

Giulia Anna Romana Veneziano

Giulia Anna Romana Veneziano is a music historian and holds a research doctorate from the University of Zaragoza (under the guidance of Juan José Carreras). Following her studies in palaeography and musical philology at the University of Pavia and a Diploma in archival and diplomatic palaeography from the State Archives in Bari, she embarked on a career as a researcher in the field of musical output between Naples, Rome and Spain in the period spanning from the second half of the 17th century to first half of the 18th century, with particular attention to the secular chamber cantatas, the circulation of repertoire and the role of performers. Her activity has been documented by publications since 1993, as well as her participation as a speaker in conferences both nationally (Rome, Florence, Venice, Bari, Naples) and internationally (Paris, Berlin, Lisbon, Ávila, Zaragoza, New York, Versailles).

She has worked on the realisation of projects concerning the rediscovery of Neapolitan baroque repertoire, actively collaborating with Antonio Florio's specialist ensemble "Cappella Neapolitana" (formerly "Cappella della Pietà of Turchini"), also contributing essays for their CD recordings (for *Opus 111*, Naïve, Glossa), particularly on repertoire by Leonardo Vinci (1690-1730) and the singers of his time. She has collaborated with Italian theatrical institutions such as the Theatre of Ferrara, the Petruzzelli Theatre in Bari, the Musical Season of the Scuola Normale in Pisa, the "Pietà of Turchini" Early Music Centre in Naples at the time when Antonio Florio was musical director and Dinko Fabris was academic co-ordinator.

She has also worked with European institutions such as the Cité de la Musique in Paris and Spanish festivals such as "Fiestas Reales" in Madrid. In 2002 she organised an International Study Day on Baroque sources for Spanish guitar in Florence (Biblioteca Riccardiana, University of Florence, "Cherubini" Conservatoire in Florence, Biblioteca Nazionale Centrale Florence); this conference produced the publication *Rhymes and sounds to in Spanish style, Report on the International Study Day on the baroque guitar* (Alinea 2002). She has published several articles on Neapolitan Baroque music, some of which are related to the composer Leonardo Vinci. She participated in musicological seminars which were organised within the Universidad de Zaragoza until 2012 under the responsibility of Juan José Carreras, Pablo Rodríguez and José Máximo Leza.

She was responsible for research on Naples in the "Musici" European project (AND - DHG); within this project she reconstructed the existence of important musical *cappelle* which were active in Naples under the rule of the Viceroy, such as the *cappella musicale* of Pio Monte della Misericordia and that of the Spanish national church of San Giacomo. She has taken part in the "Enbach- European Network for Baroque Cultural Heritage" European project (Universitat de Barcelona), where her research contributed to the virtual exhibition *Visiones Cruzadas* dedicated to patronage in Spain and Naples during the period of the Viceroy.

She has published articles on Baroque music in Naples in *the New Grove Dictionary of Music and musicians* (2001), *MGG*, *DBI*, *Encyclopedia*

Aragonesa, "Artigrama", "Le fonti musicali in Italia", in the volume *Aspects of the Secular Cantata in Late Baroque Italy* edited by M. Talbot Ashgate (2009) and in the final publication for the "Musici" project *European musicians in Venice, Rome and Naples (1650-1750). Europäische Musiker in Venedig, Rom und Neapel. Les Musiciens européens à Venise, à Rome et à Naples*, edited by A.-M. Goulet and G. zur Nieden (2015). She has compiled the critical edition of *Arias for Farinelli by E.R.Duni*, as well as programme notes for theatres and festivals both in Italy and abroad and CD recordings. She has taught history of musical notation within the Masters degree in Early Music at the University of Basilicata, chaired by Claudio Abbado.

Currently she teaches music history at the "San Pietro a Majella" Conservatoire in Naples and is a researcher for the European project PerformArt ERD in collaboration with the École française de Rome.