

Keynote speakers – biographical notes

Anna Bellavitis obtained her PhD at the *Ecole des Hautes Etudes en Sciences Sociales* of Paris (1996) and her *Habilitation à diriger des recherches* (Habilitation to supervise research) at the University of Lyon 2 (2007); she has been associate professor in the universities of Lyon2 and Paris10 and, since 2009, she is full professor of early modern history at Rouen University in Normandy, where she is vice-director of the Graduate School *Normandie Humanités*. She has directed -or participated in -numerous international research projects in collaboration with European universities and she currently leads the research project (2024-2027): *DÉFI: Gender and Agency in Venice, Florence, Naples, Palermo (16th-18th centuries)* funded by the ANR (*Agence Nationale de la Recherche*). Among her recent publications in English: *Women's work and rights in early modern urban Europe*, London, Palgrave Macmillan, 2018; *Apprenticeship, Work, Society in Early Modern Venice*, ed. with Valentina Sapienza, London and New York, Routledge, 2023; *Gender, Law and Economic Well-Being in Europe from the Fifteenth to the Nineteenth Century. North versus South?*, ed. with Beatrice Zucca Micheletto, London and New York, Routledge, 2019; *What is Work? Gender at the Crossroads of Home, Family and Business from the Early Modern Era to the Present*, ed. with Raffaella Sarti and Manuela Martini, Oxford, New York, Berghahn Books, 2018.

Irene Zanini-Cordi is Associate Professor of Italian at Florida State. Her first book, *Donne sciolte. Abbandono ed identità femminile nella letteratura italiana* explores the figure of the woman abandoned by her lover, from Greek myths to Elena Ferrante's early novels. Her current research interests include Social Network Theory, Italian salons and *salonnières*, and women's writing in 18th- and 19th- century Italy. She has authored several articles on Italian women writers and is completing a monograph on Italian sociability and the writings of women who animated literary salons and *salotti di cultura* from just before the French Revolution to the Italian Unification. She recently co-authored with Adrienne Ward *Courting Celebrity. The Autobiographies of Angela Veronese and Teresa Bandettini* (University of Toronto Press, 2023), a book focusing on the life writings of two Italian late 18th-century poet improvisers and on their networking strategies to achieve visibility and economic recognition. Irene Zanini-Cordi is the recipient of a National Endowment for the Humanities Fellowship (NEH) and is currently the Italian Caucus representative for the American Society for Eighteenth-Century Studies (ASECS).

Berta Joncus is Reader in Music at Goldsmiths, University of London. Prior to joining Goldsmiths in 2009, Berta was ten years at Oxford University, first as a DPhil student under the supervision of Reinhard Strohm and then as a post-doctoral research fellow and lecturer. Berta's focus as a scholar has been on eighteenth-century vocal music and the star performer. Her monograph *Kitty Clive, or The Fair Songster* (2019) is a bold re-reading of Clive's music as a medium of the singer-actor's onstage artistry. Berta's 2020 edition for Bärenreiter of the 1762 pastiche opera *Love in a Village* is the first-ever critical hybrid score – that is, a bound publication with notes and digitized primary sources online – of an English work. More recently, pursuing her interest in lost and marginalised voices, Berta has started researching, writing and presenting on pre-1800 transatlantic Black music. Berta is a critic for *BBC Music Magazine* and a regular guest on BBC Radio 3, as well as a member of the Handel Institute Council and co-editor of *Music & Letters*.

Myriam Guglielmo graduated with a Master's degree in Performing Arts and Multimedia Production Sciences (musicological specialisation) from the University of Padua in July 2020, with a thesis entitled *Fernando Previtali: un Novecento dal podio (nuove fonti 1937-1947)*, obtaining a grade of 110/110 and being awarded with honours. Within the 'Tartini 2020' project she took part as curator and speaker in the exhibition *Giuseppe Tartini e la cultura museale dell'Illuminismo*, in the study conference *Tartiniana Nova* and in the *Esplorazioni Tartiniane*, lectures and concerts in collaboration with the Amici della musica di Padova and the University of Padua. For the *Esplorazioni Tartiniane* she edited the musicological apparatus taking care of the choice of themes and presentations. She is one of the editors of the national edition of Giuseppe Tartini's works published by Bärenreiter Verlag. She has published numerous booklet texts accompanying recordings for the Velut Luna, CPO and Brilliant Classics labels. Interested in the world of music from both a historical-critical and instrumental point of view, she combines her academic and musicological training with a career as a violinist.

Reinhard Strohm studied musicology, violin, Latin and Romance languages in Munich, Pisa, Milan and Berlin; PhD 1971, TU Berlin (with Carl Dahlhaus). He collaborated in the critical edition of the works of Richard Wagner (1970-1982). He taught musicology at King's College London (1975-1983 and 1990-1996), Yale University (1983-1990) and Oxford University (1996-2010). Visitorships and seminars were held at New York (Columbia University), Chicago, Rome, Tours, Vienna, Berlin, Budapest, Zurich, Hamburg and Zagreb.

Strohm's research, published in 12 books and 224 essays, focuses on European music c.1400-c.1800, the history of opera, musical historiography and the global history of music. He directed the international research project *Towards a global history of music* (2013-2017), supported by the Balzan Prize 2012 in Musicology, for which he edited the volumes *Studies on a Global History of Music* (Routledge, 2018); *The Music Road: Coherence and Diversity in Music from the Mediterranean to India* (The British Academy, 2019) and *Transcultural Music History* (Berlin, 2021). He is editor in charge of the online research project *Musical Life of the Late Middle Ages in the Austrian Region, c.1320-c.1520* (<https://musical-life.net>) at the University of Vienna.

Contributions on Italian opera include:

Italianische Opernarien des frühen Settecento (1720-1730), 2 vols, Cologne: Volk, 1976 (Analecta Musicologica 16);

Die italienische Oper im 18. Jahrhundert, Wilhelmshaven: Heinrichshofen, 1979 (tmw 25);

Essays on Handel and Italian Opera, Cambridge: Cambridge University Press, 1985;

Dramma per Musica: Italian Opera Seria of the Eighteenth Century, New Haven and London: Yale University Press, 1997;

The Operas of Antonio Vivaldi, Florence: Olschki, 2008 (= *The dramma per musica at Venice in the Age of Vivaldi*, 1) (Quaderni Vivaldiani, 13), 2 vols, 790 pp.

'Venedig, Händel, Grimani: weitere Überlegungen zum Kontext von *Agrippina*', in *Händel: Aufbruch nach Italien/In viaggio verso l'Italia*, ed. Helen Geyer and Birgit J. Wertenson, Rome: viella, 2013, 59-88;

'*Nero in Hamburg*', in G. M. Orlandini, *Nerone. Nero*, facsimile edn, ed. with an introduction by Francesco Giuntini, Milan: Ricordi, 2013 (Drammaturgia Musicale Veneta 14), LIII-LXXIX;

‘*Demetrio* by Pietro Metastasio and Johann Adolf Hasse: a dramma per musica for Vienna and Venice’, in Pietro Metastasio- Johann Adolf Hasse, *Demetrio*, ed. R. Strohm and Francesca Menchelli-Buttini, Milan: Ricordi, 2014 (Drammaturgia Musicale Veneta, 17), vii-lviii;

‘Early opera houses and city culture’, keynote paper, International Conference *Hearing the City: Musical Experience as Portal to Urban Soundscapes* Barcelona/ICREA, Instituts d’esudis Catalans, 25 September 2015;

‘Historical Research on Italian Opera North of the Alps’, keynote paper, International Workshop *Shared Histories of Italian Opera in the Nordic Countries*, Ringve Museum, Trondheim, 24-25 November 2017;

‘Emblems and Problems of Rulership in Early Modern Opera’, in: *Music and Power in the Baroque Era*, ed. Rudolf Rasch, Turnhout: Brepols, 2018, 3-18;

‘Rituals in Handel’s Operas’, in *BAROK. Historia-Literatura-Sztuka*, ed. Juliusz A. Chrościcki and Szymon Paczkowski, *Półrocznik XXVI/1* (51) (Warsaw: Wydawnictwo Neriton, 2019), 33-46;

‘Phaedra and Fausta: Female transgression and punishment in ancient and early modern plays’, in: *The Edinburgh Companion to Literature and Music*, ed. Delia da Sousa Correa (Edinburgh University Press, 2020), 288-295;

‘Weibliche Arientypen in der italienischen Oper der Händelzeit’, *Händel-Jahrbuch* 66 (2020), 235-252

‘Italian Pasticcio Opera, 1700-1750: Practices and Repertoires’, in *Operatic Pasticcios in 18th-Century Europe: Contexts, Materials and Aesthetics*, ed. Berthold Over and Gesa zur Nieden (Bielefeld: transcript, 2021), pp. 45-68;

‘Das Musikrepertoire der italienischen Opern am Kärntner Thor, 1728-1748: Ein erster Bericht’, in: *Das Wiener Kärntnertortheater als Opernbühne (1728-1748): Vom städtischen Schauspielhaus zum höfischen Opernbetrieb*, ed. Andrea Sommer-Mathis und Reinhard Strohm, Wien: Hollitzer, 2023, pp. 485-604.

Wendy Heller. Recognized as one of the leading scholars of baroque music, Professor Wendy Heller, is the Scheide Professor of Music. Heller, who served as the Music Department Chair from 2015-2022, has published widely on 17th- and 18th-century opera from interdisciplinary perspectives, with emphasis on gender and sexuality, art history, Italian literature, dance history and the classical tradition. Author of the award-winning *Emblems of Eloquence: Opera and Women’s Voices in Seventeenth-Century Venice*, Heller’s publications include the innovative textbook *Music in the Baroque* and its companion *Anthology of Music in the Baroque*. She was also a co-editor for *Staging History: Historical Drama in Britain and America, 1780–1860* and the volume *Performing Homer: The Journey from Epic to Opera*. Recently published articles include “Listening to Baroque Music History” in the award-winning *Norton Guide to Teaching Music History*, “Bach and the Soprano Voice” in the volume “Rethinking Bach” (Oxford University Press, 2021), and “‘Una Lingua Sciolta’: Listening to the Voice of Anna Renzi,” in ,” *Claudio Monteverdi’s Venetian Operas: Sources, Performance, Interpretation* (Routledge, 2022). Heller, who also trained as a professional singer, maintains a strong interest in performance, promoting collaborations between scholars and performers, and has been a driving force in the production of baroque operas at Princeton and most recently was dramaturg for Princeton’s groundbreaking virtual production of Cavalli’s *La Calisto* in 2019. Heller is a

member of the editorial board for Francesco Cavalli's "Opere" (Bärenreiter); her edition of Cavalli's *Veremonda, L'amazzone di Aragona* (1652), produced at the 2016 Schwetzingen Festival, will be published in 2024. A member of the board of the American Handel Society, Heller is also editing Handel's *Admeto* for Bärenreiter. Her current projects include the monograph *Animating Ovid: Opera and the Metamorphoses of Antiquity in Early Modern Italy* for University of California Press and is coediting *Barbara Strozzi: In Context* with Beth Glixon for Cambridge University Press

Winner of the Rome Prize in Post-Classical Humanist Studies, Heller has also been a Mellon Fellow at the Society of Fellows at Columbia University, a visiting fellow at New College, Oxford, and an appointee at Villa I Tatti, Harvard University Center for Renaissance Studies. Heller, who joined Princeton's faculty in 1998, holds a bachelor's degree in vocal performance and a master's degree in musicology from the New England Conservatory of Music, and a PhD from Brandeis University.

Adriana De Fao

Luisa Bergalli as a librettist and the correspondence with Apostolo Zeno

Throughout her long life, Luisa Bergalli befriended many men of letters, but it was her intellectual relationship with Apostolo Zeno, who could be considered her mentor, that had the greatest influence on Luisa's literary career.

The Venetian scholar held her in high esteem, as can be seen from the numerous letters in which he praised her and encouraged her to appear on the Venetian literary scene, where Luisa made her debut in 1725 at the Teatro San Moisè with the dramma per musica *Agide, re di Sparta*, set to music by Giovanni Porta and also premiered thanks to Zeno's help.

Of particular interest is the letter of 9 October 1723, in which the Venetian scholar comments on the first draft of *Agide*, sent to him by Bergalli. He praised her for having chosen a heroic theme, "which, more than any other, stimulates the imagination to say great and sublime things", gave her valuable dramaturgical advice, and revised some parts of the text.

Both in her experience as a librettist, which continued with the dramma *Elenia*, which premiered at S. Angelo in 1730 with music by Tomaso Albinoni, and in the edition of the *Componimenti poetici delle più illustri rimatrici d'ogni secolo* (Venice 1726), Zeno's guidance was invaluable to Bergalli throughout her intellectual activity.

My paper aims to analyze the figure of Luisa Bergalli as a librettist, a full participant in the Venetian Arcadian milieu and its proposals for renewal. It aims to identify the influence of Zeno in her poetics – as in the choice of dramatic subjects and the psychological characterization of the characters – but also her departure from him, developing her own poetic canons in the multifaceted operatic life of the Serenissima.

Adriana De Feo graduated in 2005 from the University of Bologna with a thesis on musical drama. In 2012 she completed her PhD in musicology at the Mozarteum University Salzburg with a dissertation on Mozart's serenatas in the context of the eighteenth century. From 2009 to 2015 she was a researcher at the Salzburg Mozarteum Foundation for the critical edition of Mozart's librettos (*Digitale Mozart Edition*). From 2017 to 2022 she was a research associate at the University of Vienna for the critical edition of Apostolo Zeno's *Poesie drammatiche* (edited together with Alfred Noe: Böhlau 2021). Her research interests and publications primarily concern the libretto and Italian opera in the seventeenth and eighteenth centuries. Since December 2022 she is head of the FWF stand-alone project *Pietro Pariati's librettos from Venice to Vienna: The complete critical edition of his sacred and profane texts for music* at the Austrian Academy of Sciences.

Giovanni Polin

The entrepreneur's trial: Teresa Colonna and the Grimani Theatres in 1762

Teresa Colonna, after her beginnings as a dancer in Naples and Venice, had achieved success performing as a singer in the Grimani's theatres in Venice in the late 1750s. In July 1761 she rented two of the Grimani's theatres for five years from the 1762 ascension as an entrepreneur. The private deed was transcribed by a notary in December 1761. She committed to staging serious operas at the S. Samuele in the Ascension seasons, and as well as comic operas (for the first two years) and then serious operas (the last three years) at the S. Benedetto theatre in the autumn and carnival seasons, starting in the autumn theatre season in October 1762. According to contemporary sources, the first opera, *Antigona*, with music by Vincenzo Ciampi (S. Samuele, 1762 Ascension) was successful. However, the contract was probably broken after the first season (or maybe even earlier) so that we find Teresa Colonna in Prague from the autumn of 1762 with entrepreneur Kurz. After outlining the figure of Teresa Colonna and her significant network of local and international relationships, the research intends to reconstruct the ways and reasons why this singular experience ended prematurely, placing it in the context of the events of the complex contemporary Venetian theatre production system.

Giovanni Polin is a member of the editorial board of the National Edition of the Works of G. B. Pergolesi and of the editorial board of the National Edition of the Works of A. Vivaldi. Since 2007 he has been collaborating on the National Edition of the Works of Carlo Goldoni. Scientific advisor of the project “Die italienische Opera Buffa auf der Wiener Bühne (1763-1773)” of the University of Vienna (2009-2013), he is one of the creators and curators of the website www.variantiallopera.it. Author of dozens of publications, some of his essays on the work concept of pasticcio were at the basis of the formulation and realisation of the German-Polish European project DFG-NCN “Pasticcio. Dimensionen des Arrangierens erfolgreicher Opern” (2018-2021).

Katja Radoš-Perković

Vainglorious and Poor. Opera Singers in Goldoni's oeuvre

The research aims to investigate the representation of opera singers and aspirant singers in Goldoni's oeuvre, ranging from two intermezzi (*La pelarina* and *La cantatrice*), through the meta-theatrical and pseudo-autobiographic libretto *La bella verità*, to his comedies, such as the programmatic meta-theatrical *Il teatro comico* and *L'impresario delle Smirne*. Following the lead of Benedetto Marcello's satiric pamphlet *Il teatro alla moda*, Goldoni tends to depict a negative image of the profession, not just at the beginning of his career in the intermezzi, but also through his entire experience as playwright. Therefore, by extrapolating Goldoni's character-development in the mentioned works and the stereotype of female-singers he offers (ignorant, aggressive, vain, gold-diggers etc.), the paper will focus on an aspect of Goldoni's poetics that is quite different from the reformistic and the promoting-middle-class-morality one which has made his theatrical fortune, and is linked primarily to the musical theatre, both as a topic as well as a genre he greatly contributed to.

Katja Radoš-Perković is Associate Professor at the Department of Italian Studies at the Faculty of Humanities and Social Sciences, University of Zagreb, where she teaches courses related to Italian literature, mostly the 18th and 19th century. She also holds a degree in opera-singing from the Music Academy in Zagreb. Her research interests include translation studies, especially translation for the stage, as well as Italian 18th century theatre and Italian opera libretti. In 2013 she published *Pregovori s izvornikom. O hrvatskim prijevodima Goldonijevih komedija* (Negotiations with the original. On Croatian translations of Goldoni's comedies). In 2021 she published the bilingual volume *Luca Sörgo: Memoriae* (Luca Sörgo's Journal) for which she obtained the Croatian Academy of Sciences and Arts' Annual Award. She is member of the Società Italiana di Studi sul Secolo XVIII and of the Croatian Research Group for the 18th Century (IGOS – Istraživačka grupa za 18. stoljeće). She published over 40 scientific papers in Croatian, Italian and English, in proceedings volumes and scientific journals.

Margaret Butler

Celebrity Culture and Its Musical Prints: Luigi Marescalchi as Media Worker in Late Eighteenth-Century Venice

The Venetian music publisher Luigi Marescalchi printed music in a wide range of genres during the last decades of the eighteenth century. His prints of arias sung by celebrated female singers stand as an unexplored source of celebrity's material culture at a crucial moment for the concept's emergence. Marketing these publications through the use of the singers' names on the cover pages, Marescalchi foregrounded these women's achievements, drew attention to their personae, and profited from their successes. Eclipsed by their castrated counterparts in opera seria, late eighteenth-century prime donne embody a facet of opera's history that is yet to be constructed. In this presentation, I demonstrate the importance of the Marescalchi prints for understanding the female singer and her authority in Italian opera. The prints, featuring music by leading composers such as Paisiello, Traetta, Anfossi, Majo, and others broaden and expand the context by which we can observe celebrity at work on the Italian stage. Pieces sung by leading prime donne Caterina Gabrielli, Lucrezia Aguiari, Camilla Mattei, Giuseppina Maccherini Ansani and others, especially those from Venetian productions, demonstrate the central role of the female singer in the seria genre's late-century transformation as it was shaped by Venetian theatrical culture. In the case of Maddalena Laura Lombardini Sirmen, first a singer and then a leading violin virtuosa, Marescalchi's print of her vocal music helps us approach questions around the fluidity of a celebrity's persona and crossover strategies employed by talented women in connecting with diverse musical audiences.

Positioned at the confluence of commodification, commerce, and pleasure, these sources elucidate their respective performance contexts and, by extension, the experiences of the women with whom they were linked in the minds of audiences. The Marescalchi prints nuance our understanding of Italian opera and celebrity—especially in regard to its media workers, who aided in producing and perpetuating a celebrity's image—and move us closer to forging a link between the better-known communities of women singers from earlier in the century and their powerhouse bel canto-era successors.

Margaret Butler is an associate professor of musicology at the University of Wisconsin-Madison. Her publications include *Musical Theater in Eighteenth-Century Parma: Entertainment, Sovereignty, Reform*; chapters in *Operatic Geographies: The Place of Opera and the Opera House* and *The Cambridge History of Eighteenth-Century Music*; and articles in the *Journal of the American Musicological Society*, *Cambridge Opera Journal*, *Eighteenth-Century Music*, *Early Music*, *Music in Art*, and *Fontes Artis Musicae* (Vladimir Fédorov Award, 2021). Her work has been supported by grants and fellowships from the Fulbright Foundation, the American Musicological Society, the Newberry Library, and the Delmas Foundation for Venetian Research. A recent awardee of a Resident Faculty Fellowship from UW-Madison's Institute for Research in the Humanities (2024), she is at work on a monograph on the late eighteenth-century prima donna in opera seria and celebrity culture.

Clorinda Donato

The Fate of the *Commediante* in Novels, Treatises and Correspondences in Eighteenth-Century Italy

The paper I would like to give draws its content from three primary sources about the *commediante*, *attrice comica*, and *cantatrice* in eighteenth-century Italy. These sources are: Pietro Chiari's novels, in particular, *La commediante in fortuna* (1775), Giovanni Bianchi's 1752 *In Lode dell'arte comica*, and the correspondence between Giovanni Bianchi, anatomist from Rimini, and Antonia Cavallucci, *attrice comica* and *cantatrice*. Cavallucci's fate in the theater culture of mid-eighteenth-century Italy as recounted in her exchange with Bianchi spanning the years 1751-1753 follows with striking consistency the plot lines of Chiari's novels and the fate of the women performing in them. It also recalls the advocacy made by Bianchi in his treatise *In Lode dell'arte comica* for acceptance, celebration, and recognition of the actress-singers as professional women deserving of respect and praise for their role in society.

Cavallucci's life and career map closely onto the novel that Chiari wrote about the *commediante* who sets out to make her way in the world in an attempt to free herself from the confines of the troupe, such as Carlo Goldoni's, and the gender dynamics at play within it. Yet her fate is ultimately tied to her ability to enlist the support of patrons who can advocate for her and promote her as a virtuous, yet at the same time, titillating performer. Indeed, Cavallucci's career began as one of the Venetian playwright Carlo Goldoni's female protagonists. Bianchi saw her perform in Pesaro, among other venues, and recognized her talent, while at the same time acknowledging the difficulties faced by women as they attempted to make the most of the brief period of time in which they could make their mark in the world of entertainment. The treatise Bianchi wrote to plead the case of strong, talented women who often risked their lives for their professions was a bold move that did not have the desired effect, despite the praise it garnered from Voltaire himself.

Pietro Chiari was no stranger to the eighteenth-century theatrical world and was embroiled in controversies and rivalries with Carlo Goldoni over the purpose of theatre. Unlike Goldoni, however, he utilizes his knowledge to not only write and produce plays, but also to write novels describing the vicissitudes of actresses and singers who made their way as protagonists in a world where opportunities have begun to emerge. By using the triangulation of sources proposed here to probe the status of the actress-singer in the eighteenth century, we may better understand the stakes for actresses, patrons, and spectators alike in transnational theater culture as women sought fame, fortune, dignity, accolades, and respect for the profession of performance.

Clorinda Donato is professor of French, Italian and Translation Studies at California State University, Long Beach, where she also directs the Clorinda Donato Center for Global Romance Languages and Translation Studies. She is an eighteenth-century scholar concerned with the transfer of knowledge through the translation of encyclopedic compilations and gender in medical and literary accounts. In 2020 she published *The Life and Legend of Caterina Vizzani. Sexual identity, science and sensationalism in eighteenth-century Italy and England* with Oxford University Studies in the Enlightenment. The volume won the American Association Teachers of Italian Book Prize in 2021. In 2021 the volume she co-edited with Hans-Jürgen Lüsebrink, *Translation and Transfer of Knowledge in Encyclopedic Compilations 1680–1830* was published by the University of Toronto Press. She is co-editor

of *The Palgrave Handbook of Transnational Women's Writing in the Long Nineteenth Century* with Claire Martin, slated to appear in 2024. With Pasquale Palmieri, University of Naples, Federico II, she is co-Principal Investigator of the National Endowment for the Humanities collaborative project, "Rethinking Eighteenth-Century Italian Culture and Its Transnational Connections."

Elena Abbado

Elizabeth Billington a foreign "Primadonna" in the late Eighteenth century Venice

The paper presents the passage on the Venetian stage of England's most famous prima donna of the late 18th century, Elizabeth Billington, and her move to the lagoon city where she spent her last years. A soprano, harpsichordist and composer, Billington (1768-1818) had a brilliant singing career in Great Britain. In 1794, she moved to Italy, but the artistic interlude would prove to be a watershed in her career and private life. Shortly after her arrival in Naples, where Francesco Bianchi wrote 'Ines di Castro' especially for her, her husband died prematurely. To this difficult situation was coupled the political instability of the historical period, due to the Napoleonic invasions subverting power in much of the peninsula. Despite this, Billington moved with ease between English and French political circles, sensing and embodying the change then taking place in Italy. The singer enjoyed success in many cities. And it was precisely with the public and the city of Venice that a relationship of mutual election was born. At the same time, the singer remarried and settled down, buying a villa in Sant'Artemio near Treviso. There are significant iconographic sources of Billington's Venetian period. In the portrait by Louis Gauffier (1795), the singer asked to be depicted with a view of Venice in the background while playing the harpsichord. The painting testifies her relationship with the city as her new chosen homeland and herself not only as an opera singer but as a personality of the time. In 1797, while on stage at the San Benedetto in Venice, she fell seriously ill, and the theatre was lit in her honour for three nights. After an English interlude, Billington returned permanently to Veneto where she died at only fifty years of age. Upon her death, the Gentleman's Magazine described her as "the most celebrated vocal performer that England ever produced".

Elena Abbado is Academy scientist in musicology at the Austrian Center for Digital Humanities and Cultural Heritage (ACDH-CH), Austrian Academy of Sciences in Vienna. She graduated in Musicology at the University of Florence where she also received her Ph.D. in History of Performing Arts. She was later postdoc at the German Historical Institute in Rome. As of 2021 she works at the Johann Joseph Fux Gesamte Ausgabe (FWF founded project). She also leads the research project "Flora et Germana. Musik- und Kulturdiplomatie in Wien für Franz II. von Lothringen, Großherzog von Toskana" (Stadt Wien Forderung 2023-2024). Her main research interests are Italian style oratorio and opera.

Christine Jeanneret

Body Technology: Operatic costumes, Acting Techniques and Eloquence

The female singer's body is both a sounding and moving instrument and is her most eloquent resource in the multimedia artform of opera. Her body is enhanced, constrained, embellished by the costumes, which are both a bodily technology and a form of visual communication. Costumes also constrain the body to move in certain ways. Operatic costumes play a crucial role as eloquent visual tools; they tell a visual narrative of the *prima donna* as soon as she enters the stage, even before she starts singing. Costumes also give clues about the rank, the personality, the provenance, and the psychological state of the character.

Based on visual, musical and textual sources, I shall explore the visual performance of female opera singers from the perspective of costumes and acting. The relationship between eighteenth-century female fashion and opera costumes will be presented, along with the changes introduced by the costume reform. Anton Maria Zanetti's caricatures from the first half of the eighteenth century present vivid depictions of singers, their costumes, and their accessories, suggesting bodily movements, acting, and postures. They will be compared with the costumes drawings of the Genoese costume designer, Leonardo Marini, *Ragionamento intorno alla foggia degli abiti teatrali* (*Reasoning on the Style of Theatrical Costumes* (1771), one of the rare Italian treatises on theatrical costumes, including several colored plates of costume drawings and showing the results of the costume reform and new acting techniques.

Christine Jeanneret is a musicologist and she specializes in early modern music, gender studies, performance, Italian opera, staging and costumes. She has held positions in Europe (University of Geneva, École française de Rome, Centre de recherche du château de Versailles, University of Copenhagen) and in the USA (Yale and Columbia universities). She currently is Associate Professor at the Centre for Privacy studies (University of Copenhagen) as PI of *SOUND*, an innovative research project aiming at listening and reconstructing the soundscapes of the Danish court at Rosenborg Castle during the seventeenth century. She has published a monograph with Olschki and numerous articles in *Cambridge Opera Journal*, *Music & Letters*, *Revue de musicologie*. In 2017 she was awarded Queen Margrethe II's Rome Prize for her outstanding research.

Paologiovanni Maione

Lucia Facchinelli nell'orbita di Nicolino tra Napoli e Venezia

Dal 1725 al 1731 Lucia Facchinelli divide le tavole teatrali veneziane con Nicola Grimaldi avviando un sodalizio artistico che si consuma tra l'altro anche nella capitale del Meridione d'Italia. L'assenza dalla laguna si registra nelle stagioni teatrali '26-'27 e '27-'28 che fungono da spartiacque tra le produzioni in cui la Facchinelli compariva all'ombra della celebre Romanina come seconda donna e quelle in cui ricopre il ruolo principale. La comparazione sulla concertazione delle azioni che di volta in volta la vedono a fianco del celebre virtuoso "napoletano" rivela assetti assai laboriosi finalizzati a equilibri che talvolta sfuggono alle normali registrazioni. Il cammino della Facchinelli da un rango "secondario" a quello di primadonna è foriero di indicazioni interessanti tese a svelare meccanismi talvolta inediti. Esempio è il caso del Siroe dove la cantante affronta i ruoli prima di Laodice e poi di Emira, ruolo affidato a Marianna Benti Bulgarelli nel '26, confrontandosi con due nature femminili diverse ma ancor più interessante è capire cosa restava dell'"insegnamento" della musa metastasiana in lei e come da questa si smarca. Ancor più intrigante è la crescita scenica del personaggio principale nell'*Argeno* veneziano poi *Argene* a Napoli da Jantea a Barsene dove gli scarti interpretativi e performativi si prestano a una serie di considerazioni sui gusti delle due grandi piazze teatrali e innanzitutto sulla "crescita" della "parte" scaturito dal viaggio intrapreso dalla laguna al golfo. Quella della Facchinelli è una carriera esemplare capace di rivelare i meccanismi sottesi al gioco delle parti e allo sviluppo di carriere fondate sull'indagine di originali predisposizioni sceniche e musicali che determinano la visibilità degli artisti nel loro percorso teatrale.

Paologiovanni Maione è docente di Storia della musica presso il Conservatorio di Musica San Pietro a Majella di Napoli e l'Università degli Studi della Campania "Luigi Vanvitelli", è co-direttore artistico e scientifico della Fondazione Pietà de' Turchini di Napoli, membro del comitato scientifico del Centro de Estudos Musicais Setecentistas em Portugal "Divino sospiro" di Lisbona; del Centro interdisciplinare di Cultura italiana (CiCi) dell'Universität Leipzig; di ARPREGO ("Archivio pregoldoniano") dell'Università di Santiago de Compostela; della Fondazione Pergolesi-Spontini di Jesi. È nel comitato dell'edizione nazionale delle commedie per musica di Domenico Cimarosa. È stato nel comitato direttivo della «Rivista Italiana di Musicologia» (1998-2003) e nel consiglio direttivo della Società Italiana di Musicologia (2004-2009). Ha pubblicato e curato diversi volumi e suoi saggi sono apparsi in riviste internazionali. Ha tenuto relazioni per convegni promossi da istituzioni europee, americane e asiatiche. È stato promotore e membro di innumerevoli comitati di convegni internazionali.

Anne Desler

‘Con non poca pena di chi l’hà diretto’: Nicola Grimaldi ‘Nicolino’ and the enactment of celebrity in the Venetian *dramma per musica*

Contemporary accounts agree that the singing voice of Nicola Grimaldi ‘Nicolino’ was in noticeable decline as early as 1715 and that, even although he was barely able to sing by the late 1720, he continued to be greatly applauded and in high demand because of his outstanding acting. More than that, he was ‘extreamly beloved’ in Venice according to British traveller Joseph Atwood (1729). In modern terms, the continuing popularity with the audience of Grimaldi, who had enjoyed great success in Venice since the 1690s and was ennobled by Doge Alvise II Mocenigo through induction into the chivalric order of the Cavalieri della Croce di San Marco in 1705 in recognition of his artistic merit, was owed to his celebrity to a considerable extent.

Grimaldi deliberately used and enacted his celebrity both within the opera production process and on stage. Taking on a directorial role in opera productions already early in his career enabled Grimaldi to exert significant influence on overarching aspects of productions, including the choice of libretti or subject matter, casting and overall aesthetics, and to shape his own roles to showcase his skills. My paper examines Grimaldi’s strategies for increasing and maintaining his celebrity and the aims he pursued in doing so. In addition, comparison of Grimaldi’s roles with those of some female stars renowned for their acting, such as Santa Stella and Marianna Benti Bulgarelli, will shed some light on gender in relationship to acting practice and its theoretical underpinnings.

Anne Desler. Before taking up her Lectureship at the University of Edinburgh, Anne Desler lectured in Music and Theatre at the University of Hull. She holds a doctorate in Historical Performance Practice from the University of Southern California and a PhD in Musicology from the University of Glasgow. A scholar-performer, Anne has sung with ensembles such as Europa Galante, Modo Antiquo and the Balthasar-Neumann-Ensemble and recorded the title role in Vivaldi’s *Orlando furioso* (Venice 1727). Anne’s research focuses on the Italian *dramma per musica* of the late seventeenth and early eighteenth centuries, especially its star singers, historiography, dramatic and musical performance practice and cultural context. She has published articles and book chapters on Carlo Broschi Farinelli and Nicola Grimaldi. Her current main project is a monograph entitled *Opera Performed: Nicola Grimaldi ‘Nicolino’ – Singer, Actor, Director, Promoter*, funded by a Leverhulme Research Fellowship.

Francesca Menchelli-Buttini

Roles and Aria Types for Vittoria Tesi on the Venetian Stage

This paper offers an overview of the roles and scenarios performed by the famous contralto Vittoria Tesi on the Venetian stage. It also analyses the most significant types of arias within her repertoire, with particular attention to action arias. This includes arias in *senari* with regular dactylic accents, arias for two or more partners and ombra arias.

The availability of a singer who had a great stage presence and who was an excellent actress – one of the first of her time – must have been particularly effective in portraying characters who were torn apart by tragic disagreements, who were hesitant and wavering, unable to resolve their dilemmas, unable to speak, or weep, who wavered at the mercy of anxieties and irrational fluctuations of thought.

The wide range of female figures to whom Tesi gave voice, without chronological distinctions with respect to the progression of age and career, reflects the conventional models in eighteenth century opera, not only in Venice. These figures include jilted lovers, sometimes in male clothing, seductresses, political adversaries seeking revenge, also sometimes *en travesti* and forced to assume masculine qualities, daughters in conflict with paternal authority, mothers defending their children or recalcitrant mothers.

The investigation adopts a methodological approach that provides insight into the contribution of music to drama, as well as the ways in which the components of the performance interact with each other. The use of the expressive force of music was discussed thoroughly in relation to rhetoric over the course of almost two centuries, (from the late seventeenth- to the eighteenth-century), in an attempt to demonstrate that visual intensity could be associated with speech and music. Verbal and musical figurations were reputed to have the quality of vivid illustrations and the power to make listeners imagine events, actions and objects.

Francesca Menchelli-Buttini is a professor of Music History at the Conservatorio of Pesaro. Her research focuses on Italian opera in the eighteenth century. She has published with prestigious international peer-reviewed journals, publishers and institutions such as *Studi musicali*, *Rivista Italiana di Musicologia*, *Journal of Eighteenth-Century Studies*, as well for Ricordi and Fondazione Cini of Venice (Istituto Vivaldi). She contributes to the project *WoVen* with research on the roles that the contralto Vittoria Tesi played on the Venetian stage.

Judit Zsovár

Maria Camati detta ‘La Farinella’: A Venetian Soprano on Venetian Stages

The Venetian soprano Maria Camati (b. 1710), called by Carlo Goldoni ‘one of the principal actresses of the opera in Italy’, made her debut at the Teatro S. Moisè in Tomaso Albinoni’s *Filandro* (1729). Her next production was Vivaldi’s *Ottone in villa* (Treviso), which might have led to her engagement at the Vienna Kärntnertor Theatre (1730-1732), where she sang diverse and demanding roles, the musical materials of which reveal a fresh coloratura soprano with a wide range (spanning from c’ to c’’’), agility, as well as lyric abilities. After leaving Vienna, she performed on Venetian stages again, furthermore in Naples, Bologna, Parma, Mantua, Trieste, Verona and Livorno, in operas of Albinoni, Galuppi, Vivaldi, Hasse, Araia, Leo, Vinci, Manna and Perez, just to name a few. In 1741, she was contracted by Carl Heinrich Graun at the Berlin Royal Italian Opera.

During Carnival 1740 in Verona, Farinella played the first lady, just as in Baldassare Galuppi’s *Gustavo primo, rè di Svezia* at S. Samuele before Pentecost 1740. Her 1747/1748 season at S. Cassiano might have been another milestone in her career: this was her first Venetian season, during which she took the leading role in all productions – among them in Galuppi’s *L’Arminio* and Vincenzo Ciampi’s *L’Adriano* – and from that point on, she kept her principal status. In Rovigo (1752), Vicenza (1753) and Graz (1754) she not only appeared as a singer but also operated as *impresaria*. Afterwards, she performed in Dresden, Leipzig (1756), with the Locatelli troupe in Prague (1755) and St. Petersburg (1757-1762), then in Poland (1763-1767); she also gave concerts in Königsberg, Berlin, Gdansk (1765) and The Hague (1771).

This paper focuses on Camati’s surviving Venetian repertoire that shows her vocal characteristics at the peak of her abilities, highlighting two operas in particular: Galuppi’s *Gustavo primo* and Ciampi’s *L’Adriano*.

Judit Zsovár. Soprano, composer, creative artist and musicologist (MM 2006, PhD 2017); author of *Anna Maria Strada, Prima Donna of G. F. Handel* (Peter Lang, 2020). Judit collaborated to the Viennese Kärntnertor Theatre project (ÖAW) and assisted Reinhard Strohm with the edition of *Scipione* (HHA). She is co-editor of *La sorella amante* (Hasse-Werkausgabe) and member of the research team WoVen.

She has performed solistically among others at the Vienna Konzerthaus, Helsinki Music Centre, Handel & Hendrix in London, Händel-Haus Halle, Giorgio Cini Foundation in Venice, Zagreb Academy of Music, the ÖGM Vienna and the Budapest Music Center. Composed art songs, chamber music, orchestral and choral works, a cantata, a concerto as well as a full-length opera. Her work for mixed choir – a setting of her own poem – *Speed of Light* is going to be performed by the World Choir for Peace under Nicol Matt. Judit has also produced paintings, as well as book- and CD covers.

Melania Bucciarelli

«Si può cosa bramar, ch'ei non ti doni?»: Faustina Bordoni and the 1729 Carnival Season

After four years abroad, Faustina Bordoni returned to her native Venice in 1728 to invest a considerable amount of money at the Teatro San Cassiano in partnership with the impresario Sebastiano Ricci. Information about Bordoni's investment comes primarily from the correspondence between the Venetian nobleman and polymath *abate* Antonio Conti – a man in close contact with the scientific, philosophical, artistic and literary world of his time – and Mme de Caylus (in Paris). The two carnival operas co-funded by Bordoni during the carnival season of 1729 were Giacomelli's *Gianguir* and Orlandini's *Adelaide*, in which she also sang the prima donna roles of Semira and Adelaide. While Bordoni's investment may have offered her an opportunity for agency and self-fashioning after the London experience with Handel (1726-1728), the 1729 carnival season presents a more complex picture of competing interests and styles, which include Farinelli's debut in Venice at the 'rival' theatre of San Giovanni Grisostomo.

This paper explores aspects of dramaturgy and musical representation through the roles of Semira (*Gianguir*) and Adelaide (*Adelaide*). On the basis of surviving scores, libretti and other documentation, it engages with questions of agency, self-representation and 'containment' in the operas in which Bordoni starred as prima donna, as she ventured into the predominantly male world of opera management.

Adelaide's role is particularly significant. Her avoidance of Clodomiro's question 'Si può cosa bramar, ch'ei non ti doni?' (Is there anything you desire, that he would not give you? *Adelaide*, I.9) invites a reflection on what drives Bordoni's heroines. The publication, in the same year as Bordoni's co-productions, of the critical exchanges on women's education, initiated within the Accademia dei Ricovrati in Padua in 1723, offers a further opportunity to relate these (fictional) desires, the (possible) desires of Bordoni impresaria-prima donna in Venice, and those of the (real) women participating in the contemporary critical debate about women.

Melania Bucciarelli is professor of Music History at the Norwegian University of Science and Technology (NTNU). She received a PhD in Historical Musicology from King's College London (1998) under the supervision of Reinhard Strohm. She studies Italian opera, theatre and literature from a variety of musicological and interdisciplinary perspectives - staging practices, dramaturgy and cultural history, with particular focus on the contexts of London, Venice and central Europe. In recent years she turned her attention to singers, more specifically to the castrato Francesco Bernardi 'Il Senesino', and has become interested in singers' agency and modes of shaping artistic identities in the eighteenth century. She has numerous publications in these areas. Ongoing projects include a contribution to a volume on Venetian opera at the time of Antonio Vivaldi (edited by Francesca Menchelli-Buttini) and a collaboration with the research group "La drammaturgia musicale a Venezia (1678-1792)" at the Fondazione Ugo e Olga Levi, Venice. She currently leads the International research and collaboration project "Women, opera and the public scene in Eighteenth-Century Venice" (WoVen), funded by the Norwegian Research Council and based at NTNU.

Francesca Greppi

**Virtuose at San Giovanni Grisostomo Theatre in the first half of the XVIII century:
Margherita Durastanti and Diamante Maria Scarabelli, an example of soprano pairing.**

Margherita Durastanti and Diamante Maria Scarabelli were two important eighteenth-century *primedonne*. They were very different singers, with different vocal qualities, who pursued very different careers but often shared the stage in Venice and elsewhere in Italy. Although major stars of their time, they haven't been studied in great detail. Scarabelli is only mentioned in passing in research on wider topics or on singers with whom she performed, whereas studies on Durastanti have not yet concentrated on her Venetian period.

After a brief reconstruction of their lives and careers, the focus is set on their appearances at Teatro di San Giovanni Grisostomo, where Durastanti and Scarabelli shared the stage in ten different operas between 1709 and 1713. A comparison is made between their profiles as *primedonne*, both from a musical and a dramatic point of view. Such an analysis allows an overview on the performative features and qualities that distinguished them as *virtuose*, as well as an insight on the relationship established on the stage between two women, both of whom have a dominating role within the performance.

Considering the strong and long-lasting operatic relationship in which they were involved, the pair Durastanti-Scarabelli represents an interesting example of the practice of having two leading female singers in a cast, which seems a casting policy frequently pursued by the famous Venetian theatres. This tradition also involved other important singers, such as Marianna Benti Bulgarelli, Faustina Bordoni, and Francesca Cuzzoni.

This paper is a starting point for deepening our knowledge of these two *primedonne* and the means of their collaboration in Venice and elsewhere in Italy. It also sheds light on the 'soprano pairing' practice, which was pursued by theatres in Venice from the beginning of XVIII c. onwards.

Francesca Greppi completed a master's degree (*cum laude*) in Music and Theatre studies at the University of Bologna, with a thesis on contemporary direction of baroque repertoire. She also graduated at Conservatorio G. B. Martini in Bologna, where she completed a three-year diploma in operatic singing, and then specialised in baroque singing (two-year diploma) at Conservatorio B. Maderna in Cesena with well-known soprano Roberta Invernizzi. During her academic studies she has developed a deep interest in the performance issues of the XVII and XVIII centuries, female singers and opera direction. She currently works in the educational field in schools and theatres, on musical projects addressed to primary, middle, and high school students.

Brad Carlton Sisk

A Fate Worse than Death? Banishment, Political Tragedy, and the 'Addio Roma' Topos in the Venetian Collaborations of Orlandini and Bordoni

In two Venetian operas by G.M. Orlandini, Faustina Bordoni played an empress who, on being exiled from Rome, bids farewell in a single line of verse first to the city and then to one or more of its metonyms: i.e. “Addio Roma, impero addio” in *Nerone* (1721, libretto by A. Piovene), and “Addio Roma, addio Augusto, addio Penati” in *Berenice* (1725, libretto by B. Pasqualigo). This precise rhetorical figure had appeared in Venetian operas throughout the 17th century, first and most famously in G.F. Busenello’s libretto for C. Monteverdi’s *L’incoronazione di Poppea* (1642/43). Given the loss of property a sentence of banishment entailed, it carried tragic weight in Venice, where political power was largely based on property ownership.

Although the theme of exile from Rome had been established in antiquity by works such as Seneca’s *Octavia* and Ovid’s *Tristia*, the characteristic wording of the “Addio Roma” topos was drawn from a Mannerist tradition of letters in the orbit of a Medicean dynasty whose own founder, Cosimo De’ Medici, had been temporarily exiled. These politico-aesthetic dimensions later aligned with the anti-clerical sensibilities of Orlandini’s patron Gian Gastone de’ Medici, who as Crown Prince had been ostracised from the Florentine court and as Grand Duke would abolish the death penalty, thereby elevating banishment as Tuscany’s most severe form of punishment.

In *Nerone*, Bordoni’s final aria repurposed the prosody and incipit of a late 17th-century aria, “Addio Roma, arene addio”, sung by Tuscan court singer Maria Domenica Pini a.k.a. “la Tilla” in *Il repudio d’Ottavia* (1699, libretto by M. Noris, music by C.F. Pollarolo), which costarred Bordoni’s singing teacher M. Gasparini. Shifting the aria from the *nodo* of Noris’s second act to a third-act placement of tragic resolution (analogous to its earlier function in Busenello’s libretto) had the effect of giving greater prominence to Bordoni’s propensity for plaintive utterance. Thus a politico-rhetorical trope could also be repurposed as the vehicle for a female celebrity’s agency. In fact, a prominent feature of Bordoni’s repertoire are characters lamenting their own exile, as in the aforementioned *Berenice*, or that of loved ones, as in her husband J.A. Hasse’s inaugural setting of Metastasio’s *Attilo Regolo*, which culminates with the words “Ma Roma illesa... Ah qui si piange! Addio!”

As part of the "WoVen" research group under the supervision of Melania Bucciarelli, Francesco Giuntini and Reinhard Strohm, **Brad Carlton Sisk** is conducting a Ph.D. research project at NTNU on musical dramaturgy as a mediation between gender conventions, the demands of political-economic power, and the agency and interpretive skills of the celebrity performer. He received his Master’s in early music from the Conservatory of Verona, with a thesis on cross-gender casting of stock Venetian opera characters. He was awarded a "Working with Music" research grant (SLUB, Dresden) and is preparing forthcoming critical editions of command-performance intermezzi from the court of Augustus III of Poland, and of Antonio Cesti’s *Artaxerse*. He has held guest lectures at the Freie Universität (Berlin), the Convegno internazionale di studi su P.A. Cesti (Arezzo), the 19th International Musicological Society congress (Rome), the Centre Universitaire de Norvège (Paris), the Palazzetto Bru-Zanè and the Fondazione Cini (Venice).

Berthold Over

A Mirror for Princesses? Images of Femininity and Power in *Il vincitor generoso* and *La principessa fedele* (both Venice 1709)

During the War of the Spanish Succession two operas were performed in Venice in 1709 featuring the highly unusual character of Cunegonda: Antonio Lotti's *Il vincitor generoso* and Francesco Gasparini's *La principessa fedele*. There is good reason to believe that they allude to Electress Therese Kunigunde of Bavaria who lived in Venice from 1705-1715 during her forced exile from the Munich court. Therese Kunigunde immersed herself deeply into the lively Venetian operatic scene, rented boxes in every theatre, attended operas and bought scores and librettos.

The present paper will investigate the plots of the two operas more thoroughly to extract the images conveyed and possibly applied and interrelated to the Electress. How are the Cunegondas portrayed? How do they act? Do they imply specific images of femininity and female power? Are the two Cunegondas different or are there common traits? How do other operas which can be linked to the Electress, like Vivaldi's *La costanza trionfante* (1716) and *Cunegonda* (1726), dovetail with the picture? Do the sparse musical sources bring new aspects to light? The link to the real Kunigunde may give us an answer on the significance, mirror image and referentiality of operatic plots for real life, the perception of femininity and women of flesh and blood.

Berthold Over. Since May 2023 Goldsmiths University of London: Visiting Research Fellow; since Aug 2022 Zentrum für Telemann-Pflege und -Forschung, Magdeburg: conception and realization of a digital catalogue of Georg Philipp Telemann's works; 2019-22 University of Greifswald: Research Fellow in the Polish-German project *PASTICCIO. Ways of Arranging Attractive Operas*; 2007-19 University of Mainz: Research Fellow in the Polish-German project *PASTICCIO. Ways of Arranging Attractive Operas*, Research Fellow in the international HERA project *Music Migrations in the Early Modern Age: The Meeting of the European East, West and South (MusMig)*, Research Fellow in the project *Die Kantate als aristokratisches Ausdrucks-medium im Rom der Händelzeit (ca. 1695-1715)/The Cantata as an Aristocratic Means of Expression in Rome During Handel's Time (c. 1695-1715)*, lecturer for music history; important findings of autographs by Gustav Mahler, Georg Friedrich Händel and Antonio Vivaldi.

Bella Brover-Lubovsky

“The virtue of Epponina”: Sarti’s *Giulio Sabino*

Giulio Sabino (San Benedetto, January 3, 1781) – the only opera commissioned from Giuseppe Sarti for Venice, was probably the most successful *opera seria* of the late eighteenth century. The unprecedented pan-European circulation of the opera; publications of its full score (Vienna, c.1783) and various excerpts; Salieri’s parody on one of the scenes in *Prima la musica e poi le parole* (Vienna, 1786); and participation of star singers only partially explain why this production “captured the European imagination” (Rice 1994).

The action, loosely based on historical events, takes place after the Batavian rebellion in Roman Gaul during Vespasian’s reign. The topic, popular in pre-revolutionary Europe due to its patriotic and anti-monarchical appeal, was widely diffused by novelists, playwrights, painters, and librettists, engendering a number of operatic productions. These works, apart from exalting the personality of an enlightened ruler (Tito) and his complex moral dilemma, extol connubial love: the entire family is shown on stage. Symbolically, the titles of all these retellings fluctuate between the key character, Giulio Sabino (Gossec 1773, Cherubini 1786, Tarchi 1790), and his faithful wife, Epponina, who manages to soften the monarch’s heart by her fidelity to her husband and sons (Bevilacqua 1770, Scolari 1772, Giordani 1779, Nasolini 1794).

There are many reasons why Giovannini and Sarti’s version reached such an astonishing level of popularity: the Metastasian paradigm notwithstanding, its plot embodies modern neoclassical aesthetics, communicating vital civil and ethical values and giving leeway to noble and morally outstanding music. Sarti picked up on the dramatic and poetic possibilities suggested by the conjugal relationship, musically illustrating “Plutarch’s magnificent praise for the virtue of Epponine” (Voltaire).

My paper explores Sarti’s musical rendition of Epponina’s wifely virtues in his operatic score and in its instrumental arrangement, entitled *Giulio Sabino ed Epponina. Sonata caratteristica* (Vienna, 1785).

Bella Brover-Lubovsky is a Professor of Musicology and Vice-President for Academic Affairs at the Jerusalem Academy of Music and Dance. She is the author of *Tonal Space in the Music of Antonio Vivaldi* (Indiana University Press, 2008), editions of dramatic and sacred compositions by Giuseppe Sarti (A-R Editions, 2018, 2023), articles published in international periodicals and volumes; and a recipient of the Thurnau Award (Bayreuth University), research grants from the Einstein Foundation (Berlin), the Israel Science Foundation, the Italian Academy for Advanced Studies in America (Columbia University), the Vittore Branca Center for the Study of Italian Culture (Fondazione Cini, Venice), the Newberry Library (Chicago).

Magnus Tessing Schneider

The World Upside Down: Gender Reversals in Eighteenth-Century Venetian Opera

The paper compares three comic Venetian librettos that all revolve around the classic trope of the upside-down world: a fantasy island where women rule over men, which was known to Italian operagoers from Queen Orontea's militaristic and misandrist society of Amazons in Ludovico Ariosto's *Orlando furioso* (1532). In all three operas, the Ariostan trope was used to critique contemporary gender roles, but the librettists' different perspectives on the imaginary matriarchies reveal a growing awareness of the social underpinnings of gendered behaviors, corresponding to the increasing radicalization and egalitarianism of Enlightenment critique during the second half of the eighteenth century.

The operas in question are Carlo Goldoni's *Il mondo alla roversa o sia Le donne che comandano* (1750), with music by Baldassare Galuppi; the anonymous libretto *L'uomo femmina* (1762), probably written by Gaspare Gozzi, which was set by Galuppi as well; and Caterino Mazzolà's *L'isola capricciosa* (1780), originally written for Antonio Salieri but set to music by Giacomo Rust. Mazzolà's own reworking of his libretto premiered in Vienna in 1795, under the title *Il mondo alla rovescia* and with music by Salieri.

In Goldoni's libretto, women have established a republic where men are slaves. Their society eventually unravels due to infighting, however. One of the characters concludes that 'We women are born to be venerated but not to command'. While Goldoni attacked the emancipation of women furthered by the aristocratic culture of gallantry, *L'uomo femmina* attacks (as the characters sing in the *licenza*) 'the depraved habit of turning men into women', which could be seen as an effect of that same culture. In contrast to these socially conservative dramas, Mazzolà's libretto suggests that feminine ideals of chastity, delicacy and beauty are maintained by barring women's access to education. Both men and women would benefit, it seems, from more fluid gender roles.

Magnus Tessing Schneider is a Docent in Theatre Studies currently employed at Aarhus University within the group project 'Artistic Exchanges: The Royal Danish Theatre and Europe'. His research focuses on seventeenth- and eighteenth-century European theatre, including the operas of Monteverdi, Cavalli, Gluck, and Mozart, the librettos of Busenello, Calzabigi, and Da Ponte, and the intertwining histories of singing and acting. A cofounder of the Nordic Network for Early Opera, his practice-oriented research has inspired opera productions across the world. He is the author of *The Original Portrayal of Mozart's Don Giovanni* (London: Routledge, 2021). He is co-editor with Ruth Tatlow of *Mozart's La clemenza di Tito: A Reappraisal* (Stockholm University Press, 2018), editor of Felicity Baker's essay collection *Don Giovanni's Reasons: Thoughts on a Masterpiece* (Berlin: Peter Lang, 2021), and co-editor with Meike Wagner of *Performing the Eighteenth-Century: Theatrical Discourses, Practices, and Artefacts* (Stockholm University Press, 2023).

Alene Mari Holder

Maria Maddalena Pieri and her interpretation of male roles in the operas of Antonio Vivaldi

Female singers specialising in male roles was a common occurrence in the operas of the early eighteenth century, especially in those by the composer and impresario Antonio Vivaldi, who often preferred casting female singers instead of castrati. Although several female singers specialising in male roles were present at the inception of many of Vivaldi's operas and played an essential role in their co-creation, the research about them is lacking.

One of these male-role experts was the contralto Maria Maddalena Pieri, also known as 'La Polpetta' (*b* Florence, *c* 1683; *d* Florence 1753). Pieri frequently collaborated with Vivaldi between the years 1726 and 1737, especially on productions for the Teatro Sant' Angelo in Venice. At times, Vivaldi would rewrite tenor roles for contralto so that more male characters could be sung by Pieri. She created the title roles of Vivaldi's *Farnace* (1726) and *Tamerlano* (1735), and sang roles of Elmira in his *Dorilla in Tempe* (1726) and Nino in *Semiramide* (1732).

Little has been written about Pieri's technical and vocal abilities, the qualities of her voice, her acting skills, or her status as a celebrity. Through a selection of textual, musical and performance-based analyses of repertoire sung by Pieri in Vivaldi's operas, this paper aims to provide a better understanding of who the singer and actress behind roles like Farnace and Tamerlano was, and what she was capable of as a performer and a specialist in male roles.

This paper forms part of the larger trajectory of my PhD research at NTNU on female singers specialising in male roles in early eighteenth-century Venetian opera and aspires to investigate their largely overlooked function in this industry. As I am myself a mezzo-soprano, I include practice-based methodologies by singing a selection of Pieri's repertoire to analyse its technical and dramatic demands.

Alene Mari Holder attained her BA in Music degree and BMus Honours degree at Stellenbosch University, specialising in solo vocal performance and researching the Afrikaans art song. Her current academic interests include feminist studies of seventeenth- and eighteenth-century opera. She completed her MMus degree in 2022 at Canterbury Christ Church University where she researched Francesca Caccini's opera *La liberazione di Ruggiero dall'isola d'Alcina* (1625). In 2022 she assumed the position of PhD Fellow for the research project 'Women, Opera and the Public Stage in Eighteenth-Century Venice' (WoVen) at the Norwegian University of Science and Technology where she is studying the lives and careers of female singers who specialised in male roles in eighteenth-century Italian opera.

Ruhama Santorsa

Portrayals of Women in One-Act Operas: Unveiling Femininity in Late 18th Century Venetian Musical Theatre

What images of femininity were conveyed to audiences by the Venetian music theatre of the late 18th century? This question constitutes the central aspect of my PhD project, and I am here to present a portion of its unpublished results. The analysis will focus on one-act operas, mostly farces, staged in Venice after 1797, a pivotal year in the city's history.

The ongoing investigation has highlighted the centrality of the female character, especially in concise operas, where music and drama are focused on the protagonist, usually a woman, whose desires, contrasted by her male counterpart, form the narrative core.

The analysis focuses on recurring archetypes of female protagonists in one-act plays: wives and daughters. The selected examples highlight their relationship to the concepts of authority, marriage, and family, which are closely interconnected. As expected, for wives, husbands embodied power, mainly directed towards their bodies; instead, for daughters, power is represented by fathers, uncles, or guardians and used when it is time to choose a spouse. The study will also emphasize how these men take credit for engendering obedient women and feel entitled to confine them to the domestic sphere, discovering, only later, that their authority is illusory.

After an overview of the types of female characters and their significance within the narrative events, I will present one-act plays where the relationships between female characters and the notions of authority, marriage, family, and love emerge significantly. Special attention will be given to the concept of capabilities and agency, thus aligning with current gender studies trends emphasizing the history of women's initiative within their social context.

The entire contribution will take into consideration the historical and literary Venetian milieu of the era when comedic theatre was considered, by the audience themselves, as a 'reasonable mirror' of societal aspects.

Ruhama Santorsa graduated in piano from the Conservatoire "E. F. Dall'Abaco" in Verona (2012) and later obtained the Master's degrees in piano solo (Verona, 2014) and Chamber Music (2016) at the Conservatoire "F. A. Bonporti", Trento. In March 2020 she graduated in Music and Theatre Studies at the University of Bologna with a dissertation on the preliminary studies for a critical edition of one of the last unpublished farces by Johann Simon Mayr: *Di locanda in locanda e sempre in sala*. She has presented papers at several conferences, including the XXIV Colloquium of Il Saggiatore musicale (Bologna, November 21, 2020), the XXVII Annual Conference of the Società Italiana di Musicologia (Siena, October 17, 2020) and *Gender, Sexuality and Eroticism on the Lyric Stage*, organized by the Centro Studi Opera Omnia Luigi Boccherini (Virtual Conference, October 29, 2022).

She actively collaborated in research projects concerning Luciano Chailly (1920-2002) organized by the University, the Philharmonic and the Provincial Archives of Trento. She presented a paper titled paper 'La tradizione ri-formata: la *Sonata Tritematica n.5* di Luciano Chailly' (with Alberto Delama) at the web conference '...il suono conquistato e organizzato: Luciano Chailly nel centenario della sua nascita' (Trento, December 10, 2020). She published an essay and a recorded performance in the miscellaneous volume *Il suono conquistato e*

organizzato. La musica secondo Luciano Chailly (Libreria Musicale Italiana 2022). Her publications include 'Di locanda in locanda e sempre in sala di J.S. Mayr: una farsa inedita di sorprendente attualità' (The Donizetti Society Newsletter, no. 140, July 2020). Currently, she is a member of the research group *La drammaturgia musicale a Venezia (1678-1792)* of the Fondazione Ugo and Olga Levi and she is a PhD candidate in History of the Arts and Performing Arts at the University of Florence (cycle XXXVII).

Tatiana Korneeva

“Nobilissime Dame di Venezia”: Female Patrons and Audience of Opera

In the dedications of opera libretti performed in Venetian theatres during the first half of the eighteenth century, a sophisticated network of social relationships intertwines. The opening pages of libretti mirror the entirety of Venetian society, capturing its customs and rituals. This contribution endeavours to undertake an investigation into the noblewomen who were the dedicatees of the operas staged in Venetian theatres from the early 1700s until approximately 1750.

Through the analysis of the dedications, we aim to delineate the profile of the Venetian female audience, exploring questions such as: What motivations drove the librettist or the impresario to dedicate a specific opera to a noblewoman (considering factors such as reputation, family prestige, social position, biographical circumstances, and gratitude for financial support in printing the libretto)? Can this practice be viewed as a means for involving women in both real and symbolic public spheres of knowledge? Is there a connection between the individual to whom the opera is dedicated, the protagonists of the opera, and its overarching plot? Moreover, by mapping the dedications of 'Venetian' libretti, we aim to outline the network of patronage and cultural contacts that flourished in Italy and Europe during the eighteenth century.

Tatiana Korneeva, author of monographs and numerous essays on theater and opera between the seventeenth and eighteenth centuries, is currently a researcher at the Norwegian University of Science and Technology. Her research is rooted in early modern theatre and opera, at the crossroads of several disciplines (incl. comparative literature and musicology), drawing on a diverse range of theoretical tools (incl. philology, cultural history, and digital humanities). She is specialist of Italian theatre and opera; the relationship between the performing arts and power; and early modern court culture and the public sphere. Recent publications include *To the Court of the Tsarinas and Back Again: Italian Performers' Itineraries, Careers, and Networks across Europe* (Berlin, De Gruyter, 2023), *The Dramaturgy of the Spectator: Italian Theater and the Public Sphere (1600- 1800)* (Toronto, Toronto UP, 2019) and the collective volumes *Mapping Artistic Networks: Eighteenth-Century Italian Theater and Opera Across Europe* (Turnhout, Brepols, 2022) and *Le voci arcane: Stages of Power in Theater and Opera* (Rome, Carocci, 2018).

Silvia Urbani

A collection of opera arias from the Correr Fund in Venice

The *putte* of the Venetian *ospedali*, as has been thoroughly investigated and documented by Gillio in his monograph on *ospedali*, joined their institutional activities with private performances aimed at the visit of some sovereign or illustrious personality. Charles Burney mentions the excellent qualities of the virtuosos from the Ospedale dei Mendicanti who performed at a private academy in August 1770: «The singing was really excellent in different styles; Laura Risegari and Giacomina Frari had very powerful voices capable of filling a large theatre; these sung bravura songs and capital scenes selected from Italian operas».

An interesting case of a collection of opera arias emerged from the Correr Fund: the collection of manuscripts that holds the musical archives of the *putte* of the Ospedale della Pietà, deposited in the library of the Conservatory of Venice. It consists of a conspicuous number of separate arias taken from the operatic repertoire staged in the lagoon theatres during the theatre seasons around the mid-1750s, mostly by composers who were very active in both *ospedali* and Venetian theatres in those years, such as Jommelli or Cocchi. Although the presence of this vocal production, taken from the latest local theatrical releases, is not surprising, and it can be conjectured that it is to be traced back to an extra-institutional activity of the chorus daughters, it must be ascertained, investigated and documented in order to identify, if possible, the mundane occasion on which this repertoire was performed.

Silvia Urbani is a qualified organist, has a Bachelor of Arts from Ca' Foscari, University of Venice. She was awarded the degree of PhD by the University of Bologna. She acted as editor for the website www.librettodopera.it which is dedicated to the archiving and publishing of works from the Rolandi collection at the Cini Foundation, and from the Torrefranca Collection of the "B. Marcello" Conservatory of Music. In 2003 she joined the research group of Prof. Anna Laura Bellina which is editing a critical edition of the "drammi per musica" by Carlo Goldoni (www.carlogoldoni.it) and Apostolo Zeno (www.apostolozeno.it). She has been in charge of the critical edition of the *Istituzioni armoniche* by Gioseffo Zarlino (Treviso, Diastema, 2011), and works by Carlo Goldoni *Drammi comici per musica I. 1748-1751* (Venezia, Marsilio, 2007), *Drammi seri per musica* (Venezia, Marsilio, 2010)" and *Drammi comici per musica III. 1754-1755* (Venezia, Marsilio, 2016). She is currently library assistant at the "Mario Messinis' library of the "Benedetto Marcello" Conservatory of Music in Venice.

Britta Kägler

German Courts as Training Centres and Career Springboards, but Venice as Destination of Success: ‘la Bavarese’ and Other Singers and Musicians in the Eighteenth Century

It is a truism that women could only participate in working life and earn money under certain conditions in the early modern period. Numerous historical studies have addressed this topic over the last 20 years and presented many fundamental works that have investigated women’s room for manoeuvre. Public visibility initially played a minor role in this research. In addition, for reasons of which kind of sources were preserved, the social elite played a prominent role in all studies focusing on working women. However, as soon as one takes an interest in *non*-aristocratic women in the professional world of the pre-modern era, the portfolio is reduced but women *artists* move to the foreground.

Based on the latest research on music migrations in the 17th/18th century, it has become clear that musical centres such as Venice (the same applies to Rome and Naples) were initially regarded as first-rate training centres that exerted a correspondingly strong attraction on foreign musicians. This is where the paper comes in and asks whether and when European courts north of the Alps were transformed into such ‘training centres’. Did they only serve as career springboards, while it was essential for female musicians to gain a foothold in Venice, for example, to pursue an international and visible career? Using the example of the prima donna “La Bavarese”, a central question of the conference will be explored, namely: how opera and its performers have contributed to the ‘women’s question’. What was the function of roles, the choice of roles and the repertoire of individual singers? – What references to women networks (specific Venetian and non-Venetian networks) can be drawn specifically from Bavaria to Venice? Although La Bavarese’s career only began after the time when the Bavarian Electress Therese Kunigunde stayed in Venice as a patron and opera lover, can personal networks from her time be traced?

Britta Kägler is a historian of early modern history with a special interest in regional and cultural history. She holds the Chair of Bavarian History and European Regional History at the University of Passau, Germany. Before accepting the call to Passau, she was Professor of Early Modern History (Tidlig Nytidens Historie) at NTNU Trondheim. She holds a doctorate in Early Modern and Regional History from the University of Munich (Women at the Court of Munich 1651/2–1756). She has also collaborated with music historians on various research projects (ANR-DFG funded: [Musici](#); HERA funded: [MusMig](#)) and currently belongs to the research team WoVen.

She has always taken court and aristocratic history into account, whereby she has not limited herself to researching the elite but has instead focused on the socially diverse court society in its entirety. In general, her research interests include social and cultural history and early modern economic history. To satisfy these interests she has been working on early modern migrating musicians and is currently focusing on building processes in the baroque period.

Additional biographical notes

Silvano Arnoldo

Independent designer Silvano Arnoldo has taught in the fashion departments of Venice's IUAV University and Milan's European Institute of Design (IED) and Ferrari Fashion School. For his incorporation of interdisciplinary historical research and traditional craftsman *saper fare* into an innovative design aesthetic, Anna Wintour and Franca Sozzani awarded him *Vogue Italia*'s prestigious "Who is on Next?" prize for Italy's best up-and-coming designers, and Silvia Venturini Fendi commissioned him to create *pezzi unici* for AltaRoma's exclusive Limited/Unlimited exhibitions. He has also designed RTW collections for Roberta di Camerino, accessories collections for René Caovilla and Zagliani, and Parisian haute-couture collections for Mila Schön and Serge LePage. For his own labels — the RTW brand Arnoldo][Battois and the exclusive *Silvano Arnoldo su misura* line — he has revolutionized form, volume and sustainable workmanship through his architectonic approach to high-end apparel and accessories. He has also curated the costumes for staged productions of Goldoni's *Un curioso accidente* and Monteverdi's *Il lamento della ninfa* in Venice, and of Annibal Caro's *Gli Straccioni* in Rome. Later this year, he and Christine Jeanneret will hold a course on historical costume design for the 18th-century stage at Designskolen Kolding in Denmark.

Paul Goring is Professor of British Literature and Culture in the Department of Language and Literature at NTNU. He specialises in British eighteenth-century literature, theatre and performance and, whilst not a musicologist, has been connected to a number of research projects involving music in performance. He attends the conference as a non-expert local, keen to learn about the Venetian stage and female performance, and to consider intersections with British eighteenth-century stage practice.