

**Centro Studi per la Ricerca Documentale
sul Teatro e il Melodramma Europeo
Fondazione Giorgio Cini**

**ICTM Group on Iconography
of the Performing Arts**



**DECORATION OF PERFORMANCE SPACE:
MEANING AND IDEOLOGY**

**Thirteenth Conference
of the ICTM Study Group
on Iconography of The Performing Arts**

Fondazione Giorgio Cini, Venezia
17-20 May 2016

**CENTRO STUDI PER LA RICERCA DOCUMENTALE SUL
TEATRO E IL MELODRAMMA EUROPEO
FONDAZIONE GIORGIO CINI**

**ICTM GROUP ON ICONOGRAPHY
OF THE PERFORMING ARTS**

*DECORATION OF PERFORMANCE SPACE:
MEANING AND IDEOLOGY*

Thirteenth Conference of the ICTM
Study Group on Iconography
of the Performing Arts

Fondazione Giorgio Cini, Venezia
17-20 May 2016

**CENTRO STUDI PER LA RICERCA DOCUMENTALE SUL
TEATRO E IL MELODRAMMA EUROPEO
FONDAZIONE GIORGIO CINI**

**ICTM GROUP ON ICONOGRAPHY
OF THE PERFORMING ARTS**

Conference organized and program book edited by
MARIA IDA BIGGI & ZDRAVKO BLAŽEKOVIĆ

Program committee:
MARIA IDA BIGGI & ZDRAVKO BLAŽEKOVIĆ

The organizers acknowledge a general support by:
Università Ca' Foscari di Venezia

Conference venue:
Centro Studi per la Ricerca Documentale sul Teatro e il
Melodramma Europeo - Fondazione Giorgio Cini
Isola di San Giorgio Maggiore
30124 Venezia
Tel. 0412710236
e-mail: teatromelodramma@cini.it

Cover image: Detail of the ceiling in the Teatro La Fenice, Venice, before the fire of 1996

INTRODUCTION

The Study Centre for Documentary Research into European Theatre and Opera has organised, in collaboration with the International Council for Traditional Music (ICTM) and Research Centre for Music Iconography at the City University of New York, the 13th Symposium of the ICTM Study Group on Iconography of the Performing Arts. The conference will address issues related to the study of theatrical and musical iconography with special reference to the documentation concerning the Decoration of Performance Space. Thinking of performances, we usually consider the action happening on the theatre or concert stage, in front of spectators. However, performance space surrounding the spectators, its interior and exterior architectural decoration, as well as fashion of spectators and their habits are also constituent elements of a performance, supplementing the experience of a live event.

The conference will focus on visual aspects and decorations of spaces in which theatrical and musical performances occur, the self-representation of audiences attending performances and the political and ideological context.

MARIA IDA BIGGI

Centro Studi per la Ricerca Documentale sul Teatro e il
Melodramma Europeo, Fondazione Giorgio Cini
Università Ca' Foscari di Venezia

ZDRAVKO BLAŽEKOVIĆ

ICTM Study Group on Iconography of the Performing Arts

CONFERENCE SCHEDULE

Tuesday, 17 May 2016

14.30 – 16.00

WELCOMING REMARKS

MARIA IDA BIGGI, Centro Studi per la Ricerca Documentale sul Teatro e il Melodramma Europeo, Fondazione Giorgio Cini; Università Ca' Foscari di Venezia

ZDRAVKO BLAŽEKOVIĆ, Chair of the ICTM Study Group on the Iconography of the Performing Arts

OPENING

MARIA IDA BIGGI, *Theatrical Architecture and Performative Space*

ZDRAVKO BLAŽEKOVIĆ, *On the Margins of Performance: Theaters, Their Decorations, and Audience Habits*

LORENZO MANGO, *Spazio-convenzione e spazio-scrittura. Della trasformazione della nozione di spazio nel teatro contemporaneo*

Coffee break

16.30 – 18.00

FIRST SESSION: Theaters (part one)

Chair: MARIA IDA BIGGI

ANDREA SOMMER-MATHIS, *The Viennese Court Theatre from Burnacini to Galli Bibiena*

MICHAEL BURDEN, *A Return to London's Opera House in 1782: The King's Theatre and Jean-Georges Noverre's Observations sur la construction d'une nouvelle salle d'opéra*

GIUSEPPINA RAGGI, *Strutturare la corte portoghese costruendo spazi teatrali a Lisbona: il potere della regina consorte Maria Anna d'Asburgo (1708 – 1754)*

Wednesday, 18 May 2016

09.00 – 11.00

SECOND SESSION: *Residences* (Part one)

Chair: DANIELA CASTALDO

ANNE MACNEIL, *Ad tempo taci: Isabella d'Este's Apartments as Performative Space*

STEFANIA MACIOCE, *Potere e rappresentazione: il teatro nella corte estense del XV secolo*

FRANCESCA CANNELLA, *Le residenze aristocratiche come luoghi performativi in alcuni feudi pugliesi tra il XVII e il XVIII secolo*

DANIÈLE LIPP, *Representation of Political Power at the Residence of the Habsburgs in Barcelona (1705 – 1713) during the Spanish War of Succession*

Coffee break

11.30 – 13.00

SECOND SESSION: *Residences* (Part two)

Chair: MARITA FORNARO BORDOLLI

MARIA PIA PAGANI, *The Vittoriale: A Temple of Performance*

ANTONIO BALDASSARRE, *Performing Political and Bourgeois Power: A Glance into the History of the Haus zur Geduld in Winterthur and the Time of Oskar Reinhart*

AMRA TOSKA, *The Space of Performance: Architectural World of Sevdalinka*

14.30 – 16.30

THIRD SESSION: *Antiquity*

Chair: ZDRAVKO BLAŽEKOVIĆ

CLAUDINA ROMERO MAYORGA, *Music and Theatrical Performance in the Mysteries of Mithras*

MARÍA ISABEL RODRIGUEZ LÓPEZ, *La decorazione a rilievo del teatro romano nell'antichità: il caso di Sabratha*

DANIELA CASTALDO, *Music and Dance in Roman Theatre: The Ancient Pantomime*

DIANA BLICHMANN, *Atlante in La Clemenza di Tito di Giovanni Carlo Sicinio Galli Bibiena: oltre la rappresentazione dell' eroica clemenza metastasiana*

Coffee break

17.00 – 18.30

FOURTH SESSION: *Audiences*

Chair: DIANA BLICHMANN

MARÍA JESÚS FERNÁNDEZ SINDE, *A Musical Evening: Protocol, Costumes and Self-Representation. The Audiences of the Nineteenth Century*

TAMARA JOVANOVIĆ ŠLJKIĆ, *From Classical Music to Turbo-Folk: the Fashion of the Spectators at the Musical Performances in Serbia*

LUCY DEARN & SARAH PRICE, *Spectators, Spaces and Schubert: Understanding the Concert Hall and its Audiences*

Thursday, 19 May 2016

09.30 – 11.00

FIFTH SESSION: *Festivals*

Chair: MICHAEL BURDEN

CRISTINA SANTARELLI, *Theatrum Sabaudiae: pompa stabile e apparati effimeri nella Torino del Seicento*

ALESSANDRA MIGNATTI, *The Milanese Regio Ducal Teatro and the Festivals in 1747*

MARITA FORNARO BORDOLLI, *Tablados of Montevideo's Carnival: Aesthetics and Popular Management*

Coffee break

11.30 – 12.30

SIXTH SESSION: *Theater Directors*

Chair: LEON STEFANIJA

TAMARA TÖRÖK, *Contemporary Tendencies of Stage Design at the Hungarian State Opera House, Budapest*

FEDERICA MAZZOCCHI, *Theatre Space as Public Space: Luchino Visconti between Realism, Experimentalism and Censorship (1948 and 1960)*

14.30 – 16.00

SEVENTH SESSION: *Religious Spaces* (part one)

Chair: CRISTINA SANTARELLI

CRISTINA FERNANDES, *Performance Spaces for Sacred Music in Eighteenth Century Lisbon: Theatralization of Liturgy and Representation of the Royal Power*

MICHELE DEL PRETE, *Sound Thresholds: Visual and Acoustic Values of the Fernwerk in Post-Romantic Organ Building and Architecture*

JELENA TODORVIĆ, *The Places that Never Were: The Imaginary Space of Power in the Archbishopric of Karlovci. Its Function and Decoration*

Coffee break

16.30 – 17.30

SEVENTH SESSION: *Religious Spaces* (part two)

Chair: ANTONIO BALDASSARRE

MARYAM DOLATIFARD & AMIN KASHIRI, *Voice, Prayer and Performance: A Study of Architectural Iconography, Shah Abbasi (Imam) Mosque, Safavid era, Isfahan, Iran*

KETEVAN CHITADZE, *Cathedrals: Chartres, Saint Mark, Saint Florian and Their Musical Realizations*

Friday, 20 May 2016

09.00 – 11.00

EIGHTH SESSION: Concert Spaces

Chair: JELENA TODOROVIĆ

PILAR DIEZ DEL CORRAL CORREDOIRA, *Competizione, auto-promozione e ideologia: musica e spettacolo per gli ambasciatori spagnoli dopo la Guerra di Successione a Roma*

CHRIS PRICE, *The Canterbury Catch Club: A Performance of Class*

JEREMY COLEMAN, *Wagner without Theatre: The Orchestral Concert in Performance Space*

LEON STEFANIJA, *Imagery of the Current Musical Modernism in Slovenia*

Coffee break

11.30 – 12.30

NINTH SESSION: Cross-Sections

Chair: MAIA SIGUA

ARIANNA PETRACCIA, *Un caso di storia dell'arte per il matrimonio Peretti Cesi: l'Amor pudico di Jacopo Cicognini e la Copia d'una Lettera del Signor Romolo Paradiso ... (1614). Baccio Ciarpi e altri artisti per uno spettacolo di musica, teatro e danza nel XVII Secolo*

ANIKÓ GERENCSÉR, *Simboli urbani e personaggi iconici nelle Fiabe teatrali di Carlo Gozzi*

14.30 – 16.00

FIRST SESSION: *Theaters* (part two)

Chair: ZDRAVKO BLAŽEKOVIĆ

ANNA MARIA IOANNONI FIORE, "*Mode napoletane*" della vita musicale nel XIX secolo, raccontate attraverso le caricature di Melchiorre De Filippis Delfico dedicate alla Società Filarmonica di Napoli

MAIA SIGUA, *Curtains of Tbilisi Opera House: Two Symbols, One Story*

EVELYN FURQUIM WERNECK LIMA & FRANCISCO JOSÉ CABRAL LEOCADIO, *The Theatro Municipal do Rio de Janeiro: An Iconic Symbol of the City*

Coffee break

16.30 – 17.15

**ICTM Study Group on the Iconography of the Performing Arts
General Assembly**

CLOSING REMARKS

MARIA IDA BIGGI & ZDRAVKO BLAŽEKOVIĆ

ABSTRACTS AND BIOGRAPHIES

ANTONIO BALDASSARRE (Hochschule Luzern, Musik), *Performing Political and Bourgeois Power: A Glance into the History of the Haus zur Geduld in Winterthur and the Time of Oskar Reinhart*

In 1922 Oskar Reinhart (1885–1965), the wealthy Swiss manufacturer and patron of the arts, established an English-style club at the Haus zur Geduld in Winterthur whose history dates back to the fifteenth century. Reinhart became accustomed to the comforts and advantages of such an establishment while being involved in the London and India branches of his father's trading company Gebrüder Volkart at the beginning of the twentieth century. The company was established in 1851 with its headquarters in Winterthur and was one of the most important Swiss businesses in trading colonial goods; until 1989 it was the fourth-largest cotton dealer in the world. Fairly quickly the Winterthur club developed into the private center of the Winterthur moneyed aristocracy in which business-professional interests amalgamated with concerns of political, social and artistic subject matters. This profile was not only visible in a specific concept of habitus as performed within the boundaries of the Haus zur Geduld, including the active promotion of music and the fine arts by its members, but also strongly supported by a highly sophisticated and cleverly arranged interior design. The paper will provide an analysis of this interior design in which the representations of topics of music, the performing and decorative arts play a significant role in a twofold way: they, firstly, are an important part of the narrative related to the performance of bourgeois power, and secondly, simultaneously definitively participate in creating such a narrative, particularly because of their inherent symbolic power.

Antonio Baldassarre is Full Professor and Head of Research and Development at the School of Music of Lucerne University of Applied Sciences and Arts. He holds a PhD from the University of Zurich and was Research Fellow at the Research Center for Music Iconography (The Graduate Center of The City University of New York). His professional teaching positions have included Lecturer and Guest Professor for musicology, ethnomusicology and music theory at the universities of Basel and Zurich, the Department of Musicology of the University of Arts in Belgrade, the Facultad de Música of the Universidad Nacional Autónoma de México and the University of Music and Performing Arts Vienna. He is a member of numerous executive boards of learned organizations and societies, including the Directorium of the International Musicological Society, the Association Répertoire International d'Iconographie Musicale (as President) and the Willy Burkhard-Gesellschaft (as President), and of editorial boards including *Music in Art* and *Imago Musicae*. He has extensively researched into and published on topics related to the history of music from late 18th century to the present, music iconography and visual culture, performance studies and the social and cultural history of music.

MARIA IDA BIGGI (Fondazione Giorgio Cini; Università Ca' Foscari di Venezia),
Theatrical Architecture and Performative Space

The theme of theatre building is an important example of how the performing arts are part of the society life and part of the history of our civilization. From a certain point of view, the theatre building with his form and decoration retains the memory of an art that is by definition not permanent. We need to ask us one fundamental question: is it possible to reconstruct the theatre or music performance? Is it possible to do this by the way of documents and testimonies that will never be able to fully represent the true reality of the dramatic, musical, choreographed, sung or any other kind of performative event?

The memory and history of performance are to be considered fundamental cultural assets that need to be protected, preserved and valued according to the criteria and regulations set forth in the Code for Cultural Heritage. It is necessary to understand the complex relationship between culture, communication, learning, and the identity of the social group to which the performance is addressed.

The main intent of this short communication is to emphasize, with some examples, the importance of historical and contemporary theatre-buildings within the contest of theatre history. Every theatre can be considered a sort of museum precisely because of his architectural unity. The rich and complex structural and architectural base of theatre building can be an extraordinary discovery. The wonder and fascination of the theatrical machine can stimulate the curiosity of the public and a new and more mature consciousness that make the audience aware of their participation in a shared heritage. The main intent of this short communication is to emphasize, with some examples, the importance of historical and contemporary theatre-buildings within the contest of theatre history. Every theatre can be considered a sort of museum precisely because of his architectural unity.

The rich and complex structural and architectural base of theatre building can be an extraordinary discovery. The wonder and fascination of the theatrical machine can stimulate the curiosity of the public and a new and more mature consciousness that make the audience aware of their participation in a shared heritage.

Maria Ida Biggi is associate professor of Theatre and Performance History at the Ca' Foscari University of Venice. She is also the director of the Study Centre for Documentary Research into European Theatre and Opera of the Giorgio Cini Foundation in Venice. She is the author of books, articles and essays dedicated to stage design and theatre architecture. Among the most recent of these publications: *Pietro Gonzaga, La musica degli occhi*, Olschki, Florence, 2006, *Performing Arts Museum and Exhibitions*, Universitalia, Roma, 2015 and *Il Teatro di Pierluigi Samaritani*, Fondazione Giorgio Cini, Venezia, 2015. She has curated various exhibitions dedicated to the Performing Arts, for example, *Omaggio ad Aurel Milloss* (2006), *Eleonora Duse. Il viaggio intorno al mondo*, Rome and Florence (2010), and *Titina Rota a San Giorgio* (2011).

ZDRAVKO BLAŽEKOVIĆ (City University of New York, The Graduate Center), *On the Margins of Performance: Theaters, Their Decorations, and Audience Habits*

Theater buildings and concert halls are not only spaces providing conditions for the performance, but in a specific way they also communicate with the audience, performers, or passers-by on the street. With their monumental facades, busts of musical heroes distributed through foyers and staircases, or specially painted stage curtains, these places also conserve our cultural memory and foster our national identity. They are places created as architectural artworks in their own right, most often commissioned from the best architects at the pinnacle in their artistic careers. As any temple, the opera house imposes on its visitors a particular rules of conduct and dress code; it has its rituals observed by performers on the stage and in their dressing rooms, its managers in offices and musicians in the orchestra pit, as well as its visitors who become part of this implicit performance without ever stepping on the stage.

This communication between the building, audience, and performers has been changing over the centuries, and the architectural designs of the past communicate with us today in a very different ways than they had communicated with the audiences at the time when they were built. Behaviour patterns, which architects had in mind for the original audiences, do not exist anymore; old signage of political power distributed in visually strategic places through the auditoria and hallways have lost their original meaning, and now are replaced and supplemented with new decorative models. Layers of different meanings have been amalgamated in the architecture of our theaters and concert halls, and it is our task to asses them and understand how they have communicated in the past and now.

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 *Répertoire International de Littérature Musicale*. In 1998 he founded an annual journal for music iconography *Music in Art*, which he has been editing since. He is also chair of the ICTM Study Group on Iconography of the Performing Arts. His publications include articles on 18th- and 19th-century music of south-central Europe, music iconography, organology, and historiography of music.

DIANA BLICHMANN (Rome), *Atlas in La Clemenza di Tito by Giovanni Carlo Sicinio Galli Bibiena: Beyond the Representation of Metastasian Heroic Clemency*

It is known that *La clemenza di Tito* by Pietro Metastasio is a *dramma per musica* that glorified the sovereign present in the theatre house, comparing him with the Roman emperor Titus. Willing to forgive those who conspired against him, he shows himself “clement”. During the summer of 1755 the opera by Antonio Maria Mazzoni was performed in the Teatro do Tejo at Lisbon in honor of the birthday of José I, King of Portugal (reign 1750–1777). Together with the opera *Alessandro nell’Indie* by David Perez, performed two months earlier, *La clemenza di Tito* was celebrating not only the theater erected by Giovanni Carlo Sicinio Galli Bibiena at the royal court in the same year, but above all the current monarch comparing him to Titus. For this celebratory performance a libretto was printed, carefully edited with included engravings of the scenes that give sufficient certainty about the scenography of the same Bibiena. This paper draws inspiration in particular from a decorative detail of the engraved scenography for the last scene of the opera (III.12), which required a “magnificent place that introduces a vast amphitheater”. Here Titus exercised his clemency and here he is celebrated like a great hero. The connection with José I takes place immediately afterwards, in the *License*. The scene turns into a prodigious cave in the bowels of the earth, where appears Proteus, which gives a further tribute to José, the “Genius Augustus”. The exaltation of the monarchy, however, does not end there. Analyzing the words of Proteus who speaks about the “confines of the world”, “Atlantis fruitful”, “Lusitania”, “dwellers far away at the opposite shore” of Portugal and the “unknown world” the above-mentioned decorative detail becomes of paramount importance.

In this contribution, through an iconographical and scenic examination it will be analyzed the function of the Atlas with the celestial sphere on his shoulders, which is the primary element in the set of “magnificent place” to glorify the kingdom of Portugal.

Diana Blichmann studied musicology, Italian language and literature and the history of art at the Musikhochschule of Weimar, the University of Jena and at the DAMS of the University of Bologna and received her Ph. D at the University of Mainz. Primarily focused on aspects of Italian opera in the 18th century, the dissemination of opera in Europe and music performed in the Venetian Hospitals, she has been the recipient of several scholarships and has conducted various musicological research throughout Italy. An expert in music philology, she has taught history and aesthetics of music. She edited a critical edition of the *Attilio Regolo* which was published in *Concentus Musicus* (2010). In 2012 was published her monograph *Die Macht der Oper – Oper für die Mächtigen. Römische und venezianische Opernfassungen von Dramen Pietro Metastasios bis 1730*.

MICHAEL BURDEN (New College, Oxford), *A Return to London's Opera House in 1782: The King's Theatre and Jean-Georges Noverre's Observations sur la construction d'une nouvelle salle d'opéra*

In 1789, the King's Theatre, London's only house licensed for the performance of Italian opera, burnt to the ground. If the dramatic account left by the fencing master Henry Angelo is to be believed, the fire was so intense that it destroyed all of the establishment with the exception of the room over the arcade to the Pit Door. Although still a structure of 1705, the interior of the building destroyed in the blaze was not wholly an old one, but one that was primarily the result of a rebuilding which took place at the end of the 1781–82 season. The design of these alterations was by the Rome-born architect Michael Novosielski (c. 1747–1795), who was also the theatre's scene designer. These alterations appear to have been a response to the season in which the ballet master Jean-Georges Noverre (1727–1810) had raised the profile of theatrical dance. This paper, will argue, however, that it was more than simply a response Noverre as a performer; in the same month Noverre arrived in London—October 1781—he published a short pamphlet in Paris and Amsterdam titled *Observations sur la construction d'une nouvelle salle d'opéra*, which proposed a series of principles of theatre design he believed should be adopted in the building of new opera houses. And that it was the contents of this publication which influenced the approach taken in rebuilding London's opera house. This paper builds on my earlier work on the theatre building and its interior.

Michael Burden is Professor in Opera Studies at University of Oxford and Chair of the Music Faculty Board; he is also Fellow in Music at New College, where he is Dean. His published research is on the theatre music of Henry Purcell, and on the staging of opera and dance in London in the seventeenth, eighteenth, and nineteenth centuries; it includes a study of the soprano Regina Mingotti's London years, and the five volumes of opera documents, *London Opera Observed 1711-1844*. A new volume - edited with Jennifer Thorp - entitled *The works of Monsieur Noverre translated from the French: Noverre, his circle, and the English Lettres sur la danse* appeared in 2014. He is Director of Productions of New Chamber Opera, www.newchamberopera.co.uk.

FRANCESCA CANNELLA (Università del Salento, Lecce), *Aristocratic Residences as Performing Places in Apulian Fiefs in the Seventeenth and Eighteenth Centuries*

Like other centers in Baroque Italy, the southern Apulian provinces were involved in the seventeenth century in a large process of urban renovation. The ancient fortified places lost their original defensive role, becoming tasteful, spacious and richly decorated aristocratic residences, directly competing with the architectures in the Hispanic Viceroyalty's capital.

In agreement with the aesthetics of the Baroque magnificence, the hall and the gallery were the most representative spaces of the new buildings in the Lecce district, and they reflected princely power in every form. Some examples are the great rooms of the aristocratic palaces in the fiefs of Cavallino, San Cesario, Seclì and Ugento. The walls of these imposing private spaces are decorated with mythological characters, allegoric symbols or iconographic cycles, which also include musical subjects, representing a manifest of stately magnificence. In addition to the collection and exhibition of artistic objects, these spaces were also used as "theatrical places" for performances of spectacles, entertainment, dances and concerts.

This contribution investigates music performances as expression of the princely authority in some minor realities of the Kingdom of Naples in the seventeenth and eighteenth centuries, with a particular attention to music-related themes showed in the decoration programs of halls in these buildings.

Francesca Cannella is a Pianist and a Musicologist with interests in Musical Iconography and Aesthetics of Music. She obtained a Ph.D. in *Arti, Storia e territorio dell'Italia nei rapporti con l'Europa e i Paesi del Mediterraneo* at Salento University. She collaborates with the Music Iconography Chair at Salento University and she is member of the examination committee for Music Iconography and History of Medieval and Renaissance Music. Currently she is Research Fellow and she is studying the connections between musical symbols and power expressions between Seventeenth and Eighteenth Century in the provinces of Spanish Viceroyalty.

DANIELA CASTALDO (Università del Salento, Lecce), *Music and Dance in Roman Theatre: The Ancient Pantomime*

One of the most popular and successful theatrical genre widespread in the Roman times was pantomime: an actor performed a mythological episode through movements and gestures of his (or her) body, while a chorus sang to the music played by one or more musicians.

Emperor Augustus had an important role in the introduction of the pantomime in Rome, considering it as a medium to keep alive the tradition of classical tragedy and—more generally—of Greek culture. The real message behind the fiction carried out by the pantomime performance could reach the most different ethnic groups since the ancients perceived dance and music as transcending linguistic barriers: for this reason, pantomime was considered as an effective instrument of political and religious propaganda and it was incorporated in festivals organized in honor of Augustus, such as the *Augustalia*, held in Rome, and the *Sebasta* games in Naples.

Through the study of visual and archaeological sources, interpreted at the light of literary and epigraphic texts, this paper will draw attention to some aspects concerning: (1) musicians and actors performing pantomime, who belonged to professional associations (*Parasiti Apollinis*) bound to the imperial family and devoted to the cult of the emperor (gender of the musicians/actors, social status); (2) musical accompaniments provided by the chorus and by some musical instruments, including *tibiae*, *scabellum*, *hydraulis*; (3) theatrical spaces of the performance: their architectural features and decorations (examples coming mostly from Gaul); (4) attitude and behavior of the audience (texts by the Church Fathers). Such a contextualization of ancient pantomime within the cultural history of Roman imperial age makes available information useful to better understand ancient Roman music.

Daniela Castaldo is associate professor at the University of Salento-Lecce (Italy). Her research fields are ancient Greek and Roman music, musical iconography and visual Classical traditions in Renaissance art. On this topics she has written *Il Pantheon musicale* (2000) and *Musiche dell'Italia preromana* (2012).

KETEVAN CHITADZE (Tbilisi), *Cathedrals: Chartres, Saint Mark, Saint Florian and Their Musical Realizations*

There are frequent cases in music history when certain architectural monuments become a source of composer's inspiration for creating a composition. As a rule, certain peculiarities indicate in such musical compositions their closeness to architectural monument. The relationship between building's architecture and musical composition can be observed on figurative and semantic levels; at the levels of musical language, structure and, on some occasions also the genre.

The present report focuses on compositions created at various periods of the twentieth century in which we can consider all four levels of the link between specific architectural building and musical composition: Wolfgang-Andreas Schulz's symphony no. 1, *Die Stimmen von Chartres* (1998–1999) which was written after composer's visit to the Chartres cathedral, and where the link with cathedral is manifested at the level of figurativeness and musical language; Igor Stravinsky's *Canticum Sacrum* (1955–1956), which in composer's words is dedicated "to the city of Venice, in praise of its Patron Saint, the Blessed Mark, Apostle" and represents musical embodiment of St. Mark's Basilica; and Alfred Schnittke's symphony no. 2, *St. Florian*, where architectural inspiration conditions the change not only at the level of a language and form but genre too.

Ketevan Chitadze Graduated from the Theory Department of V. Sarajishvili Tbilisi State Conservatoire; here she defended dissertation "Transformation of Symphony Genre Model in the 20th Century Music" (2012). Her scientific interests focus on the 20th century music: traditional instrumental music genres and emergence of new genres, notation issues, microtonality. In summer 2015 through DAAD scholarship she researched some problems of microtonal notation in Hochschule für Musik und Theater Hamburg. She realized many projects (including annual International Conference-Competition in Musicology for Students at Tbilisi State Conservatory). Ketevan Chitadze actively participates in conferences. From time to time she publishes articles in national and international magazines. She is the co-author of the publication "Analysis of the 20th Century Music" (together with Ketevan Bolashvili). She has started and delivers the course "Basics of Music Theory" at Tbilisi Creative Education Studio (CES). At various times she was a presenter at "Folk Radio" and a correspondent and author of the program "Musikaluri Radioanshlagi" at Radio 1 of Georgian Public Broadcaster. Since 2008 Ketevan Chitadze has acted at the Georgian State Hand Shadow Theatre "Budrugana-Gagra".

JEREMY COLEMAN (King's College, London), *Wagner without Theatre: The Orchestral Concert in Performance Space*

This paper is concerned with the concert performance of musical extracts from Wagner's stage works and its ramifications for ideas of performance space. If Wagner's conception of musical theatre bespeaks the rationalization of performance space (the pseudo-Hellenic amphitheatre devoid of overt social paraphernalia, for example), it may be well to recall that he equally valued concert performances of his music, often in the form of self-contained excerpts or 'numbers'. Nominally a means of international promotion for the composer at a time when stage productions were relatively infrequent, these concerts also suggest aesthetic ideas in their own right, pointing to an immanent tension in Wagner's own project. In the absence of theatrical presentation, what exclusive benefits lay in the 'purely musical' presentation of Wagner's works? And what does it say about the place of music within his broader programme?

To answer these questions, I consider an important though neglected historical case study: the three concerts of Wagner's orchestral and choral pieces that took place in Paris, in January-February 1860, in the Salle Ventadour (then part of the Théâtre-Italien), taking into account his arrangements of previous stage works as well as audience reception. The setting and occasion of these concerts more readily accounts for the burgeoning literary enthusiasm for Wagner (notably in Baudelaire and Champfleury) than the notorious debacle of the 1861 production of *Tannhäuser* at the Opéra which has overshadowed it in previous literature. I argue that the poetic responses to Wagner's concert music among such writers functioned not so much as the subjective internalization of theatre (the 'theatre of the mind', as some scholars have called it), but rather as literary supplements, as decorations of a decidedly 'empty' performance space in which Wagner's music nonetheless made a forceful impression.

Jeremy Coleman is completing his PhD thesis in Musicology at King's College London (title 'Wagner in Paris: Translation, Identity, Modernity'). He previously graduated from Clare College Cambridge in 2010 and gained his Master of Philosophy in 2011 with a dissertation on Medieval music theory. He has presented his research to conferences in Cardiff, Bristol, Brussels, New York and Louisville, and is a contributor to the Cambridge Wagner Encyclopedia (2013).

LUCY DEARN & SARAH PRICE (Sheffield Performer and Audience Research Centre, Department of Music, University of Sheffield), *Spectators, Spaces and Schubert: Understanding the Concert Hall and Its Audiences*

In September 2013, a new arts venue opened in Doncaster, a large town in South Yorkshire in the north of England. Doncaster is designated a “cultural cold-spot” by the Arts Council England, and the opening of CAST formed part of the regeneration of Doncaster’s town centre, providing a flexible space for live music, theatre, dance and comedy. Twenty-five years ago, the Symphony Hall was opened in Birmingham, a city in the West Midlands region of England. It too was part of a regeneration of the city centre, but was designed with a much more traditional concert hall format, with fixed seats facing a stage, used primarily by classical and pop musicians.

This paper draws on empirical research projects with the classical music audiences at both venues. We explore how these different spaces influence audience’s listening behaviour and the establishment of an audience community, two years and twenty-five years after opening. Over time, audience members have begun to feel a sense of ownership over these cultural buildings and this has changed the way people felt about the place they live in, even encouraging civic pride.

The two venues discussed here differ greatly in size, architecture, flexibility of space, and the nature of the spaces for audiences to mingle. The spaces therefore shape how audiences experience concerts. The musicological community has traditionally viewed listening as a solitary, insular activity, and has consequently been slow to address the role of the audience and venue in shaping performances. The classical music concert hall is redundant without an audience to fill them, so this paper aims to understand more about musical venues and performances through the perspective of the listener.

Lucy Dearn and **Sarah Price** are both third-year AHRC Collaborative Doctoral Award Students with the Sheffield Performer and Audience Research Centre at the University of Sheffield under the supervision of Professor Stephanie Pitts. They are working in partnership with regional chamber music promoter, Music in the Round and the City of Birmingham Symphony Orchestra respectively to conduct research with classical music audiences.

MICHELE DEL PRETE (Freie Universität, Berlin; Accademia di Belle Arti di Foggia), *Sound Thresholds: Visual and Acoustic Values of the Fernwerk in Post-Romantic Organ Building and Architecture*

The Fernwerk (*remote division* or *celestial organ*) is a peculiar organ division whose construction became possible at the end of the nineteenth century due to tubular-pneumatic and electric actions. The Fernwerk - mainly developed by German organ builders such as Sauer, Walcker, Steynmaier - is a subsection of an organ located not only in a separate place with respect to the main organ but notably in a space structurally distant from it and invisible to listeners (typically a hidden room behind the ceiling or the cupola of a large church). The visual and acoustical communication between such a covert place and the audience is enabled by a hole, which is - even if often evidently decorated - the only *liminal* visible trace of the sound machine it conceals. In this contribution I will investigate the acoustic and visual nature of the Fernwerk considering: (1) the status of the Fernwerk as an organ division within the system of more acoustical and visual divisions of the German organ building (Hauptwerk, Brustwerk, Rückpositiv), i.e. its continuity or its exorbitance from the previous tradition; and (2) the relation between the Fernwerk (as cypher of the disjunction between a visible sound source and its sound effect) and the later visual-auditory system of the electroacoustic loudspeakers (which will include a comparison between the decoration of the Fernwerk sound hole and the loudspeaker grid).

Michele Del Prete earned his Ph.D. in Philosophy from the Freie Universität in Berlin with a work on the ontology of Franz Rosenzweig, a diploma in Electronic Music from the Conservatory of Venice (studying with Alvisse Vidolin), and diploma in Composition from the Kunstuniversität Graz (with Beat Furrer). He has presented papers on continental philosophy (Heidegger, Rosenzweig, Benjamin) and musicological questions (live electronics, space and music, Luigi Nono) in Harvard, Cambridge (UK), Paris, Jerusalem, Toronto, Mannheim, Rome, Helsinki, Hannover, Darmstadt, Frankfurt a. M., Birmingham, etc. Performances in Berlin (BKA), Venice (e.g. Music Biennale, Odhecaton 2013), Graz (Open Cube IEM, Signale Graz), Rome (EMUFest), Fiesole (Estate Fiesolana), Barcelona (Zeppelin Festival), Boston (Csound Conference 2013), University of Kent (SAE 2013), São Paulo (FILE 2014), Madrid (Espacios Sonoros), LAC 2015 (Mainz), etc.. He is currently working on the understanding of the organ (sound identities, spatial values, performance practices) both as theoretician and as composer/performer. He teaches Aesthetics at the Academy of Fine arts of Foggia, Italy.

PILAR DIEZ DEL CORRAL CORREDOIRA (Technische Universität, Berlin), *Competition, Self-Promotion and Ideology: Music and Performance for Spanish Ambassadors after the Succession War in Rome*

Since the time of the Marchis del Carpio and his successor, the IX Duke of Medinaceli, the Spanish embassy in Palazzo di Spagna was known because of the magnificence of their serenades, *serate musicali* and other Baroque feasts. After the prohibition of opera by the Pope Clement XI, the representatives of foreign nations in Rome invested more and more resources to develop a rich musical life within their palaces. In this paper I will deal with the Palace of Spain as the place where the ambassadors decided to show-off their power of influence attracting the Roman high classes to their serenades and other *componimenti musicali*. After the Spanish Succession War, Spaniard legates went through a rough time to return to normal as a national representation in the city. Starting from the well-known Palchetti War till the closure of the Teatro delle Dame, or the strong competition developed between French legates and Spanish ones, I will consider the embassy of Cardinal Troiano Acquaviva (1735–1747), who played a double role in Rome as ambassador of Philip V of Spain and ambassador of Charles VII of Naples (Philip V's son). Acquaviva embodied the perfect courtesan and devoted much of his efforts to become the “new Ottoboni” in the musical/cultural stage of the city. He not only paid the construction of a new theatre inside the palace, but also commissioned several feasts where music and theatrical devices were the central element in order to dazzle his audience and to overcome political issues. It is my intention to analyse either the use of the public space within the city (through feasts and public theatres) or the representations at the Palace of Spain as mirror of political power.

Pilar Diez del Corral Corredoira hold a Ph.D (2007) in Art History from the University of Santiago de Compostela with a these published as: *Y Dioniso desposó a la rubia Ariadna. Estudio iconográfico de la cerámica ática*, (Oxford, 2007). She got a double M.A. at the same university and an European one in History of Architecture at the University of Roma Tre. She developed her research in different international centres as Accademia Nazionale di San Luca (Rome), The Warburg Institute (London), Royal Spanish Academy (Rome), Deutches Archäologisches Institut (Rome), Beazly's Archive (Oxford), Scuola Normale Superiore di Pisa. In the past few years she was an integrated member of the Institute of Art History at the Universidade Nova de Lisboa (Portugal) where she started to develop her research on Portuguese art. Currently she hold a postdoctoral position as a IPODI/Marie Curie fellow at the Technische Universität in Berlin and she is a associate member of the Instituto de Etnomusicologia-Centro de Estudos de Música e Dança at the Universidade Nova (Lisboa). Her research project deals with Portuguese and Spanish national identities and national Academies in Eighteenth-Century Rome.

MARYAM DOLATIFARD & AMIN KASHIRI, (Tehran Azad University) *Voice, Prayer and Performance: A Study of Architectural Iconography, Shah Abbasi (Imam) Mosque, Safavid era, Isfahan, Iran*

Mosque is the reflection of spiritual and aesthetic values of Islamic tradition and considered as the main place for prayer in Muslim world but it gradually has acquired many other religious functions or served political purposes. Shah Abbasi (Imam) mosque is located on the south side of Naghsh-e-jahan square, Isfahan. The construction of the building began by order of Shah Abbas I, in 1611 and finished in 1629. It is regarded as one of the stunning masterpieces of Persian Islamic art & architecture. This study introduces the decoration of the structure (calligraphic inscriptions, seven-color (haft rang) style mosaic tiles and ornamentation of Islamic art) as the iconographic elements and symbols to explain the theological insight beyond that. Among various parts of mosque, Dome is the most original part in terms of space and concept and deemed as a gift of Iranian architecture to Islam. The main purpose of this paper is to describe the acoustical characteristics of dome, echo chamber and interior space decoration of the main dome and its function as a performance stage for Muslim religious rituals. According to Paul Ricoeur's "Architecture and Narrative", this paper applies his hermeneutic theory of textual interpretation as a theoretical framework to describe how iconographic elements and visual symbols help us to explain a religious tradition which has the potential to transform theological reflection.

Maryam Dolatifard is a musician researcher, born in Iran, studied in Philosophy of Art and Arts Research in Iran, where she comes from. Maryam's research interests are primarily, Iconography of music and performing arts, philosophy of music, multidisciplinary studies on figurative Analyses of musician based on manuscripts, old treatises and visual representation of musician and musical instrument. She has specifically examined the organology and evolution of Oud instrument in Persian visual arts from Sassanid to Safavid era. And her research findings were submitted in conference papers in Iran, and Germany (MuSA), Galpin Society (Cambridge University) and ICTM group studies. She has been working as oud player and vocalist with several Persian Folk and Classic bands. She Currently teaches courses in Art History, the Basics of Visual Arts and philosophy of Art in Tehran Azad University, Art and Architecture Faculty.

Amin Kashiri, born in Iran. He started playing Ney (Persian wood wind instrument) from his early ages. He holds a B.S. in Civil Engineering and M.s in Geotechnical Engineering. As Musician he has been working with several bands in live concerts and recordings. His research interest focuses on Architectural and acoustic characteristics of Performance places. He teaches courses in Architecture faculty.

CRISTINA FERNANDES (INET-md, Universidade Nova de Lisboa), *Performance Spaces for Sacred Music in Eighteenth-Century Lisbon: Theatralization of Liturgy and Representation of the Royal Power*

During the eighteenth century, religious ceremonies in the Royal and Patriarchal Chapel and in other churches of Lisbon were described by foreign travellers as splendid Baroque spectacles, marked by the theatralization of liturgy, lavish decorations and imposing musical performances. At these services (where music played a decisive role), the audience had often a mundane behavior, not too far from the attitude that could take place in a theatre or in a salon. In the Portuguese and south European contexts, this kind of staging and experience of religious ceremonies was linked to a symbolic and ideological function inherited from the Counter-Reformation and related to the sacral dimension of the royal power. Based on reports of foreign travellers and other descriptions of the time as well on various types of iconographic and archival sources (such as lists of materials and expense receipts related to ephemeral decorations, works of art and liturgic vessels for the Royal Chapels and other churches, regulations and ceremonial books), the paper will focus on visual programs and decorations used in some of the main spaces for religious music in eighteenth-century Lisbon. The study analyzes the connections between the visual dimensions and ceremonial and musical practices, as well as the ideological conceptions linked to religion and the symbolic representation of royal power. In addition to the Royal Chapels and the Patriarchal Church will be considered important Lisbon churches like São Roque, the Basílica dos Mártires (headquarters of the Brotherhood of St. Cecilia), and the Basílica da Estrela.

Cristina Fernandes is a Post-Doctoral Research Fellow at INET-MD, Instituto de Etnomusicologia - Centro de Estudos de Música e Dança (Universidade Nova de Lisboa), where she develops the project *The Royal and Patriarchal Chapel of Lisbon (1716-1834): international comparisons in the field of court ceremonial and musical practices*, with a research grant from FCT. Born in Guarda (Portugal), she studied at the Conservatório de Música da Covilhã before graduating in Historical Musicology at Universidade Nova de Lisboa. She completed a Master Degree at the same institution and in 2010 received her PhD from the Universidade de Évora (Portugal). She integrated the research project "Studies of Instrumental Music in Portugal (1755-1834)", based at Universidade de Évora, and is a member of the research group "Music in Spain: Composition, Reception and Performance", based at La Rioja University. She published two books (and co-edited another) and is the author of several articles in the field of 18th century music and culture.

MARÍA JESÚS FERNÁNDEZ SINDE (Universidad Complutense de Madrid), *A Musical Evening: Protocol, Costumes and Self-Representation. The Audiences of the Nineteenth Century*

Audiences during the nineteenth century possessed a remarkable importance at theatres and concert halls. At these performance spaces, the new elite—the bourgeoisie—showed a huge interest in the exhibition of their relevance, imitating the wealthy and distinguished aristocracy and showing their rising status. Knowing the rules of refined manners or how to be seen at the box was crucial, implying a social success that could be publicized in the newspapers. At the same time, fashion and superficial concerns such as hairstyling were carefully chosen, because the spectators often did not simply attend the performance but were part of a social representation of their self-importance. Young ladies looking for a proper marriage, businessmen, and prominent socialites seeking to increase their wealth or distinction, all of them displayed their qualities to their own audience.

News from the contemporary press, guides to good manners and etiquette, concert programs, canvas and pictures provide a means to analyze the value assigned to rituals established in certain artistic spaces, concert halls and theatres, where the importance of social classes was represented not only on stage but also in the auditorium.

María Jesús Fernández Sinde born in Spain, she began her piano studies at the Conservatory Jesús de Monasterio. Degree in History and Music Science (Universidad de la Rioja, Spain), and Geography and History (Universidad de Cantabria, Spain). Ph.D in Music (in progress): “Music practice at Spanish Private Halls: 19th century Iconographic resources. The Madrazo dynasty”, Universidad Complutense de Madrid. Supervisors: Cristina Bordas, Ph.D. and Ruth Piquer, Ph.D.

MARITA FORNARO BORDOLLI (Centro de Investigación en Artes Musicales y Escénicas del Litoral Noroeste, Universidad de la República, Uruguay), *Tablados of Montevideo's Carnival: Aesthetics and Popular Management*

Tablados, street stages where the shows of the Carnival of Montevideo were developed, were a kind of scenario with a privileged aesthetic diversity and popular management between 1900 and 1960. These *tablados*, heirs of the Spanish tradition of outdoor stages, were the center for the presentations of the different music ensembles and popular theater in the Uruguayan Carnival: *murgas*, *humoristas*, *parodistas*, Afro-Uruguayan *comparsas*, among others. They were organized by the city authorities or, for the most part, managed by neighborhood groups. This paper will discuss, on the one hand, the aesthetic characteristics of these *tablados*, for which there is available abundant iconography, and, on the other hand, the popular participation in their management. By 1930, according to documents obtained from carnival groups, the city had about two hundred *tablados* in a carnival. The scenery, largely consisting of three-dimensional figures made of wire frame and paper maché, followed two aesthetic trends: one adhering to the currents of *art-nouveau* and *art-déco*, prevalent styles in the 1920s and 1930s, and other responding to the characteristics of carnival regarding critical analysis of the customs and events of the annual cycle. In the latter case, the topics were also a critical element, with aspects of satire, parody, irony, and in many cases with a tendency towards caricaturesque expressionism. The two aesthetic aspects also included allegorical characters. In this sense the scenography of the *tablados* can be linked with the aesthetics of the *carros alegóricos* (parade floats), the starring vehicles of the *corsos* (carnival parades). Carnavalesque iconography was thus developed in fixed points, the *tablados*, and in a sort of mobile carnival; the parades taking place in the main avenues of the city and in neighborhoods as well. Merchants and residents of each neighborhood financed these street stages. Scenography competitions were held and each *tablado* awarded, by popular vote, the best ensembles. The *tablados* constituted centers of carnival sociability and popular insertion into the spirit of these festivities.

Marita Fornaro Bordolli has a B.A. in Musicology (1986), in Anthropological Sciences (1978), and in Historical Sciences (1978) from the University of the Republic of Uruguay. She has a DEA in Music (2000) and Anthropology (1999) at the University of Salamanca, Spain. She has been Director of the University School of Music (2008 – 2012). Her research covers music, popular culture, and theaters in Uruguay, Brazil, Cuba, Spain. Currently she is Coordinator of the Department of Musicology of the University School of Music and of the Research Center on Musical and Scenic Arts, University of the Republic, Uruguay. She was President (2010 – 2012) of the Latin American Branch of the International Association for the Study of Popular Music (IASPM).

ANIKÓ GERENCSÉR (Eötvös Loránd Tudományegyetem, Budapest), *Urban Symbols and Iconic Characters in Carlo Gozzi's Fiabe teatrali*

The decoration and the iconography of Carlo Gozzi's *Fiabe teatrali* (*Tales for the theater*) occupy a special position in the eighteenth-century history of the theater of Venice. The *Tales* are a combination of commedia dell'arte and fairy tales, among the characters appear traditional masked commedia dell'arte characters and sorcerers, fairies, dragons and monsters. The decoration of the *Tales* reflects the period's preferred exotic style and many elements contribute to the development of collective historical memory of the audience.

Urban symbols, statues and iconic figures of the contemporary society of Venice occur frequently in the *Tales*. Statues represented on stage, such as the statues of merchants of Campo dei Mori or the fountain "delle Tette" of Treviso were familiar to the spectators. The two most iconic characters that appear in the *Tales* are Cigolotti and Cappello, famous storytellers of Venice: their costumes and their behavior imitated the habits of the real personalities. In the performances all of these figures mentioned well-known names, events, places and they had several references to public habits and fashion of the contemporary Venetian community.

These urban symbols and iconic characters represented on stage were in strong connection with the audience, their quotes were directed to the spectators. On the other hand, also spectators had a mutual effect on performances. Audience and performances were in continuous interaction, stage decoration elements were represented with a view to nourish historical memory and public habits influenced considerably the constituent features of the performances.

Anikó Gerencsér, after completing a Master's degree in Italian Language and Literature, Library and Information Science and Italian Language and Literature Teaching in 2009 at Eötvös Loránd University (ELTE) in Budapest, he is currently taking a PhD in Italian Literary and Culture at the Doctoral School of Literary Studies in the same University. The subject of his research is History of the Italian Theatre in the Eighteenth century and the title of the thesis "Carlo Gozzi riformatore della commedia dell'arte: novità drammaturgiche e scenografiche nelle Fiabe teatrali" (Carlo Gozzi's reform of the commedia dell'arte: dramaturgy innovations and scenic design of the Fiabe teatrali).

ANNA MARIA IOANNONI FIORE (Conservatorio Statale di Musica Luisa D'Annunzio, Pescara), *"Mode napoletane" della vita musicale nel XIX secolo, raccontate attraverso le caricature di Melchiorre De Filippis Delfico dedicate alla Società Filarmonica di Napoli*

Among the many caricatures designed by Melchiorre De Filippis Delfico (1825–1895) preserved at the Biblioteca Provinciale Melchiorre Delfico in Teramo, stand out a group dedicated to the Teatro di San Carlo in Naples. This album has 24 color lithographs depicting characters from the theatrical environment (the president, the conductor, the stage director, artists, spectators). This is a rare complete series that was published around 1870 in a limited number of copies and with two panels coming out every month. Through the observation and the analysis of these enjoyable drawings, the comparison with other caricatures by the same artist as well as with the help of sources of different types, the paper will provide an outline of the habits, fashion and social behavior related to the environment and the methods of theatrical production/enjoyment. Moreover, this paper aims at being an ideal continuation of the studies dedicated to De Filippis Delfico in his role as the original and witty critic of Italian musical life in the nineteenth century.

Anna Maria Ioannoni Fiore, musicologist, pianist and cultural promoter, graduated in Piano and Artistic, Musical and Theatre Disciplines (Bologna). Her research focuses on the musical heritage of Abruzzo (Italy), with particular attention to the development of the Oratorio in the region, on the composers and music teachers of the XIX Century as well as on musical iconography. Author of several research papers, she conducts study and research activities on music history and has attended national and international conferences. 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 (Regional census of musical sources in Abruzzo*, Ismez 2001) and took part in the European project *Images of Music* (UE-Ismez 2003) as a researcher. 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 RAMI (Associazione per la Ricerca Artistica Musicale in Italia, *Italian Association for Artistic Research in Music*) of which she is now Vice President. She taught Piano at the Conservatoire of Music "G. da Venosa" of Potenza until 2001. Since 2002 she has taught History of music for Didactics at the Conservatoire of Pescara.

TAMARA JOVANOVIĆ ŠLJUKIĆ (Association of Applied Arts Artists and Designers of Serbia, Belgrade; Centre for Scene Design, Architecture and Technology, Novi Sad, Serbia), *From Classical Music to Turbo-Folk: The Fashion of the Spectators at the Musical Performances in Serbia*

It is Friday evening in Belgrade, the capital of Serbia. Elegantly dressed lady is waiting for another performance of the Belgrade Philharmonic Orchestra at the Grand Hall of the Kolarac Foundation. Meanwhile, not so far from there, at the confluence of the rivers Sava and Danube, tens of thousands of people are attending an open-air concert of a Serbian turbo-folk star. Diversity of music scene in Serbia reflects itself in specific style of the spectators attending different musical performances—from admirers of classical music, jazz, rock and pop to fans of folk and finally, turbo-folk music. Emerged from the so-called “newly composed folk music” during the 1990s, turbo-folk has soon become the dominant style of music in Serbia. The term “turbo-folk” has been used to describe folk music influenced by pop, techno and oriental music, amongst others. Controversial from the beginning, turbo-folk has been considered to be a weapon of political power, and on the other hand as simply entertaining. Anyway, the lifestyle of turbo-folk performers heavily influenced the fashion and habits of their followers. Coexistence of manifestations such as Exit Festival in Novi Sad and Dragačevo Trumpeters Festival in Guča gives another example of divergence of Serbian music scene. Both festivals are quite popular and attractive to spectators from around the world and, surprisingly, sometimes visited by the same audience. This paper explores variety of styles, as well as differences and similarities in fashion and habits of the visitors of various musical performances in Serbia.

Tamara Jovanović Šljukić holds an MA in Stage Design from the University of Arts in Belgrade. She graduated from the Faculty of Applied Arts in Belgrade and therefore acquired the title of the Graduate Costume Designer-Theatre Costume. She is a member of the Association of Applied Arts Artists and Designers of Serbia. She’s also a member of the Centre for Scene Design, Architecture and Technology and the International Organization of Scenographers, Theatre Architects and Technicians. Currently, she’s delegate in OISTAT Research Commission. She works as a researcher in the fields of stage design and history of costume and as a set and costume designer for theatre, movies and television. She’s the author of the projects “Empty Spaces of Serbia” (Center for Study in Cultural Development, Belgrade 2009) and “Clothing from the Neolithic until the Late Iron Age in Vojvodina” as the part of the project-exhibition “Masters of Clay and Wheat” (Museum of Vojvodina, Novi Sad 2011). She took part in projects and workshops about stage and costume design and participated in many exhibitions: 9th and 10th Prague Quadrennial of Stage Design and Theatre Architecture (1999-2003); World Stage Design (Toronto 2005, Seoul 2009). She was awarded several times for the best costume design.

EVELYN FURQUIM WERNECK LIMA (Federal University of the State of Rio de Janeiro) & **FRANCISCO JOSÉ CABRAL LEOCADIO** (Rio de Janeiro), *The Theatro Municipal do Rio de Janeiro: An Iconic Symbol of the City*

Paper analyzes the iconological value of decorative elements and the political power denoted in the Theatro Municipal (1909), which was one of the works built under Mayor Pereira Passos—called the tropical Haussmann—to promote culture, besides installing urban sanitation, widening streets, opening boulevards and embellishing Rio de Janeiro. As part of the Brazilian republican project after the end of the monarchy, the building became an iconic symbol of the crusade against the Portuguese colonial past. Conscious of the symbolic character of that building, the government also signed several agreements with foreign stage directors, attempting to create a great and magnificent repertoire. Following Garner's eclectic taste, engineer Oliveira Passos designed the proscenium arch for opera, combining elements of different styles with a predominance of the neoclassical. The influence of French culture had been in place since the monarchy, and the architectural opulence of the building intimidates the common citizen, who identifies architectural spaces according to the social practice they house, as well as distinguishing, within the urban context, areas that stratify the population, depending on different types of ambience. And, at the beginning of the twentieth century, the huge piazza in front of the theatre was undoubtedly built for the upper classes, as was the theatre, whose magnificence is highlighted by its luxurious interior of various marbles, granites, and onyx, besides golden and plaster ornaments lining the ceiling. Paintings by Eliseu Visconti (an Italian who lived in Brazil), Henrique Bernardelli (a Chilean who studied in Rome) and Rodolfo Amoedo (a Brazilian who studied in Paris), as well as the sculptures by Rodolfo Bernardelli (a Mexican who studied in Rome), combined with furniture, mirrors and stained glass imported from Europe, all reflect attitudes from past times and ideologies of political power.

Francisco José Cabral Leocádio is an architect and urban planner, graduated by the Federal University of Rio de Janeiro in 1994. He holds a MA, (Unirio/Graduate Program in Performing Arts Studies), was a lecturer at the Faculty of Architecture at the Federal University of Rio de Janeiro, presented papers in Munich and Prague Conferences. Has experience in Architecture Set Design, Interior Design, and Light Design. Currently, he an Associate Researcher for the Laboratory of Theatrical Spaces and Urban Memory Studies at Unirio.

DANIÈLE LIPP (Universität Wien), *Representation of Political Power at the Residence of the Habsburgs in Barcelona (1705–1713) during the Spanish War of Succession*

From 1705 to 1713, during the Spanish War of Succession, Archduke Charles of Austria, the son of Emperor Leopold I, resided in Barcelona as the Habsburg candidate to the Spanish Throne. His regency as King Charles III changed completely the cultural life of the Catalan capital. He introduced for the first time regular performances of operas at his royal court to celebrate the marriage with Elisabeth Christine of Braunschweig-Wolfenbüttel as well as other festivities, arranging different spaces to make possible the representation of music performances. Public spectacles, parades and religious performances also increased considerably due to his presence in the city.

The paper will present examples—based on partly unpublished documents—of the new decorations, symbolic and allegoric allusions to the Habsburgs, and wants to focus also on the self-presentation of the audiences that attended the music performances as well as the religious rituals. Finally the paper points out the resemblances between the representation of power at the royal court of Barcelona and the imperial Viennese court of Leopold I and Joseph I.

Danièle Lipp after completing her Musical Studies in Barcelona (Harp, Solfeggio and Vocal Studies), in 2005 obtained a Master Degree in Musicology at the University of Vienna with the thesis: *Musik am Hofe Karls III in Barcelona (1705-1713)*. Currently she is a doctoral student at the University of Vienna, Doctoral Thesis: *Migration of Italian Musicians to the Imperial Musical Chapel (1712-1740)*. Since 2011 she is teaching *Introduction to Academic Research*.

STEFANIA MACIOCE (La Sapienza Università di Roma), *Theatre as a Representation of the Power of Court: Italian Examples from the Fifteenth and Sixteenth Centuries*

In the Fifteenth and Sixteenth Centuries, theatre became the chosen setting for the representation of court and of its dominant role from both a political and cultural point of view. The court represents its power through refined strategies operated by artists: the theatre emblematically represents the metaphor of the power and prestige of the royal family. From the beginning of the second half of the fifteenth century, the court of Ferrara enacts, through the figure of Pellegrino Prisciani, a cultural operation orientated towards the recovery of classical texts and theatre. The representation of *Menechmi* by Plautus indicates the beginning of a coherent route: parties, theatrical settings, the novelty of musical interludes transfer themselves from squares to the reserved space of court, which celebrates itself in the choice of themes linked to mythology; documents refer to sumptuous representative apparatuses, but also of frescoes kept in the Este city. The base theme is linked to the characteristic continuity with the ancient world according to the Renaissance application: the Este family (from Borso d'Este to Ercole I) guarantees and continues the prestige of the classical world to consolidate its image and its power on the territory. The representation of this continuity contributes to defining the primacy of the court through figurative culture and in protecting its political supremacy through the persistence of the history and of the myth of Rome in particular. It is possible to individuate a sort of *fil rouge*, which, in the continuity of time, ties this theme to the decorative choices as a representative propaganda. In the Olympic Theatre of Vicenza, as in the one of Sabbioneta, the intent of the Gonzaga family becomes evident in the coherence of the decorative programme, which is often related to the same theatrical representations. In this phase of the Renaissance, a representative specificity of the cultural and political primacy of the court is consolidated through the decoration of the theatrical space. The adoption of these effective cultural strategies with artistic, but also political finalities also flows into the decorative programmes carried out by Clement VIII Aldobrandini on occasion of the jubilee deadline of 1600 where the theatrical representation solemnizes the complex iconographical plant of the Clementine Hall of the Vatican.

Stefania Macioce is Associate Professor of History of Modern Art at La Sapienza University of Rome. Her special studies, however, focus on the figure of Caravaggio with her fundamental volume *Michelangelo Merisi da Caravaggio, documents, sources and inventories 1513-1875* (Ugo Bozzi, Rome 2003). On the centenary of Caravaggio she published the book *The Knights of Malta and Caravaggio* (Logart Press, Rome 2010), and she received the Cross of Merit of the Order of Malta. Recent volume *The music in the time of Caravaggio* (Gangemi, Rome 2013).

ANNE MACNEIL (University of North Carolina, Chapel Hill), «*Ad tempo taci*»: *Isabella d'Este's Apartments as Performative Space*

The line between public and private becomes blurred when an individual's apartments are used as performative space. The meaning of a performance is conveyed to only a limited number of invited guests and much of the time to only one – the patron. These meanings, which in other venues might read as self-fashioning, in a more personal space suggest something more intimate: nods to shared understanding, catalysts to inspire conversation, or even aides-de-memoire. This leaves the reputation of the rooms, their decorations, and the events that have taken place within them, together with the self-fashioning of their patron, to be heralded by word-of-mouth in language that creates an alternate, virtual reality: an imaginary space whose linguistic description evokes wonder and awe – in a word, *meraviglia*. So it is in the performative spaces of Isabella d'Este's apartments in Mantua, where art, architecture, music, literature, and letters combine to create series of multi-media symbols that express enigmatic and often related – even redundant – messages. This essay focuses on these connections in order to foster a deeper, more comprehensive understanding of individual artworks, architectural decoration, and performative gestures through juxtaposition with others. The apartments featured are those in the Corte Vecchia of the Palazzo Ducale in Mantua.

Anne MacNeil teaches Music History and Comparative Literatures at the University of North Carolina, Chapel Hill. Her areas of specialization include commedia dell'arte, women and music, and digital humanities. She is Co-Director of the international, multi-project digital environment *IDEA: Isabella d'Este Archive* (<http://isabelladeste.web.unc.edu>). Professor MacNeil's recent film, *Ad tempo taci: Songs for Isabella d'Este*, which features performances by Marco Beasley and Franco Pavan of *frottole* in Isabella d'Este's apartments in the Ducal Palace at Mantova, may be seen at <http://poppreperatory.web.unc.edu/2015/10/ad-tempo-taci-songs-for-isabella-deste/>.

LORENZO MANGO (Università degli Studi di Napoli, L'Orientale), *Space-convention and space-composition. On the Transformation of the Concept of Space in Contemporary Theatre*

The fact that the analysis of the performative space cannot be limited to a “partial” study of the theatre performance and its language is one of the most significant achievements of modern teatrologia. It is difficult to understand the actual dramaturgical dynamics of the theatre fact without starting from the preliminary consideration of the organization of the space in which the event takes place. An organization of the space which presumes various levels: the structure of the theatre building, the scenic composition, the plot of relationships existing between representative and public fact. To affirm that there is no understanding of the dramaturgical nature of a performance if the narrative, literary, interpretative and symbolic elements are not linked to the way of conceiving and organizing the performative space, does not imply to believe that the procedures of this relationship have displayed throughout history. To proceed according to a precise historical disposition of the analysis means, preliminarily, to understand the reasons of an essential distinction, that between the space as convention and space as composition. The way in which a certain manner of conceiving and organizing a performative space operates inside the staging project or dramaturgical writing of an author. When this happens, we can talk of a space that becomes composition, differently we should limit to speak of a “space convention”, of a space which enter in the concept of the staging and text as “language” and not “composition”. The boundary separating the two levels can be found in the different disposition of the space use: there are particular cases in which this disposition takes a “textual” function, other, instead, in which it is brought back to a “para-textual” function. The distinction between the two levels is exactly what needs to be considered in an historical perspective. The transition from one to the other is typical of modern theatre which, from the beginning of the Twentieth Century, starts to pose the question of the space as fundamental condition for a theatrical language to be autonomous and specific. It is then that the performative space takes a dramaturgical role itself and that the composition of space acquires a peculiar authorial quality. The problem of the identification of the different method of composition of the performative space is posed to us, starting from the capital distinction which is placed between it and scenography to continue with the question of the modern theatre building, the dynamic of the relationship performance-spectator which becomes basic and active part of the dramaturgical process.

Lorenzo Mango is Full Professor at the Faculty of Foreign Languages and Literature where he teaches “History of modern and contemporary theatre” for the three year degree course and “Modern and contemporary theatre” for the master degree. He is coordinator of the Doctorate in History of modern and contemporary theatre. He is co-director of “Acting Archives Review. Rivista di studi sull'attore e la recitazione”. He is director of the Theatre department of the museum & laboratorium Hermann Nitsch of Naples.

FEDERICA MAZZOCCHI (Università di Torino), *Theatre Space as Public Space: Luchino Visconti between Realism, Experimentalism and Censorship (1948 and 1960)*

Luchino Visconti was the first Italian stage director in the modern sense. His stage career was closely linked to the Teatro Eliseo in Rome, managed for decades by the antifascist intellectual Vincenzo Torraca. Visconti was an important contributor in helping to create the Eliseo's fame as one of Italy's most innovative theatres in the second half of the twentieth century. He staged his most relevant shows at the Eliseo, directing his favorite actors, such as Rina Morelli and Paolo Stoppa, whose apartments were located in the very same building as the Eliseo. Visconti used the space near the stage, the so-called "stanze" for rehearsals and also for what were often stormy press conferences. Moreover, it was at the Eliseo that Visconti created a new relationship between audience and performance. Visconti always envisioned the theatre space—both the sets and the building where the spectators congregated, becoming a community—as a dialectical space, a place of encounter and confrontation with the social context. At the heart of Visconti's theatre lies this connection between art and the world. In this paper, I will analyze—through archival documents and images—two examples of Visconti's stagecraft: *Rosalinda*, from Shakespeare's *As You Like It* (1948), and *L'Arialdà* (1960), by Giovanni Testori. Both of these plays are linked to crucial moments in our cultural history, and specifically to the question of freedom of expression. *Rosalinda* epitomizes Visconti's desire to detach himself from the neorealism which had made him famous in Italy and abroad, but which could become a sort of cage, both from an ideological and aesthetic point of view. With *Rosalinda*, Visconti began a highly experimental phase of his career. It is no accident that he hired the surrealist painter Salvador Dalì for both the set design and the costumes. The second example, *L'Arialdà*—where Visconti was personally in charge of set design and costumes—shows the dark side of the spectacular economic growth that took place in Italy in the late 1950s. *L'Arialdà* was the subject of extremely violent polemics concerning its supposed "obscenity". It was in the newspapers for months, and the Teatro Eliseo became a battleground from which Luchino Visconti launched his daring attack on censorship and the backwardness of Italian society and culture.

Federica Mazzocchi (Milan, 1966) is associate professor at the Department of Humanities of the University of Turin (www.dams.unito.it).

Specialist in the history of Italian stage direction, she has worked on Giorgio Strehler, Luigi Squarzina, Luca Ronconi, Massimo Castri, and, most of all, Luchino Visconti, on whom she has published several articles and books, the more recent being *Giovanni Testori e Luchino Visconti. "L'Arialdà", 1960*, Milano, Scalpendi, 2015 (www.scalpendi.eu). She is co-editor of the book series *Narrare la scena*, at ETS publishing company, from Pisa (www.editioniets.com). The book series is devoted to European actors and directors, and counts titles focused on some of the major figures of XX century theatre, such as Peter Brook, Jerzy Grotowski, Vittorio Gassman, Carmelo Bene.

ALESSANDRA MIGNATTI (Università Cattolica del Sacro Cuore), *The Milanese Regio Ducal Teatro and the Festivals in 1747*

The magnificent festivals commissioned in Milan by the Ministro Plenipotenziario Gian Luca Pallavicini in 1747 had significant political implications. After the Spanish troops, which had occupied Milan in December 1745, had been driven away, Austrian insignia reappeared in a few months. The year 1746 had ended with several reprisals against the pro-Spanish party, including one execution.

In the following year, Carnival first and then the birth of the third-born of Maria Theresa of Austria, provided opportunities for festivals and banquets meant to bring back serenity and general consensus about Austrian power. And it was exactly the theatre hall of the Regio Ducal Teatro, which was the site selected for these important celebrations.

Pallavicini had the hall restored and had it magnificent decorated on the two occasions. Even though attentive to state finances, Pallavicini used magnificence as a weapon to combat the resistance of many Milanese aristocrats.

The event's celebrative program and its political implications are reconstructed on the basis of engravings and idylls written for the occasion, and other related documents. Examined will be the theatre's structural elements, the modifications and illuminations made for the ballets; the two *plafoni* painted by Fratelli Galliari, the furniture, and the habits of the aristocrats who attended the ceremony. The comparison with other Milanese engravings of the same period will enable us to appreciate the participants' difference of behavior.

Alessandra Mignatti, PhD (Univ. Cattolica di Milano), is *Cultore della materia* (Univ. Cattolica di Milano e Univ. di Bergamo). She has been *Professore a contratto* of History of Theories of the theater (Univ. di Bergamo). Her interests focus on XVIIIth century stage design in Milan (Fratelli Galliari); festivals and ceremonies in the XVI-XVIII centuries; iconographic sources for the performance studies; the anthropological origin of the masks of the theater; the contemporary theories of the theater and the performance; theater and education. She has curated the exhibition *Virtù, scene, supplizi. Rappresentazioni della Giustizia nella Milano del '700*, Milano, Pinacoteca Ambrosiana (12 -29 novembre 2015), with F. Barbieri e A. Rocca. She has written and edited with F. Barbieri and R. Carpani the catalogue of the exhibition *Festa, rito e teatro nella «gran città di Milano» nel Settecento*, Milano, Pinacoteca Ambrosiana (23 novembre 2009 - 28 febbraio 2010). Her publications include the books: *La maschera e il viaggio. Sull'origine dello Zanni*, Bergamo: Moretti & Vitali, 2008; *Scenari della città. Ritualità e cerimoniali nella Milano del Settecento*, Pisa-Roma: Fabrizio Serra, 2013.

MARIA PIA PAGANI (Università di Pavia), *The Vittoriale: A Temple of Performance*

The “inimitable life” of Gabriele d’Annunzio had its latest and more eloquent expression in the Vittoriale, whose configuration reflects a “scenographic” study followed with great care by the architect Gian Carlo Maroni. The idea of performance is always present: interior and exterior spaces have a precise aesthetic logic, according to the Poet’s desire.

In Prioria, the guests could attend many chamber concerts in a special music room (Stanza della Musica), with the so-called “Vittoriale Quartet” (“Quartetto del Vittoriale”). On purpose, the walls are covered with precious damask, in order to promote acoustic and meditation; the decoration elements recall the myth of Orpheus. There is also a filmed sequence (4min and 53sec), showing a performance of the ensemble on the monumental ship (Nave Puglia) positioned in the garden, in the presence of d’Annunzio.

From Nave Puglia, we can admire a little lake (Laghetto delle Danze), violin-shaped, which is formed by two streamlets: Acquapazza and Acquasavia. This location, created by d’Annunzio for dance performance, was reopened in Spring 2013 after many repairs to remedy the hydrogeological problems.

A special attention deserves the Amphitheatre at Vittoriale: now it is the location of the Festival “Tener-a-mente”, for international artists. It was designed in the 1930s, on the classical model, drawing on the research done by the architect Maroni in Pompeii. Unfortunately, d’Annunzio never saw the final building, but he wanted to call it “Il Parlaggio” – a culmination of his juvenile dream of a theatre en plein air, shared with Eleonora Duse.

This paper analyzes the symbolism and the decoration of some important performance spaces at Vittoriale (music room, Amphitheatre, garden), considering also their exploitation in the videoclip *Love is a Temple* (3min and 43sec) by the singer Mario Biondi – album *Beyond* – released in Spring 2015.

Maria Pia Pagani is Adjunct Professor of Theatrical Literature, Art of Directing and Theatre Discipline at University of Pavia. PhD in Modern Philology, member of the Italian Pen Club. Working together Fondazione “Il Vittoriale degli Italiani”, she realized the documentary exhibition *I Russi negli Archivi del Vittoriale*, the international conference *Percorsi russi al Vittoriale: archivi, testimonianze, prospettive di studio* and the proceedings (2012). She is the director of “Il Parlaggio”, a series of theatre books (published by Edizioni Sinestesia). Italian translator of the doctor-writer and playwright Mikhail Berman-Tsikinovsky, she serves on the editorial advisory board of the academic reviews “The Apollonian: Journal of Interdisciplinary Studies” (University of North Bengal, India) and “Stanislavski Studies” (Rose Bruford College, UK).

ARIANNA PETRACCIA, *An Art History Case for the Peretti Cesi Marriage: Jacopo Cicognini's Amor pudico and Copia d'una lettera del Signor Romolo Paradiso... (1614) - Baccio Ciampi and Other Artists for Music, Theatre and Dance Performance in the 17th-Century between Rome and Florence*

In 1614 the Roman marriage between Prince Michele Peretti and Princess Anna Maria Cesi was the social event of major, if not the most prestigious; for the occasion the Academic humorista Jacopo Cicognini wrote *Amor pudico*, libretto for a theatrical and musical recitative sung with interludes of dance that represented in the Carnival of 1614 in the Palace of the Chancellery was so successful as to push the author to insert text at the bottom of the first edition (Viterbo, Jerome Disciple 1614) the copy of a letter from Romolo Paradisi to Giovan Battista Strozzi, detailed account of all the actors, musicians, choreographers, impresario and - rarity its kind - the participating artists to the rich scenery. The analysis of the text, context and personality inherent the booklet (consider the dedicatee of Cardinal Scipione Borghese, the author of the report, Romulus Paradisi and to its recipient Giovan Battista Strozzi, the superintendent Giovan Battista Cavalcanti, Florence already known to companies and theater well inserted in the Florentine colony in Rome, the musician Claudio Marotta, the choreographer Feruffino) makes a unique insight that can deepen client relationships both unpublished already known, relations with the same Florentine contemporary context and how the activity of the artists engaged is intended to recreate the sets painted by setting the work useful to the empathic and emotional involvement of the viewer in the modern sense (and enrich our understanding of individual artistic profiles of Baccio Ciampi unknown as a landscape designer and antiques, the little-known Balthasar Lawers Flemish landscape artist, the painter Giovanni Guerra, brother of the architect "created" by Scipione Borghese Gaspare Guerra, here dealing with a classical Doric architecture painted) that will go noticed the singular and not random consonance with the contemporary "birth and theorizing" of landscape painting in the early seventeenth century.

Arianna Petracchia, after completing classical studies and taking a professional degree for the restoration of paintings on canvas and wood, obtained a Master Degree in Modern Art History with a thesis on unpublished frescoes of Palazzo Farinosi Branconio in Piazza San Silvestro in L'Aquila. In 2010 she became Ph D (Fellow, Università Roma Tre) with a research on the painting in the Diocese of L'Aquila from 1560 to 1630. From 2007 to 2013 she was Honorary fellow at the chair of Modern History, University of Chieti G. d'Annunzio and currently works for the compilation of the first general repertoire of modern painting in Abruzzo from 1560 to 1630, with the scientific supervision and care of Prof. F. M. Ferro. Specialized areas of research are toscoromana painting from the sixteenth and seventeenth century and its spread in central Italy, the close connection between art, literature and collecting antiques and works of art in Central Italy during the seventeenth century and the evolution of the real and ephemeral, secular and religious architectural space in the transition from the sixteenth century of the Counter Reformation to the seventeenth century of the Baroque.

CHRIS PRICE (Canterbury Christ Church University), *The Canterbury Catch Club: A Performance of Class*

This lithograph of 1826 shows the Canterbury Catch Club in its heyday. It is clearly intended to depict a gathering of sophisticated, culturally literate gentlemen enjoying a concert provided by professional musicians in convivial surroundings. The decorations in the room, including a chandelier, portraits of St Cecilia and of Corelli, the hint of statuary which may or may not be *trompe l'oeil*, and the enc scrolled motto convey a sense of confident affluence reflected in the carefully casual demeanours of the figures in the picture. Much of the image is a representation of reality. The club really did exist from 1779 to 1865, and organised weekly concerts throughout the winter months; many of the people can be corroborated by contemporary electoral records; and the room in which they met in the years 1779–1833 still survives in the city, as do the portraits. But records show that the atmosphere would have been thick with the fug of all those pipes; that the orchestra was composed of local musicians-many of them cathedral singers with little or no formal schooling-who were a perpetual irritation to the committee of local worthies running the Club; that women formed part of the audience and were frequently heard performing in this provincial gathering; and that the ribald, transgressive nature of the post-concert communal singing of catches into the early hours of the morning-many of them lewd in the extreme-is wisely ignored here. This paper will interrogate the image here presented in order to reveal the performative essence of the picture, aiming to show that this carefully calibrated representation is concerned, above all, to depict the club its members wanted to present both to themselves and to the outside world. With all the trappings of nineteenth-century class and culture clearly on display, it is a masterclass in the performance of class.

Chris Price is a Senior Lecturer in the Department of Music and Performing Arts, and Programme Director of the degree programmes in Church Music and of the inter-disciplinary BA Creative Arts. He also pursues a lively career as a professional musician; his work as a Tenor Lay Clerk in the Cathedral Choir at Canterbury has included recordings, BBC radio and TV broadcasts, and international tours. He is in demand as singer and conductor. His recent performances include a specially-commissioned evening for the Canterbury Festival in October 2015 recalling the heyday of the Canterbury Catch Club and a number of concerts featuring the music of Flanders and Swann and other songwriting humourists. As part of the project entitled "As Thomas Was Cudgell'd One Day by his Wife" gave several performances of some of the songs of the Canterbury Catch Club. Conference papers include "As Thomas Was Cudgell'd One Day by his Wife - the music of the Canterbury Catch Club" (Salzburg 2014); "Not of heroic build: the literate Glee" (Glasgow 2015); and "The Folly of the Farce is Done: death and grief in convivial song" (June 2015). He has recently introduced and edited the music of the Canterbury Catch Club in a book with an accompanying CD featuring himself and fellow-lay clerks - forming the a capella group 'Cantuar' singing examples of this rich and varied repertoire.

GIUSEPPINA RAGGI (CHAM-FCSH-UNL/Calouste Gulbenkian Foundation), *Building the Portuguese Court and Planning Opera Theaters in Lisbon: The Power of the Queen Consort Maria Anna of Austria (1708–1754)*

The historiographical tradition on the Portuguese king João V attributes to him the full power about the cultural policy promoted during his reign (1706–1750). My recent studies about Filippo Juvarra's projects of two opera theaters for the Portuguese court have contributed to rethink the cultural and artistic policy of King João V. From this new critical perspective, the role of the Queen consort of Portugal acquires a dramatic centrality to introduce the Italian operatic music as the principal path to the court building. Since her arrival in Lisbon (1708), the Queen consort promoted a strategic action to change and renew the court sociability in harmony with the new cultural policy that the young king aimed at implementing. Through Maria Anna of Austria the connection between Rome and Lisbon was enriched by the musical culture of Wien's court where the Bolognese Galli Bibiena were engaged as theatrical architects and engineers, decorators and stage designers. The analyses of the unpublished engravings, drawings and descriptions of the performance spaces in the royal palaces (Palácio Real da Ribeira, Palácio Real de Belém, Palácio Real de Salvaterra dos Magos) will be presented to demonstrate the centrality of the Queen consort's visual strategy. The paper will particularly focus on the first decade of her reign (1708-1719), showing the connections with the European political strategy of the Imperial House of Habsburg and the deep social and cultural change that she was able to realize in Portugal through the performance spaces as spaces of the new sociability. Out of the religious ceremonies, the Queen consort promoted a new dimension, ordered and hierarchic, of the social life. The building of the Real Ópera do Tejo by Giovan Carlo Sicinio Bibiena (1752-1754) in the beginning of the reign of King José I did not represent the "cultural cut" with the religious priority of his father João V, but the full success of the visual strategy of his mother Maria Anna of Austria (1683-1754).

Giuseppina Raggi is Researcher at the Portuguese Centre for Global History (CHAM, FCSH, Universidade NOVA de Lisboa, Universidade dos Açores), and Calouste Gulbenkian Foundation Fellow. Currently, she is the Scientific Committee Coordinator of the European Project Marie Curie-IRSES: *Bahia 16-19. Salvador da Bahia: American, European and African forging of a colonial capital city* (2012-2016), as well as Executive Board Member of Atlântica Collection. Her recent publications include: *Le dinamiche della meraviglia: la quadratura e lo spazio atlantico portoghese*, in «Rivista dell'Istituto Nazionale di Archeologia e Storia dell'Arte»; *Salvador da Bahia. Retratos de uma cidade atlântica (séc.XVII-XIX)*, «Atlântica Collection», Salvador, Edufba, 2016; *La pittura di 'grande architettura' in San Rocco a Lisbona (1586-1588) e la cultura prospettico-architettonica in Portogallo*, «Arte Cristiana», 2015; *Filippo Juvarra a Lisbona: due progetti per un teatro regio e una complessa questione musicale*, E. Kieven, C. Ruggiero (eds), *Filippo Juvarra. Architetto dei Savoia, architetto in Europa*, Roma, Campisano, 2014; *La circolazione delle opere della stamperia De Rossi in Portogallo*, A. Antinori (ed).

MARÍA ISABEL RODRÍGUEZ LÓPEZ (Universidad Complutense de Madrid), *The Relief Decoration of the Roman Theater in Antiquity: The Case of Sabratha*

Tragic and comic masks, musicians, reciting actors, orgiastic dances, musical emblems and passages of classical myths associated with the world of the drama were among the topics most commonly used as ornamental reliefs in the theaters of Ancient Rome. These iconographic motifs have been continuously used, century after century, in the Western tradition to decorate the theater spaces.

We propose an approach to the iconographic cycles that were adopted, repeatedly, as part of the architectural decoration of the ancient Roman theaters, focusing our attention on a detailed analysis of the reliefs of the theater of Sabratha (Tripoli, Libya), built under the reign of Emperor Marcus Aurelius between AD 175 and 200. Its decoration is a paradigm of the most common patterns of his time: besides the theatrical scenes and the usual dramatic and comic masks, the reliefs of the great pulpit stand out, where Hercules, Mercury, the Three Graces, the Judgment Paris, the Muses and a whole cohort of characters can be seen. This paper will attempt to decipher the meaning of the repertoire in the given context.

Isabel Rodríguez López is doctor in Geography and History (Art History Branch) by Universidad Complutense de Madrid (UCM). Postgraduate Certificate in History and Sciences of Music by UCM and Professor of singing in Real Conservatorio de Música de Madrid. She has been a University lecturer since 1993. Between 1996 and 2002, she worked as an Art History and Music History professor in Universidad Alfonso X el Sabio, Madrid. Since 2003, she teaches Archaeology in Universidad Complutense de Madrid. In the last years, she has focused her investigation on Classical Archaeology and Musical Iconography in Spain. She has directed several projects on “Innovation and Improvement of Teaching Quality”: “Web Seminar on Iconographic Studies” (2007), “Iconographic Repertoire of Classic Mythology” (2008), “Didactic Resources on Mediterranean Archaeology” (2010-11) and “Mythos” (2015). Also, as a researcher, she has been involved in various projects, such as the archaeological intervention in Casares (Segovia), which she co-directed for two years. She is a team member of the Musical Iconography research group (UCM) and also of the Antiquity Specialised Study Group (GEA) at Universidad Nacional de Educación a Distancia (UNED). She is also involved in the project of “Musical Iconography: Analysis and Cataloguing of artworks in Spanish Institutions” and “Roman Mosaics in Spain”. Currently, she co-ordinates the MA in Mediterranean Archaeology in Antiquity (UCM).

CLAUDINA ROMERO MAYORGA (Universidad Complutense de Madrid), *Music and Theatrical Performance in the Mysteries of Mithras*

The so-called Oriental cults that entered the Roman Empire in the first century BC offered a joyful vision of life after death, along with a series of ceremonies full of colour, music, dances and costumes of exotic nature. However, the importance of these sensory aspects has not been taken into account in the studies dedicated to the Mysteries of Mithras.

Mithra's followers gathered in underground and narrow temples, with long benches attached to the sidewalls (*podia*), which determined an axial aisle that seemed to establish the unidirectional movement of the neophytes. The scarcity of literary sources that recount Mithra's myths favoured the analysis of the iconographic repertoire, which was believed to encode the soteriology of the cult. The image of Mithras killing the bull (*tauroctony*) was placed at the head of the temple, along with another icon that depicted the divinity in *symposium* with the Sun god.

While there were public festivities dedicated to Isis, Cybele, Attis and Dionysus, we are not aware of ceremonies of such characteristics in the Mysteries of Mithras. Therefore, it is necessary to study the decoration of the temples found in the Roman Empire to appreciate the presence of music, its importance in the rituals and the involvement of the neophytes in such ceremonies. Thanks to archaeological findings, we know that fake knives (as props), masks and musical instruments were usually part of the dramatization of mithraic myths, although these elements have not been studied in the traditional bibliography. Therefore, our proposal will focus on the sensory elements of the cult: the use of colour, light, darkness, movement, processions and music to try to recreate the synaesthetic and kinaesthetic processes of interaction that might have taken place in Mithraic temples.

Claudina Romero Mayorga studied Art History in Universidad Complutense de Madrid and quickly became a member of the "Iconographic Studies Seminar" housed in the Faculty of Geography and History. Her research interests are Mysterical cults and Iconography, specially the cult of Mithras. Her PhD dissertation comprised an update of the material found in Hispania and offered a new interpretation of the mithraic remains. Her post doc research is focused on the study on the recreation of synaesthetic and kinaesthetic processes and interaction that might have taken place in Mithraic temples.

CRISTINA SANTARELLI (Istituto per i Beni Musicali in Piemonte, Torino), *Theatrum Sabaudiae: Festive Venues and Temporary Structures in Seventeenth Century Turin*

This paper deals with the analysis of three etchings, rare and valuable visual testaments to a long tradition of court festivities documented almost exclusively by written chronicles. They illustrate the temporary structures related to three festive events held in different venues in the city (the royal residence, the river, the square) in a period from the 1620s to the 1670s, at the time of the two “Madame Reali” Christine of France and Marie Jeanne of Savoy. The aim of the study is to demonstrate the coherence with political power of both the literary program set to music for the occasion and the temporary decorative structures and their interaction with the venues chosen for the events. The festivities in question are: *La Nave della Felicità* (“The Ship of Happiness”, 1628), held at the Castle of Turin for Christine’s birthday; *I Portici di Atene* (“The Arcades of Athens”, 1678), held on the banks of the Po in front of the Castle of Valentino on the occasion of the twelfth birthday of Duke Victor Amadeus; *Il Tempio delle Virtù* (“The Temple of the Virtues”, 1678), a fireworks display to celebrate Marie Jeanne’s birthday.

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 vice-chair of the ICTM Study Group for the Iconography of the Performing Arts, between 2005 and 2010 she took part as a teacher and/or organizer in summer courses, seminars and masterclasses held at the Turin University, The Paris-Sorbonne 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* and in 2014 the ICTM Conference *Neoclassical Reverberations of Discovering Antiquity*. She is a member of the editorial board of «Music in Art» (Research Center for Music Iconography, CUNY) and of the editorial series “Studies in Music, Dance and Theatre Iconography” (Wien, 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 (თბილისის სახელმწიფო კონსერვატორია / Tbilisi State Conservatory), *Curtains of Tbilisi Opera House: Two Symbols, One Story*

In 165-year history of the Tbilisi Opera House, 1874 and 1973 were fatal dates: terrible fires devastated two beautiful theater buildings, and two legendary curtains burnt in them. Both curtains were some kind of symbols of the opera house and, at the same time, reflection of political attitudes and ideologies of their times. In his *Le Caucase: Impressions de voyage* (1859), Alexandre Dumas père described his visit and the beauty of Tbilisi opera (built by Giovanni Scudieri in 1851) and the curtain, painted by the Russian painter Grigol Gagarin. Gagarin shared the Russian politics towards Georgia, seeing it as a part of the Russian Empire. At the same time he also accepted a common artistic perception of Georgia as an exotic heaven on earth. These attitudes are reflected on the curtain of the first opera house. Second building by Victor Schröter, completed in 1898 had the curtain painted of the Georgian painter Sergo Kobuladze in 1960. Following Stalin's death, the 1960s were period of the so-called Liberalization in the arts; but also the time of Soviet's political and ideological difficulties and growth of the dissident movement. This was demonstrated on Kobuladze's curtain. His first sketches, which included national motives had been rejected, and his second version reflected quasi-ancient figure of woman with a lyre. In the work Kobuladze integrated also his research of the structure in ancient and old Georgian architectural monuments. Both fires had suspicious circumstances. It has been suggested that Gagarin's curtain might have survived until 1950s. As for Kobuladze's one, which was the symbolic icon of the Tbilisi opera, was printed in Germany on the basis of preserved original sketches, and returned to the renewed Opera House of independent Georgia in 2015.

Maia Sigua defended her PH.D. thesis generic significants of ancient greek tragedy in 20th Century music theatre in 2014. Her main research interests include genre issues of opera, ancient tragedy, interrelations of music and drama in 20th Century music theatre, music of Iannis Xenakis, etc. Since 2009 she has been a co-organizer of an annual international conference-competition for students in musicology, as well as member of the organizing group of the international festival "Tbilisi: Contemporary Music Evenings". In 2015 she was a music consultant of the first international festival of chamber music "Salkhino Palace Camerata". She regularly takes part in various scientific conferences in Georgia and in other countries; her scientific publications have been published in Georgia, UK, Poland. She writes scientific-popular articles about Georgian music for teenagers. She also writes reviews and interviews for the journal "Musika", etc. In 2010-2012, during her internship at Georgian Public Broadcaster's Radio 1, she worked as an author and presenter of the programme. Currently, at the Tbilisi State Conservatoire she leads the courses in the history of 20th Century music, history of Georgian music, Music Aesthetics, The basics of journalism. She also teaches music at the private authorial music school. In 2015 she joined the staff of the State Opera House of Georgia as an editor of webpage and publications and author and compiler of the program books.

ANDREA SOMMER-MATHIS (Institut für Kulturwissenschaften und Theatergeschichte, Österreichische Akademie der Wissenschaften), *The Viennese Court Theatre from Burnacini to Galli Bibiena*

Although the very first opera performances at the imperial court of Vienna can be traced back to the 1620s, we do not know very much about their venues and the decoration of these early performances. Various living rooms and dance halls of the imperial palace were adapted for the occasion, with simple stages and seating arrangements for the audience.

It took three more decades until the first free-standing theatre building was constructed by Giovanni Burnacini who was engaged from Venice in 1651. He not only introduced the newest Italian stage techniques in Vienna, but gave also shape to the proscenium of the theatre; it was still rather simple, included, however, the imperial crown and coat of arms of the Habsburg dynasty.

These first structural attempts were reinforced and extended by Giovanni Burnacini's son Lodovico Ottavio who built the huge Teatro sulla Cortina, inaugurated in 1668 with the performance of *Il pomo d'oro*, though afterwards used only on very rare special occasions and finally demolished in 1683. Yet the preserved engravings of the auditorium and the proscenium lavishly decorated with allegorical figures and imperial devices are precious documents of the dominant Habsburg ideology.

Again it should take three decades until Francesco Galli Bibiena, the first member of the famous family of architects and stage designers active in Vienna, remodeled the former dancing hall into an opera house which had all the characteristics of a representative court theatre: rows of boxes with a central royal box, an ornate proscenium, a splendid stage curtain and a magnificent ceiling painting, probably by Andrea Pozzo.

The proposed paper will focus on the development of the decoration of the Viennese court theatre in the seventeenth and early eighteenth centuries as an expression of the political and cultural ideology of the Habsburgs both as sovereigns and as patrons of the arts.

Andrea Sommer-Mathis, after taking a degree in theatre history and Italian philology in 1982 at the University of Vienna he worked as interpreter for RAI office in Vienna and as manager of the musician, director and composer René Clemencic; he also collaborated with the Burgtheater and the Theater der Jugend in Vienna on dramaturgical works.

In 2003 he completed a ph. D, between 2000 and 2007 was vice-director of the Austrian Historical Institute in Rome and since 2001 as been research fellow of the Austrian Academy of science.

LEON STEFANIJA (Oddelek za muzikologijo, Filozofska Fakulteta, Ljubljana),
Imagery of the Current Musical Modernism in Slovenia

For about a century, the ideals of modern music accumulate ideas of modernism in a confusing mass of imagery: the ideas range from complementary presentations of an advanced acoustic world to the antagonistic stereotypes of an art for the masses. The concept of modernism, as recently persuasively redefined by Julian Johnson, is a concept of different “sounding utopias”, “commonalities and continuities”, even “extrusion of tensions latent in the Classical”, forming a “*sensible* history of musical modernity”. In this respect, the *modern* (the advanced, the avant-garde) is “not only the new but as the valuable new”, as Boris Groys neatly noted. The events from the last century Slovenia indicate fairly strong “commonalities and continuities” between the four waves of musical modernism since 1900. The urge for a certain *musica viva* reveals an “extrusion of tensions” and a search for the next “sounding utopia” not only verbally but also through different forms of representing the new visually: through the journal covers, caricatures and, above all, posters and advertisements. The contribution will focus on the posters promoting modern music within the last two decades. The main focus is set on the posters from the Slowind Festival—the most versatile and agile institution currently promoting contemporary classical music in Ljubljana beside the Festival Ljubljana and Slovenski Glasbeni Dnevi. The posters from the seventeen Slowind festivals will be juxtaposed to the other two mentioned festivals and all compared to the visual imagery promoting the contemporary popular music events in Ljubljana.

Leon Stefanija joined the Department of Musicology, Faculty of Arts, University of Ljubljana in 1995. He serves as the chair of systematic musicology there, between 2008 and 2012 also as the chair of the Department of Musicology. Main research and teaching areas are epistemology of music research, sociology of music and contemporary (primarily Slovenian) music. As a lecturer he has been teaching also in Zagreb, Belgrade, Graz, and Sarajevo.

Main publications: *On The New In Music* (2001), *Methods of Music Analysis: A Historical And Theoretical Survey* (2004), *Sociology of music* (2009), *Contribution to the Analysis of the Musical Institutions in 20th-Century Slovenia* (2010), together with Nico Schüller et al *Musical Listening Habits of College Students in Finland, Slovenia, South Africa, and Texas*, and *A Sisyphean Beauty: Uroš Rojko* (2006).

JELENA TODOROVIĆ (Univerzitet Umetnosti u Beogradu), *The Places that Never Were: The Imaginary Space of Power in the Archbishopric of Karlovci. Its Function and Decoration*

The Archbishopric of Karlovci was created in the Austrian Habsburg Empire when the Serbian people with their Patriarch Arsenije III made a Great Exodus in 1690 from Serbia under the Ottoman occupation into the Austrian lands. As any great state in Europe, the Austrian Habsburg Empire was presumably multinational and multiconfessional, welcoming different faiths and different peoples. In the Habsburg Empire the Orthodox Serbs found full recognition for their religion, but not their national integrity and even less for their hope of the future politico-religious aggrandizement. Thus, the two latter issues were embodied most conspicuously through the arts of the spectacle of state.

The spectacles of state of the Serbian Orthodox Baroque culture, as well as those throughout early modern world, were a true embodiment of Utopia, the mirror image of a perfect existence. However, the stage they revolved on was a peculiar one. Considering that the very territory of the Orthodox Archbishopric was not their own, but the land of the Empire, all usage of space had to be either confined to the church or shifted to the realm of the imaginary.

In my paper I will put attention to the decoration of the imaginary church space that is presented in one of the most lavish and beautiful festival books of the time—in the manuscript Zaharija Orfelin's festival book written for Bishop Mojselj Putnik from 1757. I would like to analyse the decoration of this space and its political and ecclesiastical implications.

In this peculiar book boldest political statements were hidden in the lines of the intricate word labyrinths, in complex palindroms and symbolic church decorations. Thus the true space of the Archbishopric, was the *land that never was*, the realm beyond confines of space and time.

Jelena Todorovic received her BA in the History of Art (1993-1998) at the Faculty of Philosophy in Belgrade. Afterwards she continued her studies, both MA and PhD at University College London (UCL - 1998-2004) where she also worked, first as a teaching assistant then later as a part-time lecturer. In 2005 she transferred to the University of the Arts in Belgrade where she presently teach as a Full Professor and since 2014 hold the position of the Vice-Dean for International Cooperation. For the past ten years (since 2006) she has been a Keeper of the State Art Collection of the Royal Compound in Belgrade, and a head of the project for the Ministry of Culture and information of Serbia.

TAMARA TÖRÖK (Eötvös Loránd Tudományegyetem, Budapest), *Contemporary Tendencies of Stage Design at the Hungarian State Opera House, Budapest*

In 1937 a legendary première took place at the Budapest Opera House: *La Bohème* by Puccini, directed by Kálmán Nádasdy. Its scenographer was a young, promising designer, Gusztáv Oláh. Stangely enough, *La Bohème* is still played in the same direction and with the same stage design at the Budapest Opera House, so we can still admire Gusztáv Oláh's lasting set. Currently there are more than forty productions on the repertoire of the Budapest Opera House, and they show a great variety in their visual world. In my presentation I will focus on five contemporary productions, which I regard as landmarks in the creation of sets different from the traditional, mostly realistic ones. These sets are always results of a close, regular collaboration between director and set designer, such as set designer Mária Ambrus and director Sándor Zsótér, set designer Csaba Antal and director Balázs Kovalik, or set designer Zsolt Khell and director János Mohácsi. Almost all these directors and set designers are determining figures of contemporary Hungarian theatre in prose.

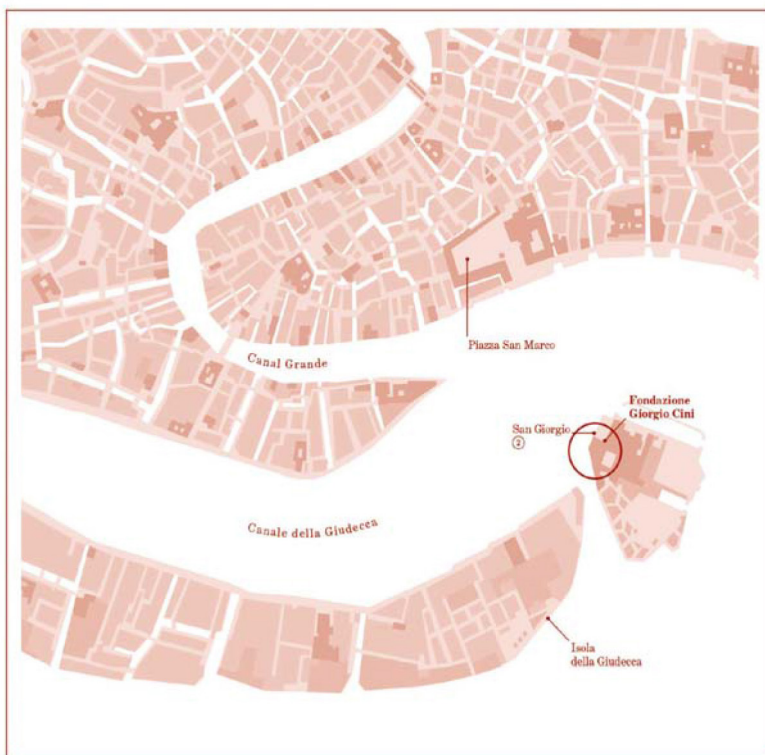
The five opera productions are the following: (1) *Don Giovanni* by Mozart (2003; directed by Gergely Kesselyák, set design by Balázs Horesnyi); (2) *Xerxes* by Händel (2009; directed by Balázs Kovalik, set design by Balázs Horesnyi); (3) *Mefistofele* by Boito (2010; directed by Balázs Kovalik, set design by Csaba Antal); (4) *Aida* by Verdi (2014; directed by János Mohácsi, set design by Zsolt Khell); and (5) *Leander and Line Petal* by Zsófia Tallér (2015; directed by Sándor Zsótér, set design by Mária Ambrus). On the basis of this subjective selection, I intend to give a hint of the most significant contemporary stage designing tendencies on the Budapest opera stage, and to analyse the contribution of these sets to the directors' interpretation of the operas.

Tamara Török was born in 1973 in Budapest. Since 2003 she has been teaching Italian literature and theatre history at the Italian Department of the ELTE University, and has been working as dramaturg at the Katona Theatre, both in Budapest. She graduated in English and Italian at the ELTE University, in dramaturgy and theatre studies at the University of Theatre and Film, and got her PhD degree in 2009; she wrote her dissertation about the Venetian theatre in the 18th century. She is also the Hungarian translator of several Italian plays.

AMRA TOSKA (Muzička Akademija, Sarajevo), *The Space of Performance: Architectural World of Sevdalinka*

Sevdalinka, traditional urban love song of Bosnia and Herzegovina, developed during the Ottoman administration when the Bosnian urban population moved from hills to plains and valleys along important roads. With this process it developed into a new form corresponding to the human scale and in unity with nature. Ottoman urban area consisted from the *čaršija* (economical/trading zone) and the *mahala* (residential quarters). Traditional house in *mahala* had introvert architecture of Oriental type, and despite its formal division to a male part (*selamluk*) and a female part (*haremluk*), it was informally a woman's kingdom. Only there could women do what was otherwise socially unacceptable in the patriarchal ambience of her strict separation, "demanded by the Islamic moral". Women sang *sevdalinks* to themselves or for the other women "between the four walls" of their home, and their subtle and sophisticated song with a hint of eroticism expressed through a metaphor was the way of liberating female being from the patriarchal socially acceptable frames. This paper explores the architecture of a traditional Bosnian city house, where female *sevdalinka* was born as a respond to then social and political reality. Considering its introvert quality, the song did not belong to the ambient of a public venue (*kafana*), where male *sevdalinka* reflected the more explicit social freedom of men, being somewhat "relaxed and lascivious" in words. Flourishing within the functional and richly ornamented interior of an urban residential home of the Oriental type, female *sevdalinka* as a monodic and melismatic form appears like a response to the urban way of living, with the individual as its epicentre and Bosnian and Herzegovinian urban residential house of the Oriental type as a woman's intimate world.

Amra Toska earned her Bachelor's and Master's degree in Ethnomusicology at the Academy of Music in Sarajevo and graduated from the Faculty of Architecture in Sarajevo. As architect and researcher she worked at the Institute for Architecture and Urbanism at the Faculty of Architecture in Sarajevo, and as ethnomusicologist she participated in international and local symposiums organized by the ICTM, ICTM National Committee for B&H, Center for World Music at the University of Hildesheim, Hanover University of Music, Drama and Media, KED Folk Slovenia, Musicological Society of FB&H, Academy of Music in Sarajevo, etc. Her main research interests involve the role of a woman in traditional cultures, contemporary (re)interpretations of (folk) musical practices, and the relation of (traditional) music and its accompanying space. She is a teaching assistant at the Department of Musicology and Ethnomusicology at the Academy of Music in Sarajevo, and a Ph.D. candidate researching the traditional music as the sound of space. She is member of the vocal ensemble Etnoakademik, of the Academy of Music in Sarajevo, which covers the traditional urban and rural music of Bosnia and Herzegovina and the world. She has experience as an author and editor at Radio Sarajevo, of radio shows that cover traditional, experimental, jazz and classical music. She works for the Jazz Fest Sarajevo as a moderator of the programme Music Meeting.



COME ARRIVARE ALLA FONDAZIONE
GIORGIO CINI
Da San Zaccaria, Ferrovia, Piazzale Roma:
vaporetto linea 2 ogni 12 minuti

HOW TO ARRIVE AT THE FONDAZIONE
GIORGIO CINI
From San Zaccaria, Train Station, Piazzale Roma:
Vaporetto line n. 2, every 12 minutes

Info:
**Centro Studi per la Ricerca Documentale
sul Teatro e il Melodramma Europeo**
+39 041 2710236
teatromelodramma@cini.it



CENTRO STUDI PER LA RICERCA
DOCUMENTALE SUL TEATRO
E IL MELODRAMMA EUROPEO
fondazione an/esi
GIORGIO CINI



Università
Ca' Foscari
Venezia
**Dipartimento
di Filosofia
e Beni Culturali**