

SAMOTHRACE 20 YEARS

ada
WKO
2003-2023-XX

The splendour of the Renaissance

A Performance of dance and music
mid-16th century to the beginning of the 17th

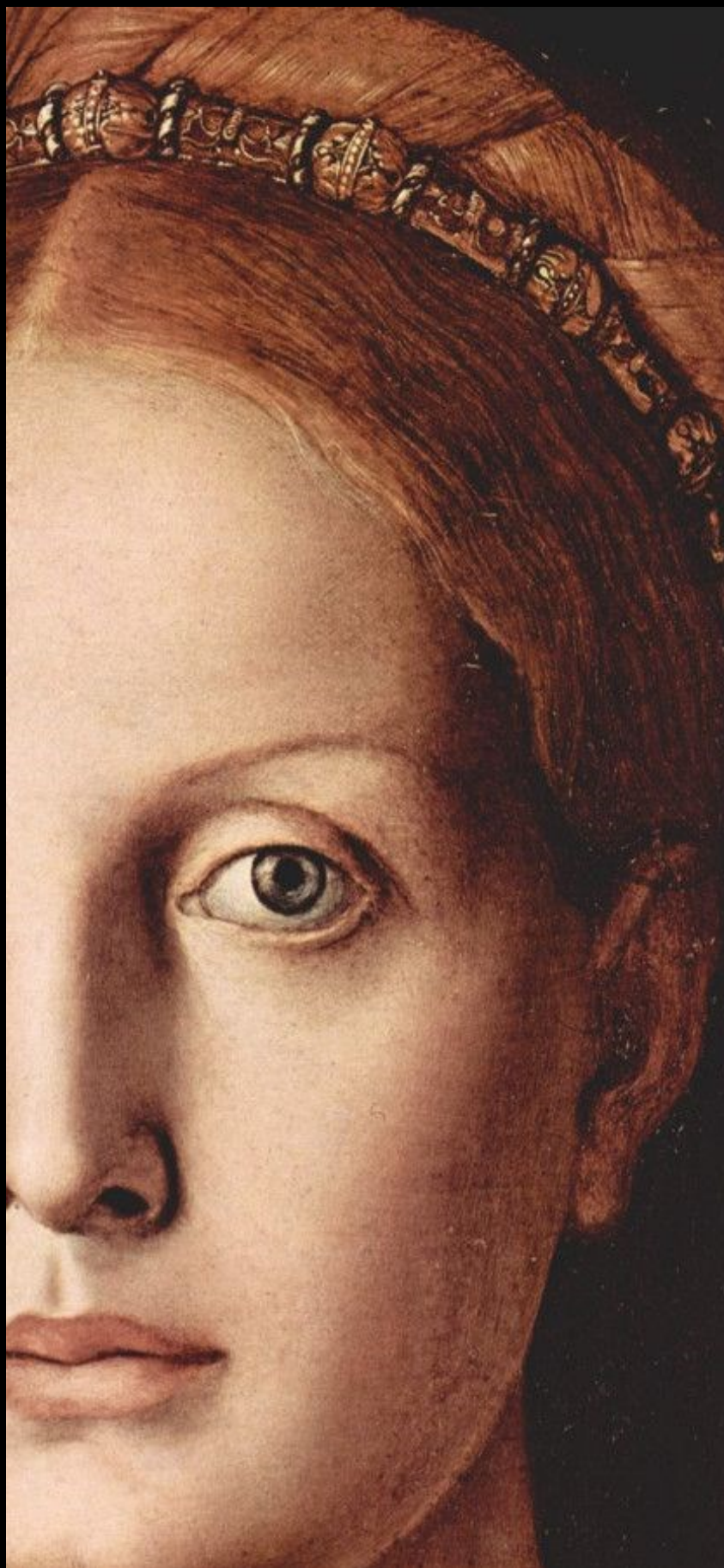
Saturday, July 29, 2023

7 p.m. - Chora

Plane Tree Square

PROGRAMME

www.danzeantiche.org
info@danzeantiche.org



As the great art historian Erwin Panofsky pointed out, the Italian Renaissance would not have existed without the continuous dialogue and fertile confrontation with Antiquity, or rather with Greek and Roman civilization. That discipline that is at the heart of the cultural renewal that took place in Italy from the mid-15th century - but with very important premises in the previous century - and that reached its zenith and sunset in the 16th century, namely Philology, the study of sources and their transmission based on textual truth, dragged with it all the artistic manifestations and thought of the time.

The concept of the Classic, which encompasses the Greek and Latin *Auctores* in every discipline (poetry, philosophy, tragedy, comedy, treatises, etc.) becomes a model worthy of continuation and imitation. Raphael in his School of Athens (1511) celebrates the triumph of rationality with the representation within a grandiose Bramantean architecture of all the wise men of ancient Greece, starting with Plato (in the guise of Leonardo) holding the Timaeus and Aristotle holding his Nicomachean Ethics. In the crowd of characters also a student of Pythagoras who points out on a tablet the main intervals of music: Diapason, Diatessaron, Diapente.

And it was Pythagoras himself, with his rigorous mathematical Theory of Music based on the numerical ratios that regulate the intervals between one note and another, and consequently the three kinds of tetrachords (diatonic, chromatic and enharmonic), who was a source of inspiration for Italian Renaissance theorists. Different arrangements of intervals generate different harmonies whose names - Doric, Phrygian, Lydia - are associated with the different ethnicities of the Greek world and, above all, with different musical characters. The Platonic theory of Ethos assigns to Harmonies and Rhythms a precise and demonstrable effect on the listener's psyche, which will be of crucial importance for the late Renaissance and later Baroque Theory of Affects.

A separate chapter of the rich and complex relations between Greek civilisation and Italian Renaissance civilisation concerns poetry, which in Greece was sung with a specific quantitative metric and accompanied by a plucked stringed instrument (lyra) or more rarely by a wind instrument (aulòs). Some twenty centuries later, at the courts of Mantua, Ferrara and Urbino, that same concept of poetry in music was exhumed and revitalised with the lyre song celebrated in Baldassarre Castiglione's *Libro del Cortegiano* (1528). The culmination of this process is the humanist dream of recreating Greek tragedy that leads to the birth of melodrama (the Fables in music of Orpheus, Daphne, Arion). Thus, despite knowing nothing of ancient Greek music and dance but only theoretical and literary sources, the Italian Renaissance placed them on a plane of superiority and perfection (*Dialogo della musica antica e della moderna* by V. Galilei 1581), emphasising in the first instance their emotional and cathartic virtues.

In particular, dance is freed from its ancillary and subordinate nature to draw on the superior level of art and science with the fundamental concepts of Measure and Memory evoked by Domenico da Piacenza (*De arte saltandi et choreas ducendi*, 1455 c.) and deduced from Aristotle, in which mathematical and geometric qualities are combined with "a hermetic and occult art" (according to the definition of the neo-Platonists Marsilio Ficino and Pico della Mirandola). Even the concept of *phantasmata*, that sort

of magical suspension of movement for which Domenico evokes the legendary gaze of Medusa, is an effective reflection of the Greek myth.

For his part, the other great dance theorist of the 15th century, Guglielmo Ebreo da Pesaro, (*De pratica seu arte tripudii*, 1463) turns to Plato and his Laws to pay the right honours to the art of choreography: "*La qual virtute del danzare non è altro che una actione dimostrativa di fuori di movimenti spirituali li quali si hanno a concordare colle misurate et perfette consonanze d'essa harmonia ...*" (The virtue of dancing is nothing other than a demonstrative action outside of spiritual movements that have to agree with the measured and perfect consonances of this harmony ...).

The form of the Platonic Dialogo is also the model for the treatises of the following century and in particular Fabrizio Caroso's *Nobiltà di Dame* (1600) and Cesare Negri's *Le Gratie d'Amore* (1602).

In Caroso, even the names of some passages refer to Greek metrics (Saffice, Corinth).

As already mentioned, the culmination of this process is realised in the sort of total Art that for moderns is represented by Melodrama, the reincarnation, according to the Florentine academics, of ancient Greek tragedy. Poetry, music, dance, set design, gestures, stagecraft; all converge in the new spectacular form that sums up the universalistic and neo-Platonic ideals of the Renaissance and opens the door to the poetics of the “marvellous” inherent to the Baroque Era.

In particular, in that sort of anticipation of melodrama that is the Intermediate “made for the Comedy of the Pilgrim performed in Florence at the Wedding of the Most Serene Don Ferdinando de' Medici and Madama Christina of Lorraine” in 1589, the entire dramaturgy and the theatrical conception evokes the Greek myth, starting with the contest between the Muses and the Pierides and arriving at the apotheosis of the Descent of Rhythm and Harmony with the vision of the sky at dawn and the clouds on which Apollo sits, Bacchus, Rhythm, Harmony, the three Graces and the nine Muses.

Giulio D'Amore

THE SPLENDOR OF THE RENAISSANCE

DANCE AND MUSIC FROM THE MID-16TH TO THE EARLY 17TH CENTURY.

MUSIC by A. Falconieri, G. G. Kapsberger, B. Marini, C. Negri, M. Uccellini, G. Zanetti.

ARPARLA: Maria Christina Cleary (baroque harp) - **Davide Monti** (baroque violin)

CHOREOGRAPHY: Fabrizio Caroso (*Il Ballarino*, 1581 and *Nobiltà di dame*, 1600), Cesare Negri (*Le Gratie d'Amore*, 1602 and *Nuove Invenzioni di Balli*, 1602), Livio Lupi da Caravaggio (17th cent.), G.I. Gurdjieff (*Movimenti sacri* 1919-1924), Andrea Francalanci - Bruna Gondoni (from C. Monteverdi *Il Ballo delle Ingrate*, 1608)

Choreographic reconstructions, dramaturgy, dance and conducting:

Bruna Gondoni - Marco Bondoni

with the participation of the Historical Dance Group **WKO-ADA**

Dance: Mauro Biasiolo, Paola Cassella, Giulio D'Amore, Angelo Paolo De Lucia, Chiara Gelmetti, Evelyne Lenoble e Laura Pogliani.

Chorus dance: Celina Balducci, Rossana Divo, Chiara Kulczychi, Riccardo Kulczychi, Donatella Marcarino, Lucia Pelagatti, Maria Grazia Tamburini, Patricia Weston.

And with the extraordinary participation of **Marialuisa Sales**

Choreographic reconstructions from Greco-Indian theatre taken from Hesiod.

Project by **Chiara Gelmetti** and **Paola Lomi** for the 20th anniversary of **WKO-ADA** Dance in Samothrace.



ΠΝΕΥΜΑΤΙΚΟ ΚΕΝΤΡΟ "ΝΙΚΟΛΑΟΣ ΦΑΡΔΥΣ"
SPIRITUAL CENTER "NICOLAOS FARDIS"

With warmest thanks to:

Panagiotis and Carlota Atzanou, Luigi Bessi, Nikolaos Galatoumos, Dimitris Matsas, Maria Papathanasiou, Vaso Slavidou, Anastasia Terzi, Xrisa Xarana.

ARPARLA - MARIA CHRISTINA CLEARY (harp) and **DAVIDE MONTI** (violin)

ARPARLA, an Italian/Irish duo, uses music as their way to speak and communicate with others, using the soft and refined sonorities of the harp and the expressive range of colours of the violin. Their repertoire focuses on two historical periods in which the duo excellently renders the synthesis of musical aesthetics: the late Renaissance and early Baroque (16th-17th century) and the transition between Classicism and Romanticism.

Applauded in different parts of the world, at international festivals, in Europe as well as in Canada, Japan, Uganda and Australia, they have taught improvisation and historical performance practice in over 30 conservatories on five continents, including the Juilliard School of Music in New York, Mozarteum in Salzburg, Sydney Conservatorium and Makerere University in Kampala. They teach at the Conservatorio di Verona and the Haute École de Musique de Genève.

Their discographic production counts over 80 CDs.

MARCO BENDONI Dancer trained in contemporary dance, since 1987 he has worked with Martha Graham, Graham Vich, Luca Ronconi, Pier Luigi Pizzi, Franco Ripa of Meana, Lorenzo Mariani, Derek Jarman, Philippe Decouflé, Vicente Saez, Luciano Padovani and Fernando Hiram.

Thanks to a meeting with Andrea Francalanci, he began to cultivate an interest in Renaissance and Baroque dance. He teaches Renaissance-Baroque dance and meditative dance both in Italy and abroad.

CHIARA GELMETTI. Graduated in Philosophy with honours from the University of Milan, she has a multifaceted background in theatre, dance and music. A founding member, in 2003, of the cultural association A.D.A. Danze Antiche, she is still the main cultural animator of WKO-ADA, the dance section of WunderKammer Orchestra, of which she is Deputy Vice-president.

BRUNA GONDONI. Dancer, scholar and choreographer. She directs with Marco Bandoni the company "Il Ballarino" founded by Andrea Francalanci, with which she travels around the world bringing Italian Renaissance dance from the Misiones de Chiquitos in Bolivia to Taiwan. He has worked for Thames TV, Strasbourg National Theatre, Versailles Baroque Festival, Teatro Ponchielli in Cremona and Teatro Massimo in Palermo and many others. She has held specialisation courses at the Haute Ecole de Musique Ancienne in Geneva, the Conservatoire Ranieri in Monte Carlo, the Academy of Dance and Early Music in Sablé, the Dolmetsch Historical Dance Society in London.

MARIALUISA SALES. After studying at the Accademia Nazionale di Danza in Rome, she trained - for over twenty years of systematic and rigorous study - in the severe classical dance style of India's Bharata Natyam. Subsequently, she approached the lyrical and sensual style of Orissa, which she perfected with long stays in the temple-city of Puri.

Through her association Orchestès, she has been promoting the artistic and cultural activities of Italian and foreign artists, book presentations and film festivals on the Middle East and India since 2008, performing mythological and traditional dance in various important theatres, museums and archaeological sites with a focus on the choreographic repertoire of Indo-Greek theatre.

WKO-ADA DANCE WUNDERKAMMER ORCHESTRA (formerly ADA DANZE ANTICHE)

ADA Danze Antiche, founded in 2003 by a group of dance and ancient music enthusiasts, merged in 2021 with the cultural association WunderKammer Orchestra, of which it represents the Dance section with the acronym WKO-ADA. It was founded with the aim of enhancing, promoting and disseminating mainly the knowledge of Italian art and culture through the art of choreography. It also aims to deepen and re-actualise historical, philologically informed dance through highly qualified research work and a didactic training course aimed at a heterogeneous public.

THE RENAISSANCE IN SAMOTHRACE

From 1355 until the fall of Constantinople (1453), the Genoese Gattilusi family ruled over several islands in the north Aegean; in Samothrace, they built fortifications at both Chora and Palaiopoli and a tower at the mouth of the river Fonias. At the height of Humanism, during his travels in the Mediterranean and in Greece, Ciriaco D'Ancona drew and recorded many sketches in his diaries, including those of the Sanctuary of the Great Gods (Samothrace, 1444). From the end of the 14th century to the first half of the 15th century, a period of great renewal and cultural openness opened up in Italy, in which what would later be called the Renaissance, flourished and infect the whole of Europe. The rediscovery of classicism, aimed once again at Greece, led to the re-reading and new translations of the Platonic *corpus* (including those of Marsilio Ficino), a thought that had been neglected for centuries in favour of Aristotle's. The ideal of Beauty-Goodness-Justice once again became a key concept permeating the ideology of the main Italian courts. The prince expounds his person in grace, measure, good government. He deals with the kingdom, but also with letters, poetry, music and dance. Dance, as a harmonious and measured movement inspired by celestial movements, educates and enables one to display grace and harmony, virtues required of the new “ruling class” of the 15th and 16th centuries.

After the 2017 show at the Sanctuary of the Great Gods, in which we presented 15th century music and dance, this year, to celebrate the 20th year of activity of our association and the 20th summer seminar in Samothrace, we would like to offer you some dances from the late Renaissance, complementing a period that shared an extraordinary spirit of openness and renewal, of which Samothrace is also a part.

This performance is dedicated to Samothrace, to all its inhabitants who, year after year, have always welcomed us with kindness and benevolence, to all the participants in the seminar-study trips over the last twenty years, and to you who are here with us tonight.

With gratitude.

Chiara Gelmetti

And this tower was built from its foundations by the great and courageous ruler of the city of Enos and this island, the glorious Palamedes Gatieliouzos. This brilliant man erected it in the year six thousand nine hundred and forty-one (1433) as a great fortress against enemies.

Inscription on the tower of the Gatieliouzos castle, Chora, Samothrace.



Left: Rocca di Vignola, Sala del Padiglione, Modena, IT). Marriage between Ambrogio Contrari and Battistina Fregoso (1461), daughter of Doge Ludovico Fregoso and Ginevrina Gattilusi, sister of Dorino II, both children of Palamede Gattilusi who built the fortress of Chora (Samothrace).

Right: Palace of the Contrari family, built by Ercole il Vecchio who entrusted its construction to the architect Jacopo Barozzi in 1560-67. The latter designed the famous helicoidal staircase with 106 self-supporting steps inside (see below), Vignola (Modena, IT).



ada
WKO
2003-2023-XX

www.danzeantiche.org
info@danzeantiche.org