

**Marie Skłodowska Curie Fellow
ANNUAL REPORT**

Project General Data

Research Fellow (Name - Surname)	Pervinca Rista
Project Title	Carlo Goldoni and Europe's New Opera Theatre
Project Acronym	GOLDOPERA
Grant n.	701269
Type of Fellow (Global/European)	IF- European
Scientific Sector	Humanities and Social Sciences
Tutor	Prof. PierMario Vescovo
Period covered by the report	YR 1: March 1 2016- April 28 2016; September 28 2016- June 2016

Summary

Abstract (Italian)	<p>Il commediografo veneziano Carlo Goldoni (1707-1793) fu anche librettista prolifico. Gli studi si sono finora prevalentemente svolti su versanti separati, e solo i primi testi per musica goldoniani sono stati considerati in reciproco rapporto, mentre quelli degli anni più maturi sono rimasti nell'ombra delle grandi commedie. Vista la crescente attenzione verso gli studi interdisciplinari, appare un momento particolarmente favorevole per riportare alla luce i libretti degli anni maturi di Carlo Goldoni, e le "intonazioni" musicali che essi conobbero, perché- cosa più importante- precisamente attraverso questi libretti Goldoni diventò pioniere nella creazione e consolidamento del 'dramma giocoso,' nuovo genere operistico che ebbe una lunga eredità europea, fino ai capolavori di W.A. Mozart e Lorenzo da Ponte e non solo. Lo scopo di questo progetto è il recupero e l'analisi delle versioni operistiche create dagli innovativi drammi giocosi goldoniani, oggi largamente dimenticate, per sviluppare finalmente un quadro complessivo delle interazioni tra testo, teatro, e musica che alimentarono il radicale sviluppo dell'opera Classica nel secondo '700. Lo studio di queste opere scelte, conservate oggi nelle biblioteche di tutta Europa, potrà fornire anche una mappa più dettagliata delle collaborazioni artistiche e la diffusione di questo nuovo genere su scala internazionale. Guardando oltre, lo scopo ultimo del progetto è di creare una base per il restauro, la pubblicazione, e l'esecuzione di opere storiche ormai scomparse dal repertorio tradizionale, le quali potranno diventare fonte di nuovi studi in campo letterario e musicale. Il loro riesumo, idealmente attraverso eventi concertistici che coinvolgano studenti universitari e di conservatorio, potrà non solo rendere giusto merito a Goldoni per i suoi fondamentali contributi allo sviluppo dell'opera Classica, ma, cosa ancor più importante, potranno offrire ad un pubblico più ampio l'occasione per conoscere più approfonditamente l'evoluzione di una forma d'arte che ha avuto un impatto globale, ed il nostro comune patrimonio culturale.</p>
Abstract (English)	<p>Venetian playwright Carlo Goldoni (1707-1793), famous for his 'reform' of comic theatre, was also a prolific librettist. Scholarship has focused largely on Goldoni's early texts for music, while the libretti written during his mature years have remained overshadowed by his most famous comedies. With growing attention to interdisciplinary studies, the time is now ripe for these later texts for music and the operas drawn from them to be brought back to light, because, most importantly, precisely through these libretti Goldoni became a pioneer in the creation of the 'dramma giocoso,' a new genre of opera that would span a long legacy throughout Europe, all the way to the works of W.A. Mozart and Lorenzo da Ponte.</p>

	<p>The goal of this project is the recovery and analysis of operatic renditions created from the innovative <i>drammi giocosi</i> by Goldoni, today nearly forgotten, to finally supply a comprehensive picture of the interaction between text, music, and theatre that fueled the radical evolution of Classical opera in the later 18th century. The study of these selected works, housed in collections throughout Europe, will also yield a more detailed map of the artistic collaborations and diffusion of this new genre on an international scale.</p> <p>On a broader horizon, this project ultimately aims to create the basis for the restoration, publication, and performance of historical opera scores that have vanished from the traditional repertoire. These operas can become a source of new knowledge in both literary and musical fields, and their restoration, ideally through performance and involvement of young professionals and scholars in conservatories and universities, can not only render just merit to Goldoni for his innovations in musical theatre, but most importantly can bring to the broader public a deeper understanding of the evolution of opera theatre during the 18th century that had a global impact, and therefore of our cultural heritage.</p>
<p>Overall objectives</p>	<ol style="list-style-type: none"> 1. To identify the location and obtain reproductions of key musical manuscripts created from Goldoni's <i>drammi giocosi</i>, and perform close analysis for a selected sample to uncover how structure, form, and dramatic content are assimilated in music. 2. To derive from the musical analysis clean, modernized transcriptions of selected works, which will constitute the blueprint for their future publication. 3. To create, using these new transcriptions, a cross-disciplinary didactic project as an important component of outreach. Through workshops involving students and young professionals who will be able to study these works from both historical and technical points of view, the goal is to prepare concert performances of select works and bring them to the general public.
<p>RESEARCH ACTIVITY REPORT</p>	
<p>Work performed and main results achieved so far</p>	
<p>During this first year at Ca' Foscari University as a Marie Curie Fellow, work has been performed in various areas which has yielded a variety of preliminary results, as well as foundations for future undertakings.</p> <p>The first type of activities to report are those related to the management of the project in all aspects, which has provided important training-through-practice opportunities; these have included learning and carrying out tasks pertaining to budget management and regulation of research costs, travel planning and documentation for conference and networking events, and longer-term career planning with the project supervisor, along with regular progress updates.</p> <p>I have also undertaken essential training activities through workshops and informative sessions organized by the Ca' Foscari Research Office, and largely through my own initiative via web with the IPR Helpdesk in Brussels regarding dissemination of research results for MC Fellows, open access publication requirements, and protection of intellectual property rights.</p> <p>Most importantly, as regards the specific subject matter of my project, first year results include:</p> <ol style="list-style-type: none"> 1) The acquisition of a large amount of primary source materials, not only from the source first identified in Part B of the proposal (Ajuda National Library of Portugal, Lisbon) but from other libraries throughout northern Europe and public domain repositories. 2) The primary source materials have been, in part, analysed and transcribed, in fulfilment of Work Packages 3 and 4. 3) Research results were presented at an international conference, <i>Commedia e Musica al Tramonto dell'Ancien Regime</i>, Avellino (Naples, Italy), Nov. 24-26, 2016). 4) Publications: two articles have been accepted for publication, one as conference proceedings from the event above-cited, the other an independent study in <i>Studi Goldoniani</i>, an international, peer-reviewed class-A scientific journal. This represents a major accomplishment and fulfils Deliverable 4 (publication of two scientific articles, as per 	

Part B of the proposal). In addition, a draft of a monograph is being written and preliminary contacts with potential publishers have been made, though more work is necessary to reach a final product (WP5).

6) A proposal for an outreach didactic project at the Venice Conservatory of Music (Deliverable 9) has been drafted in collaboration with professors who will partake, and has been approved. This lays the groundwork for a workshop planned for the 2017-2018 academic year, which will allow the contextualized performance of selections derived from primary research sources for a general public.

7) I have given a university class seminar about the research subject (title: *Carlo Goldoni Librettista*, 17 november 2016)

8) I have assisted post-docs in the drafting of MC applications, and have overseen, in collaboration with the project supervisor, the preparation of a Bachelor's degree final thesis.

9) I have taken part in outreach and project news dissemination events, most notably through a talk at the Marie-Curie Info-Day (May 25, 2017) and networking with the MC Venice Alumni Association. I have been named representative and spokesperson of Marie Curie researchers in Venice.

Additionally, my work has laid the foundation for future plans for Year 2, which include:

1) an invited seminar on the topic of research / networking opportunity with professors and researchers at Paris Sorbonne University (dates TBD).

2) an invitation to participate, by contributing a book chapter, in the creation of a monograph dedicated to Goldoni, (Roma, Carocci editore) curated by PierMario Vescovo, which plans to partner the work of established scholars with newer contributions of young researchers.

3) a several week-long didactic project and instrumental workshop at the Benedetto Marcello Conservatory of Music in Venice planned for 2018, which will culminate in one or more concert presentations of a selection of research materials and results, as per Deliverable 9, Milestone 6.

4) pre-planning for a future ERC SG application built around possible spin-offs from the MC Fellowship research.

Deliverables (Publications)

1. Article in scientific journal: "Materia buffa intrecciata colla seria:" riflessioni sul mezzo carattere nei libretti goldoniani," for *Studi Goldoniani*: international, peer-reviewed journal (ANVUR Classification: A).

Submission date: 10 april 2017 Expected publication date: end of 2017

Fabrizio Serra editore (Pisa-Roma), lingua italiana. Comitato scientifico: Roberto Alonge, Rossend Arques, Andrea Fabiano, Siro Ferrone, Ginette Henry, Marzia Pieri, Fabio Soldini, Roberta Turchi.

2. Article in scientific journal: "Il Conte Caramella: finestra sullo sviluppo del mezzo carattere," Conference proceedings for *Commedia e Musica al Tramonto dell'Ancien Regime*, Avellino (Naples, Italy), Nov. 24-26, 2016.

Submission date: 10 april 2017 Expected publication date: Fall 2017 (September/October)

Edizioni Cimarosa, lingua italiana. Comitato scientifico: Antonio Carocchia, Francesco Cotticelli, Friedrich Lippmann, Paologiovanni Maione, Marina Marino, Agostino Ziino.

Se contributo su rivista, specificare:

- tipo di rivista, se di fascia A, B o altro,
- lingua,
- eventuale peer o blind review,
- eventuale comitato scientifico,
- eventuale Scopus o altra banca dati.

Se pubblicazione in volume o monografia, specificare:

- casa editrice e/o collana,
- lingua,
- eventuale peer o blind review,
- eventuale comitato scientifico, nazionale/internazionale,
- eventuali recensioni.

Fornire alla Segreteria i prodotti della ricerca in pdf, via email o su supporto digitale

Deliverables (other deliverables foreseen in the project)

D1: Monthly (or more often) reporting to supervisor regarding research results, publications, event and career planning.

D2: Training through targeted workshops or individual meetings in project management, IPR and open access publication.

<p>D3: Training through practice: class seminar, international conference presentation, proposal for didactic workshop for students and scholars.</p> <p>D4: Publication of two scientific articles and preparation (in progress) of two further articles (this goal goes beyond the deliverables laid out in the grant agreement) and a final monograph.</p> <p>D6 (work in progress): Clean, contemporary copies of musical scores are being derived from the primary sources.</p> <p>D7: Presentation of research findings in the classroom, at international conference venues, and through publication of articles.</p>
<p>Milestones</p> <p>M1: Reporting monthly (or more often) to supervisor to mark progress.</p> <p>M2: Feedback from lesson/presentation activities has informed my outreach strategy.</p> <p>M4: (in progress) contemporary copies are being derived from the primary sources and collaboration with other experts is under negotiation; this will ultimately enable performance and preliminary dissemination.</p>
<p>Training Activity</p> <p>Many training activities have been carried out of various nature.</p> <ol style="list-style-type: none"> 1) Training through practice in project management. Furthermore, the proposed involvement of the Venice Conservatory as an external, local institution has also provided important training in fostering interdisciplinary collaboration. 2) Training through research: networking opportunities have allowed me to come in contact with experts in related fields both at the host institution and in research institutions throughout Europe. 3) Seminars in IPR have been attended, as well as specialized workshops during Ca' Foscari Research Week, including "Prepare for 15 Seconds of Fame" by Dr. Fred Balvert, science communicator and head of the Congress Organization at Erasmus University Medical Center, Rotterdam, Netherlands. 4) Training in teaching skills has been afforded by lecture presentation for university student. 5) Self-training in music transcription software has been necessary to the restoration and research on primary sources. 5) First-time training in project supervision has been afforded by oversight of MC proposals, and student dissertations.
<p>Dissemination and Communication Activity</p> <p>Dissemination and communication activities include (for details see above):</p> <ol style="list-style-type: none"> 1. presentation of research results at <i>Commedia e Musica al Tramonto dell'Ancien Regime</i>, international conference venue (conference program attached) 2. invited university seminar (ppt of presentation attached) 3. Poster and talk for prospective MC applicants at the Ca' Foscari "Marie Curie Info Day" (poster attached) 4. submission of proposal outlining the MC project for the programing of outreach activities outside of the academic environment (i.e. Conservatorio Benedetto Marcello) (proposal attached) 5. In progress: development of a personal branding strategy to make this project and my own profile visible on networks including Academia.edu and ResearchGate, as well as plans to create a personal website with support of the Ca' Foscari Research and IT offices. <p><i>Fornire alla Segreteria il materiale a supporto delle attività (es. pdf del power point, del talk, programmi o brochure dell'evento cui si è partecipato, file audio/ video, link a pagine web in cui reperire interviste, etc.)</i></p>
<p>Networking Activity</p> <p>Fruitful networking opportunities have been provided by the following events:</p> <ol style="list-style-type: none"> 1) the international conference <i>Commedia e Musica al Tramonto dell'Ancien Regime</i> hosted many leading scholars in related fields of research, and provided valuable networking opportunities through collective discussion breaks, and group lunches and dinners between presentations. Through this opportunity I was also able to speak with highly qualified doctoral students about my Marie Curie experience, and identify desirable team members for a potential ERC project. 2) Networking continues to expand with professors in the Dept. of Cultural Heritage, as well as with doctoral and post-doc students in the department and related areas. 3) The Venice Chapter of the Marie Curie Alumni Association has provided opportunity for discussion of key considerations pertaining to research outreach, dissemination, press contacts, personal branding, and career outlooks for MC researchers beyond the fellowship. 4) The Marie Curie Info day, along with the meetings of the Marie Curie Alumni Association, have allowed networking with various components of the Ca' Foscari Research Office, a valuable resource and support group for future funding

options. In addition, I have been elected to act as the representative/spokesperson for the Marie Curie researchers at the university, which will allow further networking opportunities, including outside the academic sector.

Criticalities

A few criticalities have been encountered. There has been, for example, some difficulty in the obtainment of reproductions of select primary sources. As the nature of the work I am doing involves analysis of musical scores in their entirety, and most importantly requires close contact with the original score for purposes of transcription into modern notation, the solution that some libraries offer – to view manuscripts by appointment and only for a window of a few hours each week (for example, Conservatorio Luigi Cherubini di Firenze)- is simply not compatible with the type of work I need to carry out with these materials, reason for which I systematically request reproductions. At this time and at this venue, there is no personnel able to carry out these requests, and they are therefore on hold. This setback, however, does not constitute a determining obstacle because, 1) I have added my reproduction requests to a waiting list and am told these will be carried out as soon as the institution hires new and specialized personnel, something which appears to be imminent, and 2) I have accrued a large number of other musical scores to work from in the meantime, and in fact a variety of publications, and ideas for future publications, have evolved from initial research such that I have not yet had the opportunity to turn my attention to all of the examples already under my possession.

Furthermore, it is anticipated that more challenges will arrive in the final outreach phase of the project, which will involve the preparation of preliminary musical editions for performance, not only as regards organization of personnel but moreover due to the fact that certain technical matters (i.e. vocal registers, instrumental transpositions, etc.) lie outside of my areas of expertise. This will however constitute an opportunity for training, as well as networking, as I will rely on professors of music and historical performance practice at the Conservatorio Benedetto Marcello (with whom I have already established contacts) to clarify these difficulties.

Research fellow's signature

Pervinea Rista

Tutor's signature

Place and date
Venezia, 01/06/2017

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