



RESUMOS E BIOGRAFIAS

ABSTRACTS AND BIOGRAPHIES

**as mulheres e a música
no período moderno**

**COLÓQUIO INTERNACIONAL
INTERNATIONAL CONFERENCE**

**PALÁCIO NACIONAL DE QUELUZ
QUELUZ NATIONAL PALACE**

**women and music
in the early modern age**

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AS MULHERES E A MÚSICA
NO PERÍODO MODERNO

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WOMEN AND MUSIC
IN THE EARLY MODERN AGE

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RESUMOS E BIOGRAFIAS | ABSTRACTS AND CV



LIDIA BRAMANI

(Keynote speaker)

Nannerl Mozart e le *altre*, nella Vienna illuminista

Nell'individuare le forze creative all'origine dell'emancipazione femminile moderna, è importante riconoscere non solo i limiti, i punti deboli, le zone di emarginazione che, nel passato gravarono, sulle donne. Ma non è esaustivo neppure focalizzarsi sulle eccezioni, sulle grandi donne che riuscirono, con il loro personale coraggio e talento, a emergere penetrando nella società attiva, oltre i muri costruiti dalle consuetudini e dai pregiudizi maschili. A questi due ambiti, spesso già esaminati, sarebbe utile aggiungerne un terzo, il più trascurato. Pensiamo, in particolare, alle figure femminili che riuscirono a inserirsi in un tessuto connettivo sociale che era già in grado di riconoscerne le qualità: donne che non vennero escluse da quello stesso contesto culturale evoluto da cui scaturirono le battaglie per i diritti civili e per l'uguaglianza di genere. L'arte di Mozart maturò fra donne dallo spirito libero: madre, sorella, moglie, cognate, benefattrici, intellettuali, artiste, scrittrici, cantanti, attrici. Senza di loro l'illuminismo del secondo Settecento, che ha partorito Mozart e la nostra modernità, non sarebbe esistito. Nel titolo citiamo la sorella di Wolfgang come un emblema. A dispetto dei luoghi comuni che ancora circolano su di lei, Nannerl Mozart non fu mai emarginata né condizionata, da famiglia o ambiente, nelle sue scelte esistenziali, negli studi e nella carriera. Ma ci sono stati molti personaggi femminili protagonisti di quell'universo aperto, progressista, tollerante, creativo, di cui siamo figli. E a queste donne oggi dobbiamo guardare per non perdere le grandi conquiste che abbiamo guadagnato.

Nannerl Mozart and the Other Women in the Viennese Enlightenment

In identifying the creative forces at the origin of modern female emancipation, it is important to recognize not only the limits, the weak points, the marginalized areas that burdened women. But neither is it exhaustive to focus only on the exceptions, on the great figures who managed, with their personal courage and talent, to emerge by penetrating the active society, beyond the walls built by male habits and the prejudices. To these two areas, often already examined, it would be useful to add a third, the most neglected. We think, in particular, of the female figures who managed to insert themselves into a social connective tissue that was already able to recognize their qualities: women who were not excluded from that same evolved cultural context from which raised the battles for the civil rights and for the gender equality. Mozart's art matured among free-spirited women: mother, sister, wife, sisters in law, benefactresses, intellectuals, artists, writers, singers, actresses. Without them, the Enlightenment of the second half of the eighteenth century, which gave birth to Mozart and to our modernity, would not have existed. In the title we mention Wolfgang's sister as an emblem. Despite the clichés that still circulate about her, Nannerl Mozart was never marginalized or conditioned, by family or environment, in her existential choices, in her studies and career. But there have been many female characters protagonists of that open, progressive, tolerant, creative universe of which we are children. And today we must look to these women, in order not to lose the conquests we have gained.

Lidia Bramani: Diplomata in pianoforte con Riccardo Risaliti e laureata in lettere antiche con Dario Del Corno, nel 1993 vince il premio musicologico Siemens, cominciando a collaborare con Claudio Abbado ai Cicli Berlinesi. Tra i suoi libri, *Mozart massone e rivoluzionario* (2005, B. Mondadori), *E Susanna non vien. Amore e sesso in Mozart* (con L. Bentivoglio, Feltrinelli, 2014), *La musica scorre a Berlino* (con C. Abbado, Bompiani, 2015), *Nozze di Figaro. Mozart massone e illuminista*, (2020, Il Saggiatore).

Lidia Bramani graduated in piano with Riccardo Risaliti and in ancient literature with Dario Del Corno, in 1993 she won the Siemens musicological prize, starting to collaborate with Claudio Abbado at the Berlin Cycles. She wrote, among other, the books *Mozart massone e rivoluzionario* (2005, B. Mondadori), *E Susanna non vien. Amore e sesso in Mozart* (with L. Bentivoglio, Feltrinelli, 2014), *La musica scorre a Berlino* (with C. Abbado, Bompiani, 2015), *Le Nozze di Figaro. Mozart massone e illuminista*, (2020, Il Saggiatore).

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Tratti e misteri della carriera di Violante Vestri

Nella storia del teatro del '700 il nome Vestri, o Vestris alla francese, richiama alla mente soprattutto i nomi di ballerini illustri, quali Teresa e soprattutto Gaetano, padre quest'ultimo del famoso Auguste. La famiglia di Teresa e Gaetano annoverava però anche altri fratelli, dediti invece alla musica. Fra questi Violante, la più piccola, dedita al canto. Non ricoprì ruoli da primadonna, eppure di lei si parlò molto e la sua immagine spicca in molti studi sul teatro milanese del Settecento, grazie ad un'incisione che Marc'Antonio Dal Re le dedicò nel 1750. La stampa, in cui Violante viene ritratta in una scena del *Tigrane*, offre in realtà molteplici spunti di interesse: un'analisi approfondita suscita però anche una serie di quesiti. Ci si chiede, innanzitutto, perché l'incisore abbia voluto dedicare a lei, e non alla primadonna Caterina Visconti, un'incisione celebrativa di così grandi dimensioni, così ricca di particolari.

Ci si propone pertanto di fornire un'analisi approfondita e un'interpretazione dell'incisione dedicata a Violante Vestri, nonché di ricostruire alcune tappe della sua carriera. Ciò consentirà di ampliare la conoscenza della storia delle interpreti, ma anche di comprendere le aspettative del pubblico, il peso della seduzione nel teatro dell'epoca, l'importanza del sostegno di figure di prestigio, se non addirittura di primo piano in campo politico.

Features and mysteries of Violante Vestri's career

In the history of 18th-century theater the name Vestri, or French-style Vestris, mostly recalls the names of illustrious dancers, such as Teresa and, above all, Gaetano, the father of the famous Auguste. Teresa and Gaetano's family, however, also included other children who devoted themselves to music. Among them Violante, the youngest, engaged in singing. She did not take up *primadonna* roles; nevertheless, she was much talked about and her figure stands out in numerous studies of Milanese theater in the

1700's, thanks to an engraving that Marc'Antonio Dal Re dedicated to her in 1750. The print, which depicts Violante on stage in *Tigrane*, raises multiple interesting points; however, a in-depth analysis also poses a number of questions. One wonders, above all, why the engraver dedicated to her, and not to the primadonna Caterina Visconti, such a large celebratory engraving with such a wealth of details.

Here we propose a comprehensive study and an interpretation of the engraving dedicated to Violante Vestri, and to piece together some stages of her career. This analysis will broaden our knowledge of the history of female interpreters, as well as our understanding of the audiences' expectations, the importance of seduction in the theater of that time, the significance of the support from prestigious personalities, or even prominent politicians.

Alessandra Mignatti, PhD, National Academic Qualification as Associate Professor, teaches "Theatrical Drama" at the Federico II University, Naples, as "Professore a contratto". She is "Cultore della Materia" at Catholic University, Milan, and Bergamo University. Formerly "Professore a contratto" of "History of Theories of the Theater" at the University of Bergamo. Her interests focus on 18th century scenery in Milan; festivals and ceremonies between the 16th and the 18th centuries; iconographic sources for the performance studies; anthropological origin of theatre masks; contemporary theories of the theater and the performance; theater and education. She is currently co-responsible, with Francesca Barbieri, of the iconographic, historical and documentary research concerning the Napoleonic period in Milan for the exhibition "Napoleone all'Ambrosiana: percorsi della rappresentazione". Other exhibitions and catalogues: *Festa, rito e teatro nella 'gran città di Milano' nel Settecento*, Milan, 2010; *Virtù, scene, supplizi. Rappresentazioni della Giustizia nella Milano del '700*, Milan, 2015. Her scientific publications include the books *La maschera e il viaggio. Sull'origine dello Zanni* (2008); *Scenari della città. Ritualità e cerimoniali nella Milano del Settecento* (2013).

BARBARA NESTOLA

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**Circulation de chanteuses et transfert des pratiques
dans les théâtres parisiens à la fin du règne de Louis XIV**

Pendant l'Ancien Régime, les théâtres parisiens institutionnels - l'Académie royale de musique, la Comédie-Italienne et la Comédie-Française - étaient soumis à un système de privilèges qui en définissait le périmètre d'activité. Cependant, la fin du règne de Louis XIV fut marquée par l'intensification de la concurrence entre théâtres qui était en partie la conséquence de la disparition de Molière (1673) et de celle de Lully (1687). Les Scènes parisiennes furent alors investies par une dynamique d'échange et d'émulation, puisant leur inspiration dans les atouts majeurs l'une de l'autre. La pratique musicale, jusqu'alors réservée presque exclusivement à l'Académie royale, connut un nouvel essor aussi dans les autres théâtres, où elle fit l'objet d'un véritable renouveau. Les interprètes, grâce à leur mobilité, jouèrent un rôle moteur dans ce processus. À travers l'analyse de quelques carrières emblématiques de chanteuses, j'aborderai la question des transferts de pratiques d'une scène à l'autre, tant du point de vue musical que dramaturgique. Concernant la pratique musicale, je

me focaliserai sur la réception du répertoire italien à Paris à la croisée des siècles et sur son appropriation par les interprètes professionnels, en montrant qu'il s'agissait pour eux d'un moyen de distinction. Pour ce qui est de la dramaturgie, je présenterai les modalités d'intégration de la typologie de personnages féminins chantants dans le répertoire des deux Comédies, entre appropriation et détournement des codes lyriques.

Barbara Nestola est directrice du Pôle recherche du Centre de musique baroque de Versailles, un programme de recherche Centre d'Études Supérieures de la Renaissance (CNRS). Ses recherches portent sur les transferts musicaux entre Italie et France et plus généralement entre les pays européens, sur le répertoire de l'Académie royale de musique de Paris de l'époque de Lully à celle de Rameau, et sur la transversalité des pratiques dans les théâtres parisiens sous l'Ancien régime. En 2020, elle a publié chez Brepols une monographie intitulée *L'air italien sur la scène des théâtres parisiens (1687-1715). Répertoire, pratiques, interprètes*. Spécialiste de la déclamation de l'italien chanté, elle anime des master-classes de chant et intervient dans des productions lyriques. Elle collabore régulièrement comme conseillère scientifique avec des interprètes professionnels dans le cadre de concerts, récitals, productions d'opéras et enregistrements audiovisuels.

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**Lucia Coppa e le altre:
virtuose di musica e famiglie patrizie a Firenze nel Seicento**

Lontana dai riflettori del teatro e dalle cronache mondane dell'epoca, la storia di quelle «virtuose di musica» che vissero la propria vita alle dipendenze di una famiglia aristocratica, in una sorta di zona d'ombra tra professione e servizio, ancora attende di essere raccontata e documentata in maniera completa. Nel caso della Firenze secentesca, il caso della cembalista e cantante Lucia Coppa Rivani, virtuosa del marchese Filippo Niccolini, recentemente portato alla luce (D'Ovidio, «Recercare» XXX, 2018), invita ad ulteriori indagini in questa direzione.

A partire dalla documentazione inedita rinvenuta in alcuni archivi familiari (in special modo nell'Archivio Niccolini da Camugliano), il presente contributo intende proporre una più ampia considerazione delle virtuose di musica protette da alcuni membri di famiglie patrizie fiorentine nei decenni centrali del Seicento. Tale documentazione apre un inedito punto di osservazione sulle condizioni di vita, sulla formazione, sul repertorio e sui circuiti professionali di queste cantanti. Spesso provenienti da Roma e selezionate accuratamente da membri del patriziato fiorentino per conto dei principi medicei, queste virtuose venivano avviate allo studio del cembalo e del canto per poi esibirsi sia in occasione di 'accademie' private in case patrizie, sia in spettacoli di corte.

Sulla scia di recenti studi storici incentrati sull'importanza del patriziato urbano nella vita culturale della Firenze secentesca, i documenti presentati consentono di focalizzare l'attenzione sul ruolo che le famiglie patrizie hanno avuto nella selezione e formazione di giovane promesse del canto e di comprendere meglio i meccanismi di protezione e di circolazione delle virtuose di musica tra Firenze e Roma.

**Lucia Coppa and the others:
women virtuosos at service to noble families of the 17th century Florence**

Far from the operatic scenes and from the chronicles of the time, the story of those “virtuose di musica” who lived their lives and careers in the service of an aristocratic family still awaits to be fully investigated. In seventeenth-century Florence, the case of the harpsichordist and singer Lucia Coppa Rivani, *virtuosa* of the Marquis Filippo Niccolini, recently brought to light (D'Ovidio, "Recercare" XXX, 2018), invites further investigations in this direction.

Through unpublished documents recently found in some family archives, this paper intends to propose a broader consideration of the *virtuose di musica* patronized by members of patrician families in the central decades of the seventeenth century in Florence. These documents open up a new perspective on the lifestyle, biography, training, repertoire and professional circuits of *virtuose di musica*. Carefully selected in Rome by members of the aristocracy on behalf of the Medici princes, they were trained to study harpsichord and singing and then performed both in private 'academies' in patrician palaces and in court performances.

In the wake of recent historical studies focusing on the importance of the urban patriciate in the cultural life of seventeenth-century Florence, these documents enable us to focus attention on the role that patrician families played in the selection and training of young singers and to draw a more detailed picture of patterns of patronage and mobility between Florence and Rome.

Antonella D'Ovidio è ricercatrice a tempo determinato dell'Università di Firenze. I suoi interessi di ricerca vertono sulla musica strumentale italiana del Sei e Settecento; sul mecenatismo musicale del patriziato fiorentino del Seicento, sull'opera seria del Settecento, sulla critica musicale dell'Ottocento. I suoi contributi sono apparsi su riviste italiane e internazionali (tra queste: «Recercare», «Il Saggiatore musicale», «Philomusica on-line», «Journal of the Royal Musical Association», «Basler Jahrbuch für historische Musikpraxis»). Nel 2015 ha pubblicato l'edizione critica dell'opera «Didone abbandonata» di Niccolò Jommelli (Edizioni ETS, Pisa, 2015). È membro del Comitato editoriale della collana «Drammi per musica di Niccolò Jommelli». Nel 2017-2018 il suo progetto di ricerca *Manuscript Sources of Roman Triosonata in the Bodleian Library: The Works of Lelio Colista (1629-1680) and its Transmission and Assimilation in England* ha vinto la Albi Rosenthal Visiting Fellowship in Music della Bodleian Library (University of Oxford).

Antonella D'Ovidio is tenure-track Assistant Professor of Musicology at University of Florence. Her research interests focus on Italian instrumental music of the 17th and 18th centuries; musical patronage of patrician families in 17th century Florence; 18th century Italian opera; Italian music criticism in the 19th century. Her publications include articles in international musicological journals («Recercare», «Il Saggiatore musicale», «Philomusica on-line», «Journal of the Royal Musical Association»), as well as the critical edition of the opera *Didone abbandonata (1747)* by N. Jommelli (2 voll., Pisa, ETS, 2015). She is member of the scientific committee of the series «Drammi per musica di Niccolò Jommelli» (Pisa, Ets). In 2017-2018 she was the Albi Rosenthal Visiting Fellow in Music at the Bodleian Library (University of Oxford) with the research project *Manuscript Sources of Roman Triosonata in the Bodleian*

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Thalia e Melpomene: a construção das personagens de Anna Renzi.

Entre os desafios para qualquer cantor de ópera, o mais formidável é combinar o canto com a atuação no papel de um personagem. Desempenhar uma parte sem sacrificar a *finesse* vocal, e ao mesmo tempo, interpretá-la de forma dramática: um ideal de equilíbrio raramente alcançado. A ópera depende de seus cantores, seja na sua concepção ou no seu desempenho, os cantores são mediadores entre a ópera e seu público. Eles são em grande parte responsáveis pela recepção bem-sucedida ou não da ópera. Vários autores relatam que o poder do virtuoso ilustra a história: um cantor, muitas vezes involuntariamente, determinava a escolha de um libreto para uma determinada época. Por isso apresentamos a primeira *Prima Donna* da Ópera, Anna Renzi, A atuação dela destacou-se pela representação de paixões contrastantes e cênicas transformações, obtendo vários papéis escritos pelos mais famosos compositores e libretistas de sua época. Anna Renzi foi trazida para Veneza, no final de 1640, para criar o papel de Deidamia em *La finta pazza*. De fato, o libretista Francesco Saccati, compôs o papel de Deidamia especificamente para Renzi. A cantora foi exaltada pela *Accademia degli Incogniti* no *Cannocchiale per la finta pazza* do mesmo ano, no qual ela foi elogiada por ser “tão valorosa em ação, como ela é excelente na música.” Diversos relatos testemunham a força de sua performance na cena de loucura de Deidamia em *La finta pazza*; esta cena contribuiu poderosamente para a popularidade da ópera (foi representada 12 vezes em 17 dias e tornou-se imensamente popular em Veneza e fora dela). Ainda mais importante para a história, esta ópera e a performance de Renzi, estabeleceram a cena da loucura como parte definitiva no gênero musical. Anna Renzi oscilando entre o cômico e o trágico – Thalia e Melpomene – com uma fluidez jamais vista na cena lírica.

Thalia and Melpomene: the construction of Anna Renzi's characters.

Among the challenges for any opera singer, the most formidable is to combine singing with acting in the role of a character. Play a part without sacrificing vocal *finesse*, and at the same time, interpret it dramatically: an ideal of balance rarely achieved. The opera depends on its singers, either in its conception or in its performance, the singers are mediators between the opera and its audience. They are largely responsible for the successful or unsuccessful reception of the opera. Several authors report that the power of the *virtuoso* illustrates the story: a singer, often involuntarily, determined the choice of a *libretto* for a given time, that is why we present the first *Prima Donna* of the Opera, Anna Renzi. Her performance stood out for the representation of contrasting passions and scenic transformations, obtaining several papers written by the most famous composers and librettists of her time. Anna Renzi was brought to Venice in late 1640 to create the role of Deidamia in *La finta pazza*. In fact, the librettist Francesco Saccati, composed the role of Deidamia specifically for Renzi. The singer was extolled by the *Accademia degli Incogniti* at the

Cannocchiale per la finta pazza of the same year, in which she was praised for being “as valiant in action, as she excels in music.” Several reports testify to the strength of her performance in Deidamia's mad scene in *La finta pazza*; this scene contributed powerfully to the opera's popularity (it was performed 12 times in 17 days and became immensely popular in Venice and beyond). Even more important for the story, this opera and Renzi's performance, established the scene of madness as a definitive part in the musical genre. Anna Renzi oscillating between the comic and the tragic — Thalia and Melpomene — with a fluidity never seen in the lyrical scene.

Marcia Kayser é Doutora em Música com ênfase em Musicologia, sob a orientação da Profa. Dra. Silvana Scarinci. Bolsista CAPES no Programa de Doutorado Sanduíche no Exterior (PDSE), realizou seu estágio do doutorado no *Dipartimento di Musicologia e Beni Culturali* em Cremona, na Itália, pertencente à *Università degli Studi di Pavia*, sob a co-orientação da Prof. Angela Romagnoli. Mestre em Música pela UFPR, na linha de pesquisa sobre Leitura, Escuta e Interpretação, é Bacharel em Canto pela Escola de Música e Belas Artes do Paraná. Como solista tem atuado em concertos no Brasil e exterior. Tem experiência na área de Artes, atuando principalmente nos seguintes temas: concerto, ópera, concerto cênico, história da música ocidental, dramaturgia musical, filologia musical, edição crítica, sistema produtivo do teatro d'ópera e documentação para bens musicais. É docente da UNESPAR no Colegiado de Canto. Pesquisadora e artista do LAMUSA – Laboratório de Música Antiga da UFPR, coordenação de Silvana Scarinci.

Marcia Kayser obtained her PhD in Music with emphasis on Musicology, under the supervision of Dr. Silvana Scarinci. She received a scholarship from CAPES to study Musical Philology at the *Dipartimento di Musicologia e Beni Culturali* in Cremona, Italy, belonging to the *Università degli Studi di Pavia*, under the co-supervision of Prof. Angela Romagnoli. She got her Master's degree in Music with emphasis on Reading, Listening and Interpretation at Federal University of Paraná. Bachelor's Degree in Singing from the School of Music and Fine Arts of Paraná. As a soloist she has performed in concerts in Brazil and abroad. She has experience in the area of Arts, acting mainly on the following themes: concert, opera, scenic concert, Western music history, musical dramaturgy, musical philology, critical editing, production system of opera theater and documentation of musical heritage. She is professor in State University of Paraná at the Singing Department, and also is researcher and artist in LAMUSA — Early Music Laboratory, coordinated by Silvana Scarinci at UFPR.

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**Nuevos géneros, actrices y gestión teatral femenina en el Madrid del siglo XVIII:
María Hidalgo y el teatro de las mujeres.**

En el Madrid del siglo XVIII hubo varias mujeres que desempeñaron la labor de gestoras teatrales y no de una manera aislada. El paradigma constante mujer-cantante-actriz permitía a las representantes acceder a puestos de autoridad en materia teatral en una sociedad que lo dificultaba. Como autoras de compañía, que era el nombre que recibían las gestoras teatrales de las compañías de teatro, tenían

influencia sobre el nuevo repertorio teatral y musical y confeccionaban la cartelera, lo que las convierte en una de las figuras fundamentales en la evolución del repertorio del teatro musical.

La presente comunicación tiene por objetivo presentar a una autora de compañía fundamental para el teatro musical madrileño del siglo XVIII y casi desconocida: María Hidalgo, quien dirigió su compañía teatral durante dieciocho años en la Ilustración madrileña. Durante este tiempo estuvo en el centro de una compleja red sociocultural que unía las principales personalidades del teatro y de la vida musical madrileña, propició el advenimiento de la zarzuela burlesca y estuvo inmersa en la génesis de un género tan popular como fue la tonadilla. Además, antes de todo esto, fue una popular actriz que cosechó éxitos en grandes óperas, zarzuelas y comedias. En general, su labor como intérprete y como empresaria teatral la convierte en una figura fundamental en el teatro musical madrileño de la segunda mitad del siglo XVIII.

New genres, “autoras” and feminine theatrical management in Madrid during the 18th Century: María Hidalgo and *Teatro de las Mujeres*.

Several women performed as theatrical managers in Madrid during the XVIII Century. The usual woman-actress-singer paradigm allowed these managers access to positions of authority inside the theatrical scene, positions to which society did not often allow them access. As “autoras de compañía”, the name given to theatrical managers, they influenced the upcoming theatrical and musical repertoire and billboard, making them a key figure in the development and evolution of the musical theatre repertoire. The present communication aims to introduce a fundamental and nearly unknown company “autora” in the musical theatre scene of the 18th Century in Madrid: María Hidalgo, who managed her theatre company for eighteen years during Madrid’s Age of Enlightenment. During these years, she positioned herself in the centre of a complex socio-cultural network linking the main figures in Madrid’s theatrical and musical scene, promoting the advent of the Zarzuela Burlesca and immersed herself in generating such a popular genre as Tonadilla was. In addition, she was a popular actress, with a fruitful career in Opera, Zarzuelas and Comedies. Her work as an performer and theatrical impresario make her a key figure in Madrid’s musical theatre during the second half of the XVIII Century.

Antonio Soriano Santacruz: Graduado en Musicología por el Conservatorio Superior de Música de Alicante (2014) amplía su formación con el estudio del Máster de Música Española e Hispanoamericana (2015) de la Universidad Complutense de Madrid, realizando prácticas externas en el Instituto Complutense de las Ciencias Musicales. Además y previamente, estudió Piano en los conservatorios de San Vicente del Raspeig y Alicante. Actualmente realiza su tesis doctoral en Musicología en la Universidad Complutense de Madrid, centrándose en la comedia con música del siglo XVIII madrileño y su contexto de producción, codirigida por el Dr. Álvaro Torrente y la Dra. Judith Ortega. Entre sus menciones y becas obtenidas destacan el Contrato Investigador Predoctoral CM (Iniciativa Empleo Juvenil – YEI 2018-2019), el accésit del III Premio PhDay Complutense y la Beca de Formación del Profesorado Universitario (FPU) que disfruta hasta día de hoy. Además, también ha publicado varios artículos sobre mujer y gestión teatral en el Madrid del siglo XVIII. A día de hoy, está disfrutando de una estancia predoctoral en el CESEM de la Universidad Nova de Lisboa.

Antonio Soriano started his musical career studying piano at the Alicante and San Vicente del Raspeig conservatories, later graduating in Musicology from the Conservatorio Superior de Música Óscar Esplà de Alicante) in 2014. He furthered his education through a Master Degree in Spanish and Hispanoamerican Music at the Universidad Complutense de Madrid, with a practicum conducted at the ICCMU (Instituto Complutense de las Ciencias Musicales). Early in his musicology degree, showed interest in Spanish musical theatre of the 18th century, making it the centre of both his degree and master final dissertation. He is currently conducting his doctoral thesis, co-directed by Dr Alvaro Torrente and Dra. Judith Ortega, in musicology by the Universidad Complutense de Madrid, with a highlight on the Comedia con Música of the 18th century in Madrid and its production context. In addition to this, Antonio Soriano is and has been a recipient of various grants and awards, from which the CM Predoctoral Research Contract (Youth Employment Initiative - YEI 2018-2019) and the grant for The Training of University Teachers (FPU) stand out.

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La construcción de la feminidad en el teatro musical breve del siglo XVIII hispánico

El teatro musical breve de la segunda mitad del siglo XVIII hispánico fue especialmente femenino. La tonadilla, heredera de una tradición de hegemonía de mujeres cantantes en el teatro musical hispánico, fue un espacio teatral esencialmente femenino, de expansión y difusión de la feminidad en diversos niveles y de diversas maneras. Las cantantes eran las protagonistas absolutas de las tonadillas a solo, donde solían interpretarse a ellas mismas contando algo al público; pero las mujeres también protagonizaban papeles de ficción, con especial preponderancia de trabajadoras autosuficientes, lo que hoy serían pequeñas autónomas.

Sin embargo, cabe estudiar qué feminidad pretendían mostrar estas obras y si las mujeres son realmente sujetos de ellas u objetos de exhibición. En general, estas obras proyectan una imagen de mujer empoderada, muy segura de sí mismas y con voz propia. Sin embargo, no deja de ser un ámbito de exhibición del cuerpo femenino en sus múltiples vertientes: voz, gesto, danza, etc. Así pues, el propósito es evaluar qué feminidad construían estas obras, si de alguna manera era una feminidad compartida por actrices y público, hasta qué punto eran mujeres activas y constituían sujetos o estaban a merced de otros —directores, libretistas, compositores, público— como objetos de deseo, o si quizá había un tácito equilibrio entre ambos extremos. Asimismo, conviene observar hasta qué punto las representaciones músico-teatrales de las mujeres en estas obras reflejaban una realidad social o si estaban pasadas por el cedazo de convenciones escénicas.

Asimismo, este coloquio brinda una excelente ocasión para dar a conocer el importante papel de la mujer en este género y discutirlo en un foro internacional para encontrar puntos en común o divergencias con manifestaciones músico-escénicas de otros países. Para ello partiremos del repertorio para importantes cantantes del momento, como María Antonia Fernández “La Caramba”, María Mayor Ordóñez, Polonia Rochel o Lorenza Correa.

The Construction of Femininity in Short Musical Theater of 18th-Century Spain

Short musical theater of the second half of 18th-century Spain was especially feminine. The *tonadilla*, heir to a tradition of hegemony of female singers in Hispanic musical theater, was an essentially feminine theatrical space, of expansion and diffusion of femininity at various levels and in various ways. The actresses-singers were fully the protagonists of the *tonadillas a solo*, where they used to interpret themselves telling something to the public; but women also starred in fictional roles, with a special preponderance of self-sufficient workers, who today would be self-employed as small businesses.

Therefore, it is necessary to study what femininity these works intended to show and if women are really subjects of them or objects of exhibition. In general, these works project an image of an empowered woman, very self-confident and with her own voice. However, it is still a field of exhibition of the female body in its multiple aspects: voice, gesture, dance, etc. Thus, the purpose is to evaluate what femininity these works constructed, if in some way it was a femininity shared by actresses and the public, to what extent they were active women and were subjects or were at the mercy of others - directors, librettists, composers, audience - as objects of desire, or if perhaps there was an unspoken balance between the two extremes. Likewise, it is convenient to observe to what extent the musical-theatrical representations of women in these works reflected a social reality or if they were passed through the sieve of stage conventions.

Likewise, this colloquium provides an excellent opportunity to publicize the important role of women in this genre and discuss it in an international forum to find common ground or differences with musician-scenic manifestations from other countries. For this we will start from the repertoire for important singers of the moment, such as María Antonia Fernández *La Caramba*, María Mayor Ordóñez *La Mayorita* or Lorenza Correa.

Aurèlia Pessarrodona Licenciada en Humanidades, doctora en Musicología, postgraduada en Archivística y cantante lírica. Su línea principal de investigación es el teatro musical del siglo XVIII, sobre todo la tonadilla, la dramaturgia musical operística y la relación entre música y danza. Obtuvo diversas ayudas para hacer estancias postdoctorales en la Universidad del Sarre, en la de Bolonia —Dipartimento delle Arti y Dipartimento di Lingue e Letterature Straniere— y en la Autónoma de Barcelona. Ha publicado numerosísimos artículos y capítulos de libros en revistas y editoriales de prestigio y ha participado en multitud de congresos nacionales e internacionales. Recientemente ha publicado varios libros sobre compositores músico-escénicos del XVIII hispánico, destacando el primer volumen de la edición completa de las tonadillas de Jacinto Valledor (ed. CSIC, 2019) y una monografía sobre Luis Misón coordinada junto con Germán Labrador (ed. Arpegio, 2020). En 2018 fue ganadora del segundo premio del Otto Mayer-Serra Award (Univ. de California Riverside).

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Rosa María Rodríguez “la Gallega”, una actriz-cantante graciosa en el teatro musical español del siglo XVIII

El 15 de enero de 1747 se estrenaba en el Coliseo de la Cruz de Madrid la zarzuela *Para obsequio a la deidad, nunca es culto la crueldad, y Iphigenia en Tracia*, con música del compositor José de Nebra y libreto de Nicolás González Martínez. En esta representación, la actriz-cantante Rosa María Rodríguez – conocida artísticamente como “La Gallega”, debido a su nacimiento en Monforte de Lemos (Lugo) – interpretaría al personaje gracioso de Cofieta, la confidente de Electra. Este personaje cómico, encargado de interpretar una gran diversidad de números musicales – tanto populares como “cultos” – como seguidillas, recitativos, arias y duetos burlescos; supuso la culminación de la trayectoria profesional de la actriz.

Las intérpretes encargadas de “dar vida” a esta tipología de personaje gracioso en el teatro musical español del siglo XVIII debían, además de interpretar piezas musicales con una complejidad equiparable –en cuanto a tesitura, pero no en cuanto a virtuosismo– a la del resto de personajes serios que cantaban; cumplir las expectativas del público en cuanto al nivel de comicidad que de ellas se esperaba en escena. Rosa Rodríguez parece haber sido, tanto por el nivel de protagonismo que alcanzaron sus personajes en las zarzuelas, óperas y comedias de magia, como por el gran número de dedicatorias que recibía su arte interpretativa; una de las encargadas de afirmar en la primera mitad del siglo XVIII la importancia de la función de la actriz-cantante cómica.

El objetivo de la presente comunicación es, en primer lugar, rescatar la figura y biografía de la actriz-cantante Rosa María Rodríguez; y en segundo lugar, analizar esta tipología de personaje en el teatro musical español del Setecientos. Asimismo, el estudio de su figura supondrá tanto un acercamiento al papel que las actrices-cantantes ocupaban dentro de las compañías teatrales, como a otras especializaciones que la propia actriz desarrolló como la tipología de “la mujer vestida de hombre”.

Rosa María Rodríguez “la Gallega”, a comic actress-singer in eighteenth century Spanish musical theatre

On January 15, 1747, the zarzuela *Para obsequio de la deidad nunca es culto la crueldad, y Iphigenia en Tracia* was premiered at the *Coliseo de la Cruz* in Madrid. The zarzuela composer José de Nebra composed the music, and the libretto was written by Nicolás González Martínez. In this production, the actress-singer Rosa María Rodríguez — whose stage name was “La Gallega” since her birthplace was Monforte de Lemos (Lugo)— played the amusing role of Cofieta, Electra’s confident. This comical character was performing a wide variety of musical acts —both popular and cultivated— such as seguidillas, recitatives, arias and burlesque duets. Due to this, the role constituted the zenith of the actress’ career. In eighteenth-century Spanish musical theatre, the performers that used to “bring to life” this type of humorous character were expected to be able to deliver musical acts with a similar degree of complexity—regarding their tessitura, not their technical virtuosity— as that of the

“serious” characters who also sang in the play. Furthermore, these performers had to be able to meet the audience’s expectations concerning the amount of comicalness delivered by the performers. It is important to highlight the prominence achieved by the roles she performed in zarzuelas, operas, and *comedias de magia* (Spanish magical comedies); as well as the enormous number of compliments she received in response to her performing abilities. Therefore, Rosa Rodríguez might be held responsible for the relevance achieved by the figure of the comic actress-singer in the first half of the 1800s. The present paper aims to revive the persona and biography of the actress-singer Rosa María Rodríguez. Moreover, it also encourages to study this type of characters in the Spanish musical theatre of the *Setecientos*. In addition, throughout the process of analysing her character, we will approach the role developed by actress-singers within their theatre companies, as well as other specializations developed by the aforementioned actress, such as the type of the “cross-dressed woman.”

Lucía Magán Abollo es investigadora predoctoral contratada en el Departamento de Didáctica de la Expresión Musical, Plástica y Corporal de la Universidad de Salamanca desde 2018. Su proyecto de investigación, se plantea como un estudio del contexto social y profesional de las actrices-cantantes que interpretaban teatro musical en el Madrid de la primera mitad del siglo XVIII. Además, desde junio de 2020, la doctoranda es investigadora en el proyecto *Tratados Musicales en Español*, el primero centrado en estas fuentes. Es graduada en Historia y Ciencias de la Música por la Universidad de Salamanca, donde ha realizado posteriormente dos másteres: Máster en Música Hispana y Máster en Profesor de Educación. Asimismo, ha cursado los Grados Profesionales de Piano y Canto Lírico en el Conservatorio Profesional de Salamanca, finalizando este último en el año 2019.

Lucía Magán Abollo is a PhD researcher as an intern in the department of Didactics of Musical, Plastic and Corporal Expression of the University of Salamanca, where she is undertaking since 2018 her PhD. In 2016 she graduates in History and Music Science from the University of Salamanca, the same institution in which she will obtain in the following year a Masters in High School teaching (2016-2017) and a Masters in Hispanic Music (2017-2018), obtaining an extraordinary prize in this last one, thanks to her Master Thesis “Rosa Rodriguez, an approximation to the path of an actress-singer in the Teatro de Madrid (1700-1749)”. Concurrently, she has been studying Piano and Singing Technique in the Professional Conservatory of Salamanca, ending this last major in the year 2018-2019 with the teacher María Ángeles Triana Pascual.

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**Un palcoscenico per l’Europa:
cantanti, attrici e ballerine al teatro Malvezzi di Bologna (1694-1745)**

Bologna nel XVIII secolo fu una piazza operistica importante. Merito, *in primis*, degli spettacoli allestiti al teatro Malvezzi, che si distinguevano da quelli dei rivali Formagliari e Marsigli Rossi per la sontuosità degli allestimenti e per il livello professionale dei cantanti e del corpo di ballo. L’intervento intende indagare la presenza femminile nel suo repertorio e mettere in valore la funzione, finora

trascurata, di trampolino di lancio verso carriere europee. Una particolare attenzione sarà dedicata alla gestione dei «Cavalieri uniti»: un gruppo di aristocratici che dal 1694 esercitò una forma di impresariato collettivo frequente tra la fine del Seicento e la prima metà del Settecento. Tra questi il conte Sicinio Pepoli. Grazie al suo epistolario, conosciuto solo in minima parte, si proporranno all'attenzione degli studiosi preziose notizie di spettacolo che permetteranno di aggiungere nuovi, inediti dettagli alla biografia di alcune dive del tempo.

**A stage for Europe:
female singers, actresses and dancers at Malvezzi theatre of Bologna (1694-1745)**

Bologna was an important European capital of Italian Opera in the 18th century. The operas produced at the Teatro Malvezzi were distinguished from those of the rivals Formagliari and Marsigli Rossi for the magnificence of their appearance and the professional level of their singers and dancers. The paper aims to investigate the presence of women in its repertoire and to emphasize its function, so far neglected, as a springboard to European careers. Particular attention will be paid to the management of the «Cavalieri uniti»: a group of aristocrats who, since 1694, exercised a form of collective impresario that was common between the end of the seventeenth century and the first half of the eighteenth century. Among these was Count Sicinio Pepoli. Thanks to his correspondence, which is only minimally known, scholars will be able to find valuable information about spectacle allowing them to add new details to the biography of some of the divas of the time.

Dottore di ricerca in Storia dello spettacolo presso l'Università di Firenze, **Lorena Vallieri** ha condotto studi sullo spettacolo a Bologna in Antico Regime. È caporedattore della rivista annuale «Drammaturgia» e collabora con il portale telematico d'attualità drammaturgia.fupress.net. Fa parte del Centro internazionale di Storia dello Spettacolo (CISS) diretto da Siro Ferrone e Stefano Mazzoni. Tra i suoi lavori più recenti: *Tra Bologna, Venezia e Vienna: notizie di spettacolo nel carteggio di Sicinio Pepoli* (2021); *La festa della Porchetta a Bologna: nuove prospettive di indagine* (2021, 2019); *Il convento di Santa Maria dei Servi: un luogo teatrale ritrovato nella Bologna del Cinquecento* (2020); *Drammaturgie imperiali a Bologna: 'L'amor costante' di Alessandro Piccolomini (1542)* (2018); nonché la voce *Zoppio, Melchiorre* per il *Dizionario biografico degli italiani* (in stampa).

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**Notizie di virtuose e primedonne
dall'inedito epistolario di Antonio Grossatesta a Giuseppe Riva (1728-1732)**

L'abate Antonio Grossatesta, fratello del ben più noto coreografo Gaetano, è conosciuto ai più per aver firmato il libretto della serenata *L'unione della Pace e di Marte* di Vivaldi (1727) e per una celebre menzione nelle memorie di Casanova. Diplomatico al servizio dei duchi di Modena, fu un assiduo frequentatore di teatri d'opera, benché si definisse poco esperto in materia. Il suo ritrovato epistolario con il

melomane Giuseppe Riva, segretario della corte estense a Londra e a Vienna, rivela inediti retroscena sul mondo musicale e sulle sue protagoniste indiscusse: le virtuose. Si aggiungono così preziosi particolari ai profili delle maggiori dive del tempo: da Faustina Bordoni, accusata dallo scrivente di sporche manovre per spianare la strada del successo al promesso sposo Hasse, alla Cuzzoni, vittima di *fake news* in vista della sua esibizione bolognese nel maggio 1731, alla Tesi, che «canta bene con le braccia, e con la persona, ed'empie il Teatro non meno di azione, che di grida». Attraverso i giudizi, spesso al vetriolo, di Grossatesta, questo contributo getta nuova luce su alcune delle grandi interpreti del belcanto tra Venezia, Modena, Bologna, Genova e Vienna, in uno snodo cronologico cruciale come quello compreso tra la fine degli anni Venti e i primi anni Trenta del Settecento.

**News about female singers and *primedonne*
from the unpublished epistolary of Antonio Grossatesta to Giuseppe Riva (1728-1732)**

The Modenese diplomat Antonio Grossatesta, brother of the much better-known choreographer Gaetano, was a habitué of opera houses. His unpublished correspondence with the secretary of the Este court, Giuseppe Riva, reveals unknown behind-the-scenes details about the opera world and its leading players: the female singers. Through Grossatesta's often vitriolic judgments, this paper sheds new light on some of the greatest performers of bel canto such as Faustina Bordoni, Francesca Cuzzoni and Vittoria Tesi, in Venice, Modena, Bologna, Genoa and Vienna, in the crucial period between the late 1720s and the early 1730s.

Gianluca Stefani, dottore di ricerca in Storia dello spettacolo, è assegnista presso l'Università di Firenze ed è stato borsista presso la Fondazione Giorgio Cini. Caporedattore del portale telematico d'attualità *drammaturgia.fupress.net*, è segretario di redazione, documentazione ed editing della rivista annuale «Drammaturgia». Fa parte del Centro internazionale di Storia dello Spettacolo (CISS) diretto da Siro Ferrone e Stefano Mazzoni. Ha pubblicato saggi sul teatro italiano e sul teatro musicale veneziano di età barocca. Il suo volume *Sebastiano Ricci impresario d'opera a Venezia nel primo Settecento* (Firenze University Press 2015) ha vinto il Premio Ricerca 'Città di Firenze' 2014.

Gianluca Stefani, PhD in History of Spectacle, is a researcher at the University of Florence and a former fellow at the Giorgio Cini Foundation. Editor-in-chief of the online journal *drammaturgia.fupress.net*, he is the editorial, documentation and editing secretary of the annual review «Drammaturgia». He is a member of the Centro Internazionale di Storia dello Spettacolo (CISS) directed by Siro Ferrone and Stefano Mazzoni. He has published essays on Italian theatre and on Venetian musical theatre in the Baroque period. His book *Sebastiano Ricci impresario d'opera a Venezia nel primo Settecento* (Firenze University Press 2015) won the Premio Ricerca 'Città di Firenze' 2014.

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Le donne del teatro di società a Verona nel secondo Settecento

A Verona, nel corso del XVIII secolo, le realtà teatrali sono diverse e operose. Accanto alle proposte istituzionali, la nobiltà cittadina avverte l'esigenza di misurarsi in prima persona in campo recitativo. Si verifica, quindi, una situazione già esistente in altre città italiane: la convivenza del professionismo dei comici itineranti, che occupano abitualmente i teatri cittadini, con le numerose esperienze private, che vivacizzano ville e palazzi con spettacoli e musica. Dalla metà degli anni Settanta del Settecento è proprio nell'ambito del teatro "di società" che, a Verona, vengono adottati nuovi approcci sul versante spettacolare, nati dal concerto tra sperimentazioni individuali, pratiche locali e prassi generalizzate. In questo intervento, dunque, ci si propone di mettere in luce le peculiarità teoriche e pratiche di alcune attività patrocinate e realizzate a Verona nei circoli nobiliari nella seconda metà del XVIII secolo, con un affondo sulla partecipazione femminile a tali sodalizi. Nelle sale veronesi si esibivano, infatti, con indubbio successo anche illustri gentildonne amanti del teatro. Tra loro spiccano i nomi di Teresa Colloredo Pellegrini, Marianna Malaspina, Camilla Marioni Strozzi, ma soprattutto Silvia Curtoni Verza, a lungo animatrice di un celebre salotto in piazza Bra, e la contessa Paolina Secco Suardo Grismondi, che a partire dalle esperienze scaligere creerà una compagnia filodrammatica e un proprio cenacolo a Bergamo. Recenti acquisizioni hanno permesso di aggiungere nuovi nomi e dettagli pratici che ampliano la riflessione attorno a questo ambito di ricerca, in particolare sulle questioni recitative e sceniche, e sulle scelte drammaturgiche.

The women of amateur theater in Verona in the second half of the Eighteenth century

In the late Eighteenth century, the theatrical organizations in Verona were varied and hardworking. Alongside the professionally performed plays offered by official theaters, also the aristocracy challenged itself in private at-home theatrical and musical performances. This situation was common in many other Italian cities of the time.

For the perspective of acting history, the amateur theater in Verona is important for adoption of new approaches, born from the cohesion between individual experimentation, local practices and traditions.

In the conference presentation some peculiarities of amateur theatrical activities in Verona will be examined: acting, scenic design and repertoires. Furthermore, the focus will be the active participation of noblewomen as actresses in that private context. Some examples: Teresa Colloredo Pellegrini, Marianna Malaspina, Camilla Marioni Strozzi and, especially, Silvia Curtoni Verza and Paolina Secco Suardo Grismondi, who exported the Verona model to Bergamo.

Elena Zilotti è assegnista di ricerca all'Università di Verona. Si occupa di teatro al femminile a Verona tra XVIII e XIX secolo. Dal 2019 è dottore di ricerca in Storia delle Arti, con una tesi sull'attività scenica di Francesco Albergati Capacelli. I suoi interessi di ricerca comprendono il teatro rinascimentale, Accademie e filodrammatici,

la prassi degli attori, i rapporti fra giornalismo e spettacolo. Ha pubblicato diversi contributi in volume e in rivista. Tra gli ultimi: *Carlo Coralli: dalle scene filodrammatiche alla Comédie Italienne* («Il castello di Elsinore», 2020), *Osservazioni critiche di Francesco Albergati Capacelli sul teatro tra carteggi e paratesti (Teatro e carteggi nel Sei-Settecento: da Aurelio Amalteo a Metastasio e oltre, a cura di S. Brunetti e R. Rabboni, 2021)* e *Journalism and Theatre in the Age of Enlightenment: Elisabetta Caminer's reviews for L'Europa Letteraria* («Journal for Literary and Intermedial Crossings», 2021, in stampa).

Elena Zilotti is a research fellow in Performing arts at the Department of Culture and Civilizations of the University of Verona. She has a Phd in History of Arts (Performing arts). Her research interests range from court theatre in the Renaissance, to specific performing arts-related issues in the Eighteenth century such as amateur theatricals, the relationship between amateurs and professionals, or between theatre and journalism. She has already published essays on the Italian theatre of Eighteenth century in journals and volumes and she participated in various international conferences.

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“She Can be Trusted to Sing in French, Italian and Latin”: The Role and Social Networks of Professional Women Vocalists in Stuttgart, c. 1700–1730

In 1723 the professional career of twenty-two-year-old *Hofsängerin* Anna Magdalena Bach effectively came to an end, when her husband took up a new post as Leipzig's leading church musician. As demonstrated by David Yearsley (among others), the couple's departure from the princely court of Anhalt-Cöthen also had a lasting impact on the musical prospects of the Bach family's daughters, despite their father claiming that all of his children were “born musicians” (“gebohrne *Musici*”). Elsewhere – beyond staunchly Lutheran Leipzig, and including at courts across the German-speaking lands – women were regularly engaged as musicians (as singers and, admittedly less frequently, as instrumentalists) during the early modern era. This paper draws upon archival material from both civic church and court records to explore the role of professional female vocalists based in Stuttgart from c. 1700 until 1730. As had been the case with Anna Magdalena Bach's own upbringing in Weissenfels – where her father worked as a court trumpeter – a number of these women (Juliana Dorothea and Maria Dorothea Fischer; Johanna Dorothea Sibylla and Christina Louisa Schmidbauer; Maria Franziska Pez) came from families of professional musicians. Others were seasoned prima donnas (Magdalena Sibylla von Bex; Paulina Kellner), while a small handful were local adolescents selected to receive musical training at the Württemberg court's expense. In addition to examining the range of duties carried out by these singers, a specific focus of the investigation will be their social networks and status, as revealed through the analysis of marriage and baptismal records, which often include detailed listings of the parents' and godparents' professions.

Samantha Owens is Professor in Musicology at Victoria University of Wellington/Te Herenga, New Zealand; an Honorary Professor of Music at the University of Queensland, Australia; and a Fellow of the Australian Academy of the Humanities. Her research centres on early modern German court music, the musical life of early eighteenth-century Dublin, and the reception of German music and musicians in Australasia, 1850–1950. Recent publications have included a monograph, *The Well-Travelled Musician: John Sigismond Cousser and Musical Exchange in Baroque Europe* (2017) and an edited book, *J. S. Bach in Australia: in Reception and Performance*, with Kerry Murphy and Denis Collins (2018).

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**The art of persuasion – an entrepreneurial glass harmonica player
and her network of eminent influencers**

The British Catholic musician Marianne Davies (1743/4; bur. 1819) successfully navigated the perilous journey from child prodigy flautist to pioneering adult virtuosa of the glass armonica, an instrument on which she became renowned. The means by which Marianne established and sustained a career that involved lengthy international touring has, however, received scant attention.

An understudied letter-book held at the Dorset History Centre (UK) contains a startling collection of introduction and recommendation letters exchanged between eminent 18th century figures aimed to secure performance opportunities for Davies on the continent. The correspondence spans from 1767 to 1773, and demonstrates a geographical web of interaction that reached to Austria, Germany, The Netherlands and Italy.

The letters reveal the skilful cultivation of a striking network of contacts, featuring eminent figures in the realms of nobility, science, diplomacy and the arts, a network that included Empress Maria Theresa, Benjamin Franklin, Laura Bassi Verati, Johann Christian Bach, Johann Adolf Hasse, Samuel Johnson and Giuseppe Baretti. Carrying references to Marianne's character both on a personal and professional level, her reputation, musicianship and the beguiling effect of the armonica that she popularized, the letters provide rich primary source material that enables a vivid reconstruction of her entire career. Furthermore, the album may well provide a unique example documenting how female performers of the 18th century were promoted and described.

This paper focuses on the significance of the letters to the career trajectory of this pioneering woman in two ways; firstly exploring the nature and interaction of the professional spheres inhabited by the correspondents and secondly, examining how and if the language and tone used in describing Marianne Davies carried gendered associations.

Clare Beesley is an external PhD student at the University of Utrecht. Her research explores the gendering of timbre in the later 18th century, with a special focus on the career and connections of Marianne Davies, a child prodigy flautist who transformed into a pioneering travelling virtuosa of the glass armonica. She is supervised by Dr.

Rebekah Ahrendt and promoted by Prof. dr Emile Wennekes. Awarded a Masters Degree in early flutes with distinction in renaissance consort from the Royal Conservatory of The Hague in 2006, Clare performs with various period instrument orchestras and chamber groups where recent engagements have included *Amsterdam Baroque*, *Il Pomodoro*, *Combattimento* and *Barokksolistene*. She has tutored on *Baroque Week* since 2009 and serves as an international diploma and grade examiner for ABRSM.

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Keyboard Music from the Collections of Eva Sofia Günther (1773) and Anna Günther (1783): Recently Discovered Manuscripts from the *Levoča/Leutschau Lutheran Musical Collection*

The manuscript sources of keyboard music belonging to Eva Sofia Günther (1773) and Anna Günther (1783) document the musical education of women for domestic music-playing in a bourgeois-aristocratic Lutheran family in the free royal city of Levoča/Leutschau – the cultural center of the historical region of Spiš/Zips (today a region in the North-East Slovakia, formerly one of the counties of the Kingdom of Hungary). The collections contain instrumental (or vocal-instrumental) music of a diverse repertoire – secular music (hymns in the form of musical settings of popular German poems, European and local dances, didactic and concert works) and sacred music (German Lutheran chorales). The 1773 collection of Eva Sofia Günther is a typical coursebook of music, in particular for learning to play keyboard instrument, for ladies in the time of the late Baroque style, containing a theoretical discourse on elementary music theory. Anna Günther's *Verschiedene Clavier Stücke* collection of 1783 contains an early Classical musical repertoire for amateur musicians (singers, pianist and violins). The paper aims to analyse the musical repertoire of the anthologies, to identify the ladies Eva Sophia and Anna in the context of the wider Günther family in Spiš/Zips and to present the culture of piano playing in the private music-making in local and Central European context.

PhDr. **Janka Petőczová**, CSc. – Senior Researcher in the Department of Musical History in the Institute of Musicology of the Slovak Academy of Sciences. Her field of study covers the history of music and musical culture in the Spiš/Zips/Scepusium region, musical palaeography and musical historiography. She has been involved in the research of musical sources from Levoča/Leutschau and transcription of manuscripts written in German Organ Tablature Notation (published in the critical source edition *Musica Scepusii Veteris*, 11 volumes, printed from 2003). In 2014, she published the monography *Hudba ako kultúrny fenomén v dejinách Spiša. Raný novovek* [Music as a cultural phenomenon in the history of Zips/Spiš. Early Modern Age] (Bratislava: Ústav hudobnej vedy SAV; Prešovský hudobný spolok *Súzvuk*). She is currently working on the project *Migration of Musicians and Musical Transmission in the 17th – 19th Centuries in Slovakia and Central Europe*.

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**Les querelles de chanteuses à l'Académie royale de musique au XVIII^e siècle :
Gestion administrative, privée, publique et médiatique**

La structuration de la troupe permanente de chanteurs de l'Académie royale de musique (1669-1791), rapidement fixée au temps de Jean-Baptiste Lully, est codifiée et figée par ses successeurs au fil de règlements édictés entre 1713 et 1789. Les artistes, divisés en catégories d'*emplois* et hiérarchisés en *rangs* par ordre d'ancienneté et par niveau de compétence, suivent une trajectoire de carrière standardisée permettant à l'administration de gérer au mieux les individualités et d'éviter tout conflit : à l'Académie, les droits des chanteurs sont autant balisés que leurs devoirs. Pourtant, les aléas de la vie de la troupe et certains événements extérieurs imprévus vont à plusieurs reprises bouleverser ce fragile équilibre et faire naître des rivalités entre artistes, chanteuses principalement. En nous appuyant sur les deux épisodes les plus marquants que furent la rivalité entre Catherine-Nicole Le Maure et Marie Péliissier dans les années 1730, et celle entre Sophie Arnould et Rosalie Levasseur dans les années 1770, nous étudierons les enjeux publics et privés de ces querelles, leur gestion administrative complexe mais aussi leur détournement médiatique. Dans une société d'Ancien Régime et au cœur d'une institution royale, la discorde comme l'apaisement forment un seul et même geste, artistique et politique tout à la fois.

Diplômé de violoncelle, musique de chambre et formation musicale, **Benoît Dratwicki** se tourne vers l'histoire de la musique, l'analyse et l'esthétique. Depuis 2001, il est délégué puis directeur artistique du Centre de musique baroque de Versailles. En 2006, il participe à la création du Palazzetto Bru Zane à Venise dont il est aujourd'hui conseiller artistique. Il a produit l'émission « La Querelle des Bouffons » sur France Musique (2006-2007). Docteur en musicologie, il est spécialiste de la Musique du roi à Versailles et de l'opéra français du XVIII^e siècle. Il est l'auteur de deux ouvrages, *Antoine Dauvergne (1713-1797) : une carrière tourmentée dans la France des Lumières* (Mardaga, 2011) et *La musique à la cour de Louis XV. François Colin de Blamont (1690-1760) : une carrière au service du roi* (PUR, 2015). Ses recherches actuelles portent sur les chanteurs de la troupe de l'Académie royale de musique.

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**La « cantatrice » femme et personnage dans le répertoire de la dernière phase
de la Comédie-Italienne de Paris**

Au cours de la dernière phase d'activité de la Comédie-Italienne de Paris et suite au rachat du répertoire de l'Opéra-Comique (1762), nous assistons au renforcement de la composante musicale du répertoire italien. Celui-ci est également poursuivi par l'Intendant des Menus-Plaisirs Papillon de La Ferté, notamment à travers l'engagement de comédiens polyvalentes, dotés de capacités musicales marquées, comme la chanteuse Anna Maria Piccinelli. Son début inaugure une série

de pièces du répertoire italien dans lesquelles apparaît le personnage de la chanteuse. Cependant, si dans *La Cantatrice* (1762) le rôle principal du personnage a servi à mettre en valeur les talents de la nouvelle venue, dans d'autres pièces des années suivantes la « cantatrice » est représentée de manière différente, en peignant comme immoral le métier de la chanteuse et, donc, en réaffirmant le lien désormais connu entre théâtre et péché. De plus, dans le cas de la Comédie-Italienne la superposition entre personne et personnage, *homo fictus* et *homo sapiens*, établit inévitablement une proximité entre la promiscuité du rôle et de la femme qui l'interprète. L'analyse de ces *corpus* est utile non seulement pour définir le rôle fluide de certaines Amoureuses-chanteuses à l'intérieur de la Troupe (après Anna Maria Piccinelli, également Caterina Orsola Bussa Billioni), mais surtout pour proposer une réflexion sur la perception de la chanteuse en tant que *faemina scaenica* dans le contexte culturel de production et réception.

Silvia Manciatì, chercheuse associée du Centre de musique baroque de Versailles, est titulaire d'un post-doc à l'Université de Poitiers, où elle est membre du Laboratoire FoReLLIS. Son travail de recherche concerne la période française de Goldoni, ses rapports avec les acteurs de la Comédie-Italienne et de la Comédie-Française, le rôle des femmes dans le théâtre de la Commedia de l'Arte entre France et Italie. Parmi ses dernières publications: *Carlo Goldoni negli anni parigini: tra autore e attore, testo e scena*, Universitalia, Roma 2019; *Comédiennes, rôles et personnages : jeux de pouvoir dans la Commedia dell'Arte*, in *Femmes et pouvoir dans le théâtre européen de la Renaissance*, « Scène Européenne », CESR, Tours 2019; *Dal testo alla scena e viceversa: da Arlequin et Camille a Zelinda e Lindoro. Appunti per uno studio preliminare*, in «Studi Goldoniani», Serra Editore, Pisa-Roma, 2019.

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Dai feuilleteon ai gender studies: Marie Sallé sotto lo sguardo della critica

In un'epoca in cui il mondo dello spettacolo era dominato dal gusto e dagli interessi di figure maschili la danzatrice Marie Sallé (1707?-1756) non si è limitata ad essere un'interprete ma si è imposta come autrice rivoluzionando lo stile di ballo e i costumi, firmando, per la prima volta nella storia, una propria coreografia e gestendo sapientemente la propria carriera. La scarsità delle fonti, limitate ai tanti resoconti della stampa dell'epoca, ha determinato una parziale restituzione dell'importanza rivestita da Sallé nella storia della danza e del professionismo femminile, sanata, a partire dal 1900, grazie al progressivo svilupparsi di un approccio multidisciplinare allo studio dei documenti e tramite la diffusione degli studi di genere che hanno favorito un'analisi approfondita del contesto socioculturale nel quale operava l'artista.

L'intervento proposto intende analizzare la vita e la carriera di Marie Sallé attraverso una ricognizione degli studi a lei dedicati, indagati in prospettiva diacronica con l'obiettivo di delinearne l'evoluzione e le relative acquisizioni che, a distanza di oltre due secoli, hanno portato ad un pieno riconoscimento del talento e delle competenze dell'artista.

From feuilleteon to gender studies: Marie Sallé under the eyes of critics

In a time characterized by the dominance of audiences mainly made by the taste of male values and interests, the contribution of Marie Sallé (1707?-1756) dancer, performer and author stands out. This article aims at analysing Sallé's career through a survey of the studies devoted to her work, with the precise intent of highlighting the importance that gender studies have had for a full recognition of her talent.

Silvia Garzarella: Laureata in Italianistica presso l'Università di Bologna con una tesi in Teorie e poetiche della danza (2020). Studio il rapporto tra danza e poesia presso l'archivio personale della coreografa milanese Valeria Magli (2019-21). Ho partecipato come relatrice al Ventiquattresimo Colloquio di Musicologia del «Saggiatore musicale» (Univ. di Bologna) con "Educazione musicale per giovani danzatori: l'esperienza di Uwe Scholz" (2020). Il volume tratto dalla mia tesi di laurea, *Valeria Magli o la poesia ballerina*, è in uscita a maggio per la collana "Filosofie del Teatro" di Mimesis Edizioni (2021).

Silvia Garzarella: Graduated in Italian Studies at the University of Bologna with a thesis in Dance Theories and Poetics (2020). Author of *Valeria Magli o la poesia ballerina*, published by Mimesis Edizioni for the series "Filosofie del Teatro" (2021). Speaker at the XXIV Musicology Colloquium of the «Saggiatore musicale» (Univ. of Bologna) with "Musical education for young dancers: Uwe Scholz's experience" (2020).

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**“Ignotæ Deæ”: scelte poetico-letterarie
nelle composizioni vocali di Barbara Strozzi (1619-1677)**

Lo studio delle musiche concertate a una, due e tre voci pubblicate a Venezia sulla metà del Seicento non può prescindere da una scrupolosa indagine sulle fonti letterarie cui i compositori di volta in volta ricorrono: l'identificazione degli autori, l'osservazione delle strutture formali e l'analisi dei principali *topoi* poetici ricorrenti nei testi messi in musica consentono infatti di tracciare un quadro sempre più preciso sulle prassi compositive ed esecutive, sulla sensibilità e competenza letteraria di autori ed esecutori, sulle aspettative dei fruitori, sul 'gusto' dell'epoca.

Per le proprie doti compositive ed esecutive, Barbara Strozzi fu certamente tra le musiciste più acclamate del Seicento. Tra gli autori dei versi intonati nelle sue sette raccolte di musica vocale – pubblicate tra il 1644 e il 1664 e comprendenti arie, ariette, duetti, cantate, soliloqui e lamenti – compaiono nomi di primo piano del panorama letterario, teatrale e accademico veneziano dell'epoca: vi riconosciamo autori di drammi per musica quali Giulio Strozzi, Aurelio Aureli, Pietro Paolo Bissari e Giacinto Andrea Cicognini; nobili dilettanti come Marc'Antonio Corraro, Nicola Beregan e Pietro Dolfin; poeti e librettisti d'ambiente romano come Sebastiano Baldini e Giovanni Pietro Monesio.

L'intervento si concentrerà sui principali *topoi* letterari e sulle più significative soluzioni metriche adottate in tali testi, nel tentativo di ricostruire un'ideale "libreria poetica" di Barbara Strozzi, nel tentativo di comprendere quale possa essere stato il

peso il peso che tali scelte letterarie hanno avuto sulla composizione dei brani stessi.

**“Ignotæ Deæ”: poetic-literary choices in the vocal compositions
by Barbara Strozzi (1619-1677)**

For her compositional and performance skills, Barbara Strozzi was certainly one of the most acclaimed musicians of the seventeenth century. Among the authors of the verses sung in his seven collections of vocal music – published between 1644 and 1664 and including arias, duets, cantatas, soliloquies and laments – appear prominent names of the Venetian literary, theatrical and academic scene of the time: authors of *drammi per musica* such as Giulio Strozzi, Aurelio Aureli, Pietro Paolo Bissari and Giacinto Andrea Cicognini; noblemen such as Marc’Antonio Corraro, Nicola Beregan and Pietro Dolfin; Roman poets and librettists such as Sebastiano Baldini and Giovanni Pietro Monesio.

My paper will focus on the main literary *topoi* and the most significant metric solutions adopted in these texts, in an attempt to reconstruct an ideal “poetic library” of Barbara Strozzi, understanding the role of her literary choices on the composition itself.

Nicola Badolato è RTD/B (Professore Associato da aprile 2021) di Musicologia e Storia della musica nel Dipartimento delle Arti dell’Università di Bologna. Dottore di ricerca in Musicologia e Beni musicali, diplomato in pianoforte e clavicembalo, ha svolto un post-doc nella Yale University. Oltre a vari saggi su riviste e miscellanee, ha pubblicato edizioni di drammi per musica di C. M. Maggi (2010), G. Faustini (2012) e B. Ferrari (2013), e delle opere inscenate a Roma da Juvarra tra il 1710 e il 1714 (2016). Collabora all’edizione critica delle opere di Francesco Cavalli (Bärenreiter, 2012–) e ha pubblicato l’edizione del *Ciro* di P. Ottoboni e A. Scarlatti (2017). È socio dell’Associazione culturale “Il Saggiatore musicale” di Bologna e della International Musicological Society, in seno alla quale collabora con gli Study Groups “Transmission of Knowledge as a Primary Aim in Music Education” e “Cavalli and 17th-Century Venetian Opera”.

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**Isabella Leonarda e la musica strumentale:
la nascita dell’op. XVI all’ombra di S. Petronio**

Nel Seicento la sonata a tre era diventata il banco di prova principale per ogni compositore e quel genere, favorito dagli stampatori a fronte di una cospicua richiesta da parte degli acquirenti, saturò di fatto il mercato editoriale.

In questo contesto a Bologna, una delle più importanti città musicali dell’epoca, nel 1693 viene stampata l’Op. XVI di Isabella Leonarda. La rilevanza storica di questa raccolta è data dal fatto che, diversamente da tutte le opere d’ascendenza femminile apparse in precedenza, si tratta di una collezione di musiche strumentali: undici sonate a tre e una sonata per violino e basso continuo. La silloge rappresenta la prima

testimonianza stampata di musica strumentale scritta da una compositrice. L'ambiente produttivo è quello del Convento di Sant'Orsola a Novara nel quale Isabella Leonarda trascorse gran parte della propria vita ricoprendo anche il ruolo di madre superiora.

La rilevanza storica di questa raccolta non si esaurisce nella sua genesi, bensì s'incrementa notevolmente considerando quanto le sonate a tre della monaca novarese concedano un grande spazio al violoncello (indicato come *violone*). Questo, infatti, è impegnato in un costante tentativo di liberarsi dal mero ruolo di realizzazione del basso continuo assurgendo, in gran parte delle sonate, a strumento concertante. Ne danno prova non solo le fioriture della linea del basso, ma anche l'indipendenza della sua linea melodica che concorre insieme a quelle dei due violini a tessere giochi di contrappunto anche fugato.

La presente relazione propone, per la prima volta, un'analisi stilistica delle fonti musicali ponendo, dunque, particolare attenzione allo sviluppo dell'indipendenza del violoncello anche, e soprattutto, in relazione all'ambiente bolognese nel quale si erano già distinte le esperienze di Petronio Franceschini, Domenico Gabrielli e Giuseppe Maria Jacchini.

The instrumental music of Isabella Leonarda: the birth of op. XVI under the shadow of the San Petronio church

In the 17th century, the *sonata a tre* had become the main testing ground for composers. The genre, favored by printers in the light of a growing demand, came to saturate the publishing market.

In this context, in 1693, the op. XVI by Isabella Leonarda was printed in Bologna, one of the most important musical cities of the time. This collection is historically significant because, unlike previous works by female composers, it is a collection of instrumental music: eleven *sonate a tre* and one sonata for violin and continuo. The collection is the first printed piece of instrumental music written by a female composer. It was produced in the Convent of Sant'Orsola in Novara, where Isabella Leonarda spent most of her life as mother superior.

The historical significance of this collection is not only linked to the circumstances of its genesis, but also to the great importance its *sonate a tre* assign to the cello (referred to as *violone*). The latter, in fact, constantly attempts to free itself from the mere role of realization of the basso continuo by rising, in most of the sonatas, to a concertante instrument. Proof of this is not only the flourishing of the bass line, but also the independence of its melodic line which, together with those of the two violins, contributes to playing games of counterpoint, even fugato.

This paper offers a first stylistic analysis of musical sources, focusing on the development of the independence of the violoncello, above all in relation to the Bolognese environment and to the experiences of Petronio Franceschini, Domenico Gabrielli and Giuseppe Maria Jacchini.

Enrico Gramigna: Diplomato in violino, violino barocco e laureato in discipline della musica e del teatro è dottorando presso l'Università degli Studi di Bari "Aldo Moro". Come musicologo ha curato alcune raccolte musicali per Musedita Edizioni e nel 2018 l'edizione critica dell'oratorio *Il Giona* di Giovanni Battista Vitali per la Da Vinci Edition. Dal settembre 2015 ricopre l'incarico di critico musicale per la testata

giornalistica Ravenna & Dintorni. Dal 2016 ha portato importanti contributi a RFMagazine, la rivista ufficiale del Ravenna Festival. Ha partecipato come musicista a festival quali Grandezze e Meraviglie, Milano Classica, le Settimane Barocche di Brescia, Reate Festival, Voxonus Festival, Festival Pergolesi-Spontini e i Concerti del Quirinale e ha inciso dischi per Arcana Outhere e Urania Records.

Enrico Gramigna: Graduated in modern violin, in baroque violin and in music and theatre studies, Enrico Gramigna is currently a PhD student at Università degli Studi di Bari "Aldo Moro". He edited a number of volumes for Musedita Edizioni and in 2018 *Il Giona di Giovanni Battista Vitali (Da Vinci Edition)*. Since 2015, he has been collaborating as a music critic for the journal Ravenna & Dintorni. Since 2016, he has also been writing important contributions for the RFMagazine, the official magazine of the Ravenna Festival. As musician he played in important festivals, such as Grandezze e Meraviglie, Milano Classica, le Settimane Barocche di Brescia, Reate Festival, Voxonus Festival, Festival Pergolesi-Spontini and Concerti del Quirinale. He recorded with Arcana Outhere and Urania Records.

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**The Princess Anna Amalia of Prussia (1723-1787)
as composer for military wind band**

Is wind music only a male domain? What are the historical and social connections between women and wind music in the second half of the 18th century? It is a reality that women play a minor role in this musical world because they cannot play, and even less compose for wind instruments. These reasons were not physical but the result of social restrictions. However, specific examples from the history of music, such as Princess Anna Amalia of Prussia, indicate that women have composed with success for wind band.

“Von der Composition und eignen Hand der Prinzessin Amalia, Schwester Friedrichs d. 2ten u. Schülerin von Kirnberger.“ This inscription by the music librarian Georg Johann Daniel Poelchau (1773-1836) can be found on the manuscript of a military march dating from 1777 composed by the Princess for a wind ensemble. Anna Amalia of Prussia is well known as a musician, composer and music collector, but her repertoire for wind band or Harmoniemusik has not as yet been explored. Beginning in 1767, she composed at least seven marches for military wind band in a context where Harmoniemusik is in full development.

This lecture will briefly describe the context of wind music in the second half of the 18th century. Although the focus will be on the music of Anna Amalia of Prussia, it will present these exceptional cases of other women who composed for wind ensembles during this period. The aim is not only to give some biographical elements but above all to analyze her works and their functions. Amalia's compositions display some skill, but the originality is not so much in the music but more in the fact that a woman wrote “functional” pieces to provide appropriate music for ceremonial or military occasions.

David Gasche, musicologist and clarinetist, was born in France in 1981. He began his musical education in Bayonne and continued it in the Conservatory and the University of Tours (France). After his Master of Musicology in 2004, he pursued in the University of Vienna (Austria) his PhD through a Cotutelle, completed in December 2009. He also obtained in 2011 the “Artistic Diploma” of clarinet in the Prayner Conservatory of Music and Dramatic Arts. His research, his editorial articles and participation in international congresses qualifies him as a specialist of the Viennese Harmoniemusik and the wind music. The attribution of the “Thelen Price” 2012 of the International Society for Research and Promotion of Wind Music rewarded his research. David Gasche is currently Senior Scientist at the University of Music and Performing Arts Graz, Director of the International Center for Wind Music Research, Secretary for IGEB, chamber musician and works for the Viennese Collection of Ancient Instruments.

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**Música de mujeres para mujeres: Ifigenia (1779),
cantata de María Rosa Coccia dedicada a María Luisa de Parma, princesa de Asturias**

María Rosa Coccia (Roma 1759-1833) fue una compositora italiana que desarrolló su actividad en la segunda mitad del siglo XVIII y primeras décadas del XIX, a la que investigadoras como Candida Felici, Marie Caruso y Denise Gallo han dedicado estudios recientes centrados en algunas obras de su producción.

Su talento fue tempranamente reconocido y fue pionera al ser la primera mujer en ser admitida, el 28 de noviembre de 1774, en la Congregazione di Santa Cecilia. El acceso a los espacios tradicionalmente masculinos fue duramente criticado por algunos hombres, si bien contó con la firme defensa de otros, como Farinelli, Metastasio y el padre Martini, autores del conocido *Elogio storico della Signora Maria Rosa Coccia romana maestra pubblica di cappella* (Roma, 1780).

Como muchas otras mujeres compositoras no tuvo fácil poder desarrollar su trayectoria profesional a pesar del reconocimiento inicial y el apoyo de los grandes nombres de la música de la época. Su principal estrategia fue buscar el apoyo de mujeres pertenecientes elites aristocráticas de distintas cortes europeas a quienes dedica obras con el fin de obtener la protección para poder seguir su carrera.

En esta comunicación se dará a conocer una de sus obras más importantes, desconocida hasta ahora. Se trata de *Ifigenia*, cantata a 5 voces y orquesta compuesta en 1779 y dedicada a la princesa de Asturias María Luisa de Parma, esposa Carlos IV, rey de España entre 1788 y 1808. Se estudiarán las fuentes recientemente localizadas e identificadas de esta obra así como sus principales características. Asimismo, se trazará el posible vínculo que pudiera haber entre Coccia y la princesa de Asturias, que explicarían la dedicatoria de esta cantata y el envío de la partitura y el libreto a la dedicataria.

**Music by women for women: Ifigenia (1779) — a cantata
by Maria Rosa Coccia dedicated to Maria Luisa of Parma, Princess of Asturias**

Maria Rosa Coccia (Rome 1759–1833) was an Italian composer who became active in the second half of the eighteenth century and first decades of the nineteenth century. Researchers such as Candida Felici, Marie Caruso and Denise Gallo have dedicated recent studies to her, focusing mainly on the study of her musical production.

Her talent was recognized early and she was a pioneer, being the first woman admitted at the Congregazione di Santa Cecilia on 28 November 1774. Access to a traditionally masculine space was harshly criticized by some men, although others rose firmly to her defence, such as Farinelli, Metastasio and Father Martini, authors of the renown *Elogio storico della Signora Maria Rosa Coccia romana maestra pubblica di cappella* (Rome, 1780).

As was the case with many other women composers, it was not possible for her to develop a professional path that befitted her title, despite the initial recognition and the support of the great names in music of that era. Her main strategy was to look for support from women belonging to aristocratic elites of various European courts, to whom she dedicated her works in order to gain their protection and pursue her career.

In this paper we will bring to light one of her most important works, which was unknown until now: *Ifigenia*, a cantata for five voices and orchestra composed in 1779 and dedicated to Maria Luisa of Parma, Princess of Asturias and spouse of Charles IV — King of Spain between 1788 and 1808. We will present recently located and identified sources of this work and we will expound its main features. Also, we will outline a possible bond that may have existed between Coccia and the Princess of Asturias, which may explain this cantata's dedication and the fact that the score and libretto were sent to the dedicatee.

Judith Ortega es profesora del Departamento de Musicología de la Universidad Complutense de Madrid (UCM). Es licenciada en Musicología por la Universidad de Oviedo y doctora por la UCM con la tesis *La música en la corte de Carlos III y Carlos IV (1759-1808): de la Real Capilla a la Real Cámara*, reconocida con el Premio Extraordinario de Doctorado. Su investigación se centra en la música del siglo XVIII e inicios del XIX, principalmente en el ámbito de la corte y la nobleza. En los últimos años se ha interesado también por la música escénica de este periodo. Ha participado como autora y editora en obras de referencia como el *Diccionario de la Música Española e Hispanoamericana* (1999-2002) y ha publicado numerosos artículos de investigación y divulgación y participado en congresos científicos y proyectos de investigación. Es autora, junto a Joseba Berrocal, de la edición crítica *Sonatas a solo en la Real Capilla 1760-1819* (Madrid, ICCMU, 2010). Ha sido investigadora en el Instituto Complutense de Ciencias Musicales, y entre 2005 y 2019 se ocupó de la coordinación científica de las publicaciones. Dirige, junto a Álvaro Torrente, la revista *Cuadernos de Música Iberoamericana*, editada por el ICCMU y Ediciones Complutense y es asesora de música de Patrimonio Nacional.

Judith Ortega is a lecturer in the Musicology Department of the Universidad Complutense de Madrid (UCM). She holds a degree in Musicology from the Universidad de Oviedo and a PhD from the UCM. Her thesis was titled *La música en la corte de Carlos III y Carlos IV (1759-1808): de la Real Capilla a la Real Cámara* and was awarded the Premio Extraordinario de Doctorado. Her research focuses on eighteenth- and early-nineteenth century music, mainly in the ambit of the court and nobility. In recent years she has also become interested in the stage music of this

period. She worked as a writer and editor on reference works such as the *Diccionario de la Música Española e Hispanoamericana* (1999-2002) and has published numerous scholarly articles and texts for non-expert audiences. She has also participated in conferences and research projects. In conjunction with Joseba Berrocal, she published the critical edition *Sonatas a solo en la Real Capilla 1760-1819* (Madrid, ICCMU, 2010). She was a researcher at the Instituto Complutense de Ciencias Musicales and worked as publications research coordinator between 2005 and 2019. She is co-editor, with Álvaro Torrente, of the journal *Cuadernos de Música Iberoamericana*, published by the ICCMU and Ediciones Complutense and she is a music advisor for Patrimonio Nacional.

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**Musical legacies from aunt to niece in early modern Barcelonan nunneries:
personal plainchant notebooks for singing in cloister processions**

Personal handwritten plainchant books, as a kind of notebook to be taken to processions, are a type of music book preserved in some convent archives in Barcelona. These notebooks were created for a particular nun's individual use and this begs the question of whether the books were written down by the nuns themselves or if they asked someone else to write the music for them. For instance, the booklets belonging to the Benedictine convent of Sant Antoni i Santa Clara, where processions were usually celebrated inside the cloister, can be dated approximately by identifying their owners, who were nuns in the eighteenth and nineteenth centuries. However, the use of these individual notebooks can be extrapolated to earlier periods, as notarial documents indicate that handwritten plainchant notebooks for singing specifically in cloister processions were already used in the sixteenth century and that they formed part of a tradition of legacies between women, and in particular between aunt and niece. The wills of the Barcelonan convent of Santa Maria de Jonqueres nuns, which are preserved at the Arxiu de la Corona d'Aragó in Barcelona, demonstrate this tradition of bequeathing music books to nieces in the sixteenth century and offers an opportunity to study the distribution of musical artefacts among women. This paper presents a joint analysis both of personal booklets containing notated processional chants and of nuns' legacies in their wills with the purpose of discovering a tradition of legacies of handwritten music booklets from aunt to niece in early modern Barcelonan nunneries which lasted several centuries.

Ascensión Mazuela-Anguita completed her MMus in Advanced Musical Studies at Royal Holloway College, University of London, in 2010, and her PhD at the University of Barcelona in 2012. She received the research prize of the Spanish Musicological Society (SEdeM) in 2013, which resulted in publication of the monograph *Artes de canto en el mundo ibérico renacentista* (2014). She has also published a number of essays on convents, women, music of the Inquisition, music in early modern urban festivities, and traditional Spanish music. She worked as a postdoctoral research assistant for the Marie Curie project 'Urban musics and musical practices in sixteenth-century Europe', directed by Tess Knighton at the Spanish National Research Council in Barcelona (2012-2016), and later conducted a eight-

month research stay at the John W. Kluge Center of the Library of Congress, Washington DC, as the Alan Lomax Postdoctoral Fellow in Folklife Studies.

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Musica, potere e condizione femminile nei monasteri palermitani
(secoli XVII-XVIII)

Da decenni il contributo delle istituzioni religiose femminili al panorama musicale di età moderna è stato da più parti riconosciuto. Nonostante questo, l'attività musicale riferibile alle comunità del Sud Italia costituisce tuttora un argomento poco studiato, sebbene esistano diverse attestazioni che ne confermano la centralità. Anche nei monasteri palermitani la proposta di eventi musicali costituiva un'occasione di dialogo con lo spazio circostante e di ridefinizione dei confini idealmente esistenti, concretizzandosi nell'utilizzo di forze interne o nell'ingaggio di esecutori chiamati dall'esterno. La musica diventava così elemento di contatto tra interno ed esterno, proponendosi come rappresentazione di uno *status* al quale novizie e monache non intendevano rinunciare. Se dunque sul piano sociale si cercava di limitare il campo d'azione delle figure femminili, confinandole in luoghi 'chiusi' e in particolare tra le mura dei monasteri, era proprio fra quelle mura che le donne recuperavano la propria identità, anche e soprattutto attraverso la pratica e la promozione della musica. I documenti d'archivio confermano, inoltre, che nelle istituzioni femminili le iniziative musicali erano incoraggiate non soltanto dalle monache, ma anche da committenti esterni, nella maggior parte dei casi nobildonne palermitane. Alla luce dell'importanza che la musica rivestiva nella quotidianità delle religiose, in diversi casi le «vergini donzelle» coltivavano in prima persona il canto figurato e la pratica strumentale, replicando tra le mura claustrali il tenore di vita dell'ambiente sociale di provenienza. Presentando diversi esempi riguardanti le istituzioni palermitane fra Sei e Settecento, si metterà in risalto come il patrocinio e l'esercizio della musica costituissero un importante strumento di affermazione di identità femminile, oltre che mezzo di consolidamento del prestigio delle comunità monastiche e delle famiglie di appartenenza in ambito pubblico e cittadino.

Music, Power, and Women's Status
in the Convents of Palermo (17th-18th Centuries)

Musical activities in Palermo's convents have so far received little scholarly attention, even though there is ample evidence of their importance. Indeed, in Palermo's cloisters the promotion of music was able to go beyond architectural divisions and dissolve the conventional boundaries of space. Therefore, music acted as a powerful device of communication between the internal and external dimensions, as well as a means for asserting a social status which nuns and novices didn't want to give up. However, while on the one hand the expenses for musical activities were recurring, on the other it is not easy to assess the direct contribution of the nuns to the musical practice. On the contrary, the surviving documents attest to their collaboration with professional musicians called from outside for the most important events. Despite this, it is certain that on several occasions the "beloved brides"

cultivated figurative singing and instrumental practice, maintaining their previous standard of living within the cloistered walls. By discussing several examples related to 17th- and 18th-century Palermo, this paper examines the role of convent music as an additional device of assertion of female identity, as well as a means for consolidating the institutional image of public communities and families to which nuns belonged.

Ilaria Grippaudo Docente di Storia della Musica presso il Liceo “Regina Margherita” di Palermo. Dopo essersi laureata con il massimo dei voti nel 2003 presso l’Università di Palermo, nel 2010 ha conseguito il dottorato di ricerca presso l’Università di Roma “La Sapienza”, con una tesi sull’organizzazione e la prassi della musica nelle chiese palermitane fra Rinascimento e Barocco. Fra il 2003 e il 2014 si è occupata della catalogazione dei manoscritti musicali conservati nel fondo musicale del Duomo di Enna, nonché dell’inventariazione e indicizzazione della serie musicale del fondo 'Chiesa Madre Collegiata' di Piazza Armerina. Redattrice e *review editor* della rivista scientifica “Drammaturgia musicale e altri studi”, nel 2013 ha vinto un assegno di ricerca all’Università di Palermo, dove ha insegnato a contratto fino al 2016. Nel 2014 è risultata vincitrice del Premio per la musica sacra “Pier Luigi Gaiatto” istituito dalla Fondazione Levi di Venezia. Ha collaborato con la Fondazione Cini di Venezia nell’ambito di vari progetti di interesse musicologico. Si occupa di attività musicali in conventi e monasteri palermitani (secc. XVI-XVIII), ma anche di storia dell’opera e dei rapporti fra musica e cinema. Pubblica regolarmente articoli e saggi in riviste e serie specializzate, tra cui *Studi Musicali*, *Studi Pergolesiani* e *The Journal of the Alamire Foundation*.

Ilaria Grippaudo currently teaches History of Music at the Liceo Musicale of Palermo. She received her Ph.D. in Musicology from the University of Rome "La Sapienza" in 2010. She has been research fellow and professor at the University of Palermo (2013-2017). In 2014 she was awarded the biennial ‘Pier Luigi Gaiatto’ Prize for Sacred Music, established by the ‘Fondazione Ugo e Olga Levi’ of Venice. Her research takes in a broad spectrum of issues relating to the musical life in Sicily, history of opera and archival studies. Among her publications are various essays on sacred music in Sicily appearing in journals such as *Studi Musicali*, *Studi Pergolesiani* and *The Journal of the Alamire Foundation*.

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**The Empress as Musical Patron and Artist:
Eleonora II’s Influence on Viennese Cultural Life, 1651–1686**

Eleonora II of the ducal family Gonzaga of Mantua was Emperor Ferdinand III’s third wife. After the death of her husband in 1657 she founded her own music chapel. With her musicians, most of them Italians, the Empress Dowager became a focus of cultural life in Vienna by regularly organizing concerts and performances of musical dramatic works.

Not least, she played a significant role in the history of the oratorio. It is thanks to her that this sacred genre, originating in Rome, became established in Vienna.

Furthermore, she founded a literary academy and wrote poems herself, among them the Canzonetta *Gran dolor gran martire*, which was set to music by her *maestro di cappella*, Giuseppe Tricarico.

Eleonora influenced the cultural life at the Imperial court as no other widowed Habsburg empress ever had. This fact is attributed to her strongly developed appreciation of art and the fairly long period of her widowhood, almost 30 years, during which she was successfully able to realize many of her artistic endeavours.

The loss of her court archives presents some difficulties in reconstructing the history of her patronage activities. The few remaining manuscripts include an undated list of names and salaries of people engaged at the court, as well as a collection of decrees. Due to the scarcity of primary sources, research into Eleonora's patronage must turn to secondary sources such as letters or envoy reports. Finally, it is often necessary to draw on materials from Italian archives.

In my paper I would like to portray Eleonora's musical patronage on the basis of new research. I will examine the networks she used for her purposes and analyse the strategies adopted by her in order to bring her literary and artistic aspirations to fruition.

Marko Deisinger is Senior Researcher at the University for Music and Performing Arts, Vienna. He studied history at the University of Klagenfurt and musicology at the University of Vienna, earning his PhD there in 2004 with a dissertation on the Viennese court Kapellmeister Giuseppe Tricarico (1623–1697). He has since conducted research on music-historical relationships between Italy and the Habsburg courts in Vienna during the Baroque period. From 2010–2016 he taught at the University for Music and Performing Arts, Vienna. Since 2007, Deisinger has transcribed and edited Heinrich Schenker's diaries for *Schenker Documents Online*.

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Sobre el “Festejo musico para el día en que la emperatriz Margarita honra la galería de las pinturas deste imperial Palacio” (Viena 1667)

Tras la llegada a Viena en diciembre de 1666 para unirse finalmente a su esposo Leopoldo I, la nueva emperatriz Margarita Teresa asistió a una serie de espectáculos expresamente dedicados a ella en la corte imperial. El español invadió el mundo del espectáculo de la capital del Sacro Imperio Romano Germánico y en 1667 muchas composiciones dramáticas fueron compuestas en honor a la joven hija del rey Felipe IV. Herbert Seifert halló evidencias de un “spanisches Drama” escenificado en la *Gemäldegalerie* de la corte el 11 de agosto de 1667 del que tan solo se conservaba la música de cinco danzas compuestas por Johann Heinrich Schmelzer. Sólo recientemente ha sido posible identificar el drama que precedió a las danzas gracias al descubrimiento de un libreto impreso intitulado *Festejo musico*, conservado en Viena, relativo a la introducción cantada a un ballet. Se trata de una composición para música dedicada por Leopoldo I a su esposa en la que los sentidos de la vista y el oído y las prosopeyas de las artes se comunican tanto entre sí como con la emperatriz, en

un diálogo en música que convierte el contexto de la representación en un espacio para la ampliación de los contenidos del pequeño drama. En la ponencia, presentaré los datos relativos al descubrimiento de la introducción al ballet y su contextualización en los años '60 y '70 del siglo XVII, dentro del corpus de las producciones dramáticas destinadas para la joven emperatriz en Viena. Daré cuenta de las características dramáticas y del contenido de la composición y presentaré la estrecha relación que ésta establece con la figura de Margarita Teresa, personaje central real en torno al cual se desarrolla toda la narrativa del inédito *Festejo musico*.

Nicola Usula, attualmente attivo all'Università di Friburgo come Senior Research nel progetto "L'opera italiana oltre le Alpi: la collezione di partiture e libretti di Leopoldo I a Vienna (1640-1705)" finanziato dal Fondo Nazionale Svizzero, si occupa di ricerca nel campo dell'opera italiana del Sei e Settecento. I suoi principali interessi riguardano la filologia musicale, la librettologia e l'iconografia musicale, con un particolare *focus* sulla storia dell'opera italiana dell'età barocca. Tra i suoi lavori si contano il recente studio sul *Carceriere di sé medesimo* di Lodovico Adimari e Alessandro Melani (Pisa: Pacini, 2019), l'edizione critica dell'*Orione* di Francesco Melosio e Francesco Cavalli pubblicata a quattro mani con Davide Daolmi (Kassel: Bärenreiter, 2015), e l'edizione in facsimile delle partiture del *Novello Giasone* di Francesco Cavalli e Alessandro Stradella e della *Finta pazza* di Francesco Saccati (Milano: Ricordi, 2013 e 2018). Attualmente lavora all'edizione critica del *Giasone* e dell'*Ipermestra* di Cavalli (Kassel: Bärenreiter), e all'edizione dei libretti di Antonio Draghi (assieme a Alfred Noe, Vienna: Böhlau) e di Antonio Vivaldi (assieme a Giada Viviani, Turnhout: Brepols).

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Female Education as Social Advancement in an Italian court

The Italian courts of the early seventeenth century were populated by courtiers and ladies-in-waiting, men and women whose only concern was to serve the rulers and advancing socially whilst doing so. As popularised by Castiglione's *Il cortegiano*, music was one of the preferred entertainments amongst the Italian elites and their entourage: thus, being provided with an outstanding musical education could be the perfect way into the inner circle of a fashionable, cultured ruler.

Lavinia Guasca (1574-1632) and Margherita Langosca (1607-1632), mother and daughter, are two of such ladies-in-waiting. Both provided with an outstanding education (including musical skills that went beyond those normally available to women in the early modern period), they served the Savoy court under the duke Carlo Emanuele (1562-1630). By doing so, both made advantageous marriages and cultivated their ruler's affections, as demonstrated by Margherita being invited to join the court after her mother had abandoned it. By offering a close reading of extant documents related to both Lavinia and Margherita, this paper aims to explore their education as an example of how women of the aristocracy might have been musically educated in Italy at the turn of the seventeenth century. By exploring ideas such as education as performance, self-fashioning and gender construction, I aim to look into early

modern education as a means for informing the fashioning of aristocratic and courtly women's identities. Finally, I propose that a woman's education was conceived not as a way of bettering herself, but with the intention of promoting herself and her whole family as court servants.

Laura Ventura Nieto completed degrees in Art History and Historical Musicology in Barcelona, focusing on early modern musical iconography. In 2013, she completed her MMus at Royal Holloway, University of London, with a dissertation that analyses early modern Italian, Flemish and Dutch paintings representing female musicians. Laura completed her PhD at Royal Holloway in October 2017 under the supervision of Professor Stephen Rose. Her thesis explores depictions of women making music produced in the Italian peninsula between 1520 and 1650, with a special emphasis on theatricality, performativity and gender construction. Her current research focuses on the representation and construction of the image of the Italian courtesan in early modern sources. Her analysis of *Young Girl Playing the Virginals* (1528) by Catarina van Hemessen will be included *The Museum of Renaissance Music* (eds. Vincenzo Borghetti and Tim Sheppard). She is also preparing articles on courtesan portraiture and musical images of Saint Cecilia.

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**Women as critics: Portuguese theatrical practice in 1801
as seen by German writer Esther Bernard**

Prussian and Jewish writer Esther Bernard (1767- after 1833) was what we would call today a feminist activist. She was known in Berlin for her public discussions about female education and called by her peers the “German Wollstonecraft”, alluding to the British pioneer of 18th century feminism, Mary Wollstonecraft. Bernard was an avid opera goer who had published several articles on a wide range of subjects, from travels in Saxony to opera and theatre critique. She circulated among Berlins literary salons and was a close friend to German poet Jean Paul Richter, French writer Madame de Staël and German intellectuals Friedrich and August Wilhelm Schlegel. In 1801 she came to Portugal, accompanying her husband, and stayed for a year. This experience resulted in a travel report in which she approached in an extremely critical way what she was given to observe. Particularly interesting are her observations regarding the visibility and participation of Portuguese women in public life, as well as her appreciation of the opera at the Theatres of São Carlos and Rua dos Condes. Although she conscientiously writes in a non-gendered way, avoiding all clichés of the feminine and assertively expressing her views on subjects then regarded as manly (standing out from the norm-produced female texts of the time), there is a subreptitious tendency for a closer look at women's reality. Either by descriptions or omissions, one can sense a pre-romantic taste shaped by Berlin fashion, which clashed with the counter-reformist, Iberian and Italianised taste in vogue in the Portuguese capital. In this presentation we will show some aspects of Bernard's descriptions

regarding Portuguese opera practice, which – mirroring her popularity and perhaps her uniqueness as a female author addressing men’s subjects – were widely read on Berlin circuits and even made it to the book fairs of Frankfurt and Leipzig.

Born in the Dominican Republic, **Ines Thomas Almeida** is a Fellow of the FCT and a PhD student in Historical Music Sciences from FCHS-UNL where she recently submitted, under the guidance of Prof. Rui Vieira Nery, a thesis on the “German Gaze: the Portuguese musical practice at the end of the Ancient Regime according to German sources”. She lived in Germany between 2003 and 2016 and created a NGO for the Portuguese community in Berlin. In this context, she was responsible for numerous cultural, social and humanitarian initiatives, having been distinguished by several institutions for her work on behalf of the community. She has published peer-reviewed articles about German travel reports to Portugal in the 18th century and on the role of Portuguese-sephardic Berlin salonnière Henriette Herz. She is currently preparing her oral defense of the submitted PhD thesis.

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**No palco e na plateia:
contributo para o estudo das mulheres no teatro em Portugal no séc. XVIII**

Nesta comunicação irei abordar a condição feminina no teatro em Portugal, na segunda metade do século XVIII, em dois níveis: 1) as mulheres como público de teatro e 2) as mulheres como profissionais de teatro.

Enquanto espectadora sofreu proibições de vária sorte: tanto quanto à possibilidade de assistir a espetáculos públicos (sendo-lhe negado o acesso aos teatros); como na limitação ao lugar de onde podia assistir; e, ainda no lugar que lhe era reservado, foram impostas restrições que intentavam, no geral, mantê-la invisível ao olhar público (dos espectadores masculinos).

No papel de profissionais do espetáculo, quer como atrizes, bailarinas ou intérpretes musicais, houve períodos em que as mulheres estavam totalmente banidas dos palcos, sendo os papéis femininos representados por homens. Ainda outras regras lhes foram impostas, presentes nos contratos de trabalho e em regulamentos, que subentendiam a forma como eram vistas as mulheres desta classe profissional e como o seu estatuto profissional era diferente dos seus colegas homens.

Paulatinamente, as mulheres foram conquistando o seu lugar no palco, contudo a caminhada que foi feita deixou várias "pegadas" em documentos oficiais que mostram que, se por um lado, oficialmente, se considerava mais edificante banir a "mulher" do teatro, por outro lado, tanto o público como os empresários beneficiavam e se regozijavam com as vantagens de as ter em palco.

Nesta comunicação pretendo enumerar algumas das situações de proibição, interdição e clausura – lançando mão de documentos oficiais, testemunhos epocais e estudos – e apontar os motivos que levaram à sua criação e posterior abolição.

Marta Brites Rosa é licenciada em Literatura Portuguesa, mestre e doutorada em Estudos de Teatro pela Faculdade de Letras da Universidade de Lisboa. Desde 2001 é investigadora no Centro de Estudos de Teatro da Faculdade de Letras de Lisboa,

realizando investigação sobre teatro português dos anos 1960, especificamente Luís de Sttau Monteiro, sobre teatro radiofónico e, mais recentemente, centrada na segunda metade do séc. XVIII, com especial foco na edição de obras manuscritas e na pesquisa sobre a atividade teatral do empresário e autor António José de Paula (17??-1803). Em 2021 irá iniciar um projeto de investigação sobre o papel e presença das mulheres setecentistas no teatro português do séc. XVIII, "The feminine paradox in the Portuguese eighteenth century theatre", apoiado no âmbito do Concurso de Estímulo ao Emprego Científico.

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La duchesse de Villeroy (1731-1816), mécène et amatrice de la musique à Paris

Jeanne-Louise Constance d'Aumont (1731-1816), épouse de Gabriel-Louis-François de Neufville (1731-1794), cinquième et dernier duc de Villeroy, était une grande aristocrate parisienne, qui a entretenu un théâtre et une musique de société. Son hôtel de la rue de Varenne était doté d'un petit théâtre où des nobles et des acteurs professionnels donnèrent des spectacles occasionnels. Le couple offrait aussi des concerts privés et s'était adjoint les services du maître de musique Philippe-Adrien Leemans et d'une quinzaine de musiciens dont les noms ont été identifiés pour la période 1770-1780 ? tels Grenier, Domnich, Tauch, Marchal ou le facteur Sébastien Erard. Quelques-unes des œuvres dramatiques représentées sur place sont identifiées. La duchesse de Villeroy fut dédicataire de nombreux ouvrages de musique ou sur la musique des années 1750 aux années 1780 et collabora à l'occasion avec des librettistes. Claveciniste elle-même, elle a probablement eu Jacques Duphly comme maître de clavecin et s'intéressait dans les années 1770-1780 à l'évolution de la facture des instruments à clavier, jusqu'à essayer des prototypes d'Erard.

La duchesse de Villeroy possédait encore une très belle bibliothèque de musique, dont laquelle ont été incorporées les collections de sa propre famille, les Aumont et les Brouilly, et surtout celle de Louis-André de Brancas, un noble provençal qui avait rassemblé dès les années 1720 des partitions pour lui-même et pour doter l'Académie de musique d'Avignon, alors naissante. Cette collection a été saisie à la Révolution et figure maintenant à la Bibliothèque nationale de France.

La communication que je propose ici s'attachera à évoquer un portrait musical et théâtral de la duchesse de Villeroy, pour exposer les multiples ressorts qui permettaient alors à une aristocrate d'apprécier, pratiquer et soutenir les arts et les artistes. On y évoquera le jeu des protections, des dédicaces, des subventions en argent comme en nature.

Laurent Guillo a consacré ses travaux aux sources imprimées et manuscrites de la musique du XVIe au XVIIIe siècle, avec notamment une thèse sur les éditions musicales de la Renaissance lyonnaise (Klincksieck, 1991), une bio-bibliographie des imprimeurs Pierre I et Robert III Ballard (CMBV, 2003) et l'étude de leur successeur Christophe Ballard (Brepols, en préparation). Il a élargi son champ de recherche à l'histoire des collections musicales, aux recherches biographiques et à l'étude des conditions matérielles et légales de l'édition musicale (privilèges, typographie,

gravure, copistes, papiers, pochoirs...). Ses recherches relèvent de l'Histoire du Livre, qui approfondit les composantes technique, intellectuelle et commerciale de l'acte éditorial, et met en évidence leurs interactions. Il travaille au Centre de Musique Baroque de Versailles depuis septembre 2019 et est membre du Conseil d'administration de Société française de Musicologie. Il organise actuellement avec Pascal Denécheau (IReMus) sur les premiers ateliers français de copistes en musique.

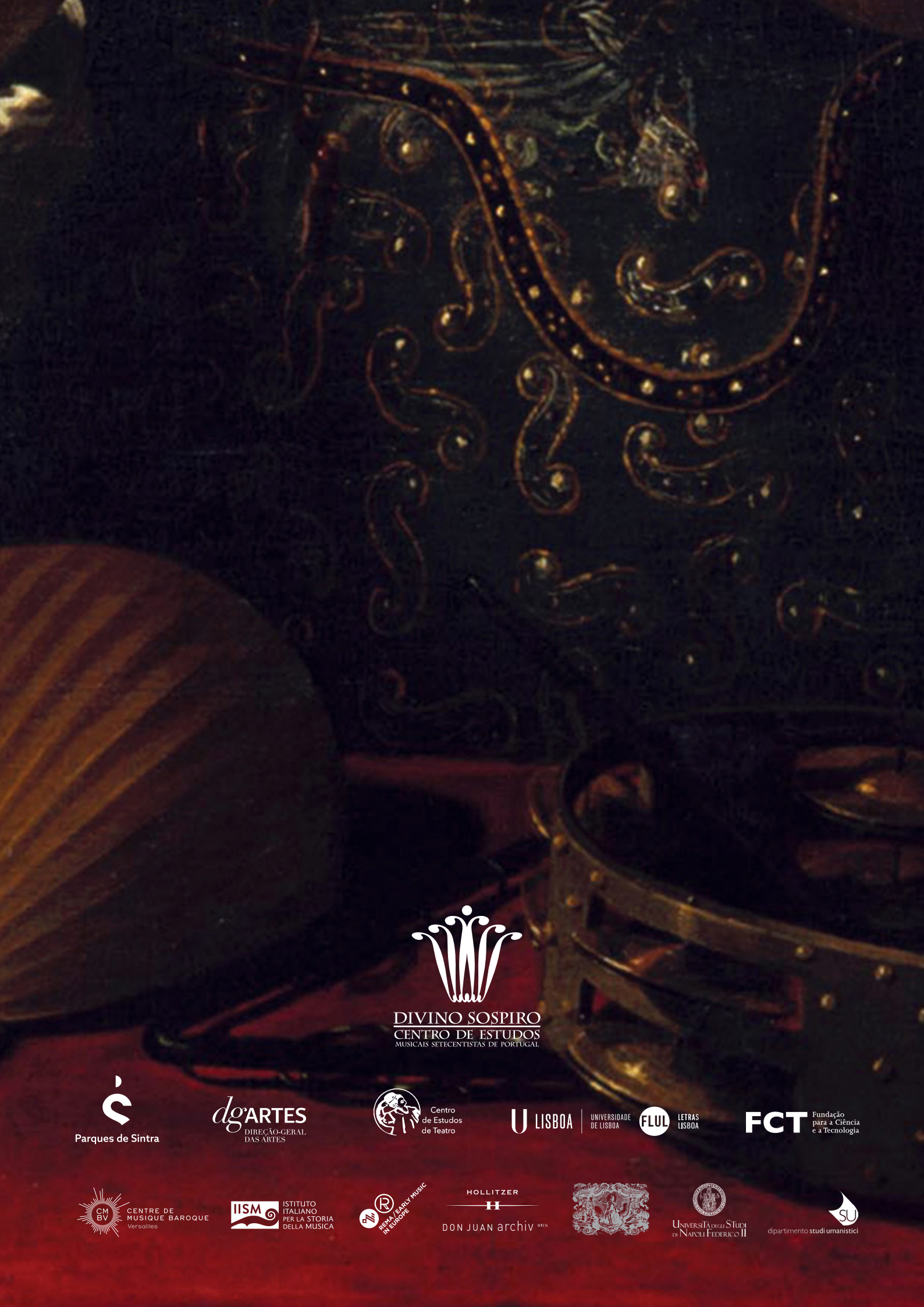
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**The Queen of Etruria as a composer,
collector, and promoter of female musical networks**

Research on late-eighteenth- and early-nineteenth-century female composers is increasingly ample. Yet the case of Maria Luisa of Bourbon (1782-1824), *Infanta* of Spain, Queen of Etruria, and Duchess of Lucca, is exceptional given her noble birth and political circumstances. Widowed at an early age, she governed Tuscany as regent, but fell victim to Napoleon, leading to her imprisonment, as described powerfully in her memoirs. Her political role is relatively well known, but she stood out particularly in the cultural field, stimulating women's participation: she founded two schools for women, supported female painters, writers, and composers, and cultivated a true passion for music as a patroness, collector, performer and composer.

She owned some 2000 scores containing the most modern and varied international repertoire of the time, partly surviving in Parma's Biblioteca Palatina. This includes instrumental works by hitherto-unknown female composers, such as Nunziata Mazzini, Nunziata Roberti, Anna Marchi, and Bourbon herself, who wrote the earliest four symphonies by a Spanish woman. Besides revealing the existence of a significant network of women composers and performers, these works are telling about the musical connections between Italy and Spain, e.g. *Symphony no. 1* combines the newly fashionable style of Rossini's overtures with the 'Spanish' fandango pattern.

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