

# VOM SCHÄFERIDYLL ZUR REVOLUTION

Europäische Tanzkultur im 18. Jahrhundert



## 2. Rothenfelder Tanzsymposion

21.—25. Mai 2008

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von

Uwe Schlottermüller, Howard Weiner und Maria Richter



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# Two 18<sup>th</sup>-century Italian Choreographies discovered in the Cia Fornaroli Collection at The New York Public Library\*

GLORIA GIORDANO

The exhibition »500 Years of Italian Dance: Treasures from the Cia Fornaroli Collection«, hosted by The New York Public Library in October 2006, brought to light two independent unpublished Italian manuscripts dating from the first 30 years of the 18<sup>th</sup> century, both in fairly good condition:<sup>1</sup> *L'Ammazzone* and the *Balletto per S:A:R: Il Sig: Principe di Galles*, the latter composed by Bortolo Ganasetti and transcribed by Antonio Evangelista in 1729.<sup>2</sup> These two couple dances are annotated in the Beauchamps-Feuillet system, and their compositional features are similar to those of the manuscript of the *Balletti* (1726) by Gaetano Grossatesta, up to now the sole known example of a French-style couple dance composed by an Italian.

Since *L'Ammazzone* (in Italian »amazzone« has only one »m«) is an anonymous work, nothing more than its choreography can be described, which will be done in the second part of this paper. However the first page of the Ganasetti-Evangelista *Balletto* for the Prince of Wales gives information that makes it possible to reconstruct at least part of the artistic careers of authors who, up to now, have been almost completely unknown, and that allows us to see the incidence and diffusion in Italy of the French movement and choreographic vocabulary invented in the second half of the 17<sup>th</sup> century and its related system of notation, revealed to us in some of the ballroom and theater repertory of the time.

## The *Balletto* for the Prince of Wales

### The Author

The author is the Venetian Bortolo Ganasetti, dancer and dance master at the College for Noblemen at Bologna.<sup>3</sup> In 1728 he is mentioned for the first time as an »inventore dei balli« (creator of ballets), so he may have been born in the first decade of the 18<sup>th</sup> century.<sup>4</sup> At the current stage of research, it is not clear whether he belonged to a family of actors or dancers. There are lacunae between 1728 and 1742 in the chronologies and in the opera librettos, our principal sources for reconstructing his artistic activity.<sup>5</sup> Up to 1750 he worked as a composer of ballets and impresario, and from 1755 to Carnival 1776 he alternated the task of impresario with that of costume designer, or filled both roles simultaneously.<sup>6</sup>

The Italian peninsula's division into several states and warring political dominions did not hinder the circulation of performers and repertories. As choreographer, Ganasetti worked mainly in the Papal States, in particular on the stages of the Teatro Formagliari at Bologna and the Bonacossi at Ferrara. As impresario he was also at the Teatro Marsigli

Rossi (Bologna) and in other smaller towns on the same circuit (Cesena, Cento, Faenza, Fano, Lugo, Senigaglia). At the outset of the 1740s, he was engaged as choreographer at Reggio, in the Dukedom of Modena, at a time when the city was under Austrian occupation and when the theaters of Reggio performed works by authors who enjoyed the protection of the Hapsburgs.<sup>7</sup> In 1748 he went on tour in the Republic of Venice for a revival of *Orazio*,<sup>8</sup> and in 1750 entered the Dukedom of Milan, where at Cremona he concluded his activity as choreographer.<sup>9</sup> In the mid-1750s, he was at Milan, working as impresario. He returned to Reggio in the 1760s, as impresario and costume designer, at a time when comedy had become popular there, and successful productions, predominantly based on the works of Carlo Goldoni, were being imported above all from Bologna.

Like all his colleagues who worked with the new style imported from France, Ganasetti composed ballets for serious opera, mainly musical dramas based on libretti by Metastasio and composed by the musicians then dominating the musical scene, primarily Neapolitans or composers of the Neapolitan school, such as Niccolò Jommelli, and the Germans Johann Adolph Hasse «the Saxon» and Christoph Willibald Gluck. In line with then current practice, his companies included eight to ten dancers, half of them male and half female, probably from Venice, one of the major promoters of the new choreographic style. His dancers included Teresa Colonna, Anna and Vincenzo Sabatini,<sup>10</sup> and Margherita Grizzolini or Grisellini known as «La Tintoretta».<sup>11</sup>

As impresario and costume designer, he preferred working on the comic scenes of musical comedies, then largely based on libretti by Goldoni, and set to music by Baldassarre Galuppi or composers of the Neapolitan school such as Giovanni Paisiello and Nicola Piccinni.<sup>12</sup> Ganasetti struck up a close and intimate friendship with Goldoni. In 1761, as impresario at the Teatro Formagliari in Bologna, Ganasetti asked Goldoni for a new comic melodrama to be set to music by Niccolò Piccinni. The Venetian writer of comedies suggested a sequel to *La buona figliuola* and wrote *La buona figliuola maritata*, which related the adventures of Marianna after her marriage. The success of the performance was due more to the music and singers, than to the libretto.<sup>13</sup> Tired and bored by the need to put up with the whims of composers and singers, by the growing mania for dances – the sole moment of silence in the boxes – and by the fact that he did not receive the remuneration due from the impresarios, Goldoni decided to leave Venice the year following. During his last journey from the «Most Serene Republic» to Paris, he was obliged to stay over in Bologna due to an attack of rheumatic fever. At the request of Marchese Francesco Albergati, who was his host, and of the Impresario Ganasetti, Goldoni wrote a new «scherzo» for music, *La bella verità*.<sup>14</sup> In the play, the poet Loran Glodoci – the name is an anagram of the author's name – is a character who tells what is going on behind the scenes, even that involving his friend and impresario Bartolomeo Ganasetti, who is portrayed in the libretto as Tolomeo Nattagessi.

As an impresario, Ganasetti engaged Italian choreographers,<sup>15</sup> the most famous of whom was Francesco Salamoni called «di Vienna», from a well-known family of dancers.<sup>16</sup> Every now and again Ganasetti also engaged French choreographers, among them François Sauveterre<sup>17</sup>, Antoine Terrades<sup>18</sup>, and Giacomo Oploù<sup>19</sup>.

## The Transcriber

As was the custom of the time, Ganasetti chose a collaborator for the transcription of the *Balletto* into the Beauchamps-Feuillet system: the Venetian Antonio Evangelista.<sup>20</sup> We do not yet know whether Ganasetti met Evangelista in Venice during his period of training, or at Bologna, where both were dance masters at the College for Noblemen.<sup>21</sup>

During the last decades of the 17<sup>th</sup> century, the colleges for noblemen in many Italian cities brought in French dance masters to teach the new style. Some of these French masters, who taught in areas of central and northern Italy, are illustrious names today because of the documents they wrote about their activities.<sup>22</sup> In Bologna, the new style had been taught at first only by French masters, while the Italians still taught dance »all'italiana«, in the style of Caroso and Negri.<sup>23</sup> Later, the Italians, by then masters of the new style, began to obtain contracts to teach French dances in the colleges of the nobles. One of these was Antonio Evangelista, who was given the designation of Monsieur and the title of French Dance Master at the College in 1716.<sup>24</sup> In order to confirm his status as the representative of French dance culture, he transcribed a copy of the second collection of »contredances« by Dezais.<sup>25</sup> By the 1730s, the French style had definitely conquered Bologna, and Evangelista would no longer have needed the form of address of Monsieur, since Signore would have sufficed.<sup>26</sup>

## The Manuscripts from the Cia Fornaroli Collection

### Structural Features

We do not know when and from whom Walter Toscanini acquired the two manuscripts. Originally, they must have consisted of loose sheets to which a cover was added only later, perhaps at different times and probably by Toscanini himself.<sup>27</sup> The paper used for the two covers is of different color and quality, that of *L'Ammazzone* being darker, while that of Ganasetti's *Balletto* is lighter and thicker. Each cover bears the title of its respective document: »L'Ammazzone. / Balletto. Ms. s.d. (ca 1725)«, with the inscription being typed in black ink,<sup>28</sup> and

ANTONIO EVANGELISTA / MAESTRO DI BALLO / BALLETTTO / per la S.A.R. il  
Principe di Galles / composto da / BORTOLO GANASETTI / BOLOGNA / 1729

written by hand, partly in capitals and partly in italics, in blue ink.<sup>29</sup> On the flap of each document, a number has been penciled, »a 351« on the *Balletto* and »a 352« on *L'Ammazzone*, which may stem from a previous cataloguing. For both manuscripts, ordinary non-filigree »laid paper« has been used, with artificially produced vertical lines. The choreographies and tunes are written in the same kind of black ink. In *L'Ammazzone*, the porosity of the paper has in some cases allowed the ink to bleed through from one side to the other. Ganasetti's *Balletto* comprises seven numbered sheets, and *L'Ammazzone* twelve unnumbered sheets. The documents are bound with thread.

## Handwriting and Notation

For both documents, the title is indicated on the first page: for the *Balletto* written in the blank spaces left by the choreographic lines, and for *L'Ammazone* at top center, beneath the staff of music. Although the handwriting of the manuscripts is different, the linear and uniform script of Feuillet's *Chorégraphie* can be distinguished in both choreographic transcriptions.<sup>30</sup> The structural set-up, movement vocabulary, phrasing, and also the spatial arrangement of the sheets and observance of the principles of notation all recall the rules of composition of the French style. The *Balletto* displays greater care in the details, the stroke is clear, definite, and on the whole correct,<sup>31</sup> whereas *L'Ammazone* almost has the look of a first draft, the stroke is by an expert but rapid hand, without much thought given to details. Examples of this include the symbol of the »presence du corps« for the woman that is written incorrectly on folio 5 »recto«; the two symbols of the »presence du corps« that are inverted on fol. 5 »verso«; and the indication for the dancers to pass each other in the »pas de rigaudon« at the end of fol. 6 »recto«, although according to their position on the following page, they actually must finish face-to-face. Even the transcription of some of the steps confirms this hypothesis. In the woman's actions, for example, the final jump of the »pas de rigaudon« is placed before the »ronds de jambe« (fol. 6<sup>r</sup>, meas. 12). The *sissonne* is not always transcribed in the usual manner, in some cases the symbols concerning the second step are written on the arrival position of the first jump, with the »pied en l'air« (fol. 3<sup>r</sup>, meas. 3 and 9; fol. 3<sup>v</sup>, meas. 9; fol. 4<sup>r</sup>, meas. 11).

## The Music

In the manuscripts of the Cia Fornaroli Collection, the musical notation provides, as usual, just the melody line in treble clef, in the »Italian« style.<sup>32</sup> The musical notation, like that of the choreography, is written more clearly in the *Balletto*, strengthening the hypothesis that the manuscript of *L'Ammazone* is not a definitive version. Furthermore, stains and tiny holes in the paper where the stave was ruled have rendered the reading of some of the notes uncertain, and their reconstruction is consequently a matter of conjecture (in particular fol. 5<sup>r</sup>).

The two ballets formed a »suite«. The first, more elaborate part of *L'Ammazone* is in 6/4 (*Gigue*), followed by a *Borea* (2/4), while the *Balletto* is comprised of a *Passepied* (3/8) and *Boure* (2/4).

The vocabulary adopted on the stave uses French choreographic terminology: *Passepied* and various spellings of the term *Bourrée*. Such variations were frequent in Italian and foreign dance literature at the time: here we find *Borea* and *Bora* in *L'Ammazone*, and *Boure* in the *Balletto*.<sup>33</sup>



One major aspect concerns the »gigue« in *L'Ammazone*. On the first page, there are eight musical beats and eight in the choreography, even though the musical notation displays a repeat sign. Examining the choreography, it becomes clear that two musical measures are required to execute all the steps contained in each choreographic measure, thus justifying the repeat sign. The same situation is also found on the three following pages, even though the repeat sign is absent there. At this point, we encounter an unusual order of repeated sections: sections A and B are repeated four times each, instead of the more common AABB structure repeated twice. Is this a mistake by the transcriber, or does it reflect the composer's intentions for particular staging? This cannot be determined from the notation of the steps alone.

### *L'Ammazone*

Page	Movement/ definition	Tempo	Structure	Key	Musical beats	Choreographic beats
1	[Gigue]	6/4	Gigue – A A'	A min.	8 x 2	8
2			Gigue – A [A']		8 [x 2]	8
3			Gigue – B [B']		8 [x 2]	8
4			Gigue – B [B']		8 [x 2]	8
5	Borea	2/4	Bourrée I – A		12	12
6			Bourrée I – A'		12	12
7			Bourrée I – B		14	14
8			Bourrée I – B'		14	14
9		2/4	Bourrée II – A		8	8
10			Bourrée II – B		8	8
11	Bora	2/4	Bourrée I – A		12	12
12			Bourrée I – B		14	14

### Ganasetti's *Balletto*

Page	Movement/ definition	Tempo	Structure	Key	Musical beats	Choreographic beats
1	Passepied	3/8	Passepied – A	C min.	10	5
2			Passepied – A'		10	5
3			Passepied – B		10	5
4			Passepied – B'		10	5
5	Boure	2/4	Bourrée – A		8	8
6			Bourrée – A		8 + 1/2	8
7			Bourrée – B		1/2 + 11	12

## The Choreographies

### Ganasetti's *Balletto*

In 1729, the year inscribed on the first page of the *Balletto*, Ganasetti must still have been in Bologna since the composition is dedicated to the Prince of Wales. On 8 January of that year, this title had been bestowed on Frederick of Hanover, the heir of George II.<sup>34</sup> We do not know why Ganasetti dedicated this composition to the Prince, or even if it was ever performed.

Ganasetti's composition is fairly simple, akin to similar ballroom dances of Parisian origin, such as *La Bourgogne* or *La Savoie*, that were already in circulation at the Bolognese College by the end of the 17<sup>th</sup> century, that is to say, almost as soon as they were composed and before they had been published in the *Recueils*.<sup>35</sup> The *Balletto* is a courtship game in which the dancers »converse« together through movement, there being no interaction with the spectators surrounding them. The game – as is clear from the first page – is not the usual one »of presentation«. Here, in the first measures, the dancers execute a quarter of a turn to be face-to-face, and continue to dance facing each other. In the final measure, they turn toward the front end of the hall, where the high personages are seated at the center. This »conversation« is expressed by figures borrowed from the most famous French dances. The clearest case is the fourth page of the *Passepied*, with its recognizable pattern from the first page of the »bourrée« of *La Bourgogne*, although obviously with different steps. However, unlike most of the French »passepieds« in which the dancers often move in an irregular pattern, hand-in-hand, or changing place and offering the right hand, the left hand, or both hands, in Ganasetti's *Balletto* the performers never touch, and move exclusively along a symmetrical path (»chemins symmetriques«)<sup>36</sup> in »reflection« and »rotation« forms<sup>37</sup> or in longitudinal, transversal, and circular patterns, but never in an oblique line. The *Balletto* is thus a continuous dialogue between the two performers, without leading to any real »amorous gesture«. The vocabulary falls within the standards for the period, limiting itself to the steps required for each dance. In addition to the »pas de menuet en fleuret«, »pas de menuet à trois mouvements«, and »contre-temps de menuet« usual in »passepieds«, the steps include »pirouettes« and »coupés«, minor variants that are unusual in the ornamented »passepied«. The »bourrée« also makes use of the standard dance steps, with »glissade«, »coupé«, »contre-temps balonné«, »pas de rigaudon«, »sissonne«, and – obviously – »pas de bourrée«.

In the *Balletto*, Ganasetti is still greatly influenced by Parisian compositions of the past. We do not know whether this was a result of his activity as dance master or due to the tastes of the contemporary Bolognese nobility. Does it express a genre or reflect his stage compositions in general? Did the French style – which the Italian masters had already adopted – undergo any further development in Bologna and vicinity during the

1730s? Is it possible that Ganasetti's style reflects the Bolognese fashion, just as Grossatesta's reflects that of Venice and/or the Veneto? Or, in either case, could it have been the individual expression of the choreographers themselves?

### *L'Amazzzone*

Titled *The Female Warrior*, the ballet's representative-narrative context is typical of thematic stage ballets. Lacking any further information, it is impossible to determine its provenance and whether it formed part of an intermezzo or an opera on the subject of the Amazons.<sup>38</sup>

The ballet features an exuberant beginning, which is particularly evident on the first page with its »contre-temps« and »battus« movements ornamented with »ronds« and »glissés«, and then continues in a more linear, calmer, and less ornate manner on the following pages. This structure may have been made necessary by the plot. Although the notation does not include gestures specific to Amazons, there is a constant attempt to depict the character through the selection of vertical jumps, »sissonnes«, »contre-temps«, and »chassés«, whose dynamic-rhythmic quality suggests the image of horse-riding. A further noteworthy aspect is the prominence given to the woman in some of the moments of the »bourrée«. There are several brief choreographic sections of two or four measures in which the woman dances alone, covering the space needed to turn in front of the man, then continuing with him in a mirror-image figure (fol. 3<sup>r</sup>, meas. 5–8; fol. 4<sup>r</sup>, meas. 9f.; fol. 4<sup>v</sup>, meas. 9f.). At other places, we find classical examples of an echo, where the woman performs the choreographic combination of steps while the man watches, and then the man »imitates« the same steps while the woman watches. This choreographic sketch corresponds to a musical progression of two plus two measures (fol. 4<sup>r</sup>, meas. 5f. and 7f.; fol. 4<sup>v</sup>, meas. 5f. and 7f.).

On the whole, the whole ballet is designed along the main – or longitudinal – axis of the hall, and the relationship between the dancers themselves and to the front end of the hall comprises a continual front-back-profile play that enhances the purpose of the performance. The choreographic figures show no particular development and are characterized by symmetrical paths (»chemins symmetriques«) of the »reflection« and »rotation« forms, by a combination of longitudinal and transversal directions, and by three moments of semicircular movement, lasting one or two measures, so as to »soften« changes of direction. The only oblique element is found in two measures in which the dancers perform two »pas de bourrée en tournant« (fol. 3<sup>r</sup>). On paper, the pattern is very clear and appears to represent the meeting of the two performers. In reality, however, the dancers start vis-à-vis and not diametrically separated as shown in the notation; with the two »pas de bourrées« they move away from each other, toward the opposite corners of the hall, almost tracing a single diagonal, realized by a turning in opposite directions, that concludes with a decided change of direction, carried out by a »sissonne«.

## Conclusion

The manuscripts of the Cia Fornaroli Collection are a discovery of exceptional importance in the general scenario of Italian sources from the first 30 years of the 18<sup>th</sup> century.

Even with these new sources and Grossatesta's *Balletti*, it is clearly still not possible to determine the stylistic elements of the 18<sup>th</sup>-century Italian »school«, to identify eventual stylistic differences between various geographical areas, or to delineate the technical and stylistic characteristics of the productions of the different authors. Compared to Grossatesta's *Balletti*, in which we can identify certain stylistic choices underlining a precise compositional idea, the new sources are less original and are not characterized by any idiomatic stylistic elements. We can now, however, at least compare choreographies of the same kind, i.e., couple dances. And from such a comparison, we can determine that they were devised for different purposes: Ganasetti's *Balletto* for the ballroom, Grossatesta's *Balletti* for performance in the ballroom by professional dancers, and *L'Amazzzone* as a theme ballet for the stage.

## Notes

- \* I would like to thank Angene Feves for her suggestions and for the revision of the English translation.
- 1 Information on the exhibition can be consulted at <http://www.nypl.org/research/lpa/italiandance/index.html>. I wish to thank Patrizia Veroli for having given me news of the manuscripts, Charles Perrier, librarian at the New York Public Library's Dance Division, for having supplied me with copies, Andrea Perugi for musical consultation, and my cousin Angela Tobin for further research on my behalf at The New York Public Library. Special thanks are due to Flavia Pappacena for a stimulating exchange of ideas on the documents.
- 2 The two manuscripts are to be found at the Public Library, Walter Toscanini Collection, Jerome Robbins Dance Division, Box 8. They have not yet been classified. See VEROLI: *Walter Toscanini*.
- 3 Bortolo [Bartolo, Bartolomeo] Ganasetti [Ganassetti, Ganascetti] is indicated as a Venetian in the libretto of *L'Aminta*, a pastoral serenata for which he composed the dances in 1742 (Bologna, Teatro Formagliari, music Francesco Maggiore). From the 1760s the opera librettos of works performed outside Bologna, in which he is indicated as costume designer, indicate beside his name that he is »from Bologna«, perhaps with reference to his professional provenance. Further archival research may shed some light on his birth. See MÖLLICA: *L'occhio della città*.
- 4 He is mentioned in the libretto of *Teodorico* performed at the Teatro Formagliari in Bologna (music Giuseppe Buini, libretto Antonio Salvi).
- 5 RICCI: *I teatri di Bologna*; FABBRI/VERTI: *Due secoli di teatro*; ALM: *Catalog of Venetian Librettos*; SARTORI: *Libretti italiani*; *Teatri di Ferrara* [FABBRI]; MONDINI: *Dal fondo librario Lanfranchi*.
- 6 The libretto of *Il tuttora burlato* (music by Giovanni Rutini), performed at the Teatro di Lugo in 1764, even specifies that the »Vestiti sono di invenzione di Bortolo Ganassetti« [»Costumes are devised by Bortolo Ganassetti«].
- 7 In 1743 he composed the dances for *Demofonte*, set to music by Gluck (Nuovo Teatro, libretto Pietro Metastasio). Ganasetti was still at Reggio in 1748, composing the dances for *Il gran Tamerlano* (Nuovo Teatro, music Giovanni Battista Lampugnani, libretto Agostino Piovene).

- 8 The comic musical drama *Orazio* (music Pietro Auletta, libretto Antonio Palomba) was first performed in 1747 at the Teatro Formagliari in Bologna and was revived the following year in Venice (Teatro Sant'Angelo) and Brescia (Teatro degli Erranti).
- 9 The Nuovo Teatro saw the performance of *Demetrio* (music Johann Adolph Hasse).
- 10 Ganasetti engaged Vincenzo Sabatini in 1756 at the Regio Ducal Teatro of Milan to compose the dances for *La ritornata di Londra* (music Domenico Fischietti, libretto Carlo Goldoni).
- 11 For information about these dancers, see CROCE: *Teatri di Napoli*; CASANOVA: *Mémoires*; HANSELL: *Opera and Ballet*.
- 12 In 1755 at Bologna, a company of comedians from Venice was also engaged, almost certainly for the performance of *Il Conte Caramella* (music Baldassarre Galuppi, libretto Carlo Goldoni, choreography Paolo Cavazza and Giuseppe Rubini). An inscription painted under arch 307 of the portico that joins Bologna to the Sanctuary of the Madonna di San Luca recalls the performance of the Venetian company on 11 June 1755 at the Teatro Formagliari: »Dalla Compagnia dei Comici di Venezia / detta del teatro a S. Luca per una / recita fatta nel teatro Formagliari / nella sera dell'undici giugno / anno 1755 / essendo impresario / S.V. Francesco Masi S.V. Giacomo Frati / S.V. Sebastiano Gandolfi S.V. Bortolo Ganasetti.«
- 13 GOLDONI: *Componimenti teatrali vari*, p. 1126.
- 14 »L'esito è stato per la parte mia felicissimo. Per la musica, il primo atto eccellente, gli altri due poco buoni. Il maestro è bravo, ma la fretta lo ha assassinato« [»For my part, the outcome was excellent. For the music, the first act was excellent, the other two not so good. The composer [Picinni] is good, but haste ruined him«]. GOLDONI: *Componimenti teatrali vari*, p. 1130. See also CANTÙ: *Le verità di Goldoni*.
- 15 Gaspare Burci, Paolo Cavazza, and Angelo Lolli from Bologna, the Florentine Francesco Martini and Giuseppe Rubini.
- 16 Francesco Salamoni, son of Giuseppe Salamoni »di Vienna« and brother of Giuseppe called »il Portogallo«, was born in the late 1730s in Vienna where he danced with his father. He made his début as choreographer in Rome (1757–1759) and pursued a career on the Italian stage in Verona, Bologna, and Turin, before moving to Berlin. See HANSELL: *Il ballo teatrale*, vol. V: *La spettacolarità*, p. 200; see also DAOLMI: *I balli negli allestimenti settecenteschi*; and SASPORTES: *Durazzo e la danza*.
- 17 Sauveterre (in Italian libretti, the spelling of his name varies greatly: Savveterre, Sovuterre, Sauter, etc.) was active in Venice from the end of the 1730s. Ganasetti engaged him in 1745 at the Formagliari in Bologna to compose the ballets of *Merope* and *L'Amor tirannico*. With the exception of a three-year engagement at Stuttgart (1758–1761), he was also in Turin, Florence, and Milan, in addition to Venice, before moving to the Royal Theater in Lisbon, where he worked until his death in 1775. See HANSELL: *Il ballo teatrale*, p. 195.
- 18 In the autumn of 1759 he composed the dances for *Gli uccellatori* (music Floriano Gazman, libretto Carlo Goldoni) and *Buovo d'Antona* (music Tommaso Traetta, libretto Carlo Goldoni) for the Formagliari of Bologna. Terrades worked as dancer and choreographer from 1755 to 1792, with most of his long Italian career taking place in Venice. In the 1760s and 70s, he was also engaged as composer of ballets in Milan, Florence, Reggio, Rome, and Turin. Around 1760 he married Anna Conti, who had danced with Ganasetti in the 1740s. See WIEL: *I teatri musicali veneziani*; and HANSELL: *Il ballo teatrale*, p. 201.
- 19 He composed the dances for *Il viaggiatore ridicolo* performed in 1760 at the Marsigli Rossi in Bologna (music Antonio Mazzoni, libretto Carlo Goldoni), where he returned ten years later with *La scaltra spiritosa* by Picinni. Oploò [J. D'Oploo] was choreographer at the Regio Ducal theater of Milan in the 1760s. See HANSELL: *Opera and Ballet*, p. 702.
- 20 FEUILLET: *Chorégraphie. Chorégraphie, or how to write dancing*, was a synthesis of the process of rationalization, classification, and codification of the dance that had taken place in France toward the end of the 17<sup>th</sup> century. It was based on a kinegraphic translation of dance components – space, rhythm, and dynamics – aimed at preserving and diffusing, by means of conventional symbols, choreographic compositions for dance hall and theater, invented by the masters of the time. On the notation, see also *Arthur Saint-Léon* [PAPPACENA].

- 21 Antonio may be related to Alessandro Evangelista, who was working in Venice at the end of the 17<sup>th</sup> century. Alessandro composed dances and edited the »abbattimenti« for *La Flora* (music Antonio Sartorio and Marc'Antonio Ziani, libretto Novello Bonis), performed at the Teatro Sant'Angelo in Venice in 1681.
- 22 Giambatista Dufort taught at Parma and, after moving to Naples, published the *Trattato del Ballo Nobile* (1728). Jean Claude de La Fond, author of *L'art de danser par nouvelles contredances* (um 1728), succeeded Dufort in Parma. Working in Modena were Monsieur Le Vesque, who belonged to a family that gave not a few dancers to the theater, and Francesco Lacour, whose name is connected with a page in Beauchamps-Feuillet notation, a fragment of the fresco in the Sala dei Cardinali at the Modenese College. See MÖLLICA: *Tre secoli di danza*. On Jean-Claude de La Fond see GIORDANO: »*Fleurs des dances*«.
- 23 The Bolognese masters Agostino Giavarina, Antonio Fabri, and Francesco Barilli taught Italian dance, while Messieurs La Cheur, Coindé, Ollanié, and Legerot gave lessons in French dance. See MÖLLICA: *L'occhio della città*, p. 162.
- 24 Ibid.
- 25 The manuscript by Evangelista is kept at the Archiginnasio at Bologna, see *ibid.*, p. 165.
- 26 Antonio Evangelista collaborated with the Parisian Jacopo Legerot (originally a Bolognese by the name of »Legerot«) on the composition of dances in several productions of the college's residents: *Le armi di Achille in disputa* (1727), *Bologna letterata e guerriera* (1729), and for the *Accademia di lettere e di esercizj cavallereschi* (1734). In 1736 Evangelista was replaced as teacher of French dance by another Venetian, Bernardo Gavazzi.
- 27 The pages measure 21 x 15,5 cm (*L'Amazzzone*) and 22 x 16 cm (*Balletto*).
- 28 The date was provided by Toscanini, but it is not known how it was determined.
- 29 The name »Ganasetti« also appears on the upper part of the cover, penciled in italics.
- 30 FEUILLET: *Chorégraphie*. None of the known Italian sources of the period employs Pierre Rameau's amended signs (*Abregee de lanouvelle Methode*).
- 31 The direction of the dancers on p. 2 does not correspond to that at the end of p. 1.
- 32 Among the documents that can be traced to Italy, only the manuscript of the »Fondo Belgioioso« uses French violin clef. The others (*Balletti* by Grossatesta, *L'art de danser* by de La Fond, and the »S. Cecilia« ms.) employ treble clef. See GROSSATESTA: *Balletti*; GIORDANO: »*Fleurs des dances*«, p. 10.
- 33 See GROSSATESTA: *Balletti*, pp. 32<sup>a</sup> and 62<sup>a</sup>. On the evolution of terminology, see also PAPPACENA: *Tecnica della danza classica*; *Idem*, PAPPACENA: *Il Trattato di Danza di Carlo Blasis*, p. 77f.
- 34 Since 1301, the eldest son of the King or Queen of England (from 1707, Great Britain) was given the title Prince of Wales. Frederick (1 February 1707 — 31 March 1751) was Prince of Wales and Duke of Gloucester. His troubled relations with his father, George II, deteriorated further when Frederick married Augusta of Saxe-Gotha in 1736, resulting in him being banned from the Court with his whole family in the following year. Because Frederick died before his father, his son inherited the right of succession to the throne, taking the name of George III of the United Kingdom of Great Britain.
- 35 At the »Accademie« – private, semi-public events at which the young boarders performed – organized at the Bolognese College starting from the end of the »Seicento«, the dances included: *La Borgogna*, *La Mariée*, *La Savoie*, *Bourbon*, *L'Amabile*, *La Guastalla*, *La Silvie*, and *La Maddalena*. See MÖLLICA: *L'occhio della città*, p. 162. This additionally testifies to a large-scale and relatively quick dissemination of choreographic material from the center of production (Paris) to outlying theaters throughout Europe, and in this case to Bologna, so that little time passed between the invention of a ballet and its restaging somewhere else by other dance masters, its compositional principles being assimilated for the preparation of new dances in the same style.
- 36 Cf. *Le Passepied* and *Le Passepied nouveau* and the »passepied« in *la Bourgogne*, in *La Bretagne*, in *La Carignan*, etc. For a complete list, see LITTLE/MARSH: *La Danse noble*.
- 37 See »Chorégraphie« in COMPAN: *Dictionnaire de danse*, p. 93; and MARSH: »*Regular and Irregular Figures*«.
- 38 CHEGAI: *Sul'ballo analogo'settecentesco*.