetic meters. (3) A hydraulic organ, which animated figures of the Pythagorean blacksmiths while playing a song representing structural aspects of Greek harmonic systems.

John Z. McKay received his Ph.D. in music theory from Harvard University and holds degrees in engineering and music from the Massachusetts Institute of Technology. He recently joined the faculty at the University of South Carolina, School of Music as an Assistant Professor in Music Theory. His primary research focuses on music theory in the seventeenth century, as well as broader historical interactions among music theory, science, and philosophy. In addition to presentations at national and international conferences on a variety of topics in the history of music theory, his recent publications include articles on ancient Greek music theory and concepts of mode and classification in Ambrosian chant, as well as two forthcoming articles on the appropriate use of probability and statistics in music analysis.

Donatella Melini (Fondazione “Antonio Carlo Monzino”, Milano), “*Or che i Numi son vinti, a me la cetra, A me l’altar!*”: *Stories and Iconographies about the Lyra made for Arrigo Boito’s Nerone.*

Arrigo Boito’s opera *Nerone* was featured in La Scala Theatre on 1 May 1924. Although Boito had been devoting to its composition fifty-six years, at the death of the composer in 1918, *Nerone* was still incomplete, so Arturo Toscanini bustled to refine and finish the last act of the work.

The long work on this opera is documented by a great amount of sketches, notes concerning the bibliography, scenography and tooling projects, as well as sketches of libretto and music held in the Boito Archive at the Conservatorio di Musica “Arrigo Boito” of Parma and in the Ricordi Archive in Milan.

The figure of the mad psychopath Nero is best remembered in the collective imaginary as he plays and sings observing the fire of Rome. Therefore, a real kythara was built for the first staging of the opera. The instrument was made by the lute maker Pietro Parravicini at the Milan workshop of Monzino and today is on display at the Milanese Museum of Musical Instruments within the Monzino’s Collection.

On the basis of historical documents held at the Parma Conservatory, the Ricordi Archive, and archive of the Antonio Carlo Monzino Foundation, examined is the construction of the instrument in order to identify its historical and iconographic models and the construction choices of Parravicini made in the 1920s, when the application of philological studies in the field of lutherie was still unusual.

Donatella Melini received her Ph.D. in musicology from the University of Innsbruck and graduated in disciplines of the arts, music and entertainment at the University of Bologna, where she also received the Certificate of Specialization in History of the Renaissance Art. She received her Master’s Degree in philology of musical texts at the Faculty of Musicology of Cremona and the title of Master Lute Maker and Restorer at the Violin Making School of the City of Milan. From 2013 she is responsible for the Archive of the Antonio Carlo Monzino Foundation in Milan.

Inna Naroditskaya (Northwestern University, Evanston, Illinois), *Elizaveta of Russia – a Euro-Asian Princess and Heir of Roman Augustus: A Spectacle of Coronation and Imperial Opera*.

Depicted in the company of gods in triumphal arches, the prima donna in grand imperial rituals, her radiance mirrored on the operatic stage, Elizaveta, the daughter of Peter the Great, seemed to traverse distant times and lands, mixing different mythologies with politics and theater. This paper compares three multi-media events of different magnitude—the imperial progress and coronation of Elizaveta in 1742, Adolf Hasse’s opera *La clemenza di Tito* with a theatrical prologue by Jakov Shtelin, and a staged cantata by Francesco Araia on a text by Giuseppe Bononcini, *Soedinenie Liubvi i Braka* (The union of love and marriage, 1745). A homological analysis of audio-visual elements of these scripted and staged performances identifies the repetition, recycling, reciprocation of the same vocabulary across political and operatic spaces. The same figures of myths, allegories, and royal genealogies populate state narrative and theater, functioning within the mechanism of power. The stereophonic effect of deafening cannons, military trumpets and drums, Orthodox bells, church choirs, Italian orchestras and operatic productions evoked auditory multidimensionality of the empire. Likewise opera captured the soundscape of war, ancient rites, Augustan rituals, and choruses—everything recast to elevate the Russian tsarina. Before spectators dressed in masquerade costumes, Tito praised Elizaveta; European, Asian, African, and American choruses marching through the operatic auditorium venerated the Russian monarch. The performative paradigm within the theater reversed eliminating the lead superstar as the coronation and opera converged.

Inna Naroditskaya is a specialist in Azerbaijanian and Eastern music cultures, Russian music, gender studies, and diasporas. She has published articles and reviews in *Ethnomusicology* and *Asian Music* as well as essays and articles in Azerbaijanian and Russian publications. She has authored two books: *Song from the Land of Fire: Azerbaijanian Mugam in the Soviet and Post-Soviet Periods* (2003) and *Bewitching Russian Opera: The Tsarina from State to Stage* (2011). She was editor of *Music and the Sirens* (2006) and co-editor of *Manifold Identities: Studies on Music and Minorities* (2004). Naroditskaya is the recipient of the Center for the Education of Women prize, a Rackham research grant, the Harvard University Davis Senior Fellowship, a Rockefeller Bellagio Scholarly Residency, and funding from the International Institute and School of Music at the University of Michigan. She is also the producer of numerous radio programs.

Gabriella Olivero (Torino), *The "New" Babylon by Alessandro Sanquirico*.

Scenographies of Alessandro Sanquirico (1777–1849) for *Ciro in Babilonia* (Rossini, 1818) and *Semiramide* (Rossini, 1823) were described by the scenographer himself as “del tutto nuove” and his judgment was shared by Hayez and Stendhal. This makes it interesting to analyze what was truly new in the representation of these subjects that had been already put on stage hundreds of times (there are more than sixty librettos dealing with *Semiramide* only!). Comparing his sketches with Antonio Basoli’s visionary drawings of Babylonia, the different invention of Sanquirico emerges. In the first years of the nineteenth century archaeological excavations were still at their beginnings (Fresnel and Oppert began Babylonia’s digs in 1852 but Grotefend was studying cuneiform writing since 1802). However, Sanquirico was working with Robustiano Geroni, director of the Brera Library, and with Giulio Ferrario, what gave him an access to the new (as well as ancient) studies on Assyrian and Babylonian lands and he use them as a basis for his representations of all places referring to Babylonia: the tower, the city wall, the gate and the gardens. When lacking explicit references to existing monuments, he would turn to other sources, i.e. Egypt, or he would use symbolic images (the elephants), to remind opera lovers that Mesopotamia was the setting of the plot.

Gabriella Olivero has received degrees in Greek archaeology and in Oriental languages and her Ph.D. in Italian studies. She was contributor to the *Grande Dizionario Enciclopedico* (UTET) and the *Thesaurus Indogermanischer Text- und Sprachmaterialien* (Frankfurt University). Focus of her research are the connections between operas with Oriental themes and their scenography. In her recent works she examined the settings produced by Alessandro Sanquirico and Pietro Bertoja, exoticism, archaeology in staging of Luigi Sapelli (Caramba), and the interpretation of ancient Egypt in Verdi’s *Aida* and in Illica’s oriental librettos.

Sylvain Perrot (French School at Athens), *Musical Impressions in Views of Greece during the 19th century*.

The War of Independence (1821–32) was a major turning point in Greek history, so that Western travelers there in the early nineteenth century first encountered the Ottoman Empire and later on modern Greece. Artists visiting Greece at the time occasionally featured musical instruments in their paintings and drawings, and it is interesting to see in which contexts they have chosen to place musicians. A popular theme was the dance of derwishes, as shown in Edward Dodwell's collection of his drawings, *Views in Greece from Drawings*, published in 1821. We may compare his impressions with other representations of derwish performances by Western artists, e.g. Beethoven's *Die Ruinen von Athen* (1811). Travelers were interested in oriental dances, particularly during weddings. Although it is always difficult to recognize the difference between Ottoman and Greek customs, we may identify some tendencies. Some dances are specifically described as modern Greek dances, e.g. in H.W. Williams's *Travels in Italy, Greece and the Ionian Islands* (1820) and in Otto Magnus von Stackelberg's *Trachten und Gebräuche der Neugriechen* (1831). The interesting point is the architectural context of those performances, which may be either a private room or an outdoor setting with Greek ruins in the background. The German painter Ludwig Lange was impressed by Greek landscapes with ruins and his watercolor *Theseion with Peasants Dancing* is relevant. Moreover, Lange was an architect and his plans were used to build the National Archaeological Museum of Athens, a typical neoclassical building. Unfortunately neoclassical buildings in Greece do not have many music-related decorations, except one but not the least: in front of the Academy of Athens stands the statue of an antique Apollo playing kithara. Music here creates relationships between antique and modern Greece.

Sylvain Perrot is a former student of the École Normale Supérieure of Paris and lecturer in classics (professeur agrégé). He is currently a scientific member of the French School of Archaeology at Athens. He has achieved his Ph.D. with the thesis on *Musics and Musicians in Delphi, from Archaic Times to Late Antiquity*. He is also working on a comprehensive study of the craft industry of musical instruments in ancient Greece. As a philologist, an archaeologist and a historian of music in antiquity, he is interested in the reception of ancient music in the modern times. He is responsible with the French School at Rome and the French Archaeological Institute in Cairo for a program devoted to soundscapes in antiquity. Finally he is working on the iconography of musical instruments in books related to the travel to Greece.

Emma Petrosyan (Institute of Archaeology and Ethnography, Armenian National Academy of Sciences, Yerevan), *Music and Dance in Statues and Gemmes from Artashat*.

Artashat was founded in 189/188 BC by king Artashes I as the capital of Armenia. The town was for five centuries a center of craftsmanship and trade on the crossroad between East and West, and playing a significant role in the economical, political and cultural life of ancient Armenia. The citadel and the central quarters of the city were situated on nine hills along the left bank of the river Araxes in front of majestic Mount Ararat. Plutarch confirmed that the city was built in line with a general layout and that its planning and supervision was entrusted to Hannibal from Carthage, who was supposedly given there a refuge.

The Hellenistic traditions had an important place in culture of the town. On the bank of Araxes was built the temple of Apollon Tir. Plutarch mentioned there performances of Euripide's *Bacchantes* (59 BC). The chroniclers attest that statues of various deities and ancestors of kings were erected in temples and squares of the capital. In archaeological excavations were found small marble statues of females from the late Hellenistic time. The discovered terracotta statuettes are wholly associated with ancient coroplastic (a woman in a long dress playing cithara, another woman pressing the lute to her naked breast, dancers).

More than eight thousand bulls were found during the excavations of hills V and VII. In Artashat collections are preserved different types of gem: Erot playing flute, dancing satyr with flute, actor wearing a mask, dancing youth, dancing woman, mask of Dionysus, mask of slave, two wrestlers, bearded mask of Dionysus, Apollo with a lute, Apollo with a cithara, dancing woman with a flute, theatrical bearded mask, woman standing on the ball and holding a ball in each hand, runner with palm branch, actor with shield on the shoulders, theatrical mask of woman, mask of lion, dancing menades.

Emma Petrosyan studied at the Musical College of the Yerevan State University. She is member of the Institute of Archaeology and Ethnography of Armenian National Academy of Sciences, and since 2003 is Visiting Professor at the Russian-Armenian (Slavonic) University, where she teaches Armenian ethnology. Besides taking part in many international projects, she has worked as organizer of festivals on folk dance and music and TV reports. Most of her publications are devoted to Armenian traditions: *Armenian Folk Dance* (1980); *Gods and Rituals in Ancient Armenia* (2004); and *Theater in Medieval Armenian Miniatures* (2014).

Siegwart Reichwald (Petrie School of Music, Converse College, Spartanburg, S.C.), *Eyes Wide Open: The Compositional Impact of Mendelssohn's Artistic and Religious Grand Tour Experiences*.

Musical upbringing under Karl Friedrich Zelter and the Singakademie in Berlin places Mendelssohn Bartholdy at one of the centers of neoclassicism. He witnessed the building of the new home of the Singakademie, a place Larry Todd describes as the “new musical temple” and “a living musical museum”. This new building was designed by Karl Friedrich Schinkel, whose famous neoclassical design of the memorial cathedral from a decade earlier combined the ancient Egyptian, Greek, and Gothic styles, an aesthetic approach to which James Garrat actually views Mendelssohn as the “musical analogue”. The young composer went on his Grand Tour of Italy with his eyes wide open. While he sought the broadest exposure possible, specific paintings by Titian and Raphael stand out in this regard. Mendelssohn described in great detail his personal reactions to Titian’s *Assumption of the Virgin*, *Madonna with Child and Saints*, *Entombment of Christ*, as well as Raphael’s *Transfiguration* and *Disputation of the Sacraments*.

The paper traces direct correlations between these paintings, Catholic liturgical texts, and Mendelssohn’s *Three Motets* op. 39, revealing an overarching theme that explores the meaning of the life, death, and resurrection of Christ. My reading of this motet cycle offers insights not only into Mendelssohn’s changing self-identity but also his evolving theology, which was greatly impacted by his artistic and religious experiences in Italy. At the heart of this theology is a complex Christology that is a reflection of a three-dimensional identity that seems more realistic than our flat and seemingly incompatible projections of Mendelssohn as the Jew, the Lutheran, the German, the musician.

Siegwart Reichwald is Professor of music history at Converse College where he also conducts the Converse Symphony Orchestra. He holds the Bachelor of Music degree in organ performance from the University of South Carolina, as well as a Master of Music degree in instrumental conducting and a Ph.D. in historical musicology from the Florida State University. He is the author of *The Genesis of Felix Mendelssohn's Paulus* (2001), and he also edited collection of essays, *Mendelssohn in Performance* (2009). He has also published on music of Brumel, Mendelssohn Bartholdy, and Poulenc.

María Isabel Rodríguez López (Universidad Complutense de Madrid), *Chant and Enchantments: Iconography of Orpheus, from Gluck to Moreau*.

The myth of Orpheus has been addressed by thinkers and artists of all times. In the neoclassical style, perhaps with the popular bias granted by Gluck, it acquired a special relevance in the visual arts. We propose an approach to the iconographic evolution of the singer-magician during the eighteenth and nineteenth centuries, looking for echoes of the classical world and analysing the iconic novelty.

In ancient Rome, the iconography of the Thracian singer was limited almost exclusively to the power of his spells over nature and animals, both in mosaics and funerary reliefs; however, since Monteverdi (1607) and Gluck (1762) set this fable to music, the katabasis and violent death came to the fore. This is how the neoclassical period rediscovered the most complex aspects of the ancient myth and its deepest tragic dimension.

María Isabel Rodríguez López is Professor of classical archaeology at the Universidad Complutense de Madrid, where she earlier obtained her Ph.D. in art history (1988) and the B.A. in musicology (2002). She also completed a degree in pedagogy of classical singing at the Madrid's Royal Conservatory of Music (2002). Her interdisciplinary research interests focus on the iconography of classical antiquity, and music iconography and archaeology, especially in Spain. She is a member of the Research Group on Musical Iconography at the Universidad Complutense, the Group of Specialized Studies on Antiquity at the Universidad Nacional de Educación a Distancia, and a member of the R+D Project *Iconografía Musical: Análisis y Catalogación de obras artísticas en Instituciones Españolas*. She currently directs the research seminar on classical archaeology (UCM).

Cristina Santarelli (Istituto per i Beni Musicali in Piemonte, Torino), *From A Musician to The Quartet: Albert Moore between Classicism and Aesthetic Movement*.

Born in 1841, Albert Joseph Moore came from an artistic family based in York. He studied at the Royal Academy Schools from 1857 and like many artists of his generation was deeply influenced by Pre-Raphaelite Movement. In the mid-1860s his art was transformed because his friendship with James McNeill Whistler and William Leighton; from that time he began to produce decorative works that mostly show rhythmically posed figures in diaphanous classical draperies, combined with ornamental accessories. Moore was an advocate of the late Victorian idea of “art for art’s sake”, the concept that formal and aesthetic qualities must take prominence over moral or narrative content: although greatly influenced by Greek sculpture as well as by Japanese prints, his paintings—unlike those by Alma-Tadema—are not philological reconstructions, but merely pretexts for the exploration of an abstract language of color, line and pattern, according to the ideas expressed in the same years by Walter Pater and Oscar Wilde. In particular, *A Musician* (1865–1866) and *The Quartet: A Painter’s Tribute to the Art of Music* (1868) seem to be a pictorial anticipation of Pater’s theories about the supremacy of music among the arts. The first one is clearly based on ancient models, with direct quotations from the eastern pediment of the Parthenon and from a Herculanean wall paintings illustrating a music lesson (London, The British Museum), while the setting of the second one includes anachronistic objects such as the instruments of a modern string quartet instead of the archaic lyra depicted in the previous painting. The four solemn looking musicians seated in a straight line and the three standing female listener, though dressed in Greek style and disposed like a bas-relief frieze, are generic embodiments of universal harmony and beauty: the positioning of the figures, the smooth palette, the placement of accessories and the distribution of the drapery folds, wall hangings and architectural elements reach the aim of make visible the music lying under the forms.

Cristina Santarelli, formerly lecturer in medieval and renaissance music at the Turin University (1998–2002), is now the President of the Istituto per i Beni Musicali in Piemonte and responsible for its music-iconographical archive. Member of the IMS Study Group on Music Iconography in European Art and of the ICTM Study Group on the Iconography of the Performing Arts, her research is focused on twentieth-century visual art and on Savoy court. Between 2005 and 2010 she took part as a teacher and/or organizer in summer courses, seminars and master classes held at the Turin University, the Universidad Complutense of Madrid, the University of Oviedo (Asturias) and the Universidade Nova of Lisbon. In 2011 she organized in Turin, in synergy with the IMS Study Group on Music Iconography in European Art, the conference *The Courts in Europe: Musical Iconography and Princely Power*. She is a member of the editorial board of *Music in Art* and of the editorial series *Studies in Music, Dance and Theatre Iconography* (Hollizer Wissenschaftsverlag); she also contributes to the RiDIM Database. Among her most recent publications are the volumes *Ut musica pictura* (2010) and *La Gara degli Elementi: Acqua, Aria, Terra e Fuoco nelle feste sabaude (1585-1699)* (2012).

Maia Sigua (Tbilisi State Conservatory), *The Concept of Tragedy after Aristotle and Daphne* by Richard Strauss.

Richard Strauss's qualification of his opera *Daphne*, op. 82 (libretto by Joseph Gregor; 1938), as "bucolic tragedy in one act" raises interesting questions for the researcher concerned with the relation between opera and ancient theatre. Is *Daphne* really tragedy in the strict sense of this term? Has the Aristotelian requirement for tragedy still been preserved in it? How did Strauss use ancient genre and does his musical work really qualify as tragedy? On what grounds are the two contradictory notions – bucolic and tragedy – united in the work? The starting point in answering these questions is Aristotle's *Poetics*, which can be defined as the first systematized theoretical work about ancient theater. A long time gap between *Poetics* and opera gives us an opportunity to determine what has been changed in the later genre, how the transformation process occurred, and what are the reasons for it. The result of such analysis indicates that the main principles of Aristotelian concept of tragedy is viable in Strauss's *Daphne*, although he used tragedy as a theatrical model which is embodied in the typical late-romantic musical form.

Maia Sigua completed her Ph.D. program in musicology at the Tbilisi State Conservatory and now is planning to defend her doctoral thesis about the relationship between the ancient Greek tragedy and the twentieth-century music theatre. At the same Conservatory she currently teaches a course on cultural sociology. In 2012 she won a contest organized by the Ministry of Culture of Georgia for the best critical article of the year. She is a contributor for the Georgian-American magazine *Our World*, the blog *Music in Georgia*, and the Georgian Public Broadcaster. Since 2005 she is a member of the organizing committee for the International Festival "Tbilisi Contemporary Music Evenings".

Luís Manuel Correia de Sousa & Luzia Valeiro Rocha (Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa), *New Fashions, Old Models: The Antiquity Charm in Portuguese Musical Neoclassicism*.

The neoclassical legacy is very meaningful to Portuguese history since it started after the earthquake of 1755 that destroyed the city of Lisbon. The reconstruction of the city's main buildings (such as the Royal Palace) and the majority of houses and public structures lead to the approval, in 1758, of an urban reconstruction plan. Music iconographic sources are not abundant in Portuguese neoclassical period. The facade of the Teatro Nacional D. Maria II, designed by the Italian architect Fortunato Lodi (1843–1846), has a portal with six ionic columns and a tympanum with an important sculpture with Apollo and the Muses. Teatro Nacional de São Carlos in Lisbon, designed by the Portuguese architect José da Costa e Silva (1747–1819), who studied with Carlo Bianconi in Bologna, was the first neoclassical building constructed in Portugal. Inaugurated in 1793, it is still the major opera house of the country. The paper presents some of scenographies produced for performances there. The study also presents works by Domingos António Sequeira (Lisbon, 1768–Rome, 1837), who painted *Apoteose de Lord Wellington* where Wellington is depicted as Apollo with a group on Muses playing musical instruments, and Francisco Vieira "o Portuense" (1765–1805), who worked on an edition inspired on Virgil and Horace.

Luís Manuel Correia de Sousa graduated in musicology at the Universidade Nova of Lisbon and received there also his master degree in art history with the thesis *Musical Iconography in Portuguese Medieval Art*. Recently he also completed there his Ph.D. with a dissertation on music iconography. He is currently a researcher at CESEM (Research Centre for Aesthetics and Sociology of Music) and at the Institute for Medieval Studies in the Faculty of Social Sciences and Humanities of the Universidade Nova of Lisbon.

Luzia Valeiro Rocha holds a Ph.D. and a M.A. degrees in musicology from the Universidade Nova of Lisbon. She has specialized in musical iconography. She is member of the IMS Study Group on Musical Iconography in European Art and the Study Group for Latin America and Caribbean (ARLAC-IMS). She is a collaborator for the Thematic Network Santos Simões developed by the Institut of Art History from the Universidade Nova and the Grupo de Iconografía Musical de la Universidad Complutense de Madrid/AEDOM. Currently she is a professor at the Universidade Lusitana of Lisbon and a researcher at the CESEM (Research Centre for Aesthetics and Sociology of Music).

Esma Sulejmanagić (Muzička akademija, Sarajevo), *Music Iconography on Numismatic Products of Antiquity and the 19th Century: Antique Musical Practice and Neoclassical Musical Symbolism*.

Music iconography as auxiliary musicological science deals with visual representations of musical practice, instruments, musical symbols and every aspect of music which could be visualized. On the other hand, numismatics as auxiliary historical science offers a whole spectrum of visual material imprinted on coins, medals and other numismatic products. By combining the two, it becomes possible to find information and to draw conclusions about musical practice and culture of one society in a certain historical period. Antique numismatics, mostly based on coins, became one of the most important historical sources for studies of antiquity. Its visual representations offer insight into antique cultures, their religion, myths and legends, their administration and politics, but also their art and culture, primarily music. With representations of musical instruments (lyre, cithara, panpipes), gods and mythological beings related to music (Apollo, Dionysius, Pan, muses, satyrs), one can draw conclusions about importance of musical practice of a certain region in certain period, under the reign of certain ruler. Through Renaissance and neoclassical revivals, antiquity gains a new form; it is not only a historical reality, but it is also a symbol. In music this revival appears in different forms. When it comes to visual representation, music in its iconographical form can be traced on nineteenth-century medals and other numismatic products of mostly symbolical nature. Antique musical instruments and ancient gods representing music are no longer representations of musical practice, but rather now symbols, even ideals of art and aesthetics in their true, pure form. In the nineteenth century they are often displayed on medals issued for specific occasions, anniversaries of cultural institutions and music societies, or even rulers and aristocracy.

Esma Sulejmanagić graduated in musicology (2012) and in flute performance (2013) at the Academy of Music in Sarajevo, and also completed there her post-graduate studies (2013). She is active as both a musicologist and a flutist.

Mercedes Viale Ferrero (Torino), *The Last Day of Pompeii as Imagined by Alessandro Sanquirico, or: How to Rebuild Pompeii in Order to Destroy It.*

L'ultimo giorno di Pompeii is a *dramma per musica* first performed at the Teatro di San Carlo in Naples, on 19 November 1825. The libretto was written by Andrea Leone Tottola, the music was composed by Giovanni Pacini, the stage sets were painted by three artists directed by the “architect of the Royal Theatres” Antonio Niccolini. The reception was moderately good but in autumn 1827, when the opera was presented in the Teatro alla Scala in Milan, with a new scenic realization by Alessandro Sanquirico, its success was extraordinary and nearly fanatic. The audience was impressed by the final scene reviving the eruption of Mount Vesuvius that destroyed Pompeii in AD 79: a technical achievement based on the phenomenon of the persistence of vision in the eye. As a consequence of this striking and almost magic apparition, very little notice was given to what happened before it and was possibly even more daring. In order to destroy it, Sanquirico had to rebuild Pompeii and to depict houses, temples, gardens, theatres, streets and forum as he imagined they were during a busy day in the Roman Empire. We can see them now, reproduced in two series of colored engravings showing also the characters and their costumes. Some questions arise: Did Sanquirico aim to a classical or a picturesque result? Were there many differences between the performances at the Teatro di San Carlo and at the Teatro alla Scala? Were the visual effects linked (or not linked) to the dramatic action? Is the opera correlated to the taste and the principles of Restoration?

Mercedes Viale Ferrero is author of numerous studies on 18th-century scenography, including *La scenografia del '700 e i fratelli Galliari* (1963), *Filippo Juvarra scenografo e architetto teatrale* (1970), *La scenografia della Scala nell'età neoclassica* (1983); «*Otello*» di Verdi (1990, with J.A. Hepokoski); *Alessandro Sanquirico «il Rossini della pittura scenica»* (2007, with M.I. Biggi and M.R. Corchia); and *Pietro Bertoja tra invenzione e interpretazione*, in *Pietro Bertoja scenografo e fotografo* (ed. by M.I. Biggi, 2013). She collaborated to many exhibitions, including *Sorgete! Ombre serene! L'aspetto visivo dello spettacolo verdiano* (1994) and *Giuseppe Verdi l'uomo l'opera il mito* (2000). She is a corresponding member of the Deputazione Subalpina di Storia Patria.

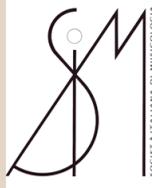
Alexandra Goulaki Voutyra (Aristotele University, Thessaloniki), *Ingres, Apollo, Mozart and Music*

Two drawings by Ingres, dated 1863-64, are closely related to music; *Apollo crowns Gluck and Mozart*, a preparative sketch for a painting never completed, and *King Midas and his barber*. The two sketches are connected to each other, as the latter is incorporated in the former. Ingres by using the ancient myth of musical contest criticizes leading art contemporaries with whom he came in conflict. Examining handwritten notes on the first drawing, it is possible to observe Ingres's close relation to music, as well as elements concerning contemporary musical life; his preference for Cherubini, Mozart, Mehul and others.

Alexandra Goulaki Voutyra studied archaeology and history of art at the University of Thessaloniki and also music at the State School of Music of Thessaloniki. She received her Ph.D. in archaeology at the University of Bonn. She was Assistant Professor of art history at the Polytechnic Faculty of the University of Thessaloniki (1982), Professor of musical iconography in the Department of Music (since 1995); head of the same Department (1999–2003), and Dean of the School of Fine Arts in the Aristotle University of Thessaloniki (2003–2007).

She is in charge of research projects concerning modern Greek sculpture and musical iconography in the Greek antiquity and of the archive for musical iconography in the Department of Music at the Aristotle University of Thessaloniki. She has organized several exhibitions on musical iconography in Greece (2003–2012), and served as a scientific consultant for the exhibition on music and dance organized by the Greek Ministry of Culture (2003, Brussels and Berlin) and partner in the project Culture 2000 concerning virtual exhibitions in the web for musical iconography. She is General Secretary in the administration board of the Tellogleion Foundation.

Organized under the auspices of:



With the support of:



FONDAZIONE  CRT



SECRETARY

Istituto per i Beni Musicali in Piemonte

Via Anton Giulio Barrili 7

10134 Torino

Tel. 011 3040865-011 3164994

Fax 011 3190277

E-mail: segreteriaibmp@ibmp.it