



fondazione
GIORGIO CINI onlus

Lettera da San Giorgio

Year VI, n° 11. Six-monthly publication. September 2004 – February 2005
Spedizione in A.P. Art. 2 Comma 20/C Legge 662/96 DC VE. Tassa pagata / Taxe perçue

Contents

| | |
|----------|---|
| I - II | Programmes (September 2004 – February 2005) |
| 3 | Editorial |
| 4 | Main Future Activities |
| | Exhibition <i>Tiepolo. Ironia e comico</i> |
| 5 | Exhibition <i>Good and Bad Government. Images in the Arts from the Middle Ages to the 20th century</i> |
| 6 | I Dialoghi di San Giorgio <i>Atmospheres for freedom. Towards an ecology of good government</i> |
| 7 | <i>XX European Seminar in Ethnomusicology (ESEM)</i> |
| 7 | 1st Korea-Italy Poetry Forum <i>Korean and Italian Poetic Voices: the Quest for Peace</i> |
| 8 | Homage to Alain Daniélou |
| 8 | International Conference <i>In history and beyond history. Armenians and Turks: a thousand years of relations</i> |
| 9 | International Conference <i>Troubadours in Venice and the Veneto</i> |
| 10 | Exhibition <i>The Myth of the Phoenix – East and West</i> |
| 10 | Homage to Gino Gorini |
| 11 | Oriental Meetings <i>Sanctity in Islam</i> |
| 12 | Traditional Music from Persia. An intensive course of <i>Zarb</i> by Djamchid Chemirani |
| 13 | Conference <i>Luigi Nono. Music and political commitment in the second half of the 20th century</i> |
| 13 | Concert in memory of Oscar Mischiati |
| 14 | 11th International Seminar on Ethnomusicology <i>Ethnomusicology and popular music studies: what possible convergence?</i> |
| 14 | “Specialising on San Giorgio”. The European Social Fund Projects |
| 15 | The Sacher Project. Accademia Musicale di San Giorgio |
| 16 | Collections <i>The Cini Foundation drawings and caricatures by the Tiepolo and Zanetti</i> |
| 18 | Portraits of Patrons <i>Like father like daughter: Yana Cini Alliata</i> |
| 20 | Presences on San Giorgio <i>Maria Teresa Muraro</i> |
| 22 | Publications |
| III – IV | Contacts |

Editorial

The year 2004 has brought some important anniversaries both for the Giorgio Cini Foundation and the city of Venice. Exactly fifty years ago our Institute of Art history was founded. To mark this anniversary, the Foundation has organised for next September an event dedicated to two masters of Venetian art: Giambattista and Giandomenico Tiepolo.

The exhibition entitled *Tiepolo. Ironia e comico* (“Tiepolo. Irony and the Comic”) is set to be the most significant event in the Venetian celebrations marking 200 years since the death of Giambattista Tiepolo. The over 140 drawings and paintings by Giandomenico and Giambattista Tiepolo assembled for the occasion will offer experts and art-lovers the opportunity to study in greater depth a special – but no less important – form in the art of these two Venetian masters: caricature drawing. Far from being simply studies or sketches, the drawings in the exhibition are masterpieces casting an ironic, comic or grotesque gaze on Venetian society in the second half of the 18th century, when the great historic, social and cultural experience of the *Serenissima* Venetian Republic was melancholically drawing to a close. A very significant group of works in the exhibition is dedicated to the figure of Punchinello, seen not so much from a comic point of view, but as tragicomic figure – a kind of “double” of the ordinary man.

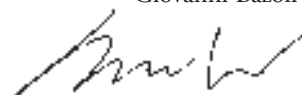
Another important date in 2004 is the eightieth anniversary of the birth of Luigi Nono, a composer who played a leading role in contemporary Venetian culture. In his honour, the Giorgio Cini Foundation, in collaboration with the Luigi Nono Archives, has organised a conference entitled *Music and political commitment in the second half of the 20th century*, to be held in December.

But perhaps the anniversary which moves us most deeply in terms of affection and recognition concerns a person very close to the Giorgio Cini Foundation – Yana Cini Alliata di Montereale, who died in Rome on 5 April 1989. Throughout her life Yana never failed to show her support – at times through extraordinarily generous acts – for the institution founded by her father in memory of her beloved brother Giorgio.

Arguably the most striking evidence of the strong bond between Yana and the Foundation dates back to twenty years ago and takes the disinterested form of a gift. On 21 September 1984 the Palazzo Cini Gallery at San Vio was opened as the permanent home of the collection of Tuscan paintings inherited from her father and gifted to the Giorgio Cini Foundation together with the part of the *palazzo* chosen to host and exhibit these works to the general public.

This issue of the *Lettera da San Giorgio* is dedicated to her memory.

President
Giovanni Bazoli



Main Future Activities

Exhibition *Tiepolo. Ironia e comico*

3 September – 5 December

Venice, Island of San Giorgio Maggiore

The year is an important anniversary for Venetian culture: 200 years since the death of Giandomenico Tiepolo. The Giorgio Cini Foundation is celebrating this anniversary with a large exhibition entitled *Tiepolo. Ironia e comico* (“Tiepolo. Irony and the Comic”). At the Giorgio Cini Foundation from September 3rd visitors will be able to admire over 140 works by Giandomenico Tiepolo and his father – the great Giambattista Tiepolo – from collections in major world museums.

Giandomenico Tiepolo was a leading 18th-century Venetian artist. The frescoes he made for his villa at Zianigo are one of the great European masterpieces of the period.



Giandomenico Tiepolo, *The Minuet*,
Paris, Musée du Louvre

But he is not only important for his frescoes. Studies have revealed the significance and value of the artist’s drawings – both the scenes from contemporary life with their caustic capacity to portray in grotesque terms the society of the day, and the works featuring the figure of Punchinello, almost a double of the ordinary man, a bitter portrait of the “laughable” side of history. There is also a group of male and female caricatures. In these works Giandomenico returns to the models of his father Giambattista, who through his caricatures and Punchinello drawings provide one of the most unusual and visually striking testimonies of the art of 18th-century Europe.

Another important artist on this scene was Anton Maria Zanetti il Vecchio. His very different caricatures, preserved

in the Giorgio Cini Foundation, highlight a further truly “ridiculous” aspect of 18th-century Veneto caricature drawings, mainly associated with the world of theatre. In these sheets the protagonists of theatre are carefully portrayed in their real identity, unlike the strictly “anonymous” Tiepolo caricatures. Due to run until 5 December 2004, the exhibition was designed by Adriano Mariuz, professor of the History of Modern Art at the University of Padua, and the consultants involved include leading international experts on Tiepolo studies such as George Knox (Vancouver University), Adelheid Gealt (Bloomington Art Museum, Indiana University), Giandomenico Romanelli (Venice Civic Museums), Giuseppe Pavanello (University of Trieste and

Director of the Giorgio Cini Foundation Institute of Art History, Venice), Ermanno Arslan (Milan Civic Museums), Catherine Whistler (Ashmolean Museum, Oxford) and Laurence B. Kanter (Metropolitan Museum of Art, New York).

The exhibition has been organized thanks to the support of the Regione del Veneto. Official Sponsor Banco San Marco. Technical Sponsors Assicurazioni Generali and Arteria. Special Contributions by Mazda Italia and Hotel Hungaria. In collaboration with Trenitalia.

Exhibition *Good and Bad Government. Images in the Arts from the Middle Ages to the 20th century*

15 September – 7 November

Venice, Island of San Giorgio Maggiore

Inspired by Ambrogio Lorenzetti's fascinating allegory in the famous frescoes in the Palazzo Pubblico, Siena, this exhibition offers an elaborate *excursus* on images of "Good and Bad Government", of political activities and their effects. Paintings, miniatures, sculptures, drawings, prints and objets d'art will illustrate – in addition to the



Domenico Tintoretto, *Portrait of Doge Andrea Dandolo and the inscription mentioning the execution of Doge Marin Faliero*, Venice, Palazzo Ducale

iconography of Good and Bad Government – the symbols, myths and allegories used to represent political power over the centuries. The exhibition features works by Ambrogio Lorenzetti, Jacopo and Domenico Tintoretto, Jacopo Bassano, Bonifacio de' Pitati, Ubaldo Gandolfi and Cesare Maccari.

Some video films made for the occasion supplement the exhibition itinerary with images on the theme from works, which for various reasons – preservation, position or size – could not be brought to San Giorgio.

The exhibition was conceived as a joint event with another large show called *Making things public*. Dedicated to the material methods for sharing knowledge and decisions about public affairs, this second exhibition is curated by Bruno Latour and Peter Weibel and will be held at the "Zentrum für Kunst und Medientechnologie", Karlsruhe.

Le atmosfere della libertà

Per una ecologia del Buon Governo

GIORGIO AGAMBEN
PHILIPPE DESCOLA
FRANÇOIS JULLIEN
GILLES KEPEL
DERRICK DE KERCKHOVE
BRUNO LATOUR
GIOVANNI LEVI
SEBASTIANO MAFFETTONE
IGNACIO RAMONET
RICHARD RORTY
PETER SLOTERDIJK
ISABELLE STENGERS
ADAM ZAGAJEWSKI



15 – 17 SETTEMBRE 2004
I DIALOGHI
DI SAN GIORGIO
VENEZIA, ISOLA DI SAN GIORGIO MAGGIORE

Per informazioni rivolgetevi a:
Fondazione Giorgio Cini, Isola di San Giorgio Maggiore, 30134 Venezia
Tel. 041 27181250 - 041 27181251 Fax 041 52251561
e-mail: ggc@fondazionecini.it - www.fondazionecini.it

Cura editoriale di:
Fondazione Casa di Studi
della Università Ca' Foscari

I Dialoghi di San Giorgio *Atmospheres for freedom. Towards an ecology of good government*

15 – 17 September

Venice, Island of San Giorgio Maggiore

The underlying idea for *I Dialoghi di San Giorgio* (The San Giorgio Dialogues) came from the Giorgio Cini Foundation's desire to encourage dialogue and exchanges of views on key issues for contemporary society, involving experts from various disciplines and different cultural traditions. *I Dialoghi di San Giorgio* are a new version of a long-standing annual event at the Foundation – the *Corso Internazionale di Alta Cultura*. For almost fifty years this course attracted authoritative scholars and leading witnesses of our age to the island of San Giorgio Maggiore. "Atmospheres for freedom. Towards an ecology of good government" is the theme for the 2004 edition. The selected group of international philosophers, writers, social scientists who will be taking part include Giorgio Agamben, Philippe Descola, Francois Jullien, Gilles Kepel, Derrick de Kerckhove, Bruno Latour, Giovanni Levi, Sebastiano Maffettone, Ignacio Ramonet, Richard Rorty, Peter Sloterdijk, Isabelle Stengers and the poet Adam Zagajewski. The choice of theme is the outcome of a series of considerations occasioned by an aesthetic experience. On a wall in the Sala dei Nove in the Palazzo Pubblico, Siena, the former seat of the Siense government, a celebrated fresco by the great painter Ambrogio Lorenzetti describes the principles of good government: i.e. the leading players (government and justice) and the fundamental virtues for the "good" exercise of power – faith, hope, charity, wisdom, harmony, strength and equilibrium. On a second wall in the same room another fresco describes the "effects" of good government. Observing these frescoes conveys – even to those relatively little versed in the history of art – a sense of order, peace, security, serenity and prosperity. Lorenzetti's cycle ends with the "allegory and effects" of bad government, representing the idea of "tyranny". This kind of government fails to look to the common good but only considers the limited vested interests of those governing. To attain this sordid result, the tyrant, whose counsellors are "the vices", had first to thwart justice, portrayed as being bound and stripped of all its prerogatives. The consequences are devastating effects on the city and countryside, reduced to scenes of oppression and violence, a theatre of death and destruction, where no one works and only the blacksmith continues his lethal production of arms. For some time philosophers, politicians and social scientists have been discussing the necessary conditions for democracy to work. They have mainly, focused, however, on the laws, constitutions, electoral methods – in short on the "procedures", leaving aside an analysis of the "ecology" making visible the institutional forms of democracy, the "atmosphere", so effectively conveyed by Lorenzetti's fresco, in which good or bad government influences – and at the same time is influenced by – all the elements in the social landscape: from the household economy to agriculture, from trading to the various forms of social life.

What are the elements in the “atmosphere” making possible the “life form” of good government? Is freedom a “chemical” requisite, essential for this atmosphere? A necessary condition for exercising good government? Or is it the fairly modern fruit of an ecosystem based on other elements? Is democracy the only system able to preserve this atmosphere and when necessary re-create it? And - to stick with the metaphor – what elements pollute the “atmosphere”? How far do the great transformations in the communications and relational systems due to the development of technology make this atmosphere more salutary or more stifling for the exercise of freedom? How can the possible effects of degradation caused by indifference, populism, technocracy and globalisation be limited? These are the issues the *Dialoghi* will address.



A recording session with some Taman Dayaks in Kalimantan, Indonesia, 1997.
Photograph by M.B. Mannequin

XX European Seminar in Ethnomusicology (ESEM)

29 September – 3 October

Venice, Island of San Giorgio Maggiore

Having reached its twentieth edition, this year the European Seminar in Ethnomusicology (ESEM) will be organised by the Intercultural Institute of Comparative Music Studies.

Founded in 1982 by John Blacking, together with a group of other European researchers, the ESEM aims to promote and train scholars, teachers and cultural operators working in musical traditions – all in an ideal common European methodological framework.

Held each year in a different European country, the event attracts around fifty speakers and two-hundred attending scholars from thirty European countries, including a large number from Eastern Europe. The aim of the seminar is to encourage exchanges of research and teaching experiences between leading ethnomusicologists.

This year the discussion topics are “Sound formalisations featuring the song and the spoken voice” and “Ethnomusicology, audio-visuals, multimedia and the Internet”.

To coincide with the seminar on September 30th a concert of *Tarantelle* and *Tammuriate* from Campania has been organised in conjunction with the Teatro La Fenice Foundation.

1st Korea-Italy Poetry Forum

Korean and Italian Poetic Voices: the Quest for Peace

in collaboration with the Korea Literature Translation Institute, the Korean Embassy in Italy, Ca' Foscari University, Venice (Department of Italian and Romance Philology and the Department of Eastern Asia Studies)

20 – 21 October

Venice, Island of San Giorgio Maggiore

The year 2004 is the 120th anniversary of the establishment of diplomatic relations between Italy and Korea. Among the events planned by the Venice and the East Institute



Lee Hyun, *Memory or Fantasy*, oil on canvas

to celebrate this anniversary is a meeting featuring Korean and Italian poets. The event is particularly significant because it will introduce – also to a non-specialist public – an aspect of the Korean literature – poetry – relatively unknown compared to Chinese and Japanese verse. The encounter will also be an occasion to promote mutual knowledge between Italian and Korean literary circles. The participants include the poet and Nobel candidate Ko Un, the poet Chung Hyun-Jong, and literary critic Choi Hyun-Jong, as well as poets, literary critics and Italian experts. Lastly, the event will be accompanied by an exhibition of selected works by the well-known Korean painter Lee Hyun.

Homage to Alain Daniélou

25 October

Venice, Island of San Giorgio Maggiore



Sketch by Alain Daniélou
from a late Mughal painting, 18th century,
Venice, Giorgio Cini Foundation

Ten years after the death of Alain Daniélou, the Venice and the East Institute and the Intercultural Institute of Comparative Music Studies pay homage to the great musicologist and Indologist who in 1970 founded the Intercultural Institute of Comparative Music Studies and in 1971 presented his rich library to the Venice and the East Institute.

At the centre of the event will be the first public presentation of the results of the project entitled “Alain Daniélou – Indological and Musicological Archive 1” (ADAIM 1), set up in the Venice and the East Institute at the end of 2001, thanks to funds from the Ministry for the Heritage and Cultural Activities. The importance of the archived material will be illustrated by two authoritative scholars from the SOAS, London, and the University of Amsterdam, respectively. The material consists of around 250,000 manuscript and/or typed files referring to music forming an enormous *corpus* of primary Indian sources and Daniélou’s original drawings of musical instruments and other iconographic material.

The one-day event will include the showing of a film on Daniélou, made in 1987, and “Pondichery” a performance of Bharata Natyam dance, stage designed and performed by Raghunath Manet and his group.

International Conference *In history and beyond history* *Armenians and Turks: a thousand years of relations*

28 – 30 October

Venice, Island of San Giorgio Maggiore

The Venice and Europe Institute of the Giorgio Cini Foundation has conceived and organised an international conference involving historians, philosophers, jurists, psychoanalysts, and experts on politics and human rights from Europe, the United States, Armenia, Israel and Turkey.



Mark Rothko, *Black, Orange on Maroon*, 1963

The conference will analyse the relations between Armenians and Turks from the Middle Ages to the tragedy of the Armenian genocide in the early 20th century and beyond. The analysis will focus on general aspects and theoretical issues (philosophical, legal, historiographical, and psychoanalytical), but at the same time some specific historical cases will also be presented. The speakers include Taner Akçam, Frank Chalk, Israel W. Charny, Raymond Kevorkian, Pier Paolo Portinaro and Yves Ternon.

The conference will be divided into five sessions examining various aspects of relations between Armenians and Turks from the Seljuk Age through the Ottoman Empire to the Republican Period: interethnic relations in Anatolia from the Ottoman period on, the concept of “genocide”, the Armenian tragedy in the context of 20th-century genocides, the problem of denialism in the contemporary age, official recognition of the genocides committed, the repercussions and psychological taboos of these tragedies, and the legal and ethical aspects of the Armenian question.

At the end of the conference there will be a round table chaired by two authoritative participants at the conference (an expert on politics and a jurist) as a way of summing up the proceedings and establishing a starting point for future studies.

This conference begins from an awareness of the current stalemate due to denialism and the impossibility of dialogue. The new historical and political perspectives, combined with the tools provided by a long-term interdisciplinary approach, invite us to go beyond the separate analysis of specific cases and so obviate the obstacles still hindering an effective approach to the topic.



Dietmar von Aist, miniature in the Manesse Codex, c. 64, 1300/1340
(Heidelberg, Universitätsbibliothek)

International Conference *Troubadours in Venice and the Veneto*

28 – 31 October

Venice, Island of San Giorgio Maggiore

Curated by the Institute for Literature, Theatre and Opera and Giosuè Lachin, this conference will be held under the patronage of the *Association Internationale d'Etudes Occitanes* (AIEO) and the Italian Society of Romance Philology (SIFR), which at the same time will also hold its annual assembly. The topic to be discussed is one of the key moments in the cultural history of the Veneto in the Middle Ages: the diffusion, preservation and study in the Venetian courts and cities, from the 13th to the early 14th century, of the first great poetic phenomenon in modern Europe: the Provençal troubadours. On account of various historical factors, including the Albigensian Crusade, especially in the first half of the 13th century, there was a notable movement of poets migrating from southern France to northern Italy, and especially towards the Veneto. This phenomenon ensured that the poetic heritage of the troubadours was preserved – it would otherwise mostly have been lost – thanks to the production of the so-called Provençal *canzonieri*, “song books”, often luxurious manuscripts elegantly illustrated with miniatures, containing anthologies of verse. Moreover, a decisive

impetus for the study of their texts and language was imitation by Italian poets (such as Sordello from Mantua and the Venetian Bartolomeo Zorzi) who adopted the Occitan language. Lastly, this migration of poets also encouraged the development of a native Italian poetic tradition: the first great Italian poems, those of the Sicilian School, came into being as imitations of the Troubadour models.

The theme will be addressed from the philological and literary points of view by around twenty leading Italian and European specialists, who will also explore the linguistic, historical and artistic aspects.



Lebaud, *Le bestiaire*, Paris, 1988, p.159
(facsimile reproduction of a miniature in the Bestiaire Ashmole 1511 manuscript, Bodleian Library, Oxford)

Exhibition *The Myth of the Phoenix – East and West*

in collaboration with the Teatro La Fenice Foundation

29 October – 31 January 2005

Venice, Teatro La Fenice

To mark the complete return to normal activity of the reconstructed Teatro La Fenice in Venice, the Institute for Literature, Theatre and Opera, in collaboration with the Teatro La Fenice Foundation, has organised an exhibition to illustrate the origins, evolution and significance of the myth giving the Venetian theatre its name, the phoenix – a fabulous bird which died and then rose again from its own ashes. The myth of the phoenix will be reconstructed in both its Western and Eastern variations through an exhibition of images (originals and photographs) from all over the world. In the Western section there will be hieroglyphics, Egyptian painting, statues, mosaics, ancient coins and seals, medieval bestiaries decorated with miniatures, manuscripts and books of alchemy, literary and erudite works, crests, standards, playbills, and printers' devices. The Oriental section will include sculptures, paintings, drawings, miniatures, prints, tapestries, carpets, bronzes, ritual masks and drums, mirrors, vases, dishes and other objects. Due to run until 31 January 2005, the exhibition will be installed in a new space in La Fenice, especially designed for exhibitions. The curators are the Institute for the Literature, Theatre and Opera, and the Orientalist Alessandro Grossato.

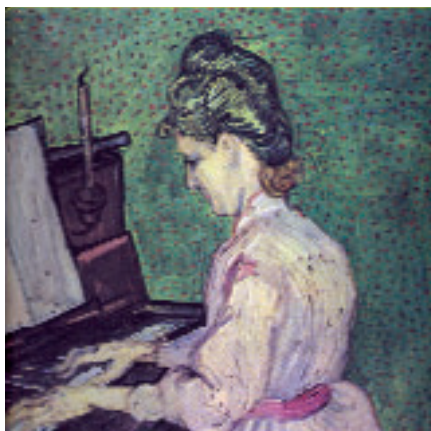
Homage to Gino Gorini

in collaboration with Venice City Council Cinema Office

18 November

Venice, Island of San Giorgio Maggiore

On November 18th Venice will celebrate a day in honour of the renowned pianist Gino Gorini, organised by the Institute of Music. The event will include the official announcement by the Giorgio Cini Foundation of the Gino Gorini Archives and their initial installation in the Foundation premises on San Giorgio. On the occasion the



Cover of the fifth record in the anthology series *Il Pianoforte* (Ars Nova 1980), which includes a rare performance of Dmitrij Šostakovič's *Concertino op. 94* for two pianos by Gino Gorini and Sergio Lorenzi

Gorini family will be publicly thanked for the generous gift of the archives. A student of Agostani, Tagliapietra and Malipiero, Gino Gorini was an original pianist committed to promoting works for the piano at the time rarely performed (such as Bartók, Granados, Gershwin, Busoni, Albeniz, Milhaus and Clementi).

As a further homage to the *maestro*, a film by Glauco Pellegrini entitled *Shadows on the Grand Canal*, set to music in 1951 by Gorini will be shown with the performance of an original composition for string quartet – *Preludio, Aria e Capriccio* – by Gorini, composed in 1936, as evidence of the contacts between the Venetian pianist and composer and the work of Gian Francesco Malipiero.

There will also be a presentation and description of restoration work on two art documentaries (on the Impressionists and modern painters) by Francesco Pasinetti, for whom Gino Gorini wrote the soundtrack in 1948.

Oriental Meetings *Sanctity in Islam*

in collaboration with *Perennia Verba* onlus – Parma

22 November

Venice, Island of San Giorgio Maggiore



Yusuf wa Zulaykha, from an illustrated manuscript by Abd al-Rahman Jami, Venice, Giorgio Cini Foundation

“Sanctity in Islam” is the first of the Oriental meetings organised by the Venice and the East Institute. In these six-monthly encounters the aim is to present – also to a non-specialist audience – topics focused on the Western cultural presence (especially the European heritage) in various Eastern cultural contexts, offering a different outlook on cultural influences, and thus inverting the usual emphasis of the presence of the East in Western and European culture.

Westerners may be interested in a careful study of the conception of sanctity in Islam on the grounds of at least two factors: the first is the deep affinities between the forms of sanctity in Christian and Islam circles, especially in the early centuries AD and the Middle Ages, despite the different theological and cultural tenor of the two traditions; the second is intrinsic to the specific features of Islamic spirituality, part of the theoretical and practical trends of a more self-evident osmosis between the prophetic and hagiographic elements. In the Islamic world in fact the nature of sanctity (*walāya*) is inseparable from prophecy (*nubuwwa*), just as the latter is from the law-making mission (*risāla*), all considered as hierarchical degrees of an archetypal perfection of the human being, culminating in his original vocation as the “Divine Vicar” in the cosmos.

The two sessions of the meeting – “Origins and Forms of Islamic Sanctity” and “Sanctity and Prophecy: Spiritual Concepts and Functions” – will be addressed by various speakers: Alberto Ventura, University of Naples, Angelo Scarabel, Ca’ Foscari University, Venice, Denis Gril, University of Aix-en-Provence, Meftah Abdelbaki an

expert from the Ibn 'Arabi school, Algiers, and Paolo Urizzi, an expert on Sufism and editor of the review *Perennia Verba*.

Moreover, the Venice and the East Institute will provide a further contribution to the initiative with two introductory talks on the theme of the historical and religious development of Islam, and the Sufi Ways in particular, in Central and Eastern Asia.

For the occasion, two precious illuminated Persian manuscripts from the Giorgio Cini Foundation will be exhibited. They have recently been the subject of a thorough updated description by Fabrizio Speziale.



Persian miniature of a *tar* player

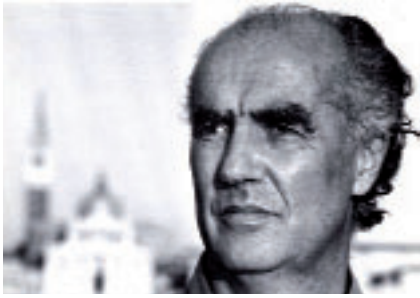
Traditional Music from Persia. An intensive course of *Zarb* by Djamchid Chemirani

26 – 28 November

Venice, Island of San Giorgio Maggiore

For nine years now the Intercultural Institute of Comparative Music Studies has organised an intensive course of *zarb*, the classical Persian drum, by the well-known master Djamchid Chemirani. Born in Teheran and a student of Hossein Teherani, after his arrival in Paris in 1962, Chemirani's main contribution was to illustrate the richness of Persian music, at that time almost completely unknown in the western world. He did so by teaching at the CEMO of the University of the Sorbonne, and through intense performing and recording activities.

A single-skin goblet-shaped walnut drum, the *zarb* is the earliest percussion instrument in the Middle East. Originally from northern Iran, over the centuries the *zarb* gradually spread to Turkey, Eastern Europe and Africa. Together with the Indian *tabla*, it is the only instrument played with the fleshy part of the finger ends and not the palm of the hand, and was therefore classified as a “melodic” rather than “percussive” instrument. Played with all ten fingers, the *zarb* can produce as many notes as a piano and can also be tapped with the fingernails and rings on the fingers.



Luigi Nono in the early 1980s with the island of San Giorgio in the background

Conference *Luigi Nono. Music and political commitment in the second half of the 20th century*

in collaboration with the Luigi Nono Archives and Ca' Foscari University, Venice

3 – 4 December

Venice, Island of San Giorgio Maggiore

The Giorgio Cini Foundation has organised a conference on Luigi Nono to mark the 80th anniversary of his birth. During the two-day event the first results from intensive research will be presented. They are the outcome of studies on the cultural and political context which inspired, conditioned and highlighted the creative experiments of European composers in the second half of the 20th century – and of Luigi Nono in particular – at a time when those experiments came to be superimposed on the political climate and the dialectics of social phenomena.

These aspects will be elaborated in the conference in themes which emerge from an analysis of the works and their public reception. In this sense there will be significant – and significantly experimental – sessions in which musicologists and historians interested in exploring the shared events and ideas of artists and politicians (masses and elites) in the post-Second World War period will raise issues and exchange views on various stages in the relationship between political commitment and musical production.



An early 18th-century Neapolitan organ from the “Egida Sartori” Early Musical Instrument Collection, Venice, Giorgio Cini Foundation

Concert in memory of Oscar Mischiati

11 December

Venice, Island of San Giorgio Maggiore

The Institute of Music has organised a concert to commemorate Oscar Mischiati, an eminent figure in the world of organ music and Italian musical bibliography, who died recently. The Bolognese musicologist collaborated for many years on a research project to make a census of Venetian organs and plan their restoration. The concert features music by two composers whose works were published in a meticulous critical edition by Mischiati: Hans Leo Hassler (1564-1612) and Giovanni Maria Trabaci (1575-1647). They may be seen as illustrating in Germany and Naples, respectively, the time of transition in European musical sensibility and taste from the climate of the Renaissance to the Baroque.

The concert also provides the opportunity for the public presentation of a recently restored early 18th-century Neapolitan organ preserved in the Giorgio Cini Foundation collection of historical keyboard instruments.



Habib Koité and Kélétiogui Diabaté.
Photograph by Jeffrey Apoian

11th International Seminar on Ethnomusicology *Ethnomusicology and popular music studies: what possible convergence?*

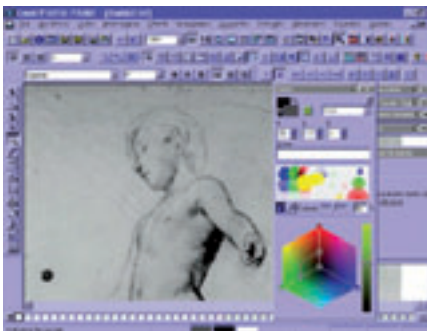
27 – 29 January

Venice, Island of San Giorgio Maggiore

The international seminar on ethnomusicology organised by the Intercultural Institute of Comparative Musical Studies, now in its 11th edition, sets out to investigate the significant convergence between ethnomusicology and studies of popular music, albeit distinguishing between the fields of action and research methodologies.

The term “popular music” usually indicates music produced and diffused by the mass media in contemporary society. Studies on the subject are fast developing at international level and also in Italy, where various universities now have courses in contemporary popular music. The subject of study in this discipline significantly converges and overlaps with ethnomusicology, given that so-called “traditional music” increasingly crosses over with phenomena in the recording industry and the processes spreading music, typical of complex societies. Moreover, investigation methods borrowed from ethnomusicology can be profitably used also in the study of musical phenomena associated with contemporary Western society. One example is the research methods in the field borrowed from anthropological practice or methods of musical analysis elaborated and used by ethnomusicology in studying oral traditions of music.

These topics will be illustrated by some leading Italian and international experts, who will present their own research and discuss it with the participants.



An example of virtual restoration

“Specialising on San Giorgio” The European Social Fund Projects

Venice, Island of San Giorgio Maggiore

The Giorgio Cini Foundation has offered ten students the opportunity to further their studies and attend innovative training courses on preserving and developing the artistic and cultural heritage involving the new skills associated with the latest information technology.

This initiative is due to the Giorgio Cini Foundation’s participation as a partner in the project promoted by the Giorgio Cini Foundation School and financed by the European Social Fund and the Veneto Region under the patronage of the Venice City Council. Entitled “Expert in the virtual restoration of bibliographic goods and the recovery of bibliographic/musical goods”, the two-year course aims to train new professional figures, increasingly in demand in the cultural sector. On completing the course the

students will have a specific knowledge of the preservation and development of cultural goods combined with innovative multimedia-type skills.

This project is a clear sign of the Foundation's policy to open up to young people in order to broaden its cultural range and offer the students concerned an opportunity for professional development.

The Sacher Project Accademia Musicale di San Giorgio

Venice, Island of San Giorgio Maggiore

This year the Accademia Musicale di San Giorgio has set up the Sacher Project, a three-year study programme. The aim of the programme is to perform and spread the 20th century European music repertory for strings of the Swiss conductor and magnate Paul Sacher.

A leading figure in the history of music in the last century, Sacher founded the Basel Chamber Orchestra in 1926, and two years later, the Basel Chamber Choir. In 1941 he became head of the Collegium Musicum at Zurich, which he directed for over fifty years. With vast economic resources at his disposal, Paul Sacher funded the creation of new works, commissioning over 200 compositions. Many of them were performed for the first time in Basel or Zurich with Sacher himself conducting works by Bartók, Strauss, Stravinsky, Martin, Honegger, Martinů, Malipiero and Petrassi to name but a few.

Sacher established and promoted a highly original repertory of music for strings which omitted the – absent or negative – 19th-century tradition to go straight back to the 18th century. Thanks to Sacher, the 20th century could boast a repertory that was never really established in the 19th century.

Although inevitably conditioned by the tastes of a single patron, the Sacher repertory has become an essential reference point in 20th-century music.

Hence the starting point for the Accademia Musicale di San Giorgio, a string orchestra based at the Giorgio Cini Foundation, whose aim is to study and experiment original and innovative performing techniques.



Cover of *Ragtime for 13 Instruments* by Igor Stravinsky, drawing by Pablo Picasso with an autograph dedicated to Gian Francesco Malipiero

Collections

The Cini Foundation drawings and caricatures by the Tiepolo and Zanetti

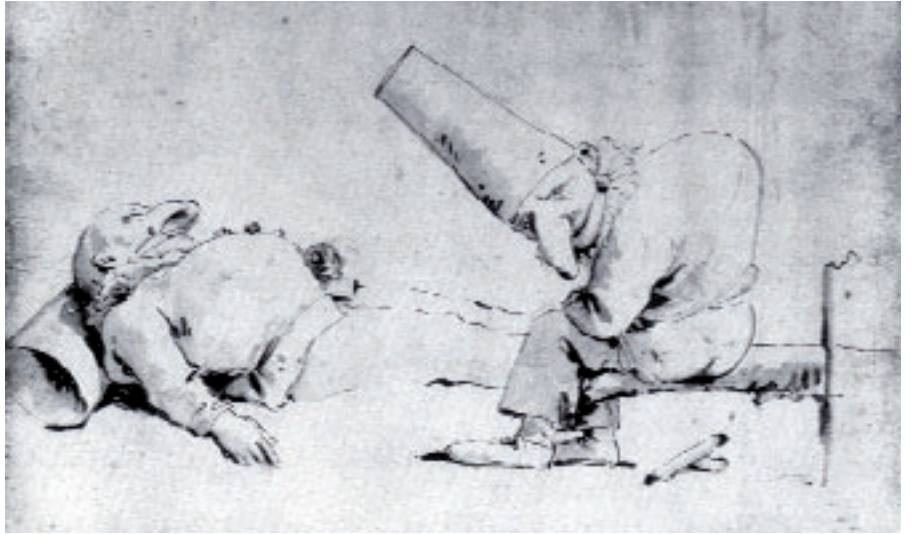


Anton Maria Zanetti, *Antonio Bernacchi*,
Venice, Giorgio Cini Foundation

The creation of the most recent Venetian graphic art collection dates back to the 1970s, when the collections of Giuseppe Fiocco and Antonio Certani were brought together in the Institute of Art History at the Giorgio Cini Foundation. They were in fact closely related to the research activities of the Institute, “established thanks to the splendid patronage of Vittorio Cini aimed at promoting studies on the history of art”. These studies could already make use of specialist tools such as the photograph archives and the library, and at the same time, from 1955 on, boasted periodic exhibitions of historic Venetian drawings. Moreover, a new Cabinet provided even more important opportunities over the years. At present it holds over 7,000 sheets from various provenances representing different Italian schools.

Interestingly, the acquisitions made over the years reveal the same desire to preserve the approach adopted by the original collectors, reflecting the tastes and cultural interests underlying their search for drawings: this is the case, for example, with the collection of Paul and Muriel Wallraf, who were passionate collectors of French graphic works from the 17th to the 19th century, presented in 1963. The most important collection is undoubtedly the group of works donated by the first director of the Institute, professor Giuseppe Fiocco. It was assembled with no systematic approach but simply when the “occasion was favourable and only guided by quality and the greatest care over provenance”, as Fiocco himself declared on presenting a selection in 1955. The Paduan scholar’s graphic art collection includes two special folders: 300 sheets from Baron Ugo Salvotti’s collection, representing the art of Giambattista Pittoni and the techniques of his workshop. The second group is composed of architectural drawings by Giacomo Quarenghi and stage designs by Pietro Gonzaga. In the early 19th century these works were in the Milanese collection of Giambattista and Felice Donghi. Moreover, there are also some very interesting single sheets, such as the *Capriccio* by Francesco Guardi, the sketch for a *Bridge and Other Buildings* by Canaletto, *Dedalus and Icarus* by Antonio Canova, a *Figure with Drapes* by Giambattista Piranesi, and a group of pen and water-colour drawings representing the graphic art of Giambattista and Giandomenico Tiepolo. Vittorio Cini always strove to preserve the whole collection, out of the respect he felt in protecting the artistic heritage in general and the history of collections in particular. Thus in 1963 he decided to buy the very rich collection of drawings that the celebrated cello player and composer Alessandro Certani had put together in Bologna in the early 20th century. The over 5,000 drawings from the Bolognese and Emilian school (figures, landscapes, architectural and decorative studies, stage designs, and drawings associated with the minor arts) range from the late 15th century to the mid-19th century.

Giambattista Tiepolo,
Two Punchinellos,
Venice, Giorgio Cini Foundation



Consequently this acquisition widened the Institute's research interests from Veneto art to embrace some leading Bolognese artists (such as Carracci, Guercino, Reni, Creti, Bigari and Bibiena) and other important Italian collections, identifiable by the presence of the collector's seal on the sheets. To mark the fifteenth year of the Institute's activities in 1968, Count Cini acquired and presented the Foundation with the album of the erudite Anton Maria Zanetti il Vecchio. This was a volume of seventy-seven sheets with 350 caricatures of famous Venetian personages, mainly from the world of theatre, instantly caught from life and uncompromisingly laid down on paper. To mark the second centenary of the death of Giandomenico Tiepolo (1804-2004), the Institute of Art History returns to the tradition of showing 18th-century Veneto drawings, with an exhibition on the artist, highlighting the importance of his graphic output in representing the grotesque in the society of his day. The exhibition is entitled *Tiepolo. Ironia e comico* ("Tiepolo. Irony and the Comic"). The drawings mainly feature the figure of Punchinello, which Giandomenico Tiepolo borrowed from his father's models and the caricatures of male and female figures, evidence of his unique bitter vision of the world and history. Together with works from important public and private collections, sheets by Giambattista Tiepolo once belonging to Giuseppe Fiocco will also be exhibited: two pen and watercolour drawings with a *Caricature of a woman seen from behind* and the *Caricature of an old man* in the section on caricatures, the pen and watercolour drawing of *Two Punchinellos* and the sheet with *Dead Punchinello* in the section "Punchinello in Arcadia". In the group of caricature drawings there will also be a selection from the Zanetti album to highlight a different aspect of graphic art in 18th-century Venice: while Tiepolo's characters are always strictly anonymous, in these sheets the subjects are identified with name and surname through an accurate description of their features and behavioural quirks.



Giambattista Tiepolo,
Caricature of a woman seen from behind,
Venice, Giorgio Cini Foundation

Chiara Ceschi

Portraits of Patrons

Like father like daughter: Yana Cini Alliata di Montereale



Yana with her father, Vittorio Cini

This year sees an intimate and particularly significant anniversary for the Giorgio Cini Foundation: fifteen years since the death of Yana Cini Alliata di Montereale.

Born on 8 January 1924, she was the twin of Ylda, the last born of Lydia Borrelli and Vittorio Cini, one of the most important Italian entrepreneurs in the first half of the 20th century and the creator of the Giorgio Cini Foundation. Educated at home, as was customary in well-off families at the time, Yana revealed a special talent for foreign languages, literature and, most importantly, the history of art. Yana had such a marked sensibility for art that she even surprised scholars of the calibre of Bernard Berenson and Federico Zeri, habitués of her charismatic father's drawing room. Zeri himself recalls her talent in the chapter on Vittorio Cini in his well-known book of memoirs *Confesso che ho sbagliato*: “Yana was a close friend of mine until her death a few years ago and I passionately revere her memory. She was a woman of great intelligence and great generosity, and she presented the paintings she inherited to the Foundation. Moreover, she had a wonderful sense of humour and something sparkling, rare gifts in a Italian woman who more often are reminiscent of the Virgin Mary under the cross with seven swords stuck in her breast. Precisely because of these qualities she was Berenson's favourite and he considered her an extraordinary intellectual stimulus.”

But a love for beauty was not the only thing Yana had in common with her father. As Sandro Meccoli pointed out in an article in *Il Gazzettino* she was his favourite and the similarities also extended to another aspect of her nature, her generosity: “We are indebted to her because in 1984 almost all of Cini's house came to her in a legacy. Enhanced by the works from the paternal art collection and then passed on to her, today the house has been opened to the public as the Cini Museum”.

Twenty years ago, on in 21 September 1984, the Palazzo Cini Gallery was officially opened, after being presented by Yana to the Giorgio Cini Foundation and the City of Venice. The donation included a large group of Tuscan School paintings from the 13th to the 16th century, various objects of minor and applied arts inherited from her father, and also the premises in which to exhibit them: the two *piani nobili* in the Renaissance



Yana and her sister, Ylda

Palazzo overlooking the Rio di San Vio, once the property of the Caldagno and Valmarana families and for many years, together with the adjacent Palazzo Loredan overlooking the Grand Canal, the Count's residence.

Several paintings in the collection donated by the princess (in 1953 Yana Cini had married Prince Fabrizio Alliata di Montereale) deserve a special

mention: the precious panel with a *Virgin and Child with Saints, Angels and Donor* by Filippo Lippi, revealing the artist's special interest in the new Brunelleschian conception of space and the sculptural rendering of the Masacci-like harmonious structure; the elegant *Judgment of Paris* by Botticelli and his workshop; and the thoughtful *Virgin and Child*, attributed to Piero della Francesca, once in the Villamarina Collection. Two paintings by Piero di Cosimo – an abstract and twisted genius, according to Vasari's definition – reveals his own exceptional talent in the *Holy Family with St John the Baptist* and especially in the very fine *Virgin and Child with Angel Musicians*. The exceptional *Double Portrait* by Pontormo, one of the most original and powerful works by the artist, depicting, according to Vasari, "two of his close friends: one was his son-in-law Becuccio Bicchieraio and the other someone whose name... I do not know".¹

Yana's life was distinguished by her innate generosity, reinforced by her desire to emulate and thus also honour her beloved father. To grasp the noble humble essence of this virtue and the person possessing it, we only need read a few lines in the notary act, sanctioning the donation of the *palazzo* at San Vio to the Cini Foundation: "Princess Yana Cini Alliata di Montereale, née Cini, declares her resolve to complete this act in the wish to make a memorable contribution to the work of her father, Vittorio Cini. To this end she has donated some of those things which were dear to him, so that they can be permanently exhibited here, making them accessible to the general public and ensuring their dignified and lasting preservation."

Emilio Quinté

¹ Cf. Marina Magrini, "La Galleria di Palazzo Cini a San Vio: dipinti toscani e ferraresi", in *La Fondazione Giorgio Cini. Cinquant'anni di storia*, edited by Ulrico Agnati, Electa, Milan, 2001.

Presences on San Giorgio

Maria Teresa Muraro



Maria Teresa Muraro with Professor Carlo Dal Co in the 1970s

From 1962 to 1997, Maria Teresa Muraro was secretary for scholarly activities at the Institute for Literature, Theatre and Music in the Giorgio Cini Foundation (after music became a separate institute it was renamed the “Institute for the Literature, Theatre and Opera”). After graduating in arts from the University of Padua during the Second World War with a dissertation on the sources for Plautus’ *Miles gloriosus*, under Concetto Marchesi, Muraro collaborated in the 1950s on the *Enciclopedia dello Spettacolo*, a publishing landmark directed by Silvio d’Amico, and still the most important Italian encyclopaedia dedicated to theatre and cinema. As part of her work for the encyclopaedia, Muraro wrote the long entry on the city of Venice and those on various historical stage designers and painters.

Her lively role in the life of the Institute, which from 1959 was headed by Gianfranco Folena, a linguist and philologist at the University of Padua, involved her in organising numerous conferences and study meetings on the history of theatre and opera. From 1963, in collaboration with the International Institute for Theatre Research, chaired by Goffredo Bellonci and directed by Nicola Mangini, the International Courses on the History of Theatre were held at San Giorgio. They focused on aspects and problems of Medieval, Renaissance, and Baroque theatre in Europe, and social trends and aspects of European theatre in the Romantic age. This activity lasted until 1981 when the last meeting, dedicated to theatre in the 1920s, was held.

Maria Teresa Muraro’s other major activities at the Cini Foundation included organising many conferences and round tables on opera. From 1972 they were held in the month of September at San Giorgio. She also dealt with publishing the proceedings for all this conference work.

These cultural events were some of the most propitious and productive activities for Italian musicology and Muraro, first with Folena and then with Giovanni Morelli, created a fertile ground for bringing together world experts on musicology and libretto studies. Here are just some examples of the conferences: *Venice and 17th-century Melodrama* (1976); *Venice and 18th-century Melodrama: the performance* (1981); *Malipiero: Writing and Criticism* (1984); *Metastasio and the Music World* (1985); *Galuppiana 1985* (1986); and *Opera in Venice and Paris* (1988).

For the Institute’s scholarly activities, she organised some major exhibitions, including *Stage designs by Pietro Gonzaga* (1967), *Drawings by Inigo Jones* (1969), and *Designs for Theatre by the Bibiena* (1970). In all these initiatives, she contributed in collaboration



L'immagine e la scena. Giuseppe Bertoja, scenografi alla Fenice 1840-1902, edited by Maria Teresa Muraro and Maria Ida Biggi. Marsilio Editore, Venice, 1998

with other leading experts like Elena Povoledo and Franco Mancini, also writing the essays for the respective catalogues. The most successful exhibition, entitled *Theatrical Illusion and Practice*, illustrated the development of stage design from the 16th century – with some Florentine *intermezzi* – up to 18th-century Venetian comic opera. Installed in the corridors of the cloister of San Giorgio in 1975, the exhibition then travelled to the Teatro Comunale, Bologna, the Reggia in Caserta, the Teatro della Sena, Feltre, the foyer of the Opéra, Paris, and four other French museums in the provinces (the catalogue was thus also translated into French); in 1977 it travelled to major theatre research centres in the United States and was on show for two months in London. By 1978 it was back in Italy at the Teatro Accademico, Castelfranco, before going on to the Gulbenkian Foundation in Lisbon, with the catalogue translated into Portuguese. In 1981 a German translation was required as the exhibition travelled to Vienna, Munich, Cologne and Budapest.

In the Institute itself, over the years Muraro organised a huge collection of theatrical and musical iconographic material. Her great intuition in bringing together rare and inaccessible materials led to the creation of a large photographic library, now the core of the Institute's iconographic and theatrical archives. These archives admirably complement the immense Ulderico Rolandi collection of librettos, which also contains many historic publications and books on the history of opera and its sources, thus providing a great attraction for many of the scholars who come to the Institute from all over the world.

For 1984 to 1996, Muraro, together with Povoledo and Mancini, embarked on a wide-ranging in-depth research project into the history of theatres in the Veneto, which led to the publication by the Veneto Region of six volumes, divided according to the cities in question.

In addition to this rich career involving wide-ranging research activities, perhaps the most significant aspect of Maria Teresa Muraro's life was the human touch that she brought to the organisation of work in the Cini Foundation. She had an acknowledged natural capacity to make people feel at ease and to unite scholars from all over the world in a productive group with a good team spirit. Under the direction of Gianfranco Folena, Muraro organised a world of study made up of communications and exchanges between scholars of theatre, music, librettos, stage designs and productions. The outcome of all this work in the 1970s and 1980s was an historic achievement still unrivalled today.

Maria Ida Biggi

Publications



Ricordi di guerra e di prigionia. *I disegni di Renzo Biasion della Fondazione Giorgio Cini*

edited by Giovanni Bianchi
Marsilio Editori, Venice 2004

In 1989 Renzo Biasion (1914-1996) presented the Giorgio Cini Foundation with a collection of drawings and watercolours – around seventy works – dating from 1941 to 1944. The collection consists of notes, drawings, impressions and sketches made when the artist was a soldier on the Albanian and Greek fronts and then during a period spent as a prisoner of war in Germany and Poland. The works are part of a much larger *corpus*, partially destroyed after the liberation of Italy on 8 September 1943, and together with his memoirs – mostly published in the books *Tempi Bruciati* (1948) and *Sagapò* (1953) – they are precious “documents” enabling us to reconstruct through his art important events which deeply influenced the lives of many Italians.



Gregorio Palamas e oltre. Studi e documenti sulle controversie teologiche del XIV secolo bizantino

edited by Antonio Rigo
Orientalia Venetiana, XVI
Leo S. Olschki Editore, Florence, 2004

In the 20th century historians of religion have identified the “gradual estrangement” (to use Yves Congar’s apt phrase) between the Church of the East and the Church of the West as one of causes of the Schism. In fact the respective theologies developed in different ways: on one hand was Scholasticism and especially Thomism and, on the other, Hesychasm and Palamism.

In contemporary times Palamism, with the doctrines of participation in divine energies and the light of Transfiguration on Mount Tabor once more dominate theology and ecclesiastical and cultural life not only in Greece but also in the Diaspora. The current centrality of Palamas and Palamism in the East make an historical reassessment of the phenomenon and its original development even more urgent. Forty years since the publication of the main reference work on the subject – the celebrated monograph on Gregory Palamas by John Meyendorff (1959) – this book re-considers the subject beginning by updating with studies carried out on the basis

of current knowledge of the Late Byzantine period and new research directions. The series of studies in this book not only includes essential information about the people and themes in question, but also the results of research, prospects and issues, and the publication of previously unpublished texts and documents. The project was realised by specialists from various sectors (Marie-Hélène Congourdeau, Martin Hinterberger, Brigitte Mondrain, Ioannis D. Polemis and Antonio Rigo).



Carmela Crescenti

La ricerca della perfezione nella recitazione coranica.
Trattato sulla scienza del tajwīd

Orientalia Venetiana, XVII

Leo S. Olschki Editore, Florence, 2004

The Orientalia Venetiana series of the Venice and the East Institute has been enhanced by the first entirely Islamic work focused on a theme never previously studied in Italy in a systematic way: a manual of Koran Arabic for use by readers with little or no Arabic. Besides the specifically doctrinal and technical nature of the book, the principles and practice of the rules for the correct recitation of the traditional psalmody of the texts are introduced with the necessary explanations on the specific phonetic features of Arabic. As well as being an original compendium of a large number of treatises traditionally dedicated to the search for “perfection in recitation” (the *tajwīd*), the book draws on experience in practical teaching of the oral language.

Improving mutual knowledge of the various aspects of the European and Islamic traditions is one of the main aims of this publication. This in fact is part of a wider programme of “Orientalist Meetings” promoted by the Venice and the East Institute and due to begin in Autumn 2004. The first meeting on “Sacredness in Islam” will deal with the crucial historic and doctrinal themes of the Islamic tradition, both classical and modern, with a special focus on its presence in the Near East and Central and Eastern Asia.

Maria Teresa Muraro

Scena e messinscena. Scritti teatrali 1960-1998

edited by Maria Ida Biggi

Presente Storico. Saggi, n. 27

Marsilio Editori, Venice, 2004

Published by the Institute for Art, Theatre and Opera and also marking the anniversary of the death of the author, Maria Teresa Muraro, this book brings together essays she



wrote individually and therefore does not include the large part of her output resulting from the collaboration with Elena Povoledo, and other specialists on the subject, like Franco Mancini and Lodovico Zorzi. The collection contains material that would otherwise be very difficult to find, published in miscellanies, conference proceedings or magazines. The texts date from the late 1950s, with the entries in the *Enciclopedia dello Spettacolo*, up to essays from the late 1990s. Some are very rare works, such as, those on the places of theatre in 15th- and 16th-century Venice, which appeared in *Le Lieu théâtral à la Renaissance*, published by the CNRS in Paris in 1964.

The topics range from Venetian festivities to *momarie*, a vocabulary of theatre for those studying the 18th-century stage designs for Vivaldi, libretto studies and theatre architecture. Significantly, there is an emphasis on 18th- and 19th-century stage design. At times Muraro was a pioneer in this field, as in the case of the study on the relations between Giuseppe Verdi and productions of his operas, especially for the Venetian premieres – *Ernani*, *Attila*, *Rigoletto*, *La Traviata* and *Simon Boccanegra* – with sets designed by Giuseppe Bertoja.



L'eredità di Diego Carpitella. Etnomusicologia, antropologia e ricerca storica nel Salento e nell'area mediterranea

edited by Maurizio Agamennone and Gino L. Dimitri

BESA Editrice, Nardò (Lecce), 2004

Ten years after Diego Carpitella's death, his multifaceted work is as stimulating as ever. This volume brings together the papers by those who took part in an international study conference on Carpitella, promoted by the Town Council of Galatina (Lecce) in June 2002, in collaboration with various institutions, including the Cini Foundation. They include some of Carpitella's favourite themes and topics, further explored in research over the last decades: tarantism; intercultural comparisons of musical experiences; explorations of the current music scene; lines of continuity/discontinuity in the history of culture; the relations between developments in oral and written traditions; and the teaching of music from the cultural perspective of the experience of musicians working in theatre. A common feature in all these essays is the awareness that “making music” is a complex phenomenon, based on the techniques involving the body and memory, knowledge and multiple skills, handed down and supplemented over time. The fullest expression of this phenomenon is not only found in performing techniques but also in a more widespread creativity, connoting and imbuing highly varied human activities with deep significance.

