

SUMMARIES

SAGGI

DARWIN SMITH

La réforme musicale à la Santissima Annunziata de Florence (1478-1485) et la politique religieuse de Lorenzo de' Medici

The edition and *complete* analysis of maestro Antonio Alabanti's *Memoriale* – who was Prior of the Santissima Annunziata in Florence between November 1477 and June 1485 – has revealed the record of his general reform of the convent (rule, architecture, economy, liturgy, music), on the eve of the presentation of his accounts in May 1484. The prior's particular financial capacities enabled him to prepare a budget of 'ordinary spendings' (*spese ordinarie*), where music was the second most important item. On this basis, and by using information found in the payment receipts (*ricevute*), we can see the establishment of a permanent body of ten external singers (*forastieri*), together with a group of convent friars paid for the office of singing. The role of Lorenzo de' Medici is also considered. He designated his personal singer, Arnolfo da Francia, *alias* Arnoul Gréban, for this musical reform. The general reform of the convent is interpreted within a body of reforms taking place at the same time in other religious houses in Florence, where Lorenzo was intervening not only as *operaio* or *provedditore* of an Arte, the civic body controlling these religious houses, but also as the administrator of the Church of Florence, in place of the archbishop Raynaldo Orsini, who had delivered him a blank cheque to act in his name.

Keywords: Music, Patronage, Reform, Servi di Maria, Singer.

CONSUELO GÓMEZ

La retórica del ingenio. Imágenes de invención, entre el arte militar y la escenografía

This work tries to demonstrate how the technical renewal process that took place in Italy as from the last third of the 16th century influenced the origination of an hybrid space between military engineering and scenography, which essentially conditioned the practice of performance. To achieve this goal, the study analyses the essential factors that influenced the creation of such hybrid space: the renewal of technical literature and the theatrical process experienced by the machine representation; the way by which the engineers, in their attempt to claim for themselves a new social and professional status linked to the liberal arts, made the 'act of producing machines' an example of human talent keenness; the influence exercised by the usefulness and the pleasure conveyed by the reflexion of the machine over the mechanization of the performance, or the capacity developed by the exhibition of the technique by means of the performances as a

SUMMARIES

propaganda instrument related to the authorities. Special attention is paid to the work carried out by a group of professionals, trained in the new technical culture, acting at the same time as military engineers and state designers, establishing the key which allows us to understand the hybrid process between military art and scenography.

Keywords: Ingenious, Scenography, Machine, Technology, Theatre.

FRANCESCO COTTICELLI

«L'illusion de cette musique me charme pour des moments»: teatro e musica nelle lettere di Maria Carolina alla figlia Maria Teresa

This essay presents some excerpts from the letters sent by Queen Maria Carolina to her daughter Maria Teresa, Empress of Austria, and now kept at the Haus-, Hof- und Staatsarchiv in Vienna, with special reference to the comments on music and theatre performances held in Naples. The Queen's attitude towards theatrical life and practitioners reflects her inner feelings about the tragic events at the time of the Revolution and the first Restoration. Theatre serves as a metaphor, and a mirror to dramatic social changes (and even decadence).

Keywords: Theatre, Music, 18th century, Archives, Letters.

DOCUMENTI E TESTIMONIANZE

EVA MORI

Politica e spettacolo a Firenze: la festa cavalleresca al tempo degli Albizzi (1382-1434)

The study of the theatre in Florence between the XIV and XV century highlights the picture of a society in which the spectacle was one of the languages developed and imposed by the élites in power to say, at the family level and the consortium, their preeminence and political and cultural hegemony. If, however, commissions and plots among families and clans were promptly taken into examination for the Medici period, little has been done for the previous political season. This paper aims to bridge this gap by showing, through a careful analysis of the sources – some of which unexplored from this point of view –, that in the exact period between 1382 and 1434 was developed the first lexicon of a policy of the spectacle focused on the staging of chivalry. As a matter of fact, during the Albizzi period, spectacular promotions, alongside other forms of sponsorship, played an important role in supporting the building of political consensus not meant as a general relationship between theatre and power, but as an accurate study of the related mechanisms. For more than three decades, ceremonies and chivalric staging were a reflection on stage of the public relationship patterned among families, especially Albizzi, who ruled the city of Florence after the Ciompi riots.

Keywords: Ceremonies, Chivalry, Political consensus, Spectacular promotions, Firenze.

SUMMARIES

ANNA SCANNAPIECO

«La nostra Compagnia sarà la più eccellente d'Italia». Un documento inedito sullo stato dell'arte attorica nell'Italia di fine Settecento

This extensive essay revolves around some unpublished documents about the ambitious and pioneering attempt to establish a permanent company in the 'enlightened' duchy of Parma (1770–1771). What emerges is an original cross-section of the Italian theatrical life in the second half of the 18th century that highlights the ins and outs, the relationship between politics and theatre, the most outstanding companies of the time, the rules of engagement, the profiles of actors and actresses – already established or in training – for the first time described above rhetoric and anecdotal tendencies.

Keywords: History of Theater, History of Actors, Spectacular Italian centers (Parma, Venezia) in the 19th century.

RICERCHE IN CORSO

FRANCESCA SIMONCINI

Metamorfosi del Grande Attore. Paolo Poli e Carmelo Bene nel database AMAtI

The section is devoted to the biographical profiles of Paolo Poli (1929–2016) and Carmelo Bene (1937–2002).

Keywords: Biography, Actors, Repertory, Performance.

TERESA MEGALE

Paolo Poli

For about seventy years, Paolo Poli enjoyed a special position in the Italian theatrical scene. Creator of an irreverent, unconventional theatre based on a verbal, mimic, and gestural lightness, he set up an original comic dramaturgy able to make everything 'theatrical' or potentially 'theatrical': poetry and history, hagiography and fairytale, and even the popular song repertoire of the early 20th century. Actor, dramatist, singer, dancer, director, impresario, theatrical company director, the Florentine Paolo Poli successfully revived a minor literary and musical production neglected by the official culture. Gifted with a polyphonic voice and a swift gestural expressiveness, in addition to theatre he devoted himself to radio, television, and record activities.

Keywords: Biography, Actors, Repertory, Performance.

SUMMARIES

EMANUELA AGOSTINI

Carmelo Bene

This paper reconstructs the life and works of one of the greatest exponents of the second half of the 20th century theatrical scene, an artist of international fame and prominence. Intensely loved as much as viscerally contested, Carmelo Bene belongs to the tradition of the *Grande Attore* that he himself blows up through a parodic point of view, so setting up a very original synthesis of past and innovation which reveals the 20th century inability to adhere to a unified vision of the world.

Keywords: Biography, Actors, Repertory, Performance.

INDIZI DI PERCORSO E PROGETTI

CLAUDIO PASSERA

Un incunabulo per lo sposalizio di Isabella d'Aragona: le 'Nuptiae illustrissimi ducis Mediolani' di Stefano Dolcino (1489)

In the second part of the 15th century, the introduction of the printing press in Italy offered to lords and princes a new way to show their own power and divulge the splendour of the feasts for their dynastic events. In February 1489, Isabella of Aragon, niece of the King of Naples, entered into Milan and married the duke, Gian Galeazzo Sforza. Few months later, the printer Antonio Zarotto published a Latin description of the event: the *Nuptiae illustrissimi ducis Mediolani* by Stefano Dolcino. This paper aims at considering the history of this incunable, in order to find information about feasts and spectacles for celebrating marriages in the Sforza family. At the same time, the possibility of a propagandistic use of ceremonies and print in the occasion of a princely wedding will be investigated.

Keywords: Revels, Wedding, Milano, Sforza, Print.