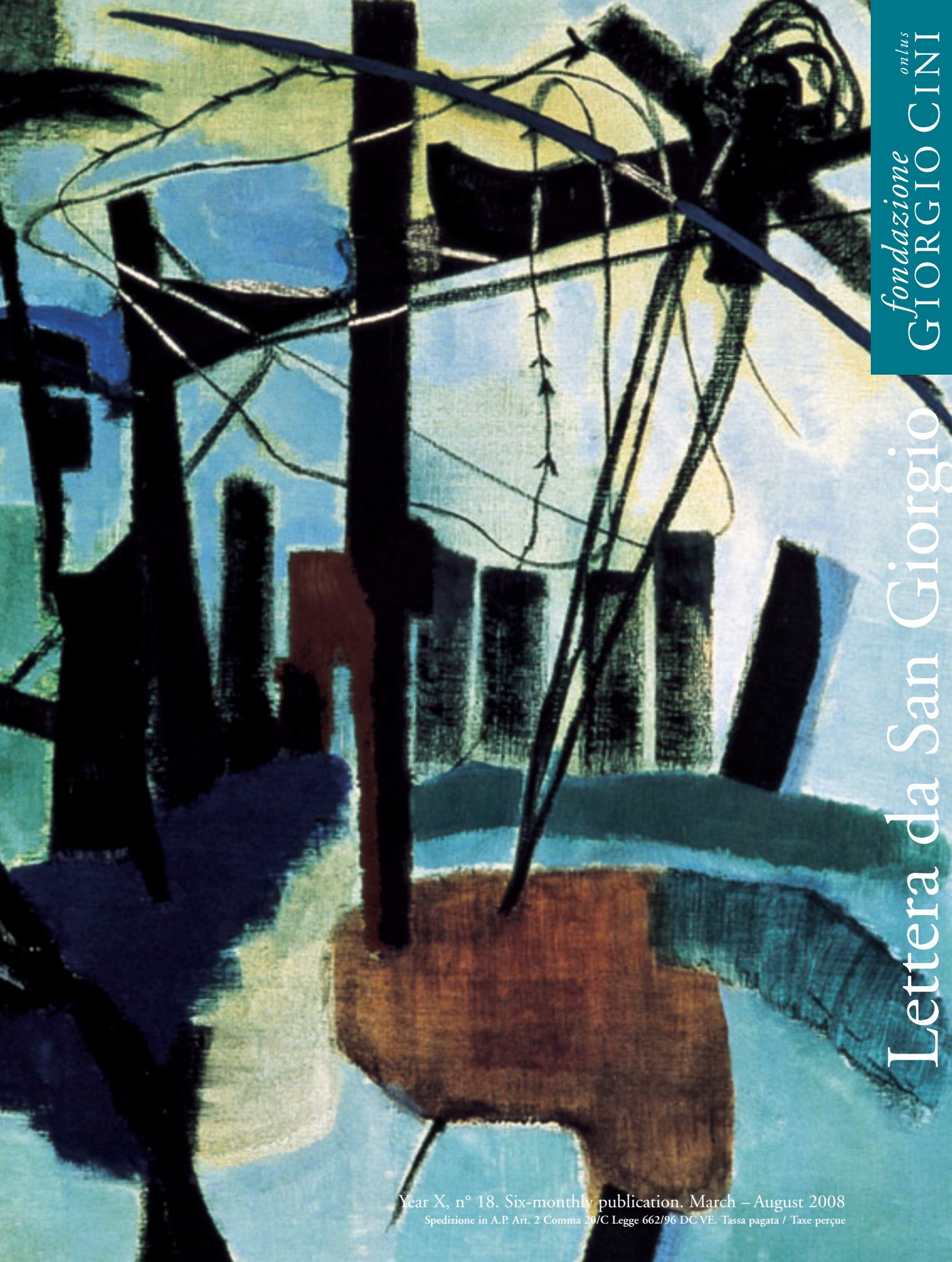

fondazione onlus GIORGIO CINI

Lettera da San Giorgio

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Contents

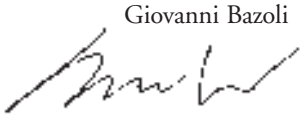
Editorial

Thirty years after the death of Vittorio Cini, 2007 may be seen as the year of the symbolic completion of the work, which he began over half a century ago, to redevelop the monumental buildings on the island of San Giorgio Maggiore, now also crowned by the extraordinary "return" of the *Wedding at Cana* to the Palladian refectory. The year 2008, on the other hand, may be seen as inaugurating a new season for the Giorgio Cini Foundation. It will be characterised by the opening of a new exhibition centre, complementing the traditional spaces and renewing our Foundation's vocation.

One of the major events this year – the exhibition *Santomaso and the abstract option*, to be held on San Giorgio Maggiore from 12 April to 13 July 2008 – will be the first exhibition in the new exhibition centre created in a building once used as the boarding quarters for a maritime college. In addition to the work on this area, the project to redevelop the Island of San Giorgio Maggiore also includes the creation of a large library in the Manica Lunga (the "Grand Corridor" in the former Benedictine monastery), due to be completed by the end of the year, and the creation of the New Residence, offering accommodation to students attending the Vittore Branca International School of Italian Language and Civilisation, due to be ready by June 2009.

All this work on building sites, however, will not interfere with the activities organised by the Giorgio Cini Foundation. The 2008 programme has many high-standard cultural initiatives, as can be seen by reading this first *Lettera* of the year. One of the distinctive features of the planned events is their international reach. In the past few years we have greatly built up a network of relations with institutions or intellectuals of international renown, who prize the Foundation's values and style and so bring to the Island of San Giorgio projects that would be difficult to implement in traditional academic settings.

President
Giovanni Bazoli



Main Future Activities

21 March – 21 September

A series of music films "in four seasons"
The Ludwig Van Picture Show. LVPS

Venice, Palazzo Cini at San Vio

Photomontage from *Goshu the Cellist* ("Sero Hiki no Goshu"), Isao Takahata (1981)

The successful series of music and films at the Palazzo Cini will be continued this year with more sessions for rare-music lovers. The cycle of musical recordings begun in 2005 and entitled *Thirty days hath September or Pilgrims at the Mecca of Rare Music*, provided the opportunity to hear some musical gems, mainly now very hard to find recordings.
In 2006 the series was re-baptised *The Backdoor* or *Le Salon des Refusés* or *All the Feasts at the Temple (of rare music)* and consisted of 53 sessions providing the opportunity to listen to relatively unknown music or music "neglected" by history.
In 2007 the series entitled *Hello Mr. Fogg! Round the world in music in 52 weeks at the Palazzo Cini* was inspired by the idea of a "geographic" survey of music from very distant epochs, locations, cities and environments.
In 2008 the series, now intriguingly entitled *The Ludwig Van Picture Show*, will be divided into four seasons and will consist of 52 weekly showings of films throughout the year.
At 5 pm every Saturday there will be showings of rare videos or films featuring music. The programmes lasting 60-100 minutes will be introduced by detailed notes. The calendar for the spring and summer seasons are as follows.

Spring 2008

I. 22 March Bob Fosse *Sweet Charity*; **II. 29 March** Frank Scheffer *From Zero: John Cage*; **III. 5 April** Jean-Luc Godard *Notre musique*; **IV. 12 April** Rozema *6 gestures Bach-Yo-Yo Ma*; **V. 19 April** Emir Kusturica *Super 8 Stories*; **VI. 26 April** Raymond Saint-Jean *Le Mozart noir*; **VII. 3 May** Ingmar Bergman *The devil's eye*; **VIII. 10 May** Henry King *Marie Galante*; **IX. 17 May** Francis Ford Coppola *Cotton Club*; **X. 24 May** Otar Iosseliani *Jardins d'automne*; **XI. 31 May** Alain Resnais *Pas sur la bouche*; **XII. 7 June** Ernst Lubitsch *Die Bergkatze*; **XIII. 14 June** John Adams *El niño.*

Summer 2008

XIV. 21 June Federico Fellini – Nino Rota *Prova d'orchestra*; **XV. 28 June** Jim Sharman *The Rocky Horror Picture Show*; **XVI. 5 July** Werner Herzog *Death for 5 voices. Gesualdo*; **XVII. 12 July** Schumacher-Webber *The Phantom of the Opera*; **XVIII. 19 July** François Girard *Thirty Two Short Films about Glenn Gould*; **XIX. 26 July** Marx Brothers *A Night at the Opera*; **XX. 2 August** Benjamin Britten *Death in Venice*; **XXI. 9 August** Alexander

Hammid *The men of music*; **XXII. 16 August** Agnieszka Holland *Copying Beethoven*; **XXIII. 23 August** Wim Wenders *Chambre 666*; **XXIV. 30 August** Nino Rota – Eduardo De Filippo *Lo scoiattolo in gamba*; **XXV. 6 settembre** Michael Obst *Solaris*; **XXVI. 13 September** Istvan Gaál *Orfeusz es Eurydike.* (To be continued in the coming seasons...).

12 April – 13 July

Exhibition *Santomaso and the abstract option*

promoted by the Giorgio Cini Foundation and Intesa Sanpaolo

Venice, Island of San Giorgio Maggiore, New Exhibition Centre

Giuseppe Santomaso, *Towards the Levant*, 1984, oil on canvas, Intesa Sanpaolo Collection

To mark the centenary of the birth of Giuseppe Santomaso (Venice 1907-1990), the Giorgio Cini Foundation and Intesa Sanpaolo have organised a retrospective exhibition on the work of the Venetian artist from his early days to the height of his mature period, curated by Nico Stringa.

Twenty-five years on from the last exhibition dedicated to him by the City of Venice, the centenary provides us with an opportunity to reconsider Santomaso's complex creative development. He rid himself of the provincial limits of the Veneto School through long stays abroad, especially in Paris, where in 1937 he visited the Universal Exposition and admired the works on show, including Picasso's *Guernica*. An initial turning point after his Parisian sojourn and first-hand knowledge of Braque and his work led Santomaso to become one of the few Italian artists to meditate – in still lifes and a series of interior paintings – on the potential of cubist language.

In this exhibition the Venetian painter's originality is explored through comparisons with contemporaries. The exhibition is not simply meant to be a one-man show but a chance to extensively revisit Italian abstract art in the second half of the 20th century. There are thus also works by Afro, Renato Birolli, Mario De Luigi, Leone Minassian, Zoran Music, Armando Pizzinato, Emilio Vedova, Bice Lazzari, Tancredi, Antonio Corpora, Virgilio Guidi and Toti Scialoja, testifying to the more or less remote or close dialogue between Santomaso and the leading players in the Italian movement known as *Arte informale*, and works by Braque, Poliakoff, Winter.

Moreover, also on show are many of Santomaso's main graphic works from the second half of the 1930s and some rare art editions that he created or edited: from *Grand air* by Paul Eluard (1945) to the lithographs for Ezra Pound's *On angle*, the drawings for poems by Andrea Zanzotto. In this field Santomaso's creativity has unanimously been hailed as setting a benchmark in the 20th century and his graphic works are among the finest of their kind in Europe. Intesa Sanpaolo's contribution to the exhibition is particularly important, and consists of the loan of a significant series of paintings by Santomaso and other major artists from the corporate art collections, together with the complete collection of the artist's printed works.

5 – 11 May

The Egida Sartori and Laura Alvini Early Music Seminars
Johann Rosenmüller (1617-1684). Music and dissimulation in 17th-century Europe

Venice, Island of San Giorgio Maggiore

Evaristo Baschenis, *Musical instruments*, detail, Bergamo, Accademia Carrara

This year's Early Music Seminar is entirely dedicated to Johann Rosenmüller (1617-1684). In the 1640s Rosenmüller worked in Leipzig where, after a brilliant career, he became a professor and ultimately candidate for the *Cantorei* of the celebrated Thomasschule, inherited by J. S. Bach the following century. Rosenmüller's career was suddenly interrupted, however, when he was brought to trial for homosexuality. He fled first to Hamburg and then to Venice, where he lived for almost thirty years, working as a trombonist at St Mark's and a composer and teacher of European fame. Rosenmüller's music consists of a vast sacred repertoire of motets, psalms and services, used in various Venetian churches but which also circulated in Lutheran *milieus* in Germany.

This twofold denominational use of Rosenmüller's music, together with the inter-religious and socio-cultural conflicts forming the background to his story, have inspired the 2008 edition of the Seminar and the related international study day.

Manfredo Kraemer and Barbara Schlick, two leading experts in the field of 17th-century violin-playing and singing, respectively, have been invited to teach at the seminar together with Peter Wollny, the chief biographer of Rosenmüller and an expert on the history of musical institutions in Baroque Leipzig. Six scholarships are available (four for violinists and two for singers). There will be two principal teachers and five assistants-correpetitors. There will also be a study day with, as in 2007, a qualified group of auditors and a free attendance day. Rehearsals are open to the public and a final concert is planned.

12 – 14 May

Historical Studies Seminar
Far from where: sensations, aspirations, directions, spaces

Venice, Island of San Giorgio Maggiore

For almost thirty years now, each May, the Institute for the History of the Venetian State and Society has organised a seminar bringing young and more experienced scholars together to report on and discuss a topic, thus stimulating the desire to understand and the commitment to enquiry. The title for the 2008 seminar is *Far from where: sensations, aspirations, directions, spaces*. The issue referred to by the title is explored through various narratives: Friulian nobles bound for courts, especially the Habsburg

Guglielmo Ciardi, *Gondola in the lagoon*, Milan, Private Collection

court; Carnian merchants in Austria; students from the Nautical Institute, Trieste, on a cruise; Trieste Jews in Salonika; Venice seen by French travellers; a Caribbean adventure involving the Order of Malta; a Venetian priest travels to the mainland (1536); and pictorial representations of Venice in European courts. Naturally the idea of distance, symmetrical to that of proximity, is ingrained in the practice of travel. Moving elsewhere may involve a sense of bewilderment. Those who travel afar may feel nostalgia for their native place and long to return home. There is a great fascination with the unknown, but a sense of security is always rooted in the known.

30 May – 1 June

Music from Uganda

Master class of xylophones, drums and dances by Sylvia Nannyonga Tamusuza, and performance by the Ensemble "Ugandan Beat of Africa"
Venice, Island of San Giorgio Maggiore

Ugandan dancers

The teaching and performing of African music has grown in Italy over the past few decades thanks mainly to musicians from Western Africa. Much less is known, however, about the rich elaborate musical output in the Eastern part of the continent.
In collaboration with the Department of Art, Dance and Drama at Makerere University, Kampala (Uganda), the Cini Foundation's Intercultural Institute of Comparative Music Studies has promoted a master class on the music of the *Baganda*, the largest ethnic group in Uganda, and of their neighbours, the *Basoga*. The master class is organised by Sylvia Nannyonga Tamusuza and will be followed by a performance by the Ensemble "Ugandan Beat of Africa". One of the richest music traditions in Uganda features is the *bananalog* xylophone, an instrument widely found throughout the Great Lakes Region. This large xylophone or *akadinda*, played by five musicians, was of key importance in performing the court repertories in the ancient kingdom of Buganda. A second xylophone, the *amadinda*, is played by three musicians. Today both instruments are played by expert musicians using a special technique of interlocking musical formulas. Similar to the *amadinda*, the *embaire* is played by the *Basoga*, the *Baganda*'s neighbours, who cultivate a great variety of instruments and musical repertories. The xylophones are accompanied by a special set of drums. During the concert and the seminar, in addition to the xylophones and drums, some other solo instruments will also be presented, like the *ndongo* (a lyre), the *mulere* (a flute), and the *ndingiti* (a one-stringed fiddle).
Dance ("music to be seen") is an integral part of *Ganda* and *Soga* music, as it is in other Ugandan musical cultures. During the concert there will also be a selection of dances, including the *bakisimba*, the most important *Baganda* dance, based on a very unusual movement of the pelvis. Various sizes of *ngomas* (double-skinned drums with string ties) and a long single-skin drum (*engalabi*) are the instruments used to make music for the dances.

Eugène Delacroix, *Liberty leading the people*, 1830, oil on canvas, Paris, Musée du Louvre

19 – 20 June

International Workshop *Passions and Democracy*

in collaboration with UCLA - University of California Los Angeles
Venice, Island of San Giorgio Maggiore

Rage, terror, revenge, hope, faith, and solidarity. Passions are making a conspicuous comeback in describing and interpreting events and phenomena in political life. "War on terror", anger and hatred in the social conflicts of the French banlieues, clashes involving ethnic and religious communities which no longer tolerate each other, trends towards humiliation and reprisals in international relations. This is the kind of a crude language we find in a casual reading of the newspapers, a language which does not hesitate to describe contemporary violence in terms of emotional motives. This happens in the words of the social players but also in the human sciences.

Starting from the presupposition that democracy is the only form of government able to ensure that all human beings can aspire to see their rights recognised, to the selective enjoyment of their cultures and physical protection of their body, we think it is important to reflect critically on the return of passions to the political scene. Democratic rationality must not only reckon with the principle of fair distribution, respect for rules, equality before the law, peaceful forms of settling disputes, reasons of state, civilisation in citizenship, but also all the potentially explosive material of humiliation, claims, ambitions and fears informing the action of political animals. This situation is a threat to the democratic order, but also a challenge for its long-sightedness. Democracy must understand the reasons/passions of others, interpret the emotional dynamics in tensions making progress possible, negotiate the boundary between vitality and violence, but must also avoid dissimulating its own strategies of emotionality. And here the knowledge that an emotion is not simply made of a stream of tears or a shouting voice, but also of a silent and obstinate thought, can help us to detect the existence of strong feelings, beyond an ideology and a body-language of composure. Containing anger, for example, in a political culture based on the idealisation of self-control does not mean abolishing it – as the American administration's rhetoric on the "just war" has demonstrated. The emotions, in sum, are exiting from the disciplines conventionally dedicated to the individual (history of art, literature, psychology, psychoanalysis and philosophy), in order to become – or to become again – an object of political attention. One of this international workshop's aims is to bring together experts of international renown to reflect critically on the return of passions to the political scene.

The Island of San Giorgio Maggiore,
late 19th century

22 June – 4 July

The Vittore Branca Course on Italian Civilisation

Venice and Italian civilisation in the centuries of European modernisation: the 19th Century

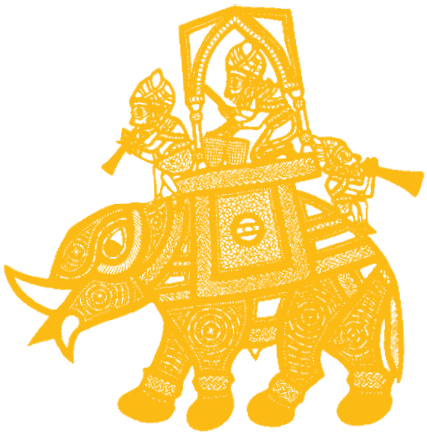
Venice, Island of San Giorgio Maggiore

The initiative to create a school named after Vittore Branca was honed and developed in recent years as part of the new overall cultural project underlying all the Giorgio Cini Foundation activities. With the aim of continuing the lessons of the eminent professor of Italian literature, it was decided to focus the School's interests on the history of Italian civilisation, exploring all the variety and complexity of its cultural and artistic manifestations, starting naturally from literature, but then going on to embrace all fields.

In the three-year period 2007- 2009, the Vittore Branca Course on Italian Civilisation is devoted to studying the relationship between Venice and Italian civilisation during the three centuries of European modernisation. Following on from the course on the 18th-century last year, the 2008 edition focuses on the 19th century, with the aim of describing the tensions at a time of strong innovative drives in geopolitics and then in institutions, social relations, production processes, and equally powerful and even more complex artistic and cultural developments, capable of representing simultaneously the survival of traditions and values and the speed of innovations and changes.

In this context Venice provides both an ideal place for the decline of all humanistic civilisation, to the point of becoming an emblematic metaphor for "death", and a special case of the wide reach of modernisation processes, which nothing or no-one seems able to stop.

Specifically intended for honours degree undergraduates, PhD students and post-grads in humanistic subjects, the course of lectures and seminars brings together round this thematic core a group of teachers including Alberto Mario Banti, Giuseppe Berta, Mario Bortolotto, Alberto Cadioli, Donatella Calabi, Guido Capovilla, Marinella Colummi Camerino, Maria Fancelli, Siro Ferrone, Pietro Gibellini, Daniela Goldin Folena, Marco Meriggi, Giovanna Rosa and Carlo Sisi. The course will end with novelist Daniele del Giudice's interpretation of the city at the end of the 19th century.



A summer of music and dance from India

Venice, Island of San Giorgio Maggiore

8 - 11 July
Master class on the *Tabla* by Sankha Chattopahdyay
9 - 11 July
Master class on the *Sitar* by Shujaat H. Khan
12 July
Concert of Indian music by Sankha Chattopahdyay and Shujaat H. Khan
29 August- 4 September
Master class on *Bharata Natyam* by Raghunath Manet

Indian music and dance is one of the main subjects in the teaching programmes of the Intercultural Institute of Comparative Music Studies, which organises courses and concerts, mainly in the summer period.

In fact courses on *Tabla* and *Bharata Natyam*-style dance have been held regularly for thirty years, attracting large numbers of students. As in previous years, the teachers will be Sankha Chattopahdyay (*tablas*) and Raghunath Manet (*Bharata Natyam* dance).

These two authoritative experts in their respective traditions are well-known in India and on the international scene. In several years teaching at the Giorgio Cini Foundation they have trained many students, now also active professionally in Indian music and dance.

After an interlude of a few years the *sitar* course will also start up again. The teacher Shujaat H. Khan is one of the most acclaimed virtuosos with considerable experience as a concert performer and teacher both in India and abroad, especially in the United States. Arguably the leading instrument in the musical tradition of Northern India, the *sitar* is known in the West thanks to musicians like Ravi Shankar. Since the 1970s they have illustrated the art of this plucked string instrument, also through performances with Western artists (such as Yehudi Menuhin or George Harrison).

As a climax to their courses, held almost simultaneously and thus filling the air on the Island of San Giorgio with Indian sounds, Sankha Chattopahdyay and Shujaat H. Khan will also perform together in a concert open to the public on 12 July.

Lastly, the courses and concerts will be completed by the traditional *Dhrupad* singing course taught by Amelia Cuni, with assistance from Francesca Cassio.

All these activities make the Cini Foundation Intercultural Institute of Comparative Music Studies a reference point in Italy for the study and practice of Indian music and dance. Moreover, we must also mention the very productive convention with the Indian Music course, already several years old, at the Music Conservatory Vicenza.

LSV

Books at San Vio

Venice, Palazzo Cini Gallery at San Vio

In spring the series *Books at San Vio* will continue the presentations of new Giorgio Cini Foundation publications in the splendid setting of the Palazzo Cini.

The new books to be launched include the fourth issue in the Viridarium series: *Cenacoli. Circoli e gruppi letterari, artistici, spirituali.* Edited by Francesco Zambon, this book consists of a series of studies on the role and significance of small groups or circles on the literary, artistic, philosophical or religious activities of individuals, including some of great intellectual stature. The volume considers the themes and phenomena found in both Western and Eastern cultures over a long time line – from Antiquity to the 20th century.

In April a major publishing initiative by the Intercultural Institute of Comparative Music Studies will be launched: *i.e.* the publication on the site *www.cini.it* of digital material from the 2005 International Seminar entitled *Ethnomusicology and studies of popular music: what possible convergence?* The material includes audio and video recordings, while on-line access will be provided to the Bibliography of Studies on Popular Music, consisting of over 6,000 titles, edited by Philip Tagg from the University of Montreal.

In May a work on the poet Andrea Zanzotto celebrating his 85th birthday will be launched, entitled *Andrea Zanzotto tra Soligo e laguna di Venezia*, edited by Gilberto Pizzamiglio, with a foreword by Francesco Zambon. The book brings together the critical reflections of around fifteen foreign and Italian specialists on the work of Zanzotto with a special focus on the role the landscape – from the Dolomites to the Venice lagoon – plays in his work.

Lastly, another publication due to come out in 2008 and be unveiled at *Books at San Vio* is a catalogue entitled *Le carte riscoperte. I disegni delle collezioni Pozzi, Fissore e Donghi alla Fondazione Giorgio Cini*. This work is part of the initiatives pursued in recent years to highlight and develop the collections of ancient and modern graphic art in the Giorgio Cini Foundation.

Collections

Drawings in the Pozzi, Fissore and Donghi Collections at the Giorgio Cini Foundation

Giacomo Quarenghi, *View of the dovecote*

In recent years there has been an intense series of initiatives to re-order, re-propose, and highlight the historic and modern graphic art collections in the Cini Foundation: from the exhibition and the catalogue *I disegni del Professore* in 2005 to the exhibition *Signs of art. Figure drawings in the Certani Collection* (2007) and the catalogue *Le carte riscoperte. I disegni delle collezioni Pozzi, Fissore e Donghi alla Fondazione Giorgio Cini* (2008). The heritage of over 10,000 drawings now kept in the Foundation is the result of acquisitions and donations mainly due to Vittorio Cini's enlightened collecting activities in the 1960s.

In 1962 Vittorio Cini presented the Foundation with a major graphic collection of over 1,500 sheets acquired from the well-known Milanese bookseller-antiquarian Elfio Pozzi. The collection was made up of three main groups, each around the same size but with different collecting backgrounds. The groups had been put together with a view to launching them as a single lot on the antiquarian market.

To a set of drawings once belonging to Giuseppe Fiocco, Pozzi added a mixed group and at the same time included another uniform group, probably once owned by Fissore. These Fissore works may be thematically circumscribed in projects for sculptures, a series of mixed drawings found on the market through various methods at different times. The collection sold by Fiocco to the bookseller-antiquarian also included a *corpus* of graphic works, consisting of stage designs, once owned by a branch of the Donghi family; Fiocco had obtained these works from Emma Donghi in the 1950s.

The over 300 sheets had actually been put together by Emma's father Daniele Donghi (1881-1938). A leading figure on the Italian architecture scene in the early 20th century, he was an eclectic engineer, consultant and building-policy superintendent for several city councils, a university professor, architect, and the author of an extremely popular manual. This versatile designer's various activities also included collecting, mainly for the purposes of conserving and extending the family graphic arts collection. His very rich gallery consisted of various collections from the Donghi dynasty. It had been started with a collection made by Giovanni Battista (1813-1865), Daniele's uncle.

Francesco Cocchi, *Gate in the wall of a castle*

After attending courses on perspective at the Brera Fine Arts School, Giovanni Battista pursued a career as a stage designer, often assisting his brother Felice. Little is known of his activities as an architect, but a good deal of his stage design output in the Scala tradition of Galliari has survived, and is well documented in the Cini Collection by fifty-six sketches and designs, catalogued here for the first time.

It may well also have been Giovanni Battista who began the systematic collection of stage designs from his own cultural circles, having come into possession of a large number of initial sheets from the Scala theatre *atelier*, mainly works by members of the Galliari family. In fact the collection includes a number of significant stage designs by the Galliari – Fabrizio (1707-1790), Giovannino (1746-1818), Giuseppino (1752-1817) and Gaspare (1761-1823). The head of the dynasty, Fabrizio began his career as a stage designer in 1742 at the Teatro Ducale, Milan. For almost fifty years he worked in permanent positions in the Teatro Regio and the Teatro Carignano, Turin, and in the Ducale, Interinale, and Scala in Milan. He designed the sets for five serious operas a year as well as innumerable *opere buffe*.

His stage designing activity was continued by his sons Giovannino and Giuseppino. A very talented draughtsman and well versed in the secrets of the trade, Giovannino produced academic designs, as testified by the work in the Cini collection depicting a carefully drawn interior, but with a "Neoclassic sharp coolness". Unlike his brother, in his designs, Giuseppino shows considerable indifference to the dictates of Neo-classicism; his artistic sensibility was much more drawn to the fantastic effects of the Baroque and the use of the secrets of perspective, learned from his father.

Through Gaspare Galliari, Donghi may also have obtained the drawings of Pietro Gonzaga (Longarone 1751 - Petersburg 1831). Gonzaga worked for a long time with the brothers Bernardino and Fabrizio Galliari for the Teatro Ducale, Milan, and the Teatro Regio, Turin. From 1779 Gonzaga was a successful stage designer at the Scala, and his name appears as an "inventor and painter of sets". He was to continue working there until 1792. Gonzaga may be seen as a figure in the artistic current of Neo-classicism, of which he was a leading representative in theatrical circles. The seventy sheets in the Giorgio Cini Foundation *cabinet* are indispensable documents for an understanding of Gonzaga's output. They also provide evidence of the various types of settings used at the time in the major Italian theatres, especially for opera and pantomimic ballet. A lecturer at the newly created Brera Fine Arts School, Giulio Traballesi (Florence 1727 - Milan 1812) is represented in the collection by three designs in which the style clearly shows the influence of Bibiena's manner. Francesco Cocchi (Budrio 1788 - Bologna 1865), on the other hand, was connected to Bolognese circles.

Marcantonio Franceschini, *Birth of the Virgin Mary*

A wandering artist, he exported the stage design style learned from Antonio Basoli at the Bologna Fine Arts School to various European capitals (Lisbon, St Petersburg, Copenhagen, and Hamburg).

Employed at the Scala from 1806 until 1832, Alessandro Sanquirico (Milan 1777-1849) was a leading figure in stage designing, and not only in Lombardy, in the first quarter of the 19th-century. His designs in the Donghi archives are a uniform group of great importance in understanding the Milanese artist's work for theatre and his design method. The archives contain ninety drawings that can be associated with his output for the Scala. In these artistic circles the Donghi brothers may well have established very close ties with the architects and perspective painters brought together by the teaching of Alessandro Sanquirico, Felice Cavallotti and Giuseppe Boccaccio, who are thought to have been Felice Donghi's first masters. Indeed, Sanquirico, the unrivalled protagonist of Scala stage designs at the time, is said to have acknowledged Felice as his most promising student, showing an almost paternal love for him. And it was probably on the grounds of these intellectual, sentimental and artistic ties that Felice came to own a large collection of works produced at the Scala by the great Milanese stage designer.

In addition to the valuable collection of stage designs, costumes and engravings on theatrical themes, Felice also handed down to his son his professional archives, including drawings of buildings and decorations made by his two elder brothers. This provided Daniele with an inexhaustible source of ideas for architectural composition and stage designing, which he partly re-organised in files.

Giovanni David, *Martyrdom of St Christopher, after Andrea Mantegna*

In the third part of the archives, not acquired through the mediation of Giuseppe Fiocco, Elfo Pozzi reunited a block of preparatory drawings for sculptures, possibly originally in the Fissore collection, traditionally attributed to Filippo Comerio (Locate Varesino 1747 - Milan 1827). Renzo Mangili then re-attributed the drawings to the workshop of Giovanni Battista Carloni (Genoa 1603 - ?1683/1684), some anonymous Lombard artists and Comerio. In addition to this group were a mixed pile of drawings, the result of periodic acquisitions on the market and accompanied by a critical apparatus with generic or fantastic names. The in-depth cataloguing work carried out ahead of publication has led in many cases to a revision of the opinions in the inventories concerning the authorship and dates of the works. Along with some toning down of high-sounding

Giulia Lama (?), *Study of male nude*

authorships, attributed for commercial purposes, there are also many positive re-assessments and some discoveries.

In a random, non-systematic way, various Italian schools are documented and also some foreign works. As regards the *Cinquecento*, the Piedmont school is represented by Bernardino Lanino and Guglielmo Caccia called Moncalvo, the Lombard school by Aurelio Luini and Giovanni Battista Trotti; while for end of century Rome, there are works by Giovanni Guerra and Cherubino Alberti. Northern European drawing is represented by the works of Pieter Aertsen and Pieter de Witte called Pietro Candido.

There are many high-standard 17th-century works in the collection: from the post-Caravaggesque culture of Sarzana, Pietro Bernardi from Verona, and the Milanese Daniele Crespi, to the early Baroque of Lazzaro Baldi and Giovanni Francesco Romanelli, the Classicism of Carlo Maratta and Marcantonio Franceschini, and Louis Dorigny's opening up to the ideas of the 18th century.

An academic anatomic study of a man, doubtfully attributed to Giulia Lama, forcefully introduces the 18th century. There are a host of interesting works ascribed to leading Veneto artists like Gaspare Diziani, Jacopo Guarana, Costantino Cedini, Francesco Gallimberti, Marco and Nicola Marcola, and Saverio Dalla Rosa, whose excellent standards are matched by Bolognese artists like Aureliano Milani, Antonio Beduzzi and Vittorio Bigari (these two made spectacular preliminary drawings for wall decorations which are late Baroque in taste). One of the most intriguing discoveries consists of four copies of the Mantegna frescos in the Cappella Ovetari, Padua, attributed by Giuseppe Pavanello to the Ligurian painter Giovanni David (1749-1790). Around the same time Giacomo Quarenghi (1744-1817) made the twenty architectural drawings which also ended up in the Cini graphic work archives. Most of the rare 19th-century graphic works are in Neoclassic style and the century is closed by two typical sketches of figures by Federico Zandomeneghi.

Having been put together for commercial reasons, the Pozzi and Fissore drawings now in the Cini collection boast a previous history going back centuries, which can often be reconstructed thanks to the collectors' stamps on the sheets. A line can thus be traced back to link up illustrious *amateurs* of the past, like Mariette, Reynolds, Maggiori, and Vallardi, with their modern heir Vittorio Cini.

Vincenzo Mancini

Projects and research

The New Exhibition Centre at the Giorgio Cini Foundation

Virtual reconstruction of possible seating layout in the rooms

The Giorgio Cini Foundation's mission is to promote the redevelopment of the monumental complex on the Island of San Giorgio Maggiore and encourage the creation and development of educational, social, cultural and artistic institutions in its surrounding territory.

In this framework, major restoration work is now being carried out on the former warehouse building constructed at the turn of the 19th century for the free port on the island. This area will be used for a new exhibition centre equipped with state-of-the-art technology providing optimal solutions and resources for any kind of exhibition.

The overall exhibition area of over 1,000 square metres has air-conditioned storerooms and excellent access through ground-floor entrances near the quay. The former warehouse is set in a very elegant architectural context, making these new rooms a showpiece on the Venice exhibition scene.

The facility is designed so that several shows can run at the same time, thanks to the special care taken over the layout: *i.e.* a central lobby acting as a centre of gravity for a system of large exhibition areas linked by smaller rooms, including one on the first floor. Spacious external areas (a former basketball court, the quay and a soccer pitch) can be used to exhibit sculptures or other large size objects and thus to create particularly interesting exhibition itineraries.

The new exhibition centre is set in the heart of a very prestigious structure boasting a great tradition. It thus integrates and completes the existing structure. In fact the existing facilities, such as the Carnelutti Rooms and the Piccolo Teatro, will continue to be used. Together with the Palazzo Cini Gallery, they have played a major part in the history of large Cini Foundation exhibitions.

The former warehouse stands on the quay on the north side of the Island of San Giorgio Maggiore. It has typical wide entrances protected by strong metal grilles and decorated by Istrian stone rustication. The doors are alternated with windows, also characterised by the same kind of rustication.

This building was originally intended to be a warehouse. Damerini mentions that as early as 1792 a Venetian Republic decree established that on this part of the island a "transit custom house" was to be built and adds that the buildings in question "had been given an external appearance which in architectural terms associated them with

The bookshop and the rooms joining the two main rooms

the appearance of the Customs House on the Salute". In 1807 another decree established that the island should be used to create a free port for Venice, and the engineer Gerolamo Venturelli was appointed to oversee the creation of the necessary works.

As part of this scheme, the quay opposite the former warehouse was raised and a dock with two small towers was built by the architect Mezzani.

The new exhibition rooms building was included in the Napoleonic land registry of 1809 and in the subsequent Austrian registries of 1830 and 1879, respectively.

In Combatti's city map (1846) the two buildings are shown still separate, as they are in the map by M. Perissini (1866), while by 1877, in L. Querci's map, they are shown joined together.

In 1951 this building was completely restored as part of the redevelopment works for the whole monumental complex of San Giorgio, ordered by Count Vittorio Cini.

The building was used as boarders' quarters for a maritime training centre, which subsequently became a state-run professional training college.

In 2004 the college was transferred to Lido, and the Foundation began to work on a project to create a large new exhibition centre.

The building has an L-shaped plan, the longest side being around 97 meters. The north front, with a rhythm established by alternating entrances and windows, is the monumental side of the building. Here the materials used are *cocciopesto* plaster and Istrian stone to frame the entrances and mark the corners and the plinth of the construction.

The short sides, characterised by large roof gables, have the same plaster and Istrian stone as the main front.

The design of the south front, facing the courtyard, has been heavily undermined by work carried out in 1951. The facade is designed with large vertical openings in correspondence to the former gymnasium and the refectory. Istrian stone is only used for the cornice, while the same plaster is used as elsewhere.

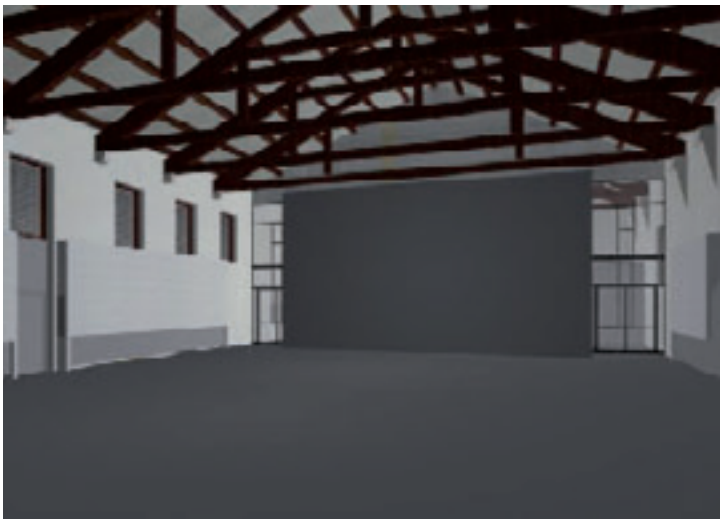
The architectural design of the new rooms was entrusted to the architect Fabrizio Cattaruzza, while the architect Adriano Lagrecacolonna was responsible for design of the technical equipment and services.

After having being officially approved, the design for the new rooms is now at the executive stage and work will be completed by the end of January 2008.

The main aim of the project is to enhance the existing spaces, making them perfectly functional without undermining the rich characteristic aspect of the rooms dominated by the sequence of ancient wooden beams and large windows.

The final structure designed by the architects will be a space that can be used in various configurations. A central reception will welcome visitors, offering them the possibility

View of the end of the building looking towards the Lido



Full height view of one of the two large rooms

to go towards one of the two large exhibition rooms, situated opposite each other on either side of the entrance.
A smaller third room, set between the two main rooms and behind the reception, will offer the possibility of linking up itineraries in the case of more complex exhibitions. A fourth room, on the upper floor, reached via stairs and lifts, completes these exhibition spaces with great potential and flexibility.
In addition to the interior exhibition areas, which naturally have all the necessary service facilities and storerooms, there will also be open-air spaces, including the former basketball court, the external quay and other spaces where sculptures or other large-scale objects can be exhibited.
The technical services have been designed to offer the best possible environmental conditions for the works and the visitors, both from the point of view of micro-climatic criteria and as regards security and prevention. None of this interferes with the clear harmonious vision of the original spaces. Every possible surface is exploited to discreetly contain essential technical elements, like air-conditioning inlets and outlets, electric plugs, sensors, control equipment, lights and everything else required to make the exhibition rooms functional.
Art works and exhibition material will be brought into the rooms through the large entrances opening directly onto the north quay, thus making transport and installation of exhibition items very simple and safe.
The new exhibition rooms are ideally placed to be integrated with other major Venice exhibition spaces, such as the forthcoming nearby new museum at the Punta della Dogana and the Giardini della Biennale.
Only two minutes by *vaporetto* from Piazza San Marco, the Island of San Giorgio - and especially the northern quay with the exhibition rooms - enjoys a unique view, taking in the Bacino di San Marco, Riva degli Schiavoni, the Giardini, the Lido and the lagoon.
If to this we add the Cini Foundation's existing structures, including its libraries and conference rooms (capable, for example, of hosting lectures, concerts and other activities supplementing exhibitions), what emerges is an overall facility unrivalled by anything similar in the rest of Europe.

Massimo Altieri

Presences on San Giorgio

Scepticism, mysticism and memories: the universe of Guido Piovene

Round Table on "Books in Contemporary Culture" (8 – 9 September 1973). From the left, the Mayor of Venice Giorgio Longo, Professor Gianfranco Folena, Professor Vittore Branca and Guido Piovene

Fifty years ago, in 1957, Guido Piovene published his memorable *Viaggio in Italia* ("Italian Journey"). This extraordinary travelogue, begun four years earlier for the RAI, had taken him to visit and give a remarkably vivid account of the people, cities and rural areas in an Italy on the eve of the economic boom, caught between tradition and the onrush of modernity. The same year the Vicentine journalist and writer also published another important "report". This was the outcome of his passionate participation in September 1955, as the "official reporter", at one of the most significant meetings at San Giorgio at the time, entitled *Islam's Case against Western Civilisation*.

The fifth publication in the "Quaderni di San Giorgio" series, as the dust jacket informs us, had a difficult task, since it involved not so much "documenting the studies taking place at San Giorgio, but rather the ideas that San Giorgio would like to spread to the world". Piovene's slim volume with the same title as the conference, far from being simple conference proceedings, was rather a "long and lucid report" of a closely argued and even fierce debate. What emerges from the debate was "the weakly grounded and superficial idea the Islamic world has of itself, its systematic refusal to explore what sets it apart from the Western world in cultural and religious terms, it's deliberate choice – as Piovene noted on several occasions – to set the discussion on exquisitely political terrain, much better suited to fluidity and changing positions as well as the most passionate dissent and most improvised agreement". This was how Franco Monteforte described the "only testimony that has survived" of that intense conference in his afterword to a reprint of the book, published by Mondadori in 2001. Organised by the Cini Foundation Centre for Culture and Civilisation and its president Francesco Carnelutti, the conference had gathered round the debating table "a group of intellectuals from various Islamic countries and some leading figures from contemporary Italian culture".

Guido Piovene, *Processo dell'Islam alla civiltà occidentale*, Sansoni Editore, Florence, 1957

"A lucid and disenchanted observer, the Vicentine writer" – Monteforte continues – "not only accurately portrays the cut-and-thrust of the debate, but takes on the role of an acute and passionate commentator, almost becoming the leading player and judge of the discussion in his concluding remarks." This was typical, moreover, of his style as an intellectual and writer, as was stressed by Eugenio Montale, who acted as honorary president at another conference held at San Giorgio in 1978, four years after Piovene's death, and attended by around fifteen authoritative critics, scholars and friends. On that occasion Montale recalled and illustrated Piovene's life and "the varied complex

Guido Piovene, *Processo dell'Islam alla civiltà occidentale*, Mondadori Editore, Milan, 2001

work of a writer who was poetic although not volcanic, as often happens with those who illustrate their time and therefore do not have the opportunity to question themselves. Thankfully in Guido's work, narrative and reportage are always inseparable. Our age has seen the waning even of the memory of writers who seemed certain to survive in future. I don't believe that this will be the fate of the work by someone who loves life as much as literature and leaves an unmistakable mark on every page... a man who surely loves life as much and more than himself. Truth and poetry do not always go hand in hand. But the opposite can also occur, as Piovene demonstrated."

At the same meeting – the second in a series aimed at identifying a possible "Veneto line in contemporary Italian culture" – Vittore Branca agreed with this opinion and portrait. He described Piovene as a man who "continually explored different dimensions and directions of humankind and history". He had also done so in spring 1956 in another of his many visits to San Giorgio, which, as for Mauriac and Ezra Pound, was for him an "Island of hope". At the Centre of Culture and Civilisation on the Island, he officially opened the third series of lectures on Venetian Civilisation dedicated to the 15th century. His introduction to the conference was entitled "The Anachronism of 15th-century Venice". In this talk he claimed the spirit of that century "crucial for Venetian art" lay in the courage to be anachronistic, and concluded: "Anachronism reveals much broader harmonies than schematic ones. It is a breaking point with conformity, a spiral from which you see the variety, the freedom of creation; it reveals that nature never proceeds in straight lines but jumps backwards and forwards and often shuffles the pack. It is a paradoxical comment on the history of men with *one-dimensional minds* who are studied to keep up with the stride of history."

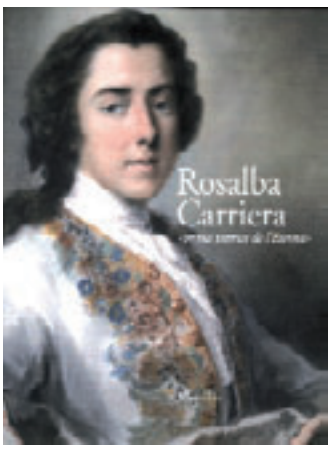
In a certain sense, in that context of experts, his own paper appeared to him to be "anachronistic". But it was also the possible bearer of hitherto uncontemplated critical prospects because he had wished to make his speech one of the "valuable... occasions to close the gap, still too large in Italy, between academic culture and free culture; it will be valuable, provided that free culture does not pretend to be more than it is and try to emulate academic culture in its own field instead of conserving its extravagant and at times heretical character. A man like myself can only offer you subjective reactions, due to his temperament, when faced with cultural facts established by others, with a strong inclination to transfer them into the present and include them in his own personal poetics. Being the first to speak, however, eases my scruples. My talk is only a prologue and therefore will not interfere with the real lessons to be given by the true experts."

But in fact Piovene's paper was a great lesson on life and literature, perfectly anticipating his own definition of himself and his work, sketched out just before his death: "my universe is made of scepticism, mysticism and memories".

Gilberto Pizzamiglio

Publications

Catalogues



Rosalba Carriera "prima pittrice de l'Europa"

edited by Giuseppe Pavanello
Marsilio Editori, Venice, 2007

For the 250th anniversary year of the death of Rosalba Carriera (1673-1757), the Giorgio Cini Foundation and the Veneto Region commemorated this major 18th-century painter with an exhibition held from 1 September to 28 October 2007 in the Palazzo Cini at San Vio, Venice. The exhibition featured pastels, miniatures and drawings from major museums and public and private collections in Italy and Europe. The aim was to present the art of Rosalba, never previously the subject of a one-woman show, to a wide international public and at the same time further knowledge about her long career, still full of problematic issues. Rosalba's merits deserve a mention. She made the most acute portraits of leading figures in 18th century Venetian and European society. She also made a key contribution to the development of French portrait painting as an unsurpassed interpreter of the ideals of grace and elegance in an age when the "happy life" entered the collective imagination and was identified with the *ancien régime*. The catalogue of the exhibition *Rosalba Carriera "prima pittrice de l'Europa"*, edited by Giuseppe Pavanello, includes the following essays: Franca Zava, *«M.lle Rosalba très vertueuse pentresse»*, Adriano Mariuz, *'Grazia' e 'verità': la ritrattistica di Rosalba Carriera*, Piero Del Negro, *Rosalba Carriera: la famiglia e la società veneziana*, Bernardina Sani, *Note al carteggio di Rosalba Carriera*, Manlio Brusatin, *Color Rosalba. Sul pastello e altro*, and Giuseppe Pavanello, *Rosalba 1757-2007*.

Il Miracolo di Cana. L'originalità della ri-produzione Storia, creazione e riproposizione delle Nozze di Cana di Paolo Veronese per il refettorio palladiano di San Giorgio Maggiore

edited by Giuseppe Pavanello
Cierre edizioni, Verona, 2007

Published by Cierre edizioni, this book is the catalogue for the exhibition held at the Giorgio Cini Foundation last autumn entitled *The Miracle of Cana. The originality of re-production. The history, creation and placing of the Wedding at Cana by Paolo Veronese in the Palladian Refectory of San Giorgio Maggiore*. On 11 September 1797, the Refectory in

the Monastery of San Giorgio Maggiore was permanently stripped of the *Wedding at Cana*. This pictorial "miracle" by Paolo Veronese, now in the Louvre, was thus removed from the Palladian architectural context for which it had been conceived and painted from 1562 to 1563. Now 210 years after the Napoleonic "theft", the work has been "returned" to its original setting thanks to a facsimile, made using highly sophisticated technology combined with craft skills and knowledge. Pursued with the collaboration of the Musée du Louvre, the project means the work can now be enjoyed again in its original setting and fully appreciated from the art criticism point of view. In a thoroughly satisfactory compromise solution, the project achieves the aim of returning Veronese's masterpiece to Venice. The facsimile re-establishes the original harmony between architecture and painting that Palladio and Veronese created in the space of the Refectory. The event was enriched by an exhibition and a volume edited by Giuseppe Pavanello, with a foreword by Pasquale Gagliardi. The book features essays by Giuseppe Pavanello, *Più vino per la festa*, Vincenzo Mancini, *La "zogia" di Paolo Veronese a San Giorgio Maggiore*, Denis Ton, *Per la fortuna delle Nozze di Cana di Paolo Veronese*, Guido Beltramini, *Palladio e il refettorio del monastero di San Giorgio Maggiore*, and Adam Lowe, *Il facsimile delle Nozze di Cana di Paolo Veronese*. The essays in the catalogue reconstruct the history and critical fortune of the painting and the equally fascinating complex process of analysing and digitalising the original to create the facsimile.

Tullio Lombardo scultore e architetto nella Venezia del Rinascimento

edited by Matteo Ceriana
Cierre edizioni, Verona, 2007

The papers in these proceedings from a conference on Tullio Lombardo (1455-1532) – the first organised by the National Committee created in 2005 at the Giorgio Cini Foundation to celebrate the artist – tackle a broad range of issues raised by the critical assessment of his work, culture, fortune and context. The essays by authoritative leading Italian and international experts on the subject deal with various aspects of his life and provide an update on ongoing historical, iconographic and interpretative research. Some of Lombardo's most important works, and especially many of those previously neglected in studies, have now been analysed in various interpretative approaches furthering critical judgements or their iconographic and cultural significance. Equally innovative are the studies dedicated to other artists working in his workshop – especially his brother Antonio – and other leading Venetian artists active on the mainland, all in some way related to the artistic development of the founding father of the school. Lastly, the book includes some papers on the conservation history of Lombardo's works, since it is now almost incontrovertible that not only an analysis of

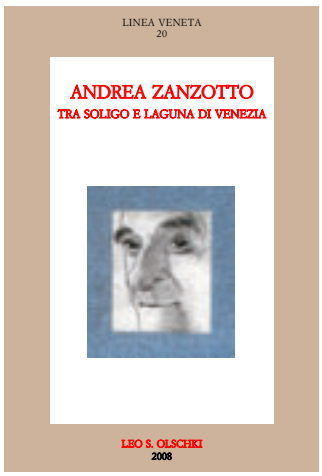
the craftsmanship, but also of the state of conservation of the surviving reliefs and sculptures are essential historical information for a critical understanding of this sculptor who dedicated almost his entire life to building and decorating a completely stone and marble city Venice.

Essays

Luigi Nono e i carteggi con il partito comunista

edited by Antonio Trudu
Studi di Musica Veneta. Archivio Luigi Nono. Studi. III
Leo S. Olschki Editore, Florence, 2008

Based on materials kept in the Luigi Nono Archives, Venice, this book brings together over 270 letters, postcards and telegrams, almost all previously unpublished. In these letters Nono and his correspondents (leaders of the Italian Communist party like Enrico Berlinguer, Pietro Ingrao, Giorgio Napolitano and Rossana Rossanda , but also musicians, musicologists, workers, and leading international politicians like Fidel Castro, Salvador Allende and Václav Havel) discuss very varied topics of Italian and international politics and their relations with culture, art, music and society.
Edited by Antonio Trudu, the letters are preceded by a wide-ranging introduction and followed by an index of names, abbreviations and Nono's works cited in the text, plus a list of the correspondents, with brief biographical notes on each of them.
What emerges from this book is a new portrait of the political Nono. The book is thus not only intended for musicians and music lovers, but all those who are interested in the relations between music and the other arts and, more generally, politics, culture and society.



Andrea Zanzotto tra Soligo e laguna di Venezia

edited by Gilberto Pizzamiglio
Linea veneta
Leo S. Olschki Editore, Florence, 2007

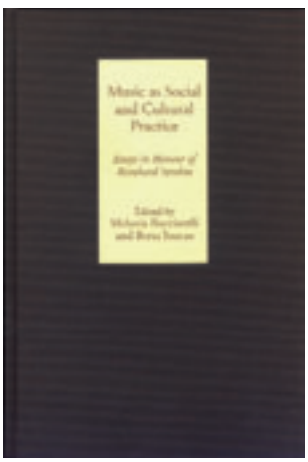
Coming just after the eighty-fifth birthday of Andrea Zanzotto (2006), this book brings together the critical reflections of around fifteen Italian and foreign experts on the poet's work. The focus is especially on the role of the landscape – from the Dolomites to the Venice lagoon – and the writer's long-standing intimate relations with the city of Venice, which appears in his poetry as a kind of archetype, associated and contrasted with the more familiar places of his native Soligo or other parts of the Veneto. Some of the papers dwell on an analysis of the relations between Zanzotto and Federico Fellini, which clearly emerge in the poem *Filò* (1976). In fact the scene with the giant female head emerging from the Grand Canal at the beginning of Fellini's film *Casanova* (Zanzotto wrote some of the texts for the film in Venetian), became a thoroughgoing allegory for the re-emergence almost from the poet's unconsciousness of dialect and its mysterious links with the deepest roots of language and the mother (or "stepmother") land. At the same time the experts naturally also consider the connection between these themes and Andrea Zanzotto's overall literary and theoretical work.

Lina Urban
Banchetti veneziani dal Rinascimento al 1797

Cultura Popolare Veneta
Strategy&People, Rome, 2007

The outcome of research into chronicle sources and archives, this book – well furnished with appendixes of documents and a glossary – focuses on a special aspect of the history of Venetian and Veneto culture and its various multiple manifestations: the culture of cuisine. Venetian cuisine is revealed in the splendour of the four solemn annual banquets in the Ducal Palace, in the expenses for the conclaves to elect the new doge, the reception ceremonies for the arrival of foreign kings and princes in Venice or those passing through the Veneto state. These banquets saw the large-scale involvement of patricians, citizens, and ordinary people in secular and religious national festivities (Redentore, Santa Marta, Salute). From the Renaissance onwards, a growing number of festive events, often organised by the Compagnie della Calza, were crowned by banquets and intermezzos of *mumarie* (mimed plays) and gifts of candy allegorical figures presented to the guests, in the Ducal Palace, on the *Bucintoro*, and in "the theatres of the world". With the advent of the Baroque, luxury triumphed at the banquets. Such feasts were organised at

Villa Contarini di Piazzola on the banks of the Brenta. The banquets became thoroughgoing spectacles aided by stage machinery and musical intermezzos. The splendid tables were set with silverware, Murano glass, and *trionfi* or "centerpieces" modelled in sugar, stucco, "sweet pastilles" and wax. In the 18th century foreign princes on private visits to Venice also dined sumptuously on the stages of theatres and there was a great upsurge in the fashion to decorate tables with stupefying *trionfi* or *deseri* made of Murano crystal, organised into scenes so as to depict an event – an utterly Venetian form of glory.

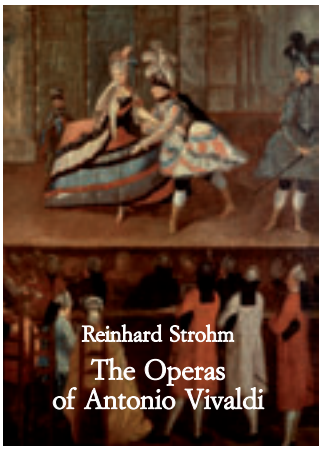


Melania Bucciarelli, Berta Joncus
Music as Social and Cultural Practice
Essays in Honour of Reinhard Strohm
Boydell Press, Woodbridge – Rochester, 2007

The theme of the essays in this collection is the interrelationship of the musical "work" with social and cultural practice. Inspired by the ideas of Professor Strohm, in whose honour the book has been published, some leading experts in the field explore the various concepts of the "work" within the context of a specific repertoire. The book is divided into in four main sections: "Music in theory and practice" examines the links between musical treatises and practice, and analyses how historical writings before 1800 can reveal the views of a given historical period on a musical "work"; "Art and social process: music in the court and urban societies" examines the social and cultural practice of composition from the late Renaissance to the mid-18th century and questions the current notions of "canon formation" and the exchanges between local and foreign traditions. The section entitled "Creating an opera industry" focuses on how the independence of musical and artistic genres was defined in works from different periods and countries, stressing the role of literature and politics in the process. Lastly, "The crisis of modernity" deals with music in the 19th century, providing new models of "work" and "context" which challenge current predominant theories explaining these terms.

Reinhard Strohm
The Operas of Antonio Vivaldi
Studi di musica veneta, Quaderni vivaldiani, XIII
Leo S. Olschki Editore, Florence, 2007

This book has the honour of being the first work to describe the whole *corpus* of Antonio Vivaldi's operas. It presents the librettos and what has survived from the music of his forty-five operas, the circumstances in which they were written, their success or failure,



subsequent revivals and their spread throughout Europe. The text analyses the contributions of the impresario, the librettist, composer, singers and any other people involved in the creation of these fascinating works of art.
The author began research into the subject in the 1970s and his work has brought to light new evidence concerning known sources and the identification of many other previously unknown sources. Indeed we can now rely on 26 manuscript scores, around 270 copies of detached arias, 88 librettos associated with Vivaldi's output or revivals and another 80 pasticcios containing a total of around 130 arias composed by Vivaldi. In this book Vivaldi is considered as an impresario, composer, teacher and conductor. His personality forcefully emerges through all his artistic, financial and personal passions. Indeed this is the first time we see Vivaldi as a composer who dedicated the best part of himself and his energies to the opera house and its singers.
The book retells the career of a fascinating musical mind able to create ideas and images suitable not only for musical theatre in his native Venice or contemporary Europe, but also for today's opera houses.

Critical editions of musical works

Antonio Vivaldi
Invicti bellate

Motet for contralto, strings and basso continuo, RV 628
Critical edition by Federico Maria Sardelli
Edizione critica delle Opere incomplete di Antonio Vivaldi
Editore S.P.E.S., Florence, 2007

Among the works by Vivaldi with parts missing, there is one particularly curious case. This is the motet for *Alto Solo, Invicti bellate, RV 628*, well-known to the public because found in various editions, performances and recordings, which all share the same ingenuousness: no one had noticed that four pages of the manuscript, containing something like 110-120 bars of music, are missing.
This situation required clearing up. The motet cannot be performed in the state it has come down to us. In the face of a recent uncritical fashion tending to reconstruct all the incomplete works at any cost, this edition deliberately presents the bare text, accompanied, however, by a wide-ranging historical introduction attempting to clear up the dating and the work's position in Vivaldi's vast repertoire of sacred music.

Periodicals

Viridarium 4
Cenacoli. Circoli e gruppi letterari, artistici, spirituali
edited by Francesco Zambon
Edizioni Medusa, Milan, 2007

The *cenacolum*, originally the room in which Romans dined, is by antonomasia in Italian (*cenacolo*) the room in which Christ ate the Last Supper with the apostles and where the holy spirit descended on them on Whitsunday. From the early 19th century it also came to mean a small group of writers and artists sharing the same aesthetic ideas or followers of a figure recognised as their master. This book attempts to give the word the widest possible meaning, also including variations and nuances expressed by terms such as group, circle, conventicle, sect – or in other languages *cerchio* or *cercleo*, *Zirkel*, *cabal*, *Kreis* and so on. The idea is to focus on a number of examples of more or less small groups – normally not organised into institutions, but bound by relations of friendship, solidarity or shared life – not only of a literary or artistic character but also philosophical, religious and mystical in order to investigate just how far and in what way belonging to such groups has inspired, changed, or in some way influenced the individual works of the spirit.

«Studi vivaldiani»
The annual review of the Antonio Vivaldi Italian institute
New series no. 7
S.P.E.S., Florence, 2007

Contents
Janice Stockigt, *Musica senza nome dell'Autore: Anonymous Works listed in the Music Catalogue of the Dresden Hofkirche, 1765*
Robert Kintzel, *Vivaldi's Lost Exodus and Epiphany Oratorios: II*. L'adorazione dei tre re magi al bambino Gesù nella capanna di Betleme, *RV 645*
Nikolaus Delius, *Anmerkungen zu RV 806 und zu RV 759*
Federico Maria Sardelli, *Da RV Anh. 76 a RV 808: un nuovo concerto di Vivaldi*
Miscellanea, edited by Michael Talbot
Aggiornamenti del catalogo vivaldiano, edited by Federico Maria Sardelli
Actualités de l'opéra vivaldien 2006-2007, edited by Frédéric Delaméa
Discographie Vivaldi 2006-2007, edited by Roger-Claude Travers

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Acoustical Arts and Artifacts
Technology, Aesthetics, Communication

An International Journal 4, 2007
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Contents

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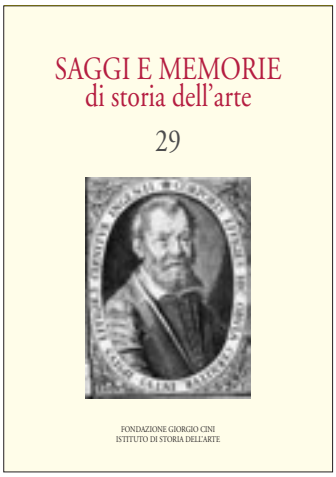
Contents



«Saggi e Memorie di Storia dell'Arte» 29

edited by the Institute of Art History

Contents

Lucia Collavo

L'esemplare dell'edizione giuntina de Le Vite *di Giorgio Vasari letto e annotato da Vincenzo Scamozzi*

Il magistero di Giuseppe Fiocco

Giuliana Tomasella, *L'insegnamento universitario di Giuseppe Fiocco*

Franco Bernabei, *Il laboratorio critico di Giuseppe Fiocco*

Giovanni Lorenzoni - Lisanna Pasotto, *Giuseppe Fiocco medievalista*

Caterina Furlan, *Giuseppe Fiocco e la fotografia*

Italio Furlan, *Giuseppe Fiocco e il Pordenone*

Elisabetta Saccomani, *Giuseppe Fiocco e la pittura padovana del Cinquecento*

Sergio Marinelli, *La Verona di Giuseppe Fiocco*

Filippo Pedrocco, *Fiocco e i Guardi*

Lino Moretti, *Di Giuseppe Fiocco ispettore della Soprintendenza per le Gallerie e gli oggetti d'arte del Veneto (con qualche divagazione)*

Davide Banzato, *Giuseppe Fiocco e il Museo di Padova*

Alessandro Rovetta, *Nota milanese per Giuseppe Fiocco, docente all'Università Cattolica*

«Arte Veneta» 63

edited by the Institute of Art History

Contents

Mauro Minardi, *Pittura veneta fra Tre e Quattrocento nelle Marche. Note in calce a una mostra*

Paola Rossi, *Enrico Merengo: l'attività veneziana*

Amalia Pacia, *Antonio Guardi per i Giovanelli: precisazioni e aggiunte*

Enrico Lucchese, *Novità su Nicola Grassi*

Monica De Vincenti, *"Domino Horatio et Fratelli Marinali bassanesi, illustri scultori della città di Venezia"*

Giuseppe Pavanello, *Affreschi veneziani del tardo Settecento*

Listings

Tatiana Kustodieva, *"La sfida tra Apollo e Marsia" di Agnolo Bronzino: originale e copia*

Amalia Donatella Basso, *Due sorelle di nome Cecilia: la pala di Jacopo Tintoretto per la chiesa dei Santi Cosma e Damiano.*

Francesca Cocchiara, *Palma il Giovane e Schiavone: un intreccio ritrovato su una nota di cronaca*
Vincenzo Mancini, *Il Tinelli perduto*
Ugo Ruggeri, *Gaspare Diziani e il Maestro dei fiori guardeschi: una collaborazione*
Giuseppe Sava, *Per il catalogo di Francesco Androsi: le sculture della chiesa di San Giovanni Nepomuceno a Telve*
Ambra Sponchiado, *Disegni di Pietro Antonio Novelli per l'edizione Zatta delle Opere di Carlo Goldoni*
Nina Stadnichuk, *Il ritorno di un quadro di Angelica Kauffmann a Pavlovsk*

Archive papers
Isabella Cecchini, *Per l'identificazione di Francesco Mantovano*
Elena Granuzzo, *"Description du Jardin de Picenardes": un inedito jappelliano?*

Conferences
Sonia Brink, *Antonio Molinari e l'arte veneziana nel Sei e Settecento*
Bernard Aikema, *Molinari & co.: riflessioni sul momento internazionale della pittura veneziana fra Sei e Settecento*
Roberto Contini, *Berlino per Fra Semplice*
Stefan Morét, *Alcuni disegni sconosciuti di Fra Semplice da Verona a Würzburg*
Corinna Höper, *Giuseppe Diamantini: i disegni preparatori per le acqueforti*
Alberto Craievich, *Antonio Molinari: gli esordi 1671-1682*
Julia Schewski-Bock, *Disegni di Antonio Pellegrini a Francoforte*

Restorations
Enrico Noè, *Recuperi nella pittura seicentesca a Venezia: Palma il Giovane, Fialetti, Langetti, Lazzarini*

Books
Giordana Mariani Canova, *Bibliografia delle opere d'arte della basilica di Sant'Antonio di Padova*
William Barcham, *I Sagredo, committenti e collezionisti d'arte nella Venezia del Sei e Settecento*

Research
Per un Atlante della statuaria veneta da giardino. II, edited by Monica De Vincenti, Simone Guerriero
Bibliografia dell'arte veneta: 2005,edited by Daniele D'Anza.

Laura Leante, *Popular music and Indian tradition*

Ethnomusicology on line
Ethnomusicology and studies of popular music: what possible convergence?

The proceedings from the 11th International Workshop on Ethnomusicology (2005), entitled *Ethnomusicology and studies of popular music: what possible convergence?*, edited by Laura Leante, are now available online at the Intercultural Institute for Comparative Music Studies page on the Giorgio Cini Foundation site. Since 1995 the International Workshop on Ethnomusicology, organised by Francesco Giannattasio has been a key part of the Institute's programmes. Each year the workshop sets out to explore a theme deemed to be significant in the contemporary ethnomusicological debate. The issue of the objective convergence between ethnomusicology and studies of "popular music" (*i.e.* the discipline inquiring into music produced and spread by the media in Western societies) is now significant, given that through various phenomena, such as transformations and crossovers (especially in "world music"), traditional music has also become part of a globalised commercial circuit. Experts from both disciplines took part in the workshop and presented methods and research examples illustrating the objective convergence between the two fields of study when applied to Italian, Greek and Indian popular music, and also the Italian singer-songwriter production and television commercials. The proceedings of this workshop follow on from those of the 9th workshop on *Applied Ethnomusicology, prospects and issues* also available at *www.cini.it*. Like the previous volumes of proceedings, it has been adopted as a textbook by some Italian universities.

Giuseppe Santomaso, *Green memory*, 1953,
oil on canvas, Intesa Sanpaolo Collection.