

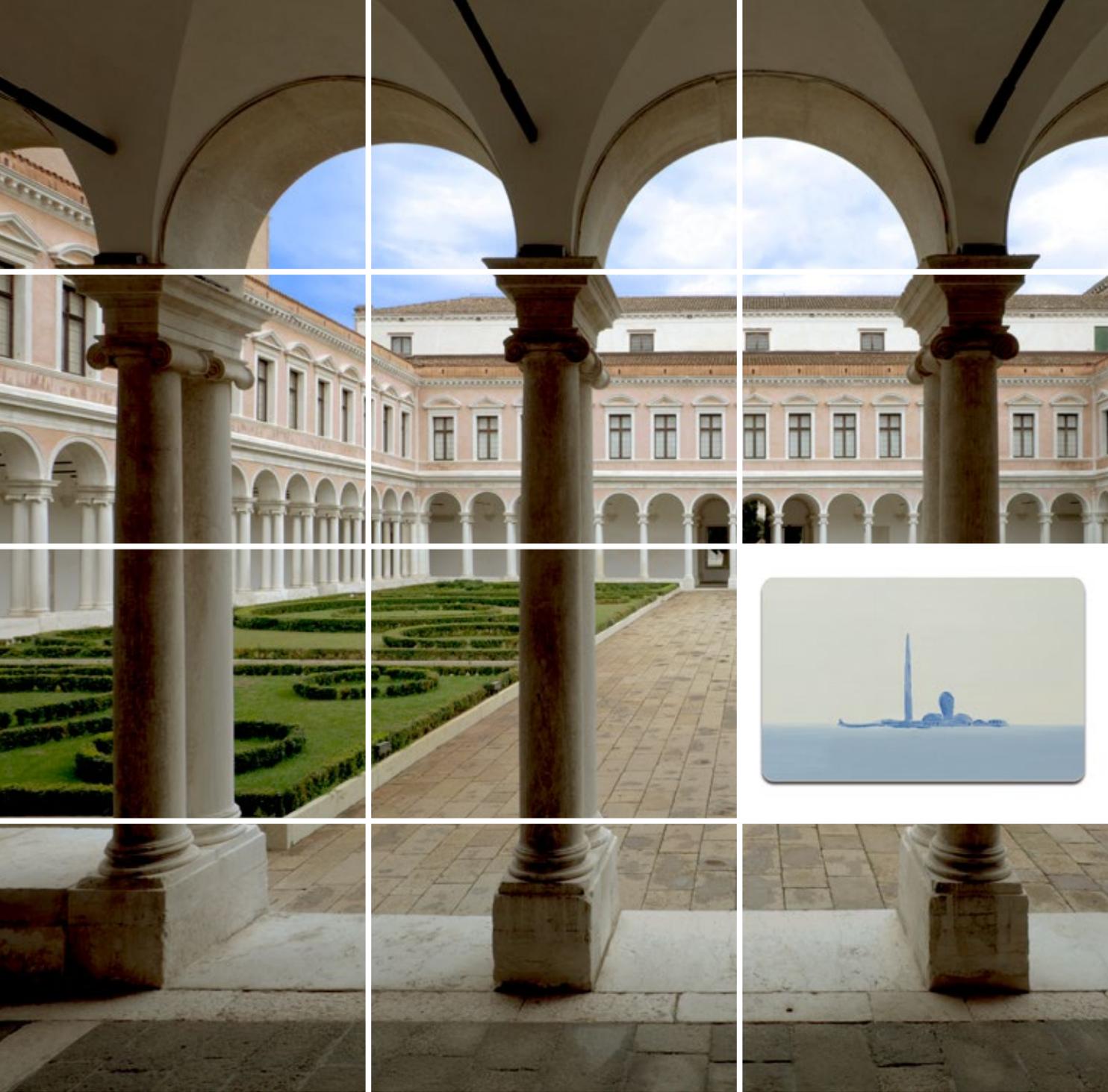


# Lettera da San Giorgio

*fondazione*  
ONLUS  
**GIORGIO CINI**

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SPRING* 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Concerts at the Squero Auditorium
17 MAR 2021	ONLINE Online Seminar <i>Popularising Knowledge of Worldwide Music</i>
18–20 MAR 2021	ONLINE Webinar <i>Istantanee: Collective Improvisation in Europe: Techniques and Styles</i> . Dedicated to the memory of Mario Bertoncini, Ennio Morricone and Ivan Vandor
22 MAR–1 AUG 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE, LE STANZE DEL VETRO Exhibition <i>The Glass Ark. Animals in the Pierre Rosenberg Collection</i> OPENING TO THE PUBLIC POSTPONED UNTIL FURTHER NOTICE
MAY 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Exhibition <i>EAST. Italian Stories of Travel, Cities and Architecture</i>
12 MAY 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Performance <i>Dante and the Labyrinth</i> . <i>Homage to Borges in Dante's 700th Anniversary Year</i>
MAY 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Exhibition <i>Tomaso Buzzzi and the Dream of Architecture</i> . <i>Drawings and Watercolours for Venice, 1955–1975</i>
26 MAY 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Concert of Persian Music: <i>Kayhan Kalhor and Behnam Samani</i>
28 MAY–1 NOV 2021	VENICE, PALAZZO CINI GALLERY <i>The New Season at the Palazzo Cini Gallery</i>
31 MAY–4 JUN 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE The Egida Sartori and Laura Alvini Early Music Seminars <i>Ivan Khandoshkin, Luigi Madonis and Francesco Araja. Music in Baroque St Petersburg (1730–1780)</i>
9–13 JUN, 14–17 JUL 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Accademia Vivaldi Advanced Workshops on Performing the Music of Antonio Vivaldi</i>
11–12 JUN 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Workshop <i>Harmony and Form in the String Quartets of Niccolò Castiglioni, Bruno Maderna and Giacomo Manzoni</i> in collaboration with the mdi ensemble
14–18 JUN 2021	ONLINE Eyes on Music: Visual Ethnomusicology Projects Online Workshop <i>Audiovisual Ethnomusicology and Online Platforms</i>

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- 17–18–19 JUN 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Symposium Religious Dimensions of Nationalism:  
Interdisciplinary Perspectives,*  
in collaboration with Joep Leerssen and Marco Pasi  
(University of Amsterdam)
- 
- 22 JUN 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Presentation Art, Fantasy and Colour. The Santuzza Cali  
Archive in the Fondazione Giorgio Cini*
- 
- 23–29 JUN 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Workshop Invisible Lines*
- 
- 28 JUN 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*International Conference The Glass Ark. Animals in the  
Pierre Rosenberg Collection*

\* The programmes may change. For updates, see [www.cini.it/en](http://www.cini.it/en)

# CONTENTS

## 3 EDITORIAL

## 4 MAIN FORTHCOMING ACTIVITIES

4 Concerts at the Squero Auditorium

4 Online Seminar *Popularising Knowledge of Worldwide Music*

5 Webinar *Istantanee: Collective Improvisation in Europe: Techniques and Styles*  
Dedicated to the memory of Mario Bertoncini, Ennio Morricone and Ivan Vandor

6 Exhibition *The Glass Ark. Animals in the Pierre Rosenberg Collection*

6 Exhibition *EAST. Italian Stories of Travel, Cities and Architecture*

7 Performance *Dante and the Labyrinth. Homage to Borges in Dante's 700th Anniversary Year*

7 Exhibition *Tomaso Buzzzi and the Dream of Architecture. Drawings and Watercolours for Venice, 1955–1975*

8 Concert of Persian Music: *Kayhan Kalhor and Behnam Samani*

9 The New Season at the Palazzo Cini Gallery

10 The Egida Sartori and Laura Alvini Early Music Seminars  
*Ivan Khandosbkin, Luigi Madonis and Francesco Araja. Music in Baroque St Petersburg (1730–1780)*

10 Accademia Vivaldi *Advanced Workshops on Performing the Music of Antonio Vivaldi*

11 Workshop *Harmony and Form in the String Quartets of Niccolò Castiglioni, Bruno Maderna and Giacomo Manzoni*, in collaboration with the mdi ensemble

11 Eyes on Music: Visual Ethnomusicology Projects  
Online Workshop: *Audiovisual Ethnomusicology and Online Platforms*

12 Symposium *Religious Dimensions of Nationalism: Interdisciplinary Perspectives*,  
in collaboration with Joep Leerssen and Marco Pasi (University of Amsterdam)

12 Presentation *Art, Fantasy and Colour. The Santuzza Calì Archive in the Fondazione Giorgio Cini*

13 Workshop *Invisible Lines*

13 International Conference *The Glass Ark. Pierre Rosenberg's Animal Collection*

## 15 COLLECTIONS

*Save Venice and the Fondazione Giorgio Cini. The Restoration of Three Sieneese Paintings in the Palazzo Cini Gallery*

## 26 PROJECTS AND RESEARCH

*"More fitting in a king's palace than in a monastery".  
Baldassarre Longhena and the Monumental Staircase of San Giorgio Maggiore*

## 30 PRESENCES ON SAN GIORGIO

*Remembering Giovanni Morelli*

## 33 PUBLICATIONS



## EDITORIAL

Our previous editorial ended by expressing the hope of an immediate return to the printed version of the *Lettera da San Giorgio* and so go back to a practice that we have regularly pursued for over twenty years. Unfortunately, the enduring pandemic and the consequent “fluid” programming, forcing us to continually change the dates of events, has meant that we have again had to resort to the digital version, which allows us to eliminate the time taken up with printing and to provide more up-to-date, accurate information.

Despite the difficult, uncertain situation, the Fondazione Giorgio Cini has shown it still has the capacity to plan and implement high-standard cultural events – exhibitions, concerts, conferences and seminars – either online or with audiences.

The events planned for the first semester of 2021, described in detail in this issue of the *Lettera*, include *The Glass Ark. Animals in the Pierre Rosenberg Collection*, an exhibition staged in the Stanze del Vetro and the result of a great scholarly and organisational effort. Unfortunately, the official opening has had to be postponed, hopefully only by a few weeks. Another two fascinating exhibitions also deserve a special mention: *EAST. Italian Stories of Travel, Cities and Architecture*; and *Tomaso Buzzi and the Dream of Architecture. Drawings and Watercolours for Venice, 1955–1975*.

The Squero Auditorium series of live concerts is due to start up again, while there is also another fascinating original event: *Dante and the Labyrinth. Homage to Borges in Dante’s 700th Anniversary Year*. This recital-performance is a wonderful way of commemorating both the anniversary of the supreme poet’s death and ten years since the Borges Labyrinth was built on the Island of San Giorgio.

But 2021 also marks the seventieth anniversary of the birth of our Foundation. In the aftermath of the Second World War, Vittorio Cini’s idea of giving life and soul back to the island of San Giorgio Maggiore after centuries of neglect by creating a centre of culture and civilisation in the name of his late son was a way to redemption and a return to life, signalling a faith in the future, also for Venice and the rest of the world.

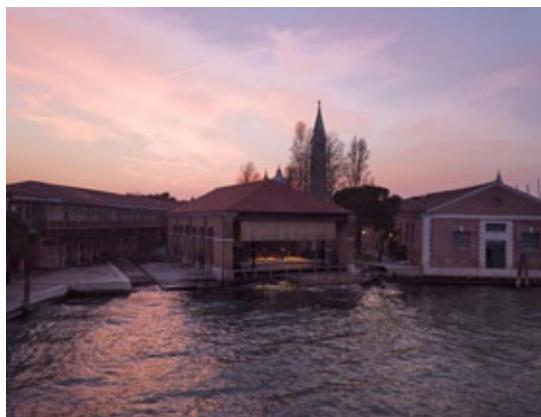
In recalling that enlightened achievement and reflecting on developments since then (they will be documented in a forthcoming book), our institution feels a great responsibility to contribute through its study and research activities to the revival of a city exceptionally hard hit by the current adversity.

Lastly, special thoughts of gratitude go to Giovanni Morelli, who died ten years ago. Director of the Fondazione Cini Institute for Music for a quarter of a century, he was a brilliant, highly cultured musicologist and a forthright, good person. We remember him with admiration and affection.

President  
Giovanni Bazoli



## MAIN FORTHCOMING ACTIVITIES



Auditorium "Lo Squero"

SPRING 2021  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Concerts at the Squero Auditorium

The Fondazione Giorgio Cini's music season at the Squero Auditorium resumes in spring, consolidating in 2021 the ongoing collaborations with partners from previous years.

Asolo Musica, Associazione Amici della Musica has organised a series of 10 concerts. They will begin with a homage to Giovanni Morelli, as part of the events to mark the tenth anniversary of his death. The season will feature: the Quartetto di Venezia (quartet in residence at the Fondazione Cini since 2017), Sonig Tchakerian, Mario Brunello, and, lastly Danilo Rea and Uri Caine in two concerts in the *Squero-*

*Jazz* project. There will also be a concert by the Arte dell'Arco with Roberto Loreggian during Homo Faber 2021.

Le Dimore del Quartetto, in collaboration with the Fondazione Gioventù musicale d'Italia and the Fondazione Walter Stauffer, is staging a new series of concerts in the ARCHIPELAGO project. The concerts provide a career opportunity for young musicians who work on set pieces in variable ensembles during a period of residence and study at the Fondazione Cini. The dates are still being finalised due to the uncertain emergency health situation, so please check them on our website [www.cini.it](http://www.cini.it).



The Playlists Map

17 MARCH 2021  
ONLINE

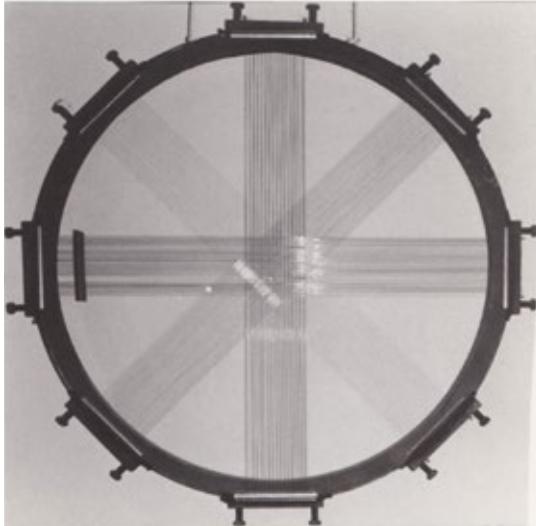
### Online Seminar *Popularising Knowledge of Worldwide Music*

The playlists of the Intercultural Institute of Comparative Music Studies (IISMC) on the Fondazione Giorgio Cini YouTube channel have reached one million views. To mark this important achievement for the research and dissemination activities that have always informed its mission, the IISMC is organising a seminar to explore

the issues of intercultural music education with experts in the field of ethnomusicology and education and to present new projects. In recent years, in fact, the IISMC has been committed to making use of the materials in its large archive for the purposes of popularising and teaching. To address these themes, a working group has been formed, made up of Giovanni Giuriati, Lorenzo Chiarofonte, Marco Lutz, Simone Tarsitani and Costantino Vecchi.

The first part of the seminar will be dedicated to illustrating the contents and criteria established to create the playlist of video clips from the archive, which now contains over eighty

documents of musical and choreographic traditions from twenty-four Asian, African, American and European countries. The speakers will present examples of how these videos are used in educational and popularising contexts in various parts of the world and will report on some new features planned for the Fondazione Cini website, such as an interactive map to chart and study the music documented in the uploaded videos. The second part of the seminar will consist of Lorenzo Chiarofonte's presentation of a new project entitled *Guides to Listening to Worldwide Music: Pathways of Intercultural Music Education*.



A circular aeolian harp made by Mario Bertoncini

18–20 MARCH 2021  
ONLINE

### **Webinar *Istantanee: Collective Improvisation in Europe: Techniques and Styles* Dedicated to the memory of Mario Bertoncini, Ennio Morricone and Ivan Vandor**

This webinar is a preparatory event for a workshop originally planned for 2020 and postponed due to the pandemic. Improvisation is a practical activity that takes place in real time and relies on the interaction of all those involved. The online mode for this bridging event has led to a reconfiguration of the programme and objectives. It has also raised new challenges, primarily that of collective performances with musicians playing in various places with their sounds conveyed by the digital medium. The basic idea is still the same: establish close collaboration between performers and musicologists to trigger a virtuous circle

bringing mutual benefits. The historical focus is also still the same: the styles and techniques of European groups involved in improvisation in the two decades considered. Lastly, the aim is unchanged: to provide an all-round education in which technical notions about instruments are combined with historical knowledge. The twelve young instrumentalists selected through a call for applications will interact with the teachers, raise questions and discuss solutions. The webinar is divided into three stages: documentation and profiles of the various groups; elaboration of theoretical and analytical questions; and improvisation sessions under the guidance of Walter Branchi, John Heineman, Evan Parker and Giancarlo Schiaffini.

In the first session, contexts and protagonists of the European scene will be presented. Valentina Bertolani (University of Birmingham) will describe the British scene, Floris Schuiling (Utrecht University) will talk about improvisation in Amsterdam, Kai Stefan Lothwies (Staatliche Hochschule für Musik Trossingen) about Alexander von Schlippenbach and the Globe Unity Orchestra, Sabine Feisst (Arizona State University) will illustrate the procedures of New Phonic Art and Veniero Rizzardi (Padua Conservatoire) will present *Musica Elettronica Viva*. The second session will explore theoretical and analytical issues. It will be opened by David Bernstein (Mills College, Oakland, California) with a paper on the concept of freedom in improvisation; Vincenzo Caporaletti (University of Macerata) will demonstrate transcription techniques and the analysis of improvised music; Laurent Cugny (Université La Sorbonne, Paris) will discuss the relationship between free improvisation and the ontology of the work; and Ingrid Pustijanac (University of

Pavia) will focus on instrumental techniques. Some concluding remarks will be made by Pierre Michel (Université de Strasbourg). The third session will focus on performing: Ingrid Pustijanac and Veniero Rizzardi will converse with Branchi, Heineman, Parker and Schiaffini, alternating historical and theoretical reflections with examples of solo and variable group performances.



Fox, Flavio Poli per ASV – Barovier Seguso Ferro, 1935.  
Courtesy LE STANZE DEL VETRO. Photo Enrico Fiorese

22 MARCH–1 AUGUST 2021 **OPENING TO THE PUBLIC POSTPONED**  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE, LE STANZE DEL VETRO

### **Exhibition *The Glass Ark. Animals in the Pierre Rosenberg Collection***

To complement the glass objects on display in the exhibition *The Glass Ark. Pierre Rosenberg's Animal Collection*, there will be over one hundred drawings and photographs (also reproduced in the catalogue), mostly from the Glass Study Centre and major public and private European collections. The 750 works selected by the curators to illustrate the evolution and diversity of the Murano “bestiary” all come from the collection of Pierre Rosenberg, an art historian and Honorary President-Director of the Louvre, Paris, who over the last thirty years has put together a valuable collection of Murano glass animals. Curated by Cristina Beltrami and Giordana Naccari, the exhibition charts the history of 20th-century Murano glass from a new viewpoint, far from the stereotypes and prejudices that have historically relegated this production niche to less “noble” and more infantile spheres.

As always, the exhibition is accompanied by a catalogue published by Skira. In addition to an introduction by the collector himself, the catalogue includes four essays describing the archive material preserved in the Glass Study Centre. The exhibition can be visited online in the form of a 3D Virtual Tour and, as always, is accompanied by a catalogue published by Skira. In addition to an introduction by the collector himself, the catalogue includes four essays describing the archive material preserved in the Glass Study Centre.

MAY 2021  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Exhibition *EAST. Italian Stories of Travel, Cities and Architecture***

Curated by Luca Molinari, this exhibition sets out to tell the stories of places and cities that look to the east of the world, starting with Italy, which is the mainstay of the exhibition narrative. *EAST* highlights the tales and experiences of Italian travellers and architects who have shown an original ability to understand places, their identities and cultures, generating narratives capable of producing new visions of the countries that have hosted them.



A photo from the Tiziano Terzani Archive, Fondazione Giorgio Cini

At the heart of the exhibition is “the Italian way of doing things”, which eschewed colonising practice in favour of dialogue and the assimilation of different worlds. This also implied being able to imagine and construct spaces and places that became significant for the countries in which the travellers and architects settled. Through various scales of study, the exhibition analyses regions that over the last thirty years have been characterised by significant and profound social, political and urban changes, involving addressing complex post-ideological situations that required original visions and ideas. The common thread running through the narrative is made up of the examples of convergence and dialogue between Italian culture and these places at different times in their history. In fact, each place and each story involve a comparison of the historical narrative with the contemporary world, building new short circuits that will fascinate the visitor and highlight the value of the Italian contribution to the architectural debate.



The Borges Labyrinth, Island of San Giorgio Maggiore

12 MAY 2021

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### ***Performance Dante and the Labyrinth. Homage to Borges in Dante's 700th Anniversary Year***

To mark the 700th anniversary of the death of Dante Alighieri, the Institute of Theatre and Opera has will host a reading of some significant passages from Jorge Luis Borges's *Nine Dantesque Essays* in the inspiring setting of the Labyrinth that the Fondazione Giorgio Cini named after the Argentine writer. Curated by the actress and pedagogue Paola Bigatto, who also wrote the script together with Meredith Airò Farulla, the reading will involve second-year students from the Accademia Teatrale Carlo Goldoni of Venice (the school of the Teatro dello Stabile del Veneto), who will also have a chance to recite some cantos from the *Divine Comedy*. Due to be held on Wednesday 12 May, the event will enable the audience to experience the labyrinth, a special place in Dante's Venice. Participation is by invitation and reservation only. The collaboration with the Accademia Teatrale has already led to some very interesting results over the years and is an important activity for the Institute of Theatre and Opera, whose mission includes the dissemination of knowledge about theatre.

MAY 2021

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### ***Exhibition Tomaso Buzzi and the Dream of Architecture. Drawings and Watercolours for Venice, 1955–1975***

In partial concomitance with the 17th edition of the Venice Architecture Biennale, the Fondazione Cini, with the support of the Rolex Institute, is holding an exhibition on San Giorgio of around one hundred drawings and watercolours produced by architect Tomaso Buzzi from



Tomaso Buzzzi, *The Basilica of the Salute during Mass*,  
pen and grey wash on paper

1955 to 1975, partly from the Pieri Collection, Milan and partly from the Fondazione Giorgio Cini Prints and Drawings Cabinet. Curated by Valerio Terraroli, the show includes drawings sketched on loose sheets and notebooks, done on the spot or from memory, in media such as ink, watercolours and biro. They are sometimes accompanied by a written thought, a caption or place name, and capture all sorts of events on paper or card: mainly concerts or festivals, both highbrow and popular, but also views of Venice and the lagoon, architecture and fanciful images. Buzzzi pours into these drawings his deep knowledge of the 18th-century *vedutisti* as he takes pleasure in capricious invention. The result is a balanced blend, suspended so finely between reality and fantasy, as to become spirited and intensely lifelike. From the Horses of San Marco and the Bucintoro, whose monumental profiles stand out in the deserted spaces of the historic Arsenale, to the church of the Salute designed by Baldassarre Longhena (here is another point of contact with the Cini) and beloved of the architect Buzzzi, who proposes infinite variations on both the interior and exterior, such as the vision of the building as an ancient ruin or with a “squadron” of angels placing the high dome on the drum of the church. Through fascinating compositional viewpoints and the nervous immediacy of the pen stroke, the drawings and watercolours take the form of a mnemonic map capturing the various rivulets into which the thought of Buzzzi expands, not surprisingly for someone described in his day as “the most cultured of architects”.



Kayahn Kalhor, kamanche; Behnam Samani, percussions

26 MAY  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Concert of Persian Music: *Kayhan Kalhor and Behnam Samani*

The Intercultural Institute of Comparative Music Studies resumes its music and dance events with a concert dedicated to classical Persian music, organised in collaboration with the Department of Philosophy and Cultural Heritage at Ca' Foscari University, Venice. On this occasion, the musicians Kayhan Kalhor and Behnam Samani have been invited to perform at San Giorgio.

Kayhan Kalhor is a great interpreter of the *kamancheh*, a bowed string instrument with an end-pin, and the *setar*, a small, long-necked lute. A Grammy-winning internationally renowned soloist, he is considered an ambassador of Persian art music in the world. He is also a member of the renowned Silk Road Ensemble founded by Yo-Yo Ma, and continues to tour with the celebrated cellist as well as regularly composing for him. He recently received the prestigious WOMEX Artist Award.

Behnam Samani plays the *tombak* goblet drum and the *daf* frame drum. In his own particular style, he combines an amazing variety of rhythms that have their roots in classical Persian music but are

open to influences from other cultures, leading to a wide range of sounds, colours and expressions. A founder member of the percussion group *Zarbang*, Samani has played with leading Iranian musicians and has toured extensively internationally, especially with the *Dastan* ensemble. The concert will be preceded by a study session on the music and aesthetics of the classical Persian tradition, organised by Giovanni De Zorzi (venue and time to be announced).



Paolo Uccello, *St George and the Dragon*, tempera on panel, Paris, Musée Jacquemart-André

28 MAY–1 NOVEMBER 2021  
VENICE, PALAZZO CINI GALLERY

## The New Season at the Palazzo Cini Gallery

As usual, thanks to the contribution of Assicurazioni Generali, the Palazzo Cini Gallery at San Vio will reopen to the public from spring to autumn. This elegant house-museum contains the most important part of the historic art collection of Vittorio Cini, an entrepreneur, philanthropist and leading 20th-century Italian art collector. The gallery exhibits a fascinating legacy of paintings, sculptures and art objects that form a remarkable itinerary of Italian art from the 13th

to the 18th century. Among the masterpieces on display that can now be admired again are the stunning series of paintings from the Florentine Renaissance, including works by Beato Angelico and Piero di Cosimo, and a group of paintings from Ferrara with works by Dosso Dossi, Cosmè Tura, Ercole de' Roberti and other artists from the “Officina Ferrarese”, such as Marco Zoppo, Baldassarre d'Este, Ludovico Mazzolino and Lorenzo Costa.

This year also sees the return of *A Guest at the Palace*. As in previous years, this involves bringing to the gallery masterpieces on loan from major Italian and international galleries with the aim of establishing visual relationships and affinities of content with the works in the Cini permanent collection. The chosen work this year is the celebrated painting of *St George and the Dragon* by Paolo Uccello from the Musée Jacquemart-André in Paris. It will be on show in Venice as part of a reciprocal lending agreement in exchange for *The Judgement of Paris* by Botticelli and Workshop, which will leave the Palazzo Cini Gallery in September for the Paris exhibition *Botticelli: un laboratorio de la Renaissance* (10 September 2021–24 January 2022). The Palazzo Cini Gallery, the Gallerie dell'Accademia, the Peggy Guggenheim Collection and the Palazzo Grassi-Punta della Dogana form what is called the “Dorsoduro Museum Mile”, an amazing cultural circuit with integrated itineraries, shared communications and discounted museum entrance tickets. Created in 2015, the Dorsoduro Museum Mile welcomes visitors on a walk just over a mile long through the Dorsoduro district, between the Grand Canal and the Canale della Giudecca, providing the opportunity to admire eight centuries of world art history: from the masterpieces of Mediaeval and Renaissance Venetian painting in the Gallerie dell'Accademia to the protagonists of the contemporary art scene on display at Punta della Dogana, via the historic house-museums of Vittorio Cini and Peggy Guggenheim and the collections put together by the two great art patrons.



Vigilius Eriksen, *Portrait of Catherine II in Front of a Mirror*, c. 1763, © State Hermitage Museum, St Petersburg

31 MAY – 4 JUNE 2021

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **The Egida Sartori and Laura Alvini Early Music Seminars *Ivan Khandoshkin, Luigi Madonis and Francesco Araja. Music in Baroque St Petersburg (1730–1780)***

For over fifty years, the court of St Petersburg was an intensely creative music melting pot producing highly diverse 18th-century European and pan-Russian trends. Of Cossack origin and birth, Ivan Khandoshkin (1747–1804) trained with Italian musicians active in the city, including Tito Porta, Domenico dall'Oglio and Pietro Peri. He transformed Ukrainian and Cossack folk melodies into astonishing sonatas and variations in the Italian *galante* style.

His direct predecessors at the Russian court were the Venetian Luigi Madonis (c. 1690–c. 1770) and the Neapolitan Francesco Araja (1709–1762/70). Madonis wrote twelve sonatas for violin and bass, whose fast tempos are often based on Russian and Ukrainian folk melodies. They were printed in St Petersburg in 1738 and dedicated to Tsarina Anna I. Araja not only introduced Italian opera to Russia but also composed the first Russian-language opera in history, *Cephalus and Procris*, to a libretto by Aleksander Petrovich Sumarokov.

The Fondazione Giorgio Cini, in collaboration with the Concordance, Irma Merk and L. + Th. La Roche foundations, is organising a seminar, directed by Pedro Memelsdorff, with the aim of studying the works of the three composers and reflecting on the phenomena of migration and stylistic hybridisation (and registers of different social strata) of musicians in the Age of Enlightenment. The principal teacher will be the Russian violinist and conductor Andrey Reshetin, a leading expert and rediscoverer of the repertoires in question.

9–13 JUNE, 14–17 JULY AND 24–27 NOVEMBER 2021

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Accademia Vivaldi *Advanced Workshops on Performing the Music of Antonio Vivaldi***

The Accademia Vivaldi workshops will continue in 2021 with three three-day workshops. The courses will be on singing (sacred vocal music, vocal chamber music, dramas for music) and playing basso continuo.

A maximum number of seven to ten selected students will be admitted to the workshops. They will have the opportunity to work on performing technique but also to deepen their knowledge of the musicological aspects of the chosen compositions, thanks to the constant participation of the musicologists who edit the Vivaldi Institute's critical editions.



Johan van Hell, *String Quartet*, 1932

11–12 JUNE 2021  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Workshop *Harmony and Form in the String Quartets of Niccolò Castiglioni, Bruno Maderna and Giacomo Manzoni*, in collaboration with the mdi ensemble**

This workshop is part of the three-year project “Concepts of Harmony in Musical Composition: 1945–1975”, coordinated by Gianmario Borio, Pascal Decroupet and Christoph Neidhöfer, and funded by the Ernst von Siemens-Musikstiftung. It is the first practical step on the theoretical path begun by a research group at the Venice and Boston events of 2019. The topic concerns the repercussions of the study of compositional sources (especially those concerning harmonic structures) on performance practice. The workshop will be held in close collaboration with the musicians of the mdi ensemble and will provide some young performers selected through a call for applications with an opportunity to deepen their knowledge of the subject.

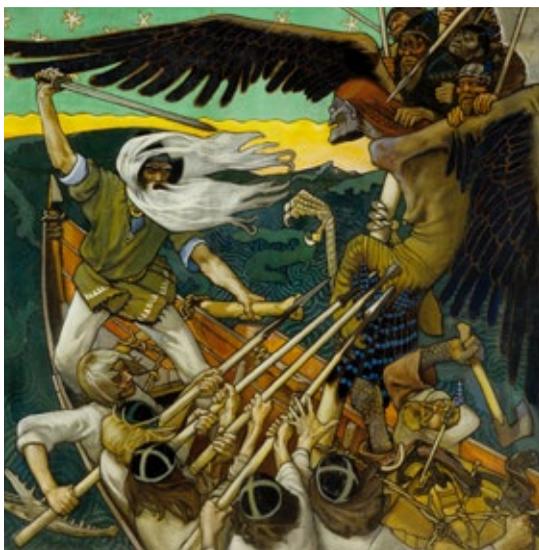


© Roberto Murgia

14–18 JUNE 2021  
ONLINE

### **Eyes on Music: Visual Ethnomusicology Projects Online Workshop *Audiovisual Ethnomusicology and Online Platforms***

In 2021 the Intercultural Institute of Comparative Music Studies continues with its programme of training and research activities in the field of audiovisual ethnomusicology, in collaboration with the Durham University Department of Music and the University of Cagliari Department of Humanities, Languages and Cultural Heritage. There are three main activities in this multi-year project: coordinating and setting up a grant for the production of an ethnomusicological documentary (the Diego Carpitella Scholarship with an open call for applications); the organisation of a workshop; and the screening of a series of films. This year’s workshop will be devoted to the theme of audiovisual ethnomusicology and online platforms. The teachers, Simone Tarsitani and Marco Lutz, will deal with essential elements of audiovisual production theory and practice, with a special focus on ethnomusicological research methods using online platforms. Participants will develop skills that are useful not only in conducting ethnographic research making use of online platforms but also in pursuing audiovisual production with everyday tools (from smartphones to laptops). Applications to participate in the workshop free of charge can be made until 1 April 2021.



Akseli Gallen-Kallela, *The Defence of the Sampo*, 1896,  
Wikicommons

17–18–19 JUNE 2021  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

**Symposium *Religious Dimensions of Nationalism: Interdisciplinary Perspectives*, in collaboration with Joep Leerssen and Marco Pasi (University of Amsterdam)**

The relationship between nationalism and religion is characterised by strong tension due to the universalist tendencies present in many religions, which challenge collective identities based on ethnic or cultural divisions. Moreover, modernist interpretations of nationalism have insisted on the close association between nationalism and secularisation. In recent years, however, these perspectives have become as problematic as the concept of secularisation itself, because they fail to grasp that religion, far from dying out in modern societies, has simply gone through a series of changes, such as individualisation and privatisation, on one hand, and new forms of public presence, on the other.

Nationalism can easily be associated with forms of prophetism, messianism, millenarianism and, more generally, mysticism, esotericism and alternative spiritualities. The old religious concept of a divine covenant with a “chosen people” has taken new forms in nationalist but also imperialist and colonialist discourses. The study of the relationship between nationalism and religion has been relatively neglected and has not yet received due attention in the specific field of nationalist studies. The conference will bring together scholars from different disciplines who are interested in this relationship.



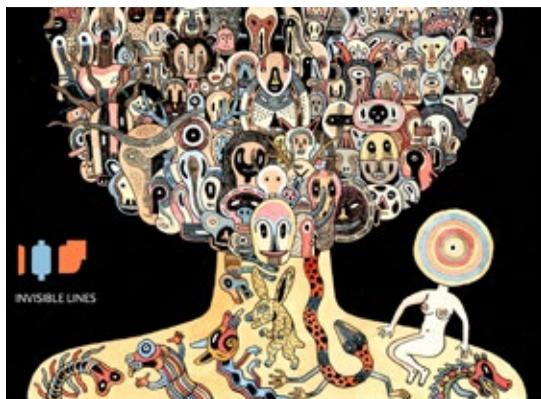
Frog masks for *L'enfant et les sortilèges* (1996),  
Santuzza Calì Archive, Fondazione Giorgio Cini

22 JUNE 2021  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

**Presentation *Art, Fantasy and Colour. The Santuzza Calì Archive in the Fondazione Giorgio Cini***

The Institute of Theatre and Opera is holding a public presentation of the recently donated archive belonging to stage and costume designer Santuzza Calì. A sophisticated, highly imaginative artist, Calì was an assistant to the painter Oskar Kokoschka and an invaluable collaborator of Emanuele Luzzati, with whom she formed one of the most prolific artistic partnerships in Italian theatre. Since the beginning of her career, Santuzza Calì has designed costumes and sets for around 400 productions of children’s theatre, plays and operas, and she has collaborated with some of the greatest directors in the second half

of the 20th century, such as Tonino Conte, Filippo Crivelli, Gianfranco De Bosio, Franco Enriquez, Alessandro Fersen, Vittorio Gassman, Ermanno Olmi, Paolo Poli, Maurizio Scaparro, Lorenzo Salvetti and Aldo Trionfo. The presentation will be an opportunity to explore the artist’s career and to admire a selection of the works she has created.



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23–29 JUNE 2021  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Workshop *Invisible Lines*

Invisible Lines is a project co-funded by the European Union “Creative Europe” programme (<https://invisiblelines.eu>) and conceived by the Centre for Comparative Studies of Civilisations and Spiritualities, with the consultancy of Matteo Stefanelli (Catholic University of Milan) and in partnership with three leading European players in the field of illustration, the graphic novel and comics: Hamelin Associazione Culturale (Italy), Baobab Books (Czech Republic) and Central Vapeur (France).

The project mainly involves a travelling advanced course for twelve young talented comic-book artists and illustrators from the European Union. The call for applications was opened in September 2020 and closed on 31 January 2021. In February 2021 the artists were selected, and from May to July three workshops will be held (Venice, Strasbourg and Tabor) while in 2022 there will be three exhibitions (Bologna, Strasbourg and Tabor) and a conference in Venice. Lastly, a scholarly publication enhanced with illustrations by the artists will be produced.



Bears by Ercole Barovier for Vetreria Artistica Barovier & C., and Vetreria Muranese, 1930–1950.  
Courtesy LE STANZE DEL VETRO. Photo Enrico Fiorese

28 JUNE 2021  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### International Conference *The Glass Ark. Animals in the Pierre Rosenberg Collection*

In close thematic correlation with the exhibition *The Glass Ark. Animals in the Pierre Rosenberg Collection*, the Glass Study Centre is coordinating an international conference to be held in June 2021 to highlight the importance of glass production associated with the animal world and to showcase the excellent works that have gradually created a “zoomorphic anthology”: from the Seguso Vetri d’Arte glassworks to Salviati’s production and meticulous small lampwork animals.

The concurrent *Glass Ark* exhibition will show a selection of 750 pieces in a highly suggestive setting. Where possible, the individual art works will be accompanied by archive material (period photos, press kits, drawings and designs) from major public and private archives as well as directly from the Institute of Art History Glass Study Centre.

The symposium will also focus on and develop the main themes dealt with in the catalogue accompanying the exhibition: the vast subject of collecting in the history of glass; the formation of the Rosenberg collection; the evolution of the “glass animal” from 1940 to the present day; an analysis of the production of Murano glass animals in the 1920s and 1930s; and, lastly production outside Venice.



## COLLECTIONS

### *Save Venice and the Fondazione Giorgio Cini. The Restoration of Three Siennese Paintings in the Palazzo Cini Gallery*

2021 is a year of anniversaries. As well as the seventieth anniversary of the creation of the Fondazione Giorgio Cini, this year also sees the fiftieth anniversary of an institution working in the field of the conservation and restoration of the artistic heritage of Venice: the non-profit US organisation Save Venice Inc, headquartered in New York. Founded under the aegis of UNESCO, what was originally the Venice Committee of the International Fund for Monuments set out to raise funds for the recovery of the immense cultural heritage of the lagoon city, constantly threatened by deep economic and social transformations over the last century, and whose fragility was dramatically highlighted by the terrible flood of 1966. Save Venice then became an independent philanthropic organisation in 1971, thanks to the driving force of art historians Sydney J. Freedberg and John McAndrew, and the latter's wife Betty Bartlett McAndrew. Its primary mission was to finance and promote projects aimed at safeguarding and preserving Venice's artistic heritage. Its deep-rooted local presence and constant support from high-profile donors have led to hundreds of works of art and architecture being restored with historically informed meticulousness by the best qualified experts in Venice and the Veneto region. Other benefits have included the development of specific identities and professional traditions of diagnostics and restoration as well as the promotion of a culture of preservation employing the most advanced scientific methods. This has been done in synergy with the public agencies responsible for safeguarding cultural heritage, the museums and cultural institutions and in complete accord with other driving forces in the local community.

The Venice Office, competently and professionally run by Melissa Conn and Leslie Contarini, is based in the Palazzo Contarini dal Zaffo in Dorsoduro, a building with a splendid polychrome Lombard-style façade overlooking the Grand Canal. In the early 20th century, the palace housed the renowned socialite highbrow salon of Winnaretta Singer, known as Princess de Polignac, a patron of artists and intellectuals and promoter of the most advanced experiments in avant-garde music. The rooms that once welcomed Debussy, Stravinsky, Diaghilev, Fauré, Proust and Pound have since 2014 been home to the Rosand Library & Study Center, established by Save Venice following the donation of a vast personal scholarly library by David Rosand, the renowned Columbia University art historian and a Save Venice board member.

Just a few steps separate the Palazzo Contarini Polignac from the Palazzo Cini, created by merging the 16th-century Foscari and Grimani palaces. Vittorio Cini chose the palace as his permanent home in 1919 and he embellished it over the decades with hundreds of works of art, forming one of the richest and most valuable collections of historic art in 20th-century Italy. The collection was then partly made into a permanent display, thanks to a generous gift by Princess Yana Cini Alliata di Montereale, Vittorio's daughter. In 1981 she bequeathed paintings, sculptures, furnishings and objets d'art from her father's collection to the Fondazione Cini, constituting the substantial genetic core of the Palazzo Cini Gallery, which together with the works in Monselice Castle, faithfully reflects Cini's collecting interests.



FIG. 1 Master of Badia a Isola, *Madonna with Child Enthroned and Four Angels*, tempera and gold on panel (before restoration)



FIG. 2 Master of Badia a Isola, *Madonna with Child Enthroned and Four Angels*, tempera and gold on panel (after restoration)

The physical contiguity of the two institutions can thus be seen as the seal on a deep bond lasting thirty years. In fact, since 1990 Save Venice has generously financed the restoration of important works of art owned by the Fondazione Cini, enhancing the value of its collections. The restored works include the cycle of 16th-century tapestries woven in the Brussels workshop of Maerten II Reymbouts with *Scenes from the Life of Scipio Africanus* (c. 1580), an altarpiece by Carletto Caliari (c. 1590) from the Benedictine church of San Nicolò al Lido, now in the Sala delle Fotografie, next to Palladio's Refectory, and Piero di Cosimo's splendid panel depicting the *Holy Family with Young St John*, restored in 2019. The American organisation broadened its range of action by contributing to the restoration of some pages of the 18th-century album of caricatures by Antonio Maria Zanetti il Vecchio and Marco Ricci as well as funding the publication of the related catalogue by Enrico Lucchese, through the creation of a three-year scholarship.

Since the Palazzo Cini Gallery reopened in 2015, following major renovation work promoted by the new director Luca Massimo Barbero, Save Venice has focused on some of the finest paintings in the gallery, selected from those most in need of conservation work. Pending a dedicated conference to present to scholars and the general public the many achievements and scientific data from the restorations carried out in thirty years of fruitful collaboration, here we would like to offer a brief preview of the most important results concerning three panel paintings from the Siense area, which are among the gallery's masterpieces. All the work over the



FIG. 3 Master of Badia a Isola, *Madonna and Child Enthroned with Four Angels*, period photograph (Bologna, Fototeca Federico Zeri, 19588) documenting the Cini panel before the restoration in the 1920s and the extensive repainting of the background

last five years was done by Claudia Vittori, an expert Venetian restorer with wide-ranging experience in the city's most important museums and cultural institutions. The work was conducted under the aegis of the Soprintendenza Archeologia, Belle Arti e Paesaggio per il Comune di Venezia e Laguna, with the assistance of expert technicians experienced in diagnostics applied to cultural heritage.

#### Master of Badia a Isola, *Maestà* (restoration 2015–2016)

The restoration of the altarpiece depicting the *Madonna and Child Enthroned with Four Angels* (*Maestà* or *Madonna in Majesty*) by the Master of Badia a Isola (figs. 1–2) began in 2015. It was financed by the Friends of Florence Foundation and Richard and Jill Almeida to mark the 30th anniversary of the dramatic floods of 1966 that equally badly affected Florence and Venice.

Dated around 1315, the painting is immediately recognisable thanks to its language very close to that of Duccio di Buoninsegna, the founding father of the Sienese school. There are obvious references to some of Duccio's works, such as the *Crevoles Madonna* (Siena, Museo dell'Opera del Duomo) or the *Madonna* in Buonconvento (Museo d'Arte Sacra della Val d'Arbia). The *Maestà* entered the Cini collection in 1955. Having come from the chapel in the villa of the Conti Salvatori di Monticelli near Perugia, it was in the possession of the art historian Raymond Van Marle before being purchased by Vittorio Cini from the antiquarian Alessandro Contini Bonacossi, with a high-profile attribution to Duccio. Leaving aside the various attributions that have sometimes led to the panel being given to Duccio and its unknown

original provenance, the artist is unanimously considered to be the anonymous master named after the *Maestà* once in the church of San Salvatore in Abbadia a Isola, near Monteriggioni, and now in the Museo civico e d'arte sacra di Colle di Val d'Elsa. Previously tentatively identified as the painter Massarello di Gilio (who was documented as having been paid in 1306 for a cross painted for the Cappella dei Nove in the Palazzo Pubblico in Siena), the anonymous artist seems to have been one of Duccio's earliest and most promising students, quick to follow the style of his master's mature works, as demonstrated by the similarities with the *Maestà* in Siena Cathedral, the Polyptych 47 in the Pinacoteca Nazionale, Siena, and the triptych in the collection of Queen Elizabeth II in London (N. Matteuzzi, in *La Galleria di Palazzo Cini. Dipinti, sculture, oggetti d'arte*, edited by A. Bacchi and A. De Marchi, Venice 2016, pp. 38–41, cat. 3).

The cusped arched panel has a Florentine cradling, attached during the penultimate restoration (1952) by Mario Modestini, Contini Bonacossi's trusted restorer who worked mainly in the United States. The work has undergone numerous repainting operations over the centuries. One of these, the most radical, probably 17th-century, is documented by some photographs in the Fototeca Zeri, Bologna, which date from when the painting was in Monticelli (fig. 3): the background was completely repainted, with a decoration imitating a precious fabric that concealed the two rearmost angels, while two spheres had been added to the base of the throne.



FIG. 4 Master of Badia a Isola, *Madonna and Child Enthroned with Four Angels*, tempera and gold on panel (before restoration), detail showing the 19th-century *agemature* on the Virgin's mantle

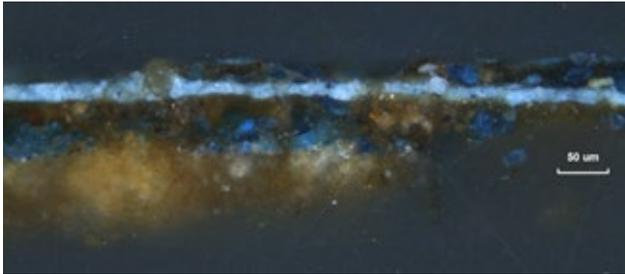


FIG. 5 Stratigraphic section in reflected visible light of the sample taken from the blue of the Virgin's veil by the Master of Badia from the area of stripped glazing and previously removed 19th-century repainting



FIG. 6 Cleaning test on the robe of the left-hand angel at the bottom of the panel by the Master of Badia a Isola



FIG. 7 Infrared reflectograph of a detail of the panel by Maestro di Badia a Isola

Another Zeri photograph, taken shortly afterwards, documents that the arbitrary addition had been removed during a restoration that can be dated to the early 1920s, during which the angels, previously covered by the fake drape, had been restored and a hand improperly added to the right-hand angel. All of the Zeri photographs show a frame with painted coats of arms and crests, almost certainly not original and evidently replaced before the painting entered the Cini collection. In both restorations – the 1920s restoration and Modestini’s work in the 1950s – the decision was made to retain the heavy repainting of the Virgin’s dress and *mapborion* (the mantle covering her head and tunic). This repainting was probably done in the 19th century, with the typical agemina inserts imitating the sheen and highlights of 13th-century silk cloths, here made with a gold-silver-copper leaf applied to pigmented mixture (fig. 4). The accurate diagnostic investigations carried out prior to Claudia Vittori’s intervention, especially the stratigraphy of the micro-samples by Enrico Fiorin on the areas of the mantle and veil that had been stripped of paint, identified two old layers under the heavy neo-medieval drapes (fig. 5): the original 14th-century layer of azurite, applied over thin *imprimature* of white lead and carbon black (on the mantle alone), strengthened by red lake glazes giving the drapery purple glints; and an added layer of azurite applied over white lead and indigo to increase the luminosity, which can be traced back to repainting probably done in the 15th century. The extremely fragile state of the 14th-century azurite, which, according to studies of its chemical composition, comes from quarries in the Tyrol, led the supervisors, after a lengthy debate on the choices to be made, to proceed with the removal of the 19th-century restoration as far down as the layer believed to date from the 15th century, which was unfortunately also extensively damaged. Differentiated gradual cleaning was carried out with a solution of ligroin and acetone, which, in addition to removing the arbitrary repainting, restored the strength and intensity of the chromatic harmonies (fig. 6), previously suffocated by the dull, oppressive decayed paint. On the other hand, the decoration of the Virgin’s cushion was spared. It was an obvious 20th-century repainting as revealed by the presence of titanium white, a pigment only used in oil painting from 1916 onwards. Thanks to the infrared reflectography conducted by Davide Bussolari during the diagnostic campaigns, it was also possible to document the simple but refined charcoal underdrawing (fig. 7). Skilful repair work had to be concentrated above all on the cracks in the Virgin’s dress and veil and was mainly carried out with hatching techniques, slightly *sottotono*, with wash and paint finishes, eliminating visual disturbances and restoring the freshness of the paint and the full legibility of the subtlest details.

### **Sassetta, *Madonna of Humility* (restoration 2017–2018)**

One of the outstanding works for private devotion in the Palazzo Cini – purchased by Vittorio Cini, like the previous work, from Contini Bonacossi in 1955 – is a panel painting with the *Madonna of Humility* by Stefano di Giovanni called Sassetta (Cortona c. 1400–Siena 1450). This sophisticated 15th-century artist, who trained and worked in Siena, produced painting gracefully suspended between its Gothic heritage and the cautiously assimilated innovations of the Renaissance. The Cini collection holds another of his works, the *St Matthew* from the pilasters of the polyptych once on the high altar of the church of San Francesco in Sansepolcro (1437–1444) but unfortunately dismembered and now preserved in fragments in several Italian and foreign collections.



FIG. 8 Stefano di Giovanni called Sassetta, *Madonna of Humility*, tempera and gold on panel (before restoration)



FIG. 9 Stefano di Giovanni called Sassetta, *Madonna of Humility*, tempera and gold on panel (after restoration)

The iconographic arrangement of the Virgin goes back to Simone Martini and his stay in Avignon: with the Child in her arms, she is seated on a cushion on the floor, sumptuously adorned by an Anatolian carpet contrasting strongly with the gold background. This is how she appears in numerous other paintings of the Madonna that characterise Martini's production (figs. 8–9). The Byzantine motif of the mantle over her head and certain stylistic features, such as some plastic handling of Masaccio-like realistic touches (for example, the unconventional gesture of Christ with his finger held to his lips, found in Masaccio's San Giovenale Polyptych and the later Pisa Polyptych), suggest a date of around 1430, ahead of similar works in composition and pose, such as the *Madonna of Humility* in the Pinacoteca Vaticana, whose scheme seems to be modelled on the Cini painting. The considerable use of gold graffiti and the dazzling preciousness, echoes of Gentile da Fabriano's stay in Siena (1423–1425), seem to confirm the early date (G. Fattorini, in *La Galleria di Palazzo Cini*, pp. 108–111, cat. 19).

Financed by Mary Ellen Oldenburg and carried out under the supervision of art his-



FIG. 10 Stefano di Giovanni called Sassetta, *Madonna of Humility*, detail of the ray-form decoration and the punchwork on gold leaf during the restoration



FIG. 11 Stefano di Giovanni called Sassetta, *Madonna of Humility*, detail of the Virgin's face before restoration



FIG. 12 Stefano di Giovanni called Sassetta, *Madonna of Humility*, detail of the Virgin's face during restoration, after cleaning and filling work

torian Devis Valenti of the Soprintendenza, the restoration should dispel any doubts about authorship, recently expressed by authoritative scholars who have dedicated specific studies to Sassetta's production, such as Machtelt Israëls. Made of poplar wood, the panel has suffered serious damage over time to its surface paints and gilding, perhaps due to aggressive cleaning that has impoverished the paint, and the loss of the glass paste (or other precious materials) that three-dimensionally adorned the rhomboid fibula clasping the *maphorion*. Despite peeling and abrasion, the rich goldwork can still be admired in the shell gold of the star on the mantle and in the scratched and punched foil applied by water gilding (fig. 10), enriched by touches of pigment. The damaged glazes made the flesh tones dull and opaque; the coat was repainted so unevenly that it was impossible to distinguish accurately between the original paints and retouching; the repainting on the faces, particularly that of the Virgin even altered the original physiognomy (figs. 11–12), as revealed in the preliminary phase of infrared diagnostics. The cleaning operation, using acetone in the first phase and then methylethylketone



FIG. 13 Stefano di Giovanni called Sassetta, *Madonna of Humility*, detail of the Virgin's robe and mantle during cleaning



FIG. 14 Stefano di Giovanni called Sassetta, *Madonna of Humility*, detail of the faces of the Virgin and Child after restoration

to eliminate the resin-based glazing, removed the extensive retouching and non-original gilding (fig. 13) – such as the hem of the mantle while retaining most of the late repainting on the cushion and the carpet – with the consequent re-emergence of the freshness of the colours, fortunately intact in the faces and flesh tones. The retouching was particularly difficult, especially on the Virgin's mantle. Since tonal additions could not be introduced due to the extremely fragmentary and impoverished state of the previous lapis lazuli and azurite layers, revealed by the XRF spectrophotometric investigations conducted by Gianluca Poldi, it was decided to fill in the lacunae with a *sottotono* to reproduce a colour somewhere between the blue of the garment and the tone of the wood support.

In addition to the gentleness emanating from the Virgin's face, the restoration has made some delightful details much clearer, such as the impalpable veil covering the Child's flesh or the splendid ochre and white lead texture of the flesh tones, rendered with thin, soft brushstrokes (fig. 14).

#### Vecchietta, *St Peter Martyr* (restoration 2018–2019)

Lorenzo di Pietro called Vecchietta (Siena c. 1410–1480) was a leading figure in the Sienese Renaissance, a prolific period when there was a focus not only on spatial and perspectival massing due to Florentine influences but also on keenly observed descriptive details driven by a “Gothic-Cortonesque” resurgence. Vecchietta was a painter of panels and frescoes, a sculptor and goldsmith, who first appeared in the artistic chronicles in 1428, the year he was registered in the *Ruolo dei pittori senesi* (Guild of Sienese Painters). The Palazzo Cini Gallery boasts one of his late paintings, the monumental *St Peter the Martyr* (figs. 15–16). Like the Sassetta panel, it was acquired from the antiquarian Contini Bonacossi, but in 1941, during an earlier phase of Cini's collecting, when renovation work on Monselice Castle was nearing completion. Composed of three jointed poplar wood panels, the *St Peter* is clearly a side panel of an altar polyptych, as can be seen from the structural elements of the carved and gilded woodwork, including the surviving fluted and cable-fluted pilasters with Corinthian capitals, which now appear different from each other due to later alterations. Together with the lost panels, they probably formed the image of a large loggia,

beyond whose threshold the *Sacra Conversazione* was enacted, just as in the similar cases of the *St Lawrence* in the Pinacoteca Nazionale, Siena, or the *St Juvenal* in Narni cathedral. These works also came from dismembered altarpieces that must have presented a similar arrangement in the relationship between the painted figures and the architecture of the woodwork, coherent with and integral to the spatial and illusory dimension of the religious stage machinery. The architectural structure of the woodwork might have been similar to that, still intact, of Pietro



FIG. 15 Lorenzo di Pietro called Vecchietta, *St Peter Martyr*, tempera and gold on panel (before restoration)

FIG. 16 Lorenzo di Pietro called Vecchietta, *St Peter Martyr*, tempera and gold on panel (after restoration)

di Francesco Orioli's polyptych for the church of the Visitazione at Campiglia d'Orcia, now in the Pinacoteca Nazionale, Siena: a tripartite serliana arrangement, typical of the Renaissance, with the two pilasters very similar to those on the Cini panel. The saint dominates the narrow space of the niche ending in an *all'antica* shell-shaped half-dome interior. Freed of the repainting, the niche shows profiles and surfaces rendered by dense chiselling and the subtle graining of the gold leaf. This is the conventional representation of the martyr canonised in 1253 by Pope Innocent IV: dressed as a Dominican preacher, he holds a closed book, the symbol of the upright faith of a man who fought against heretical doctrines and promoted orthodoxy in the vast geographical area of his apostolate (from Vercelli to Rome). The cleaver embedded in his head is the weapon used by Pietro da Balsamo, known as Carino, who had been hired by Milanese heretical sects to kill him in the woods of Barlassina on the Seveso Valley Hills (Brianza) in March 1252, while his fellow assassin Albertino Porro di Lentate fled into hiding.



FIG. 17 Infrared reflectograph of the detail of the face of *St Peter Martyr* by Vecchietta

The almost sculpted figure of St Peter stands on a sloping marble floor, wrapped in drapery magnificently rendered in its overabundant, morphological folds and highlighted by the strong three-dimensional projection thrusting him out of the illusionistic box. The plastic power of the work reveals a knowledge of the sculpture of Donatello, who worked in Siena several times and in 1457 had stayed there, bringing with him his famous bronze of *St John the Evangelist*. As a sculptor, Vecchietta must have taken a great interest in the bronze, as evidenced, moreover, by other works from the same period of the 1460s to early 1470s: the altarpiece with the *Assumption* in Pienza Cathedral (1460–1462); the Spedaletto altarpiece with its clear perspective rigour (1466; now in the Museo Diocesano, Pienza); and the *St Catherine of Siena* (1461), a fresco in the Globe Room in the Palazzo Pubblico, Siena, which shares the saint's pose and the form of the shell niche with the Cini *St Peter* (G. Fattorini, in *La Galleria di Palazzo Cini*, pp. 120–123, cat. 22).

Carried out under the supervision of Devis Valenti and generously supported by a patron who wishes to remain anonymous, the restoration had to tackle some complex methodological issues. The restoration was supported and guided by an extensive diagnostic campaign as part of a thesis on experimental restoration by Martina Riello, a student at the Accademia di Belle Arti, Verona. This offered

the possibility of conducting detailed non-destructive diagnostic sampling and stratigraphic investigations. The analyses, carried out in part thanks to the collaboration of Gianluca Poldi and Davide Bussolari, included studies of the wooden support and its structural conformation; X-rays; colorimetric and pigment analyses using elemental X-ray spectroscopy; analysis of samples using a stereomicroscope and polarising microscope in transmitted and reflected light; and the investigation of fragments of the threads of the marouflage and of samples of the painted layers and overpaints. The resultant huge quantity of data also included an image of the underdrawing beneath the polychromy. Executed with a brush and a pigment of carbonaceous origin, it was detected by infrared reflectography: the highly refined, smooth work with the brush is further proof of Vecchietta's great drawing skills (fig. 17).

After long, pondered consideration, aided by the wealth of data collected during the analyses, the decision was made to proceed with the removal of the heavy oil repainting of the background depicting the niche with a shell-shaped half-dome interior, actually partly painted over a similar spatial design, but which only consisted of the hollowed form of the gold leaf applied by water gilding. The repainting is all that survives of the radical transformation the painting underwent in the 17th century, when the Dominican martyr was changed for religious reasons into the deacon saint Stephen. This arbitrary change was removed during a restoration around 1940, documented by a photograph in the Fondazione Cini Fototeca, when the panel was still in the possession of the Florentine antiquarian Giovanni Salocchi (fig. 18). The painted niche was spared during the subsequent conservation work, commissioned by Vittorio Cini from the Paduan restorer Antonio Lazzarin in 1970, who partially regilded and burin-engraved the woodwork and removed the heavy layer of shellac used as a protective coating in the 1940s. The cleaning



FIG. 18 Lorenzo di Pietro called Vecchietta, *St Peter Martyr*, period photograph (Fondazione Giorgio Cini, Institute of Art History Photographic Archive) documenting the repainting and iconographic change prior to restoration in the 1940s



FIG. 19 Cleaning tests on the gold leaf of Vecchietta's *St Peter Martyr*



FIG. 20 Lorenzo di Pietro called Vecchietta, *St Peter Martyr*, cleaning sample with the oil repainting removed in the niche

carried out in 2018, using a solvent-surfactant gel of DMSO and MEC (figs. 19–20), restored the original intensity and smoothness of the polychrome surfaces – bearing in mind Domenico Veneziano’s “painting of light” – and the original silvering of the cleaver blade re-emerged. But, most importantly, the cleaning uncovered the very subtle but faded punched and grained surfaces, a highly refined late Gothic legacy, previously concealed by the dull oil-paint retouching. This inheritance of a very precious use of paints in the manner of Gentile da Fabriano, together with the influence of Masaccio and Donatello, clearly places Vecchietta in the lineage of artists in that Renaissance defined by Roberto Longhi with the suggestive term “umbratile”.

Alessandro Martoni

## PROJECTS AND RESEARCH

### *“More fitting in a king’s palace than in a monastery”. Baldassarre Longhena and the Monumental Staircase of San Giorgio Maggiore*

“He lived to be a very old man... Small in stature, always dressed in black, he pursued his profession with great dignity”. With these words in his *Zibaldon* of the 1870s, Tommaso Temanza sketched a portrait of Baldassarre Longhena (1596–1682), who “from the lowly trade of an untaught stonemason” rose to the position of state architect in Venice from 1640 to the year of his death. A key figure on the 17th-century Venetian building scene, Longhena had a special relationship with the island of San Giorgio Maggiore, where he would (literally!) sign various works of architecture (fig. 1).

After the Buora and Andrea Palladio, Baldassarre Longhena was the third leading architect summoned by the Benedictine monastery, ever a cultured patron of architecture, to leave a mark on the island. His first commissions for the monastery of San Giorgio date to the mid-1630s, with the funerary monuments for Domenico Michiel and Pietro Civran. By this time Longhena had already won the competition for the construction of the church of Santa Maria della Salute. He obtained this public commission in late 1630 and continued to be supervisor of works in subsequent years.

Baldassarre’s first commission as the architect (or *proto* to use the Venetian term in Gino Damerini’s description) of the monastery of San Giorgio, however, is traditionally acknowledged as being the library now known as the Longhena Library. The Benedictines even honoured his achievement by raising the inscription “BALTHASAR LONGHENA ARCHITECTVS VENETVS” and had a “half-bust portrait of the architect” (now lost), set above the main door of the library. The new



FIG. 1 Celebratory inscription on the monumental staircase: “BALTHASAR LONGHENA ARCHIT. VEN.”



FIG. 2 The staircase before the 1950s restoration, Fondazione Giorgio Cini, Fototeca

library replaced an earlier one built in the 1530s to a design by Michelozzo during Cosimo de Medici's exile in Venice. The old library had been demolished in 1614, according to some sources following a fire, although in the 19th-century *Delle iscrizioni veneziane*, Emmanuele Cicogna claimed the rebuilding was ordered by Abbot Zuffo with the aim of improving the major cloister.

From the studies of Giuseppe Fiocco onwards, most scholars (with the notable exception of Giorgio Ravegnani) have agreed that the decision to build the new library hall (thought to have been completed by 1654) was made by Abbot Alvise Squadron in 1641. It was not until the 1670s that the sculptural furnishings carved by Frank Pauc were completed. They departed considerably, however, in form and proportion from Longhena's design, documented by an autograph drawing preserved in the Venice State Archives (ASVe, Misc. Mappe, dis. 1394), and thus

significantly impoverished the harmonious combination of the sculptural and architectural programmes that is a distinctive feature of the project.

Longhena and his assistants, Francesco and Baldassarre Garzotti, also made an important contribution to the form of the cloister, begun only a year and a half after Palladio's death, with their design of the monumental portals (ASVe, San Giorgio Maggiore, b.25, Proc. 13B). According to Father Marco Valle, Longhena was also responsible for the reconstruction in 1676 of the rooms above the infirmary, described as "ex architectura ejusdem Palladii" (in conformity with the architecture of Palladio): a project completed in just three months and commemorated with the plaque "anno domini MDCLXXVI", still visible today.

Longhena's most conspicuous commitment, from an architectural point of view, was the design of the monumental staircase, begun in 1643. The stairs were to lead from Palladio's cloister to the reception floor of the monastery and the *foresteria vecchia* (former guest quarters). The project involved unprecedented experimentation with the type of the devotional staircase in the Venetian context. In Marco Valle's manuscript there is mention of second thoughts by the patrons, perhaps related, as Martina Frank suggests, to the pursuit of greater solemnity for the site that had witnessed the signing of the peace treaty marking the end of the First War of Castro. In discussing this design, Andrew Hopkins suggested possible Iberian influences – the Escorial and, to a greater extent, the Alcazar of Toledo – as well as the local model of the Scuola Grande di San Rocco and some Genoese *palazzi*.

The building that has come down to us is the result of considerable alterations, which require clarification in future studies: for example, in the 19th century, Emmanuele Cicogna mentioned a staircase with four ramps. This description was confirmed by the surveys in the 1950s, which show a flight of stairs branching off from the current wooden portals on the intermediate landings in the direction of the abbot's lodgings. It is also known that during the military occupation of the island, the staircase was converted into living quarters, and the first-floor loggia was filled in and blocked off: in a restoration described as a "liberation", the arches were re-opened in the 1950s (fig. 2).

The staircase is also notable for the abundant use of polychrome marble arranged in typically Baroque geometric decorations. An autoptic identification of the stone materials used in the staircase revealed not only the widespread use of north-eastern Italian lithotypes, such as white



FIG. 3 Dismantling and repositioning the floor octagons

and red Veronese marble and Istrian stone (the most prominent types in Venetian buildings) but also “Baroque stones”, such as Portoro and

Verde Levanto.

The marble carpet on the ground floor has the most commonly found pattern in Baroque floors, a decoration of red and white octagons interspersed with square elements made of *nero assoluto* (uniform black granite), which can also be found in the church of San Pietro di Castello and the ambulatory of Santa Maria della Salute. This coincidence can probably not be ascribed to Longhena’s authorship, given that, at least in the case of the Salute, the floor decoration is not found in the autograph designs and that the initial material chosen was terracotta, later replaced by a floor with various marbles, perhaps inspired by the geometrical designs of Antonio Gaspari. The upper landings feature a pinwheel pattern, also used later in the Salute, where the brecciated or veined marbles favoured by the Baroque period are used, together with Verona Broccato Rosso and Biancone.

Since June 2020 the marbles in the staircase have been the subject of a restoration project, now nearing completion, carried out by the Fondazione Cini Technical Department. Made possible thanks to the contribution of the Fondazione di Venezia and the Associazione di Fondazioni e di Casse di Risparmio (ACRI), the project is aimed at recovering and preserving the stone surfaces damaged by the *acqua alta* flooding in 2019. This has involved the complete dismantling of the octagonal flooring on the ground floor (fig. 3), the cleaning and desalination of the upper landings (fig. 4), and the restoration of the Istrian stone steps and balustrades. Meticulous work has led to the removal of all incongruous fillings and plasterwork, the extraction of salts by washing in tanks, localised consolidation (fig. 5) and the laying of a new hydraulic lime



FIG. 4 Desalination of the intermediate landings



FIG. 5 Recovery of the gilded foil from the niche with the statue of *Venice*

block on which to re-install the flooring, preserving the signs of wear over time. The building site also provided the opportunity to analyse the plastered surfaces of the principal niche containing the allegory of Venice. A much more precious gilded metal foil was recovered under the surface layer, which was bluish due to a chromatic alteration caused by oxidation.

The entire upper portion of the staircase and some architectural members not directly affected by the flooding, but in a state of decay nonetheless, were excluded from the project.

This profusion of marble, which the restoration aimed to conserve, was what probably inspired Baron Karl Ludwig Pöllnitz's comment on the staircase in his 18th-century memoirs: "It is accompanied by a religious house, which in magnificence and uniform proportions surpasses many of the palaces of sovereigns. The grand staircase is a beautiful piece of architecture, and would be much more fitting in a king's palace than in a monastery."

The remarkable nature of the staircase is demonstrated by the impact it had on successive generations of architects. Thus, for example, we can cite the slavish quotation of Longhena's design in the monumental staircase of San Simpliciano, Milan, built in the 18th century. Similarly, the San Giorgio staircase with its marble decoration was the model for the Swedish architect Nicodemus Tessin in his design of the monumental staircase for Drottningholm Palace, the private residence of the Swedish royal family.

Francesca Salatin

## PRESENCES ON SAN GIORGIO



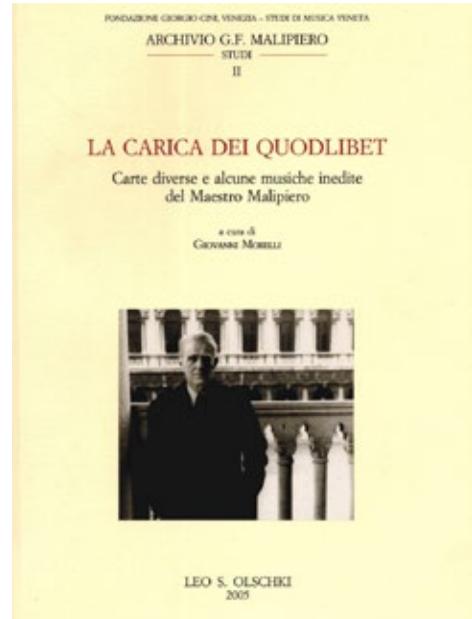
Giovanni Morelli

### *Remembering Giovanni Morelli*

This year marks the tenth anniversary of the death of Giovanni Morelli. The intellectual life of one of Italy's most influential musicologists is entwined with the history of the Fondazione Cini Institute of Music, which he was appointed to direct on its creation in 1985. Under his guidance, the Institute was given a Janus-faced outlook, which is still the case today. On one hand, it houses major sources of 20th-century Italian music (documents relating to the compositional process, autograph scores, unpublished writings, letters, concert programmes, photographs, tape recordings, etc.); and, on the other, it is a forum in which scholars from various backgrounds engage in theoretical discussions, elaborate methods and debate on the key issues of musicology. During his twenty-five years as director, Morelli was deeply and coherently committed to promoting these two "faces". At his prompting, the Institute of Music acquired the archives of Alfredo Casella, Aurél Milloss, Nino Rota and Camillo Togni and, at the same time, he started the cataloguing campaign of the historical collections (Gian Francesco Malipiero and Ottorino Respighi). Extensive research was then carried out on this archival heritage during his directorship, culminating in the first scholarly publications on the respective composers.

Morelli's approach was characterised by an extraordinary breadth of perspective, not only with regard to historical periods but also to the topics addressed. The year that he took office – coinciding with the European Year of Music – he and Anna Laura Bellina jointly organised the conference *L'Europa musicale. Un nuovo Rinascimento, la civiltà dell'ascolto* (The Music of Europe. A New Renaissance: the Culture of Listening). The

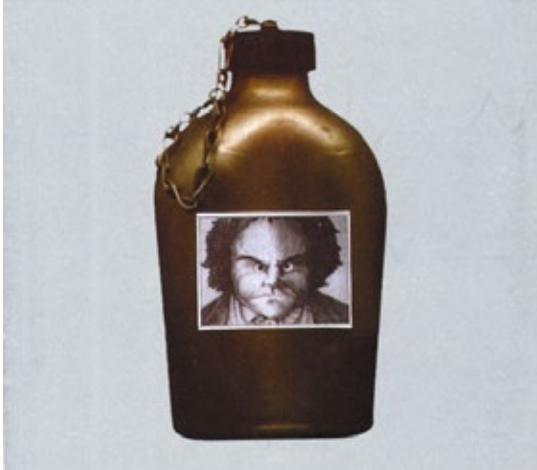
underlying idea of the project was that at various stages in history Venice had played a seminal role in the formation of the European musical consciousness, acting as a sort of interface between the local and the global. The 1985 conference *Andrea Gabrieli nella civiltà veneziana del Cinquecento* (Andrea Gabrieli in 16th-Century Venetian Culture) was also conceived in the spirit of establishing a recondite dialogue between distant epochs. In the same year Morelli edited (with David Bryant) the catalogue of the Music Biennale, which celebrated the fourth centenary of Gabrieli's death. The history of music in Venice, seen by Morelli as a long, elaborate process, is a recurring motif in his writings, as evidenced by his editorship of the series "Studi di musica veneta". He also published essays on the issues and leading figures in music for theatre (Cimarosa, Metastasio, Verdi and Wagner) and contributed significantly to our understanding of 20th-century composition, as illustrated by his work on the music archives held at the Fondazione Cini and his book *Scenari della lontananza. La musica del Novecento fuori di sé* (2003). Last but not least, Morelli coordinated and inspired work on the Luigi Nono Archive. Indeed, for several years, his research



activities on the composition process, the transmission of notions about performance and the critical edition of Nono's works were all practical research fields for the Institute of Music. The co-authored books *La nuova ricerca sull'opera di Luigi Nono* (1999) and *Le musiche degli anni Cinquanta* (2004) are the tangible results of this close collaboration.

In this context Morelli turned his gaze to performance practice: a workshop in 1998 focused on the restoration of the musical text and the performance of *A floresta è jovem e cheia de vida* with leading performers such as Liliana Poli, Elena Vicini, William Smith, Umberto Troni and Marino Zuccheri. This was followed in 2000 by Stefan Litwin's lecture/recital on *...sofferte onde serene...* In 2006 an interpretation course was dedicated to violin technique and sound direction for Luigi Nono's *La lontananza nostalgica utopica futura* (teachers: Enzo Porta and André Richard), while in 2007 the course was on Nono's works with live electronics and magnetic tape (teachers: Roberto Fabbriciani, Susanne Otto, André Richard and Joachim Hass). By organising such events, Morelli implemented a new mode of interaction between musicologists and performers, which I referred to in 2016 when conceiving the series of workshops entitled *Research-led Performance*.

Morelli was keenly aware of the need for objectives in archival research that transcend the traditional approaches to music philology. He believed that reconstructing the text only genuinely makes sense when it has tangible repercussions on the dimension of sound and enhancing performers' expressive abilities. Archival work is in a circular relationship with the conception of musical philology and in Morelli's work these two fields always mutually fuelled each other. As emerges also in his writings on remote periods, his questioning the notion of text was influenced by his long experience as director of the Institute of Music. In his view, the text is not an archetype that the music philologist should reconstruct by first making assumptions about the composer's intentions. Rather, it is the ever-changing result of a process that involves genesis, diffusion and reception, as though the text were constantly being defined *a posteriori* and its definition subject to negotiation. The set of sources preserved in an archive is thus the inev-



The cover for the series of music screenings,  
*The Ludwig Van Picture Show*, Palazzo Cini, 2008.

itably incomplete mirror of such a process. Morelli's favourite areas of research – music for theatre, avant-garde composition and film scores – furnish excellent examples of the intrinsic openness of the text. Reflecting on their interrelations, he developed a dynamic view of the archive, which is still relevant today: an archive is not only a comprehensive collection of documents relating to artworks, but also a means to ensure the “continuous renewal of their ‘openness’”.

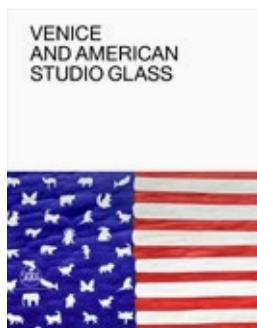
This approach complemented Morelli's great interest in electronic devices and media diffusion. More than anyone else in his generation of Italian musicologists, he stressed the importance of the role of technology in the production and reception of music. It was this interest that in 2004 led to the creation of *AAA TAC (Acoustical Arts and Artifacts – Technology, Aesthetics, Communication)*, a journal devoted to a wide range of subjects, from radio drama to film music, record production and the acoustic ecosystem. The notion of an ‘acoustic artefact’ shifted the focus from the musical text to its dissemination process, increas-

ingly being governed by technological systems. Indeed, technology has driven the development of musical genres in which the moment of production is intertwined with that of “reproduction”, as in music for cinema, jazz, rock, art installations, etc. These new kinds of music go beyond the ‘idea-text-interpretation’ triangle that had been the hallmark of Western art music ever since the introduction of printing techniques. From this point of view, Morelli saw post-second war electronic composition as an early sign of the rise of a form of listening to music steeped in technological mediation. At the end of this process, we seem to be left just with “reproductions”.

Gianmario Borio

## PUBLICATIONS

### CATALOGUES



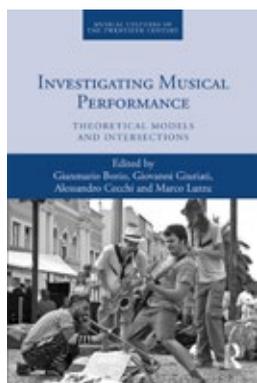
#### *Venice and American Studio Glass*

curated by Tina Oldknow and William Warmus  
Skira Editore, Milano 2020

The latest book in LE STANZE DEL VETRO series, dedicated to Studio Glass, presents an outstanding selection of glass works by American artists and designers. Published in 2020 to coincide with the exhibition of the same title, and edited by Tina Oldknow and William Warmus, former curators of modern and contemporary glass at the Corning Museum of Glass, New York, *Venice and American Studio Glass* highlights the diversity of art and design in contemporary American glass by presenting striking, thought-provoking works that are both traditional and innovative. Featuring 155 exceptional pieces including vases, sculptures, and glass installations created by 60 artists, both American and Venetian, this catalogue is the first study to examine in detail the influence that aesthetics and traditional Venetian glassmaking techniques have had on

American Studio Glass from the 1960s to the present. By 1960 glassblowing had long been industrialised in the United States and many manual skills lost, Studio Glass artists thus looked for guidance to Europe, and in particular Venice and the Murano glassblowers. What followed was a “love affair” with Venetian glassmaking which, by the late 1990s, had spread across the United States and the world. *Venice and American Studio Glass* demonstrates the enduring and versatile legacy of Venetian glassmaking in America by analysing the impact Venice has had on contemporary American glass art. It also examines how American and Venetian artists have renewed the vibrancy of a historic craft language and how they have further developed it to create magnificent works of art.

### ESSAYS



#### *Investigating Musical Performance: Theoretical Models and Intersections*

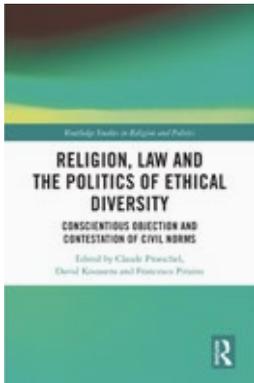
Edited by Gianmario Borio, Giovanni Giuriati, Alessandro Cecchi and Marco Lutz, Routledge, London, 2020 (Volume 5 in the Musical Cultures of the Twentieth Century series)

This book stems from a research project on comparative approaches to performance in music, which the Institute of Music and the Intercultural Institute for Comparative Music Studies jointly initiated in 2013. The initial hypothesis was that the intersection of

historiographic and ethnographic methods would be of great benefit in understanding the activity and creativity of performers. Ethnomusicology and music historiography deal with vocal and instrumental sounds, social relations between musicians and with the

audience, bodily action and visual communication. These themes shaped the subsequent phases of the project, which saw an intense exchange with similar projects: the AHRC Research Centre for Musical Performance as Creative Practice (University of Cambridge), the DFG-Projekt Musik als Ereignis (Humboldt Universität Berlin) and Labex GREAM (Groupe de Recherches Expérimentales sur l'Acte Musical, Université de Strasbourg). The work of a large group of scholars has confirmed the depth that can be reached through the combination of different methodological

perspectives; the historiographic and ethnographic approaches have been complemented by other points of view: performance studies, popular music studies, media sociology, etc. The book is the result of these combined studies. The first part is devoted to theoretical perspectives in the light of current debates; the second focuses on the position of the performer in the context of the performance event; the third explores the relationship between sign and sound; and the last offers a broad overview of the role of gestures in the communicative process of music.



### *Religion, Law and the Politics of Ethical Diversity Conscientious Objection and Contestation of Civil Norms*

Edited by Claude Proeschel, David Koussens and Francesco Piraino  
Routledge, London, 2021 (to be released on 31 March)

This book provides a multidisciplinary and comparative look at the contemporary phenomenon of conscientious objection or contestation in the name of religion and examines the key issues that emerge in terms of citizenship and democracy. These are analysed by considering the different ways of challenging or contesting a legal obligation on the grounds of religious beliefs and convictions. The authors focus on the meaning of conscientious objection that asserts the legitimacy of convictions – in particular religious convictions – in determining the personal or

collective relevance of the law and of public action. The book begins by examining the main theoretical issues underlying conscientious objection, exploring the implications of the protection of freedom of conscience, the place of religion in the secular public sphere and the recognition and respect of ethical pluralism in society. It then moves on to the issue of exemptions and contestations of civil norms, using a multidisciplinary approach to highlight the diverse issues surrounding them, as well as the motives behind them.

## MUSIC AND CRITICAL EDITIONS OF MUSIC



### Antonio Vivaldi *Il Teuzzone*, RV 736

Critical edition by Alessandro Borin and Antonio Moccia

“Edizione critica delle Opere di Antonio Vivaldi”

Published by Ricordi, Milan, 2021

With *Il Teuzzone*, RV 736, the collected edition of operas by Antonio Vivaldi gains a new volume that brings to completion the pair of operas written by the “Red Priest” for Mantua. Premiered during the last days of 1718, the opera preceded by a few months the production of *Tito Manlio*, RV 738. This edition of *Teuzzone*, the first in modern times, is based on the two complete sources to have survived: a copy originating from the composer’s own archive (Biblioteca Nazionale Universitaria di Torino, Raccolta Mauro Foà 33) and the one today housed in Berlin (Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung, N. Mus. ms. 125), which was made for the Mantuan production. Additionally, numerous secondary sources have been collated. An appendix to the volume contains the musical materials discarded by Vivaldi during the period preceding the opera’s pre-

miere. The supporting texts for the edition report on new findings that have emerged from archival and documentary research. It has been established, for instance, that the aria *Tu, mio vez-zoso* (I.03) is a borrowing from *Alessandro Severo* by Antonio Lotti, while the aria *Tornerò, pupille belle* (II.02) is a reworking of *Nelle mie selve natie*, an aria in *Scanderbeg*, RV 732. These examples reveal the pasticcio-like nature of this Vivaldi opera. In the section concerned with the description of the sources, which includes a meticulous codicological examination of the source in Turin, a bold attempt has been made to reconstruct the phases that the composition of Vivaldi’s opera underwent, an operation that sheds light on the inner workings of Vivaldi’s atelier. In addition, the close relationship of this score to a work with the same title staged in Turin with music by G. Casanova and A. S. Fiorè is analysed.

## PERIODICALS

### Studi Veneziani, N.S., LXXXI (2020)

Edited by Istituto per la Storia della Società e dello Stato Veneziano

Fabrizio Serra Editore, Pisa-Roma, 2021



#### STUDIES

SALVATORE CIRIACONO, *L’ospitalità a Venezia. Politica, economia, religione (secc. XV-XVIII)*

ANTONIO MANNO, “*La porta dell’Adriatico.*” *Il ruolo di Corfù nel sistema difensivo della Repubblica di Venezia*

Raffaello Vergani, *Acque, mulini e retratti ad Este intorno alla metà del Cinquecento*

Jarrod Michael Broderick, *The myth in image: Veronese’s ceiling in the hall of the college*

Antonio Foscari, *Daniele Barbaro, Venezia, Vitruvio e Palladio*

Vittorio Frajese, *La filosofia morale di Paolo Sarpi e il problema dell’omosessualità*

Paolo Alberto Rismondo, *La chitarra spagnola e la diffusione dei suoi repertori a Venezia nel primo Seicento*

#### NOTES AND DOCUMENTS

Matteo Ferrari, Paolo Valandro, *Ubi armae ibi princeps: il puteale dell'abbazia di Santo Stefano in Due Carrare. Note sull'araldica di Marsilio da Carrara e dei primi Carraresi*

Giovanni Pellizzari, *Cotrugli: un passo restituito*

Rossana Vitale d'Alberton, *Il palazzo Contarini-Polignac a S. Agnese*

Daria Perocco, *'Imitazioni', 'furti' e 'riprese' nella produzione in prosa di Pietro Michiel*

Carla Boccatto, *Volontà testamentarie di donne ebrae del ghetto di Venezia nel Seicento: famiglia, patrimonio e rapporti esterni*

Carlo Raggi, *Per una nuova biografia di Angelo Dalmistro: le lettere e i documenti riemersi a Firenze fra Laurenziana e Crusca*

Riccardo Vianello, Virgilio Giormani, *I siluri al Lido di Venezia*

#### REVIEWS

Egidio Ivetic, *Storia dell'Adriatico...* (G. Gullino)

Antonio Fabris, *Montagne contese...* (M. Pitteri)

Marco Faini, *L'alloro e la porpora... P. Bembo* (D. Perocco)

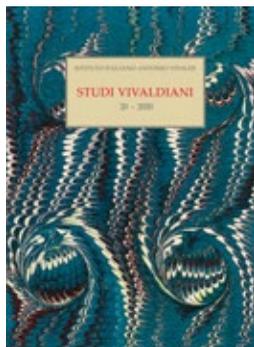
Alessandro Marzo Magno, *La splendida Venezia...* (G. Gullino)

Bernardo Sagredo, *Il viaggio della mia vita...* (G. Pellizza)

Raymond Waddington, *Titian's Aretino...* (M. Sarnelli)

Antonietta Curci, *Origine ed evoluzione della roggia Contarina* (M. Pitteri)

Carlo Ranzo, *Relatione d'un viaggio... da Venetia in Costantinopoli* (D. Perocco)



## Studi Vivaldiani, 20

Annual review of the Istituto Italiano Antonio Vivaldi

Fondazione Giorgio Cini, Venice, 2020

Fabrizio Ammetto, *Ancora a proposito dell'origine di BWV 1052 di J.S. Bach: un concerto per violino debitore a Vivaldi*

Michael Talbot, *Vivaldi, Bigaglia, Tartini and the Curious Case of "Introdutione" RV Alm. 70 Miscellany* (M. Talbot)

Aggiornamento delle Nuove norme editoriali

Discographie Vivaldi 2019-2020 (R.-C. Travers)

Pubblicazioni dell'Istituto Italiano Antonio Vivaldi

«Informazioni e Studi Vivaldiani», Indici dei numeri da 1 (1980) a 21 (2000)

«Informazioni e Studi Vivaldiani», Indice per autore

«Studi Vivaldiani», Indici dei numeri da 1 (2001) a 19 (2019)

«Studi Vivaldiani», Indice per autore



## Saggi e Memorie di storia dell'arte 43 (2019)

Edited by Istituto di storia dell'arte

### PAPERS

Mario Cobuzzi, *Intaglio e policromia nella scultura lignea del Medioevo 'umbro': dalle aperture di Previtali al "sistema pittori-scultori"*

Mauro Minardi, *Paolo Uccello, Antonio di Papi e il refettorio di San Miniato al Monte*

Francesco Saracino, *Savoldo e la fortuna di Giacobbe*

Antonio Foscari, *Alla ricerca di Andrea Palladio "ingegnere" (ma non solo) nell'ala orientale del Palazzo Ducale*

Vincenzo Mancini, *"Effigiare gli animi, e gli ingegni". Il ritratto a Venezia sulla metà del Seicento*

Andrea Polati, *Profilo di Monsù Rinaldo dalla Montagna "pittore raro massime nelle fortune marittime"*

William L. Barcham, *Doge Alvise IV Mocenigo's Patronage of the Arts (Piazzetta, Pitteri, Pavona, Nazari, Joli, Canaletto, Brustolon and Guardi, with a brief excursus on Tiepolo)*

Roberto Caterino, *Un'inedita raccolta di disegni di architettura presso la Biblioteca Comunale di Treviso*

Elena Catra, Monica De Vincenti, *Dalla Scuola Grande della Carità all'Accademia di Belle Arti di Venezia: il ciclo scultoreo di Giovanni Maria Morlaiter e i lavori ottocenteschi per la nuova facciata*

Giovanni Casini, *"A classicism [...] as hard [...] as a child's mind": la fortuna di de Chirico in Inghilterra, ca. 1928–1931*

Maria Irene Bertulli, *Robert Rauschenberg. Omaggio a Venezia (1975)*

## MULTIMEDIA PUBLICATIONS



### *Archival Notes: Sources and Research from the Institute of Music*, 5 (2020)

Online journal edited by Istituto per la Musica

<http://onlinepublishing.cini.it/index.php/arno>

The fifth issue of *Archival Notes. Sources and Research from the Institute of Music* is now online on the Open Journal System platform of the Fondazione Giorgio Cini. The main section of the journal presents the results of research conducted on the Institute of Music archives, offering a wide range of perspectives on the history of 20th-century Italian music: from the economic aspects of compositional work that emerge in Ottorino Respighi's correspondence with his publishers to the historical and cultural context of Alfredo Casella's presence in Russia in the 1920s; the reconstruction through sketches of the compositional pro-

cess of Fausto Romitelli's *Professor Bad Trip*; and the influence of dialectical materialism on Giacomo Manzoni's aesthetics. In addition to these articles, there are two in-depth study sections. The first, "Focus", takes a look at the international music archival scene with two studies on the sources of music for cinema: Franz Waxman's American manuscripts for Alfred Hitchcock's *Rear Window* and the Trevor Jones Archive at the University of Leeds, England. The second in-depth section, "A Performer's Eye", marks the beginning of a series aimed at investigating archival sources through the eyes of performers and is

part of the “Research-led Performance” project, implemented by the Institute of Music to create a forum for dialogue between archival research and musical performance. The two contributions in this section consider the unpublished revisions of Nino Rota’s opera *Napoli milionaria* and the guitar techniques

developed by Fausto Romitelli in *Solare*. Finally, the customary “Publications and Activities” section reports on publications, seminars, concerts and recordings in 2019 focused on the sources held in the Institute of Music archives.



## Etnomusicologia e studi di popular music: quale possibile convergenza?

Interventi presentati in occasione del XI Seminario Internazionale di Etnomusicologia, 27–29 January 2005

Edited by Laura Leante, Giovanni Giuriati, Tim Taylor, Serena Facci, Franco Fabbri and Alessandro Sinopoli

<http://omp.cini.it/index.php/FGCOP/catalog/book/7>

This book brings together the proceedings of an International Seminar on “Ethnomusicology and Popular Music Studies”, held by the Intercultural Institute of Comparative Music Studies and coordinated by Francesco Giannattasio in January 2005. Studies on popular music (a term meaning the music that is produced and diffused by the mass media in contemporary societies) are well-developed at an international level and now also in Italy, where courses in “Contemporary Popular Music” are taught at various universities. The study matter of this discipline significantly convergences and overlaps with that of ethnomusicology, given that so-called traditional music increasingly intersects with the phenomena of the record market and the processes of music diffusion typical of complex societies. Some of the reasons that have often led the two disciplines to share the same fields and subject matter stem from ethnomusicologists’ growing interest in several topics: the phenomenon of so-called world music; city soundscapes and music diasporas; the increasing diffusion of non-Western

popular music; and the now constant exposure of pop-rock audiences to “other” music and traditions. Nonetheless, because of their diverse educational backgrounds or different methodologies of research and analysis, popular music studies and ethnomusicology still seem to move on two parallel tracks and even today only rarely share the same debates. At this seminar, scholars from both fields and with different research experiences showed that they could share problems, perspectives and approaches to the study of the repertoires being analysed, agreeing that convergence between the disciplines is possible, desirable and very fruitful. The texts collected here were published on the former Fondazione Cini website as early as 2007 and have circulated widely, providing a useful resource also for ethnomusicology courses in various Italian universities. They are republished here with a new graphic design but are basically unchanged and maintain their multimedia form so that they can continue to circulate, given that they are still considered valid despite the passage of time.





## LETTERA DA SAN GIORGIO

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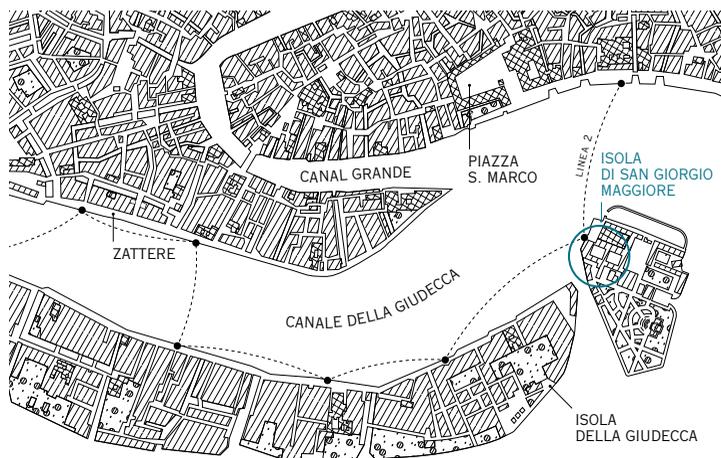
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### HOW TO REACH THE FONDAZIONE GIORGIO CINI

From San Zaccaria Monumento, Ferrovia, Piazzale Roma: vaporetto number 2 every 12 minutes to San Giorgio.

### GUIDED TOURS

The monumental complex of San Giorgio Maggiore can be visited on a guided tour. For bookings and further information: D'Uva, Call center: T. +39 041 2710237 / [www.visitcini.com](http://www.visitcini.com)

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#### SUPPORT THE FONDAZIONE GIORGIO CINI

##### THE FONDAZIONE GIORGIO CINI:

- organises over 100 public events every year, including exhibitions, conferences, concerts, shows;
- safeguards art collections and makes good use of historical archives;
- supports highly specialized research;
- promotes study through its public libraries;
- preserves and protects the Island of San Giorgio Maggiore in Venice.

#### WHAT TO DO

You can actively participate in supporting us by becoming a Friend of the Fondazione Giorgio Cini and/or allocating us your "5x1000".

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