

Diana Blichmann

Diana Blichmann has dedicated her studies to Musicology, Italian literature and Art history. She studied at the Hochschule für Musik Franz Liszt Weimar, the University Friedrich Schiller Jena, the University of Bologna (degree in Disciplines of arts, music and entertainment; Erasmus Program 1997/98) and obtained the Magister Artium. She received her PhD at the University "Johannes Gutenberg" Mainz under Dr. Reinhard Wiesend with a thesis published in 2012 on the *Dramma per Musica* by Pietro Metastasio between Rome and Venice (*Die Macht der Oper – Oper für die Mächtigen: Römische und venezianische Opernfassungen von Dramen Pietro Metastasios bis 1730*).

She has received the following scholarships and awards: The Deutscher Akademischer Austauschdienst (DAAD) sponsored her research on Bolognese sources. Funded by the Deutsches Studienzentrum in Venice (Centro Tedesco di Studi Veneziani) and by the Deutsches Historisches Institut, DHI in Rome (Section History of Music) she has conducted her research in Venetian, Roman, Neapolitan and other European archives and libraries. She obtained contracts at several Conservatories of music in Italy: She has been professor of Music History and History and Aesthetics of Music at the Music Conservatory Stanislao Giacomantonio of Cosenza, the Music Conservatory Luisa d'Annunzio of Pescara and the Music Conservatory Claudio Monteverdi in Bolzano. As an expert in philology of music and music publishing, Dr. Blichman has collaborated in editing various specialist books and research projects such as with Christoph-Helmut Mahling on the critical edition *Attilio Regolo* by Niccolò Jommelli on a text by Pietro Metastasio, published in 2010 within the series *Concentus musicus* (XII) directed by Markus Engelhardt. At ease with bibliographies and library science she was an assistant in the library of the duchess Anna Amalia in Weimar for many years.

On the border between Musicology, Italian literature and Art history her research is strongly interdisciplinary. Her investigations involve music at the Venetian *Ospedali* and all aspects on Italian opera in the 17th and 18th centuries and the dissemination of opera in Europe. With a global approach, she is dedicated to opera as an instrument for political propaganda and to the opera performance that celebrates the power of kings and aristocrats. Her current research interests include iconography and iconology of the decoration of the stage.