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GIORGIO CINI

Lettera da San Giorgio

Gino Severini, *Still life*, 1917,
Venice, Giorgio Cini Foundation

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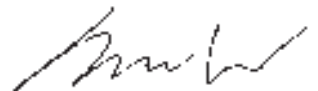
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Editorial

In 2006 the Cini Foundation will consolidate a series of transformations concerning its cultural policy, the organisation of its activities and the facilities used for them. Introduced gradually to ensure the greatest possible continuity with the past, these changes are the natural consequence of one of the basic strategies announced three years ago. The first aims to develop the heritage of ideas, documents and art which we are responsible for managing by making it better known and accessible. Making the whole heritage conserved at San Giorgio accessible to students and researchers from all over the world required several actions: the opening of a great conceptual and practical “laboratory” on the themes of conserving, protecting and using a cultural heritage in the digital era; the refurbishing of the buildings on the island – conceived in a slightly different way from the original vision – so that they can host students and scholars according to a logic of accommodation linked to our cultural activities; and the launch of co-ordinated wide-ranging projects involving various Foundation Institutes with the explicit aim of bringing young researchers and visiting scholars to San Giorgio for suitable lengths of time to promote cultural and scientific exchanges. These projects had to aim, therefore, not only at conserving and protecting the heritage but also interpreting and renewing it by considering initiatives developing the existing relation between the study of the past and the needs of the present, and traditional academic work and the training of new professional figures. Moreover, making the projects feasible required a systematic search for professional resources and public and private funds. The idea informing the overall strategy was to favour cultural production over cultural consumption in the awareness that the former can contribute in a lasting and “eco-friendly” way to the revitalisation of the island and the city.

Many of our aims have already been translated into reality; others will be implemented over the next twelve months and in the years to come. All of this will be possible thanks to the commitment of those people working at San Giorgio. They are making every effort to ensure the island will be an exemplary place of work and life at the service of Venice and the world.

Il Presidente
Giovanni Bazoli



Main future activities

1 January – 31 December ¹

The Backdoor or Le Salon des Refusés or All the Feasts at the Temple (of rare music)

Venice, Palazzo Cini at San Vio

In 2006 the Institute of Music will continue the successful experiment featuring a cycle entitled *Thirty days hath September*, held in September 2005. For fifty-three *matinées*, every Sunday of the year, from New Year to Hogmanay, rare music or scores “neglected by history” will be presented at 11 am in the Palazzo Cini.



Cover from the first record by the Ufo

1 January Billy Wilder, *The Emperor Waltz*, with Bing Crosby, film (1948); **8 January** Concert of waltzes from the age of Strauss as transcribed by composers from the second Viennese school; **15 January** Acusmatica Arcana I, concert of electronic music, *Imaginary Landscape V* by John Cage (1957); **22 January** *Paganini Horror*, a film by Luigi Cozzi starring Donald Pleasence (1989); **29 January** Igor Stravinsky, *Canticum sacrum ad honorem Sancti Marci nominis* (1955), and Mauricio Kagel, *Fürst Igor [Stravinsky]*, funerary cantata for bass and orchestra (1983); **5 February** *The Romantic double bass I*, two concertos for double bass by Giovanni Bottesini (1871) and Nino Rota (*Divertimento concertante*) 1973; **12 February** *Hungarian Bells, Magyarország Nevezetes Harangjaj*, musical portrait of sixteen great Hungarian bells; **19 February** Fifteen waltzes for piano by Ludwig van Beethoven plus seven Country dances by Wolfgang Amadeus Mozart; **26 February** Acusmatica Arcana II, concert of electronic music: *Stria* by John Chowning, *Le rire* by Bruno Maderna, and *La fête des belles eaux* by Olivier Messiaen **5 March** Violin sonatas for two and three parts by Elizabeth de la Guerre. From the manuscript by Sébastien de Brossard (1695); **12 March** Zdenech Fibich, *First Symphony in F major, op. 17* (1883); **19 March** Manuel de Falla, *El amor brujo*, first version (1915); **26 March** *The Romantic and Neoromantic trombone*. Hector Berlioz, *Oraison* from *La Grande Symphonie funèbre et triomphale* (1840), Lyell Cresswell, Kaea, *Trombone concerto* (1988), Nino Rota, *Trombone concerto* (1966); **2 April** Nicolò Jommelli and Giuseppe Giordani (Giordaniello), Two versions of the liturgy *Tre ore d'Agonia di NS Gesù Cristo*; **9 April** *The Romantic double bass II: Il Grand duo concertant sur les thèmes des Puritani*, by Giovanni Bottesini, and the *Sonata op. 65* by Frédéric Chopin in the version for double bass and piano; **16 April** Vassili Alekseievich Pashkevitch, *Lavare*, comic opera in seventeen scenes (Moscow 1782); **23 April** Dmitri Shostakovich, *King Lear, Film & Incidental Music*; **30 April** Two Corsican Rusiu Masses: *Mass of the living* and *Mass of the dead* (Félix Quilici Collection); **7 May** Anthony Philipp Heinrich, *The Ornithological Combat of Kings, The Conflict of The Condor*, an American Symphony (1846); **14 May** Heiner Müller, Wolfgang Rihm,

¹ For updated information: www.cini.it

Bob [Robert] Wilson, *Hamlet-machine*, opera, video; **21 May** Acusmatica Arcana III, concert of electronic music by Schaeffer, Ferrari, Chion, Malec, Sauguet, Schwartz, Henry, Stockhausen, Philippot, Amy, Xenakis, Brown, Lejeune, Risset, Savouret, Milhaud, Dufour and Bochourechliev, with the special participation of Roland Barthes; **28 May** Jean-Marie Straub & Danièle Huillet, *Vom Heute auf Morgen*, one-act opera, Max Blonda & Arnold Schoenberg, film (1996); **4 June** Concert of Italian popular songs transcribed by 20th-century composers (Petrassi, Pizzetti, Giuranna, Mulé, Pratella, Ravel); **11 June** Grand Concert of obscene songs in the Bolognese student tradition (1840-1967); **18 June** *A qui fortune, Plus onques dames, Trover ne puis*, etc. Recital of songs composed by Matteo da Perugia (1390-1415); **25 June** Leonard Bernstein, *On the Town*, musical, video (1994); **2 July** Louis Moreau Gottschalk (1829- 1969), *The Union*, piano concerto-paraphrase of national hymns; *Grande tarantelle* for piano and orchestra; *Marcha y Final de Opera* for piano and orchestra; *Grande Fantaisie triomphale sur l'hymne national brésilien* for piano and orchestra; **9 July** Henry Coster, *The Inspector General*, film (1949), with Danny Kaye; **16 July** The manuscript Add. 30491 from the British Library, London, *Este Libro es de Don Luis Rossi*, containing the laments of Olympia and Ariane by Claudio Monteverdi, and other songs by Fabrizio Fillimarino, Jacopo Peri, Giovanni de Macque, Oratio dalla Viola etc.; **23 July** Daniel Chorzempa, organist: W. A. Mozart, KV. 616, 336, 608, 244, 245, 594; **30 July** *Cinquecentomila leoni* by Aldo Nove and Andrea Liberovici with Gianfranco Funari as Tarzan, video; *Impressions of Himalaya* by Fabrizio Cassano (Civilisations compared: *We Afghans are the best of all Muslims; Song of a sarinda salesman; Suni suni; the Lamasery Office*, etc.); **6 August** Ezra Pound, *Villon*, opera (1923); **13 August** The Russian Mozarts (c. 1750-1790) or the Russian students of Father Martini from Bologna, philharmonic academicians: Maxim Berezovsky, *Concerto for 5 and Symphony in C major*; Dmitri Bortniansky, *La fête du seigneur, ouverture*; Yevstigney Fomin, *Suite de l'opéra Orphée et Eurydice*; **20 August** Ezra Pound, *Cavalcanti, a radio opera* (1932); **27 August** (1) *Uno dei dieci e* (2) *I due timidi, two* (2) operas in one (1) act by Gian Francesco Malipiero and Nino Rota.

(To be continued...)



Tullio Lombardo, *Double Portrait*, Carrara marble, Venice, Galleria Giorgio Franchetti, Ca' d'Oro

4 – 6 April

Conference *Tullio Lombardo, sculptor and architect in the Venetian artistic culture of his day*

Venice, Island of San Giorgio Maggiore

Tullio di Pietro Solari from Carona, called Lombardo (1455-1532) was – with his brother Antonio – the leading Venetian sculptor at the end of the 15th and beginning of the 16th century.

The real significance of Lombardo's major role is not only due to his excellent technical skill, or even the importance of his works for the public image of the Venetian republic (see, for example, the church of San Salvador), but because his style best represents the transition in Venice from the 15th-century Humanist perspective language to the mature Classicism of the *maniera moderna*, both in architecture and sculpture.

As part of the celebrations for the *550th anniversary of the birth of Tullio Lombardo* (1455-2005), the Institute of Art History has promoted an international study conference on the work of the architect, divided into the following sections: “Plastics and the

Antique-like style in the sculpture of the day”; “Architecture”; and “Conservation aspects”. The last section will include reports on major conservation operations – ongoing or just completed – on works by Lombardo, from the preliminary inquiries on the marbles of *Camerino di Alabastro* by Antonio Lombardo, now in the Hermitage, to the restoration of the facade of the Scuola Grande di San Marco in Venice, the planned restoration of the two page boys on the Vendramin tomb in Berlin (damaged by fire during the Second World War) and the statue of *Guidarello Guidarelli* in Ravenna.



Badiia Lemniai

7 – 9 April

Dance from Morocco Workshop of Maghreb Dance with Badiia Lemniai and an introduction by Kassim Bayatly

Venice, Island of San Giorgio Maggiore

For a second year running the Intercultural Institute of Comparative Music Studies has organised an intensive workshop focused on the traditions of Morocco. The workshop will be given by the celebrated dancer Badiia Lemniai, who has popularised dances with a thousand-year-old tradition, distinguished by their highly refined form. Born in Marrakech, Badiia first learned popular Moroccan dances in family circles and then in the local music school. After moving to Europe, she continued to study with leading world choreographers from the Arab world, such as Mahmoud Reda and Farida Fahmy, pioneers of Eastern dance. For many years now Badiia Lemniai has been teaching Eastern-Arab dance in Europe, South America, Australia, Morocco, Tunisia and Egypt. She has taken part in various festivals and has held workshops in several towns in Switzerland and at Bar-le-Duc, France, where she prepares students at the Centre d’Initiation Musicale as part of the series of East-West initiatives. She teaches regularly at the University of Mulhouse, at the Oasis Centre, Basel, the Lausanne Arab-Swiss Centre for Cultural Exchanges and the Atelier d’Ethnomusicologie, Geneva.

This year the workshop will be introduced by a lecture on theory for teaching purposes by Kassim Bayatly, an expert on dance in Arab-Islamic societies. His lecture will focus on the practice of Arab dance in relation to the socio-cultural situation in the Arab-Islamic world, with some audio-visual examples and a live demonstration of body movements.



The inside front cover of *Cantatorium* in Nonantola, 12th century

18 – 23 April

Sacred drama on monastic orders

Venice, Island of San Giorgio Maggiore

The activities promoted in 2006 by the Italian National Sport and Culture Committee for Peace include an initiative illustrating the important religious, cultural and historical relationship linking the major Benedictine monasteries over the centuries in what was a splendid precursor of the concept of Europe. One of the most significant network of relations involved Venice and the Monastery of Cuxa (Roussillon), where Doge Pietro Orseolo became a monk. On his journey Orseolo was accompanied by Giovanni Morosini, who, on returning to Venice, was gifted the island of San Giorgio, thus giving rise to the Benedictine monastery of San Giorgio Maggiore. This tour round the continent also illustrates the figure of St Gerardo Sagredo, an abbot of San Giorgio Maggiore, who on his travels through Europe founded abbeys at Constantinople and Budapest, where he died a martyr. In the week from 18 to 23 April the Giorgio Cini Foundation in collaboration with “Euro-Mediterraneo Culture dei Mari” will stage this weave of history, culture and religion as a sacred drama at San Giorgio, alternating period texts associated with the story of Pietro Orseolo, Giovanni Sagredo and Giovanni Morosini and texts by contemporary writers. Music will be performed by two Hungarian groups: the Gregorian quartet “Dés László – Balázs Elemér Quartett” and the jazz quartet “Voces4 Ensemble”.



Giovanni Coli and Filippo Gherardi,
The Triumph of Wisdom, Venice,
Giorgio Cini Foundation, Sala del Longhena

4 – 6 May

International Workshop on the Process of Reform of University Systems *University Reform and Sustainable Economic Competitiveness: Which Link?*

in collaboration with EIASM and patrocinated by CRUI and the University of Rome “La Sapienza”

Venice, Island of San Giorgio Maggiore

Organised by the European Institute for Advanced Studies in Management (EIASM) and the Giorgio Cini Foundation and patrocinated by CRUI and the University of Rome “La Sapienza”, this initiative aims to encourage thinking on the key role of universities in developing the economy and contemporary society through an exchange of views by scholars, decision-makers and independent observers and by analysing the theoretical principles and empirical evidence underlying local-level reforms. The meeting is intended to provide an ideal setting for elaborating a theory of managerial practices and governance that will help both the academic world and political decision-makers to understand the importance of university training in developing the so-called “country system” also in competitive terms.

The workshop aims to bring together different points of views and approaches to the

general theme of the relation between a country's university system and its competitive capacity. The speakers will mainly, but not exclusively, deal with the following topics: university reform and the globalisation of the knowledge society – institutional determinants and micro-foundations; the university reform programme at European Union level and in individual states – new figures and new professions; the creation of new management models for the universities; the economic aims of the university reform in individual countries; the introduction in universities of managerial thinking and models to improve the effectiveness of the system and its description; the role of the universities in sustaining a country's competitiveness; The link between commercial training, university system reforms and national competitiveness.

Participants at the workshop include: Roberto Battiston, University of Perugia and President of the Italian National Institute of Nuclear Physics, Mario Biagioli, Harvard University, Paul Coughlan, President of EIASM, Stephen Cunliffe, President and CEO, Prepared Foods Division, Nestlé USA, Pasquale Gagliardi, Secretary General, Giorgio Cini Foundation, John Hegarty, Provost of Trinity College, Dublin, Anthony Hopwood, Rector of the Oxford University Saïd Business School, Alberto Meomartini, President of SNAM Rete Gas, Kari Raivio, Chancellor of Helsinki and President of the League of European Research Universities, Peter Scott, former editor of the Times Higher Educational Supplement, now Vice-Chancellor of Kingston University, London, Nigel Thrift, Pro-Vice-Chancellor for Research, University of Oxford, and Piero Tosi, Rector of the University of Siena and President of the Conference of Italian Universities.



*Procession in Piazza San Marco on the feast of Corpus Domini, (from Giacomo Franco, *Habiti d'huomeni et donne veneziane...*, Venetia 1600 circa)*

22 – 24 May

Historical Studies Seminar *Civic rituals*

Venice, Island of San Giorgio Maggiore

For over twenty-five years the Historical Studies Seminar has been a topical moment for the activities of the Institute for the History of the Venetian State and Society. This year the seminar is dedicated to the theme of *Civic rituals* and involves a comparison of the situation in the Veneto with that in other geo-historical regions in Italy. Among those attending will be experienced scholars and young students already embarking on a career dedicated to historical thought.

What will be considered, taking a local example over a long period of time, is the need for *civitas* to represent itself and explicitly express – through civic and religious ceremonies – its most distinctive defining features. Ritual is seen as being coded for the purposes of self-perpetuation in the name of the shared political and religious values used to orchestrate the parading of a self-proclaimed harmony between rulers and ruled.



Aïcha Redouane

26 – 27 May

Music from Egypt

Master Class and Concert of Classical Arabic Song with Aïcha Redouane and the *Al-Adwâr* Ensemble

Venice, Island of San Giorgio Maggiore

The Intercultural Institute of Comparative Music Studies has organised the fourth annual encounter with some great performers of non-European musical traditions.

This year Arab song will be centre stage with the celebrated singer Aïcha Redouane, who will hold a master class on the afternoon of May 26th and a concert on the evening of the 27th with the *Al-Adwâr* Ensemble.

Aïcha Redouane is a leading figure in the cultural movement called *nahda* (Renaissance), which developed in the Near East at the end of the 19th century and early 20th century, with the aim of developing and renewing the ancient tradition of the Arab *maqâm*.

The movement sprang up and developed in the houses, drawing rooms, cafés and gardens of Cairo, thanks to a generation of singers, composers, musicians and poets, the most celebrated being Abdu al-Hâmûlî (1845-1901) and Muhammad Uthmân (1855-1900).

The musical style of the *nahda* is based on a synthesis of various cultured, popular and religious traditions, united by the *maqâm*, a musical principle (modal scales and system) common to all the Arab cultures. It was further developed by relations with other aspects of the renewal movement: literature, arts, philosophy, religion, politics and society.

Having grown artistically in the wake of the Moroccan Berber tradition, Aïcha Redouane has become a greatly admired performer of Arab song based on the Classical tradition of the *maqâm*.

In addition to her concert activities – she has recorded CDs for Ocora and the Institut du Monde Arabe, Paris – Aïcha Redouane also teaches.

The *Al-Adwâr* Ensemble is a traditional music group from the Near East (*takht sharqî*), which accompanies singing and also performs a purely instrumental repertoire.

Besides the solo singer, the ensemble is made up of Salah el-Din Mohammad on the *qânûn* (zither), Tammaam Akkari on the *ûd* (lute), Habib Yammine on the *riqq* (framed tambourine with cymbals) and Nabil Abdmouleh on the *ney* (flute).

June – July

Exhibition *Homage to Milloss*

Venice, Palazzo Cini at San Vio

This year sees the centenary of the birth of the Hungary dancer and choreographer Aurel M. Milloss, who just before his death in 1988 presented the Giorgio Cini Foundation with his artistic archives and personal library. The Institute for Literature, Theatre and



Aurel M. Miloss, lead dancer and choreographer for the ballet *The Miraculous Mandarin* (Bartók), Milan, Teatro alla Scala, 1942

Opera, which houses this legacy, has organized an exhibition to commemorate the work and highlight the figure. Milloss was actively involved in – and bore witness to – arts and theatre life in the 20th century. He had fundamental direct experience of experiments such as expressionism in Germany in the 1920s, and dance in Europe after the Second World War up to the 1970s. He contributed to making dance a fundamental part of contemporary art. In his work as a choreographer and director, Milloss always encouraged and defended the idea of close collaboration between the arts. Music, painting, dance, and acting were all involved in creating and staging a performance. Thanks to this “interdisciplinary” vocation, Milloss embodied the distinctive feature of dance and theatre in the 20th century, initiated by the Ballets Russes, which he admired greatly.

The exhibition sets out to highlight the uniqueness and importance of the collection of documents, photographs, and autograph letters in the Milloss Archives and the rare books on the history and criticism of dance kept in the Giorgio Cini Foundation. In addition to this material, other items are housed in the Institute of Music: the choreographer’s music library and ballet scores with annotations and notes – a rare example of choreographic writing from the first half of the 20th century.

Making use of the precious material available, this homage has been conceived with the aim of documenting the international development, Milloss’ contacts with the great early 20th-century masters of dance and his special relationship with the city of Venice, and in particular with the Fenice and the Biennale. The Institute’s archives also have material documenting Milloss’ creations for Venice – *bozzetti*, models, posters and publications. His collaboration with the Biennale and the inclusion of the exhibition in the calendar of events for the Festival of Contemporary Dance create an ideal framework for a homage to the choreographer.

8 – 9 June

Oriental Meetings *Western sounds and figures in Chinese, Japanese and Indian cinema*

Venice, Island of San Giorgio Maggiore

The Oriental Meetings, which continue in 2006, are intended to present to both a specialist and lay public themes focusing on the Western cultural presence in various cultural contexts in Eastern Asian and the Near and Middle East.

In collaboration with the Institute of Music, the Venice and the East Institute has organised two meetings on the wide-ranging topic of the presence of elements from Western culture in the cinema of China, Japan and India. The first date in June aims to explore the current state of research by inviting some leading international researchers together with scholars and experts who can provide deeper insight into specific aspects of the theme. The second date (4-5 October) features a workshop of guided showings of films from the three countries in question. This will offer the opportunity to explore



Feng Zikai, *A Western-style building towers up over thatched-roof huts*, 1947, from Christoph Harbsmeier, *The Cartoonist Feng Zikai*, Universitetsforlaget, Oslo, 1984.

what was presented and discussed during the previous workshop and pave the way for further research developments and fields of inquiry.

Music, sounds and all the visual elements involved in shooting film are the expression of the world of the cinema, whether clearly connoted by explicit references to the area of provenance, in hybrid form (more abstract or deliberately isolated from a specific provenance) or included in the conventions of a specific genre. The presence of elements of Western culture in the film traditions of China, Japan and India can mainly be explained by the origin of film as an expressive means and is confirmed by the recurrent adaptations from the European literary tradition, for example the many Shakespearian texts, already the subject of specific studies. But, besides all the narratives and literary adaptations, the development of film language since landscape cinema has often encouraged a deliberate search for elements from different cultural contexts. Increasingly complex narrative patterns and rhetorical functions have made use of unusual or “exotic” (in the widest sense) landscapes, natural or artificial, and sound networks belonging to different geographical areas. Frequently, these “inserts” of sounds, music scenes, rhetorical figures and narrative figures have been re-appropriated and re-elaborated. Thus in the various Asian contexts they have come to assume completely different functions and values from the originals. Although the presence of a certain “exoticism” in the history of Western cinema has often been analysed, the use of typical Western elements in Chinese, Japanese and Indian cinema is less well known.

10 – 20 July

40th Vittore Branca Course for Italianists

Italian Literature and the figurative arts

Venice, Island of San Giorgio Maggiore



Giovanni Boccaccio, *Il Decamerone*, Venice, Giovanni & Gregorio Gregorio, 1492 [Cini 689]

The 2006 course for Italianists repeats the formula tried out over the past two years, involving ex cathedra lectures accompanied by in-depth seminars and discussion with the participants. This year the course will be longer, stretching to nine effective working days overall, and the theme is *Italian Literature and the figurative arts*, a many-sided topic now the focus for renewed critical and theoretical interest. The relations between literature and painting in particular have always been very close since the Middle Ages. They range from areas of overlapping or “crossovers”, such as the presence of words in paintings (a topic studied by Michel Butor and Jacques Derrida) and, conversely, the iconic use of the word (as in calligrammes and visual poetry, analysed in exemplary fashion by Giovanni Pozzi in *La parola dipinta*), and art forms in which one of the two “sister arts” in some way competes with the other: this occurs, on one hand, with the technique of ecphrasis (the literary description of a painting or other visual works of art) and, on the other, with the pictorial representation of literary themes (for example, Dante’s journey to the underworld or chivalric adventures).

As usual, the lectures and seminars will be given by leading Italian and foreign experts on the subject. Visits are planned to works and monuments of specific interest to the themes being handled (with the possibility of some lectures being given during the visits).

Books at San Vio Presentation of Giorgio Cini Foundation publications

Venice, Palazzo Cini Gallery



In 2006, several new Giorgio Cini Foundation publications will be launched as *Books at San Vio*. Due to begin in spring, the series will again be held in the splendid setting of the Palazzo Cini. In the first appointment this year, on Thursday March 30th, Franco Cardini will present *Il Dio dei mistici*, the second publication in the *Viridarium* series, edited by Francesco Zambon. Knowledge and descriptions of mystical experience raise a paradox. At its most profound, mystical experience involves plumbing the abyss of interiority, the encounter and union with God – right up to the total emptying of self or, what some mystics call “dark night” and “nothingness”. Yet for us there is no other way to know this experience than through language.

April will see the presentation of the latest issue of *Saggi e Memorie di storia dell'arte* (no. 27). It contains the results from a conference entitled “The Giorgio Cini Foundation Art Collections” held in December 2003. Founded in 1957, as a way of publishing research in the Foundation’s Institute of Art History and by its collaborators, the review hosts a great variety of essays on art history, from the Middle Ages to the contemporary scene. This particular feature gives it a special place in the context of international studies.

On May 4th *«Vaghe stelle dell’Orsa.» L’io e il «tu» nella lirica italiana* edited by Francesco Bruni (*Presente Storico. Saggi*, Marsilio Editori, Venice 2005) will be presented by Salvatore Nigro. The book is the last in a series of four, all edited by Francesco Bruni (*Le donne, i cavalieri, l’arme, gli amori*), the short story, theatre, and autobiography (*Leggiadre donne, La maschera e il volto, In quella parte del libro de la mia memoria*), respectively, and completes a history of Italian literary genres. This is the last volume, but ideally the first, since poetry is genuinely the primary genre in the Italian tradition: firstly in chronologically terms, because the earliest texts are lyrics, and then because of the heights reached in poetry from Petrarch on. As an approach to the fundamental texts in a thousand years of Italian literature, the five-volume history of genres provides a precious tool for university studies and also a guide for high school teachers.

In June a book edited by Pasquale Gagliardi and Barbara Czarniawska, *Management Education and Humanities*, Elgar & Co Publishing, London, 2006, will be presented. This work tackles three central themes in the contemporary debate on educating the managerial classes: management as a profession, Humanism as a world view, and the Humanist disciplines as a field of study capable of enhancing and renewing study programmes in business schools.



The Vittore Branca School of Italian Language and Civilisation Venice, Island of San Giorgio Maggiore

From May to October 2006 the activities of the Vittore Branca School of Italian Language and Civilisation will get underway in experimental form. Named after one of the great driving forces and inspirations at the Giorgio Cini Foundation for fifty years, the school offers graduates, PhD students and researchers from all over the world the chance to improve their knowledge of the Italian language, literature, art and history by spending six months on the Island of San Giorgio Maggiore in Venice. During their stay, those attending the school will be able to pursue their own study programmes in a unique residential setting and can benefit from the institution's exceptional documentary and archive facilities. They will also be able to make the most of the vast cultural heritage in Venice and the Veneto to further enhance their development through new *stimuli* and suggestions. From this point of view the Vittore Branca School wishes to encourage the diffusion of the ideas and values of the Venetian cultural tradition among the younger generation of international scholars.

The Vittore Branca School offers students and researchers a personalised tutor system, in coordination with the directors of the Giorgio Cini Foundation Institutes and designed to help them choose the most important local opportunities of relevance to their research and guide them on a methodical path when participating in the various events (conferences, exhibition installations, presentation of books, etc.) organised by the Foundation and a whole network of local universities, libraries, and research institutes during the participants' stay on the island of San Giorgio Maggiore. The Vittore Branca School of Italian Language and Civilisation thus provides an opportunity to experience truly multi-disciplinary study as well as "life in Venice", including – thanks to the now traditional collaboration with ITALS – the chance for students to improve their knowledge of the Italian language.

Among the partners in this initiative are major foreign universities, such as Columbia University, the University of California, Los Angeles, Pennsylvania University, La Sorbonne, and University College, London.

For further information write to scuola.branca@cini.it



Ritual sound marking the beginning of a Waldstatt hunting party, *Maskerade am Brunnhalde*, photograph by Bruno Holliger

Surveys of “extreme marginal sound repertoires”

Begun in 2004, this basically open-ended research project involves a vast operation to identify sound sources as well as catalogue and make suitable taxonomic classifications of repertoires of the so-called functionalisation of music, i.e. the types of musical signal introduced and sedimented in the folds of daily life and potentially in history.

Part of a medium-term operation, research concerning the following types is currently underway and being completed: Military music and signals (from the Italian army); Postal music and signals (especially the repertoires of postmen’s horns); Bells in Italy and Europe; Pastoral sounds (instruments and bells); Hunting fanfares and signals; Political and sports anthems and slogans; Background music; Airport music, Crematorium music and other similar functional “situation” repertoires (weddings, baptisms, graduation ceremonies, village festivals); Music accompanying silent films; Jingles and other signature tunes; Sound objects generating clanging and environmental resonances: stadia, sports and various other large public events; Children’s music from various repertoires (nursery schools, holiday camps, gym schools and scouting); Sci-fi sounds; Gymnasium music; Simple polyphonic music from neo-liturgical and neo-instrumental sources and other “living polyphonies” (in collaboration with the Intercultural Institute of Comparative Music Studies); Incidental music for theatre and especially for radio; Telephone ring-tones; Functional music from videogames; Noise anthologies used in assembling film soundtracks; Functional-rhetorical recycling of hits and soundtracks; University student songs; Songs from trips and holiday buses; Concerted applause; Sound accompanying travel ad clips: the new *couleurs locales*; War sounds and music (from studies of Luigi Russolo’s shrapnels to the “musical selections” of the US marines and infantry in Iraq).

Collections

20th-century Art



Emilio Vedova, *Image of time*, 1949,
Venice, Giorgio Cini Foundation

Right from its earliest activities the Giorgio Cini Foundation has shown a keen interest in all spheres of contemporary life and particularly in the arts. This interest was expressed by setting up the International Courses of High Culture and conferences on analysing the issues raised by explorations in contemporary art. One example is a conference in October 1954 dedicated to the debate then raging among critics and artists about the respective merits of figurative art and abstract art. Similarly, a number of major Cini Foundation exhibitions were dedicated to great contemporary masters, such as *Mondrian and De Stijl* (1990), *Henry Moore* (1995), and *Modigliani and his followers* (2001).

There have also been many “homages” to Venetian artists, such as the show dedicated to Ettore Tito in 1998, and an opening up to more radical trends by hosting emerging “talents” on the Italian art scene, like Francesco Vezzoli, who showed his *Trilogy of Death* on San Giorgio Maggiore as part of the 51st Biennale (2005).

Not surprisingly, therefore, in addition to its admirable Antique and Modern art collections, the Giorgio Cini Foundation also has a rich collection of drawings, graphic works, paintings and sculptures by 20th-century artists, presented as donations and legacies from patrons and collectors as well as from the artists themselves.

As Renzo Zorzi has stressed, some of these artists were Venetians or had “spent significant periods of their life [in Venice] and had enjoyed the friendship of Vittorio Cini as well as frequenting San Giorgio and Palazzo Cini at San Vio. When considering the Foundation’s activities, each of them was fully aware that institution was perpetuating and increasingly developing its function as a place of collection, conservation, study and enhancing the works presented. The artists also wished to give a token of their friendship to Vittorio Cini, making him the beneficiary of works which he later donated to the Foundation, while after his death they gave works directly to the Foundation itself” (R. Zorzi, *La Fondazione Giorgio Cini. Cinquant’anni di storia*, Milan 2001).

Some of the donations have been the subject of significant exhibitions, such as *Signs of the Twentieth-Century. The Neri Pozza Bequest at the Giorgio Cini Foundation. Drawings, Illustrated books, Engravings* (2003) and *Memories of war and prison: Renzo Biasion’s drawings from the Giorgio Cini Foundation* (2004).

Overall the collection is very varied, and this is mainly due to the many different circumstances leading to the acquisition of the works, which were not deliberate planned purchases but gifts. And in fact it is the non-systematic nature of the collection that makes it so fascinating and full of pleasant surprises.

The recent restoration of the Foundation guest quarters – from April to September 2005 – has increased its accommodation capacity. This means the Foundation can offer hospitality to even more personalities and scholars from all over the world who are invited to the island of San Giorgio Maggiore. The drawing room, dining room and other rooms in the guest quarters are furnished with both historical and contemporary paintings, providing a close comparison, highlighted especially in the common areas of the drawing room and dining room, where some of the most fascinating paintings from the contemporary art collection can be admired.

One strikingly unusual painting is *Image of time* (1949) by Emilio Vedova. This work comes from a very circumscribed stage in the Venetian artist's research; namely the period from 1946 to 1950, which he himself described as the period of the "black geometries". At this time the artist was trying out an abstract language based on formal geometric explorations, which led him to abandon colour. As Giuseppe Marchiori has pointed out, "with black and white, Vedova narrated his hallucinations, stories and fantasies, almost with a mechanical rhythm, established by sharp figures, drawn out-square straight, in a complicated never-ending interlocking of planes" (G. Marchiori, "Vedova", in *Arti Visive*, Rome, January 1954). In 1950 the artist took these kinds of works to the 25th Biennale International Art Exhibition in Venice. As Vedova himself recalled, that year was to mark the end of his "rigorous" geometric research: "At the end of 1950 I went through a crisis, I rebelled against all geometry, the dominant discipline in my paintings and I tried to enliven my work with more spontaneity; now I no longer worried about clean-cut profiles, the exact angles of light and shade. Light and shade simply poured out from me when I was solely concerned with conveying an image with no revisions." (E. Vedova, *Pagine di diario*, Galleria blu editrice, Milan 1960).

Vedova thus abandoned the insistence on the "hair shirt" of "black geometries" to embark on the free, magnetic, explosive action painting that we all know him for.

Vedova's painting is the only abstract work in the Cini Foundation. Incidentally, in 1954, during a heated debate at San Giorgio, the painter spoke out in defence of a "free abstract language", which he defined on that occasion as "the only means to expressing those feelings which we cannot communicate otherwise".

Almost a chromatic counterpoint to Vedova's "black geometries" is the *Nature morte* (Still life), also known as *Le vase bleu* (Blue vase), by Gino Severini. Painted in Paris in 1917, this work was shown in 1950 at the 25th Biennale International Art Exhibition, at which Severini had a major one-man show. *L'esprit de géométrie* informing the spatial construction of the painting reveals the rigorously constructive character of the Cubist formal procedure. In fact after his Futurist experience, the painter showed a renewed and deeper interest in Cubism, by then at its most succinct. Characterised by a more immediate representation of the reality to be evoked, this trend eliminates completely the relationship between figuration and space and was particularly congenial to Severini, earning him a rightful place beside Picasso, Braque and Gris.

The decomposing and interlocking of planes, the geometric forms given to the



Gino Severini, *Still life*, 1917,
Venice, Giorgio Cini Foundation



Felice Carena, *Girl at the door*, 1919,
Venice, Giorgio Cini Foundation

objects, the vertical ground plane – an ultimate homage to Cézanne – offers the vision of a concise “rationalised” world, pictorially rendered by “compact” brushstrokes, creating an *à plat* effect. The objects in the still life no longer have any depth, as everything is resolved on the surface. Compared to other still lifes painted by the artist at the time, this work has a distinctive feature with a new element in the white tablecloth, suggesting a new use of space. Severini painted the folds in a kind of plastic realism foreshadowing the “return to order”, already announced in *Maternity* (1916), which was to characterise his work in the 1920s.

There are also a number of exceptional works by Felice Carena in the collection. They are part of a group of twelve oil paintings and sixty drawings donated to Count Vittorio Cini by the artist himself in 1962 in the name of a close and long-standing friendship. Moreover, in 1979, to mark the centenary of the painter’s birth, the Cini Foundation organized a one-man show with all of his works in the collection exhibited.

The large oil painting of a *Girl at the door*, as Carena himself mentions, was done in 1919 in Anticoli Corrado’s atelier-house in the province of Rome, where the painter had retired to at the end of the First World War and was to stay until 1924. Together with the *Peasants in the sun*, National Gallery of Modern Art, Turin, the Cini Foundation work marks the return to painting by the artist after the long interlude of inactivity due to the war. Melancholically absorbed in thoughtful silence, the

impoverished girl is depicted standing at the threshold of house with worn-out clothes and enormous shoes. Her vacant gaze and downtrodden appearance arouse a feeling of intense emotion, which is attenuated in a bright atmosphere of suspension and metaphysical expectation. Orchestrated through a delicate juxtaposition of soft grey, pink, white and brown hues – typical colours in the artist’s palette – the work is built up with dense thick brushwork, whose solidity and constructive compactness contribute to highlighting the intensity of feeling. Both on the grounds of the choice of theme and the formal solutions, overall the painting suggests the influence of Felice Casorati.

A deeply religious artist, Carena always tackled subjects on related themes with great commitment, sensibility and involvement. In 1959 he was commissioned to paint a Portrait of Pope John XXIII (now in the Vatican City) whom the artist had met in Venice during his patriarchate – there is a later painting on a similar subject in the Cini Foundation – and in 1965 Senator Cini offered Pope Paul VI the painting *La Pietà*, acquired at the Biennale in 1940.

In the dining room visitors can admire the canvas of the *Angel waking the shepherds* dating from 1940 and presented the same year at the 22nd Biennale International Art Exhibition, in which Carena had a one-man show and was awarded the Venice prize for Italian artists. The figure of the Angel is truly alive in the clear diaphanous light while announcing the birth of Christ to the still slumbering shepherds.

This work marks a linguistic change in the artist's style as forms dissolve and the colour values prevail over the lines. This tendency is accentuated in his Venetian period – he moved to Venice in 1945, where he lived until his death – and especially after 1948, when Carena met Kokoschka, who was given a whole room at the Biennale the same year, and with whom he was to become a close friend.

In his over twenty years in Venice, the artist studied Venetian painting thoroughly and was particularly sensitive to light effects – its most typical feature. At the age of eighty-two in a last confession, Carena asked: “What is this light? All my life I have wondered about it. Perhaps it is the transfiguration of the object, its being stripped of every contingent value. In Venice the sense of light was revealed to me almost unexpectedly. I had always wanted to live in this marvellous city and I came to find peace, to end my life here. For seventeen years I have been a Venetian. Venice is the city of light: that light which Tiepolo so brilliantly caught. It may have been the influence of the environment, together with the influence of the great Venetians of the past: Bellini, Titian, and Tiepolo, from whom I derived my love for pink, grey, and light-blue colours. There can be no doubt it was here I grasped what light is.” Even in his still lifes, a favourite theme of the painter during his years spent in the lagoon city, the light shrouding the objects gives them a connotation of eternity. Thus the *Still life with shells* (1952) and the *Still life* (1955) are emblematic of the compositional research underlying the creation of these works: a few objects placed on a table, often shells, vases and jugs, rendered with a refined and delicate sense of colour, dominated by pearly greys, pale pinks, ochres and very light blues in increasingly dense and vibrant paint. The later small *Still life* (1956) on the theme of autumn fruit has much brighter colours rendered by rapid immediate brushwork.

In the guest quarter rooms for private use by the visitors, we also find some of Carena's still lifes from the 1950s and the early 1970s, together with works by Guido Cadarin, Luigi Zuccheri, Torvaglia and Achille Funi.



Felice Carena, *Still life*, 1955,
Venice, Giorgio Cini Foundation



Guido Cadorin, *Vase of flowers*, 1957,
Venice, Giorgio Cini Foundation

Achille Funi is represented by a subtle painting, entitled *The Matron*, from the early 1940s and presented in 1943 at the 4th Quadrennial of National Art in Rome. The marble stillness of the whole, the frozen pose and the care taken over the details of the Roman matron's jewels highlight the artist's interest in the themes of antiquity, compounded by his direct study of the Pompeii frescoes and ancient sculpture during his frequent visits to Rome and Naples. The painting underscores the artist's detachment from contingent reality in re-affirming the universal values of the ancient world, in which form and the construction of the art work are the fundamental elements.

Both Cadorin's works date from 1957 and have as a subject vases of flowers brightly standing out from dark deep backgrounds. They are rendered by compact vigorous brushstrokes with a dense *impasto*, giving a sculptural feel to the natural forms. Typical works from the 1950s, they are perfectly in line with the artist's late decorative stage when he was expressing himself in a concise pictorial language based on strong masses. Luigi Zuccheri's *Masorahs in the Veneto Lagoon* is an emblematic work based on highly original pictorial research focused on depicting animals in natural surroundings, but with animals much larger or even gigantic compared to the natural landscape in the background. This kind of

"natural metaphysics" is akin to the compositional solutions of Filippo de Pisis and the fantastic flights of his friend Giorgio De Chirico, whom he had met in Florence in 1949. Two works by Torvaglia depicting the *Canal of the Giudecca* and the *Island of Portosecco* are light, airy quiet views of the lagoon.

In various other Foundation rooms there are more paintings by Carena and Cadorin and many 20th-century artists, including the French painters Emile Besnard, Luigi Salvi, Umberto Lilloni, and the Veneto artists Armando Pizzinato, Alessandro Milesi, Beppe Ciardi and Carlo Dalla Zorza.

The Cini Foundation actually owns a large number of works by Dalla Zorza: a group of forty-six landscapes, ten drawings and nineteen engravings presented by the painter's brother and his companion Teresa Sensi.

Some works even have the island of San Giorgio for a subject. They include a striking painting by Carlo Carrà from 1926 and the *Island of San Giorgio* by Virgilio Guidi, a work presented by the artist to the Cini Foundation during the celebrations for his ninetieth birthday. In this work, immersed in powerfully bright light, the island of San Giorgio is like a distant apparition, floating vibrantly on the thread of a watery horizon. A blue dot on two red triangles frame this fluctuating vision in space, anchoring it to the ground. There are other works on similar themes by Teo Gianniotti, Dino Lanaro and Danilo Bergamo.

The Cini Foundation's contemporary art collection also includes sculptures, those by Francesco Messina and Novello Finotti being of special value.

Francesco Messina was a friend of the Cini family, and so we find a bronze high relief of *St George slaying the dragon*, the *Portrait of Cardinal Schuster*, and a terracotta bust of Yana Alliata Cini – now in the palazzo at San Vio – and the large female nude entitled *Summer*, set in the arcade of the first cloister.

The Cini Foundation grounds are embellished by large sculptures by Pino Castagna, including a *Cane thicket with tuft* made of Murano glass and the solid marble head of Ezra Pound, the only authorised copy of the sculpture by Henri Gaudier-Brzeska.

Initially intended for the poet's tomb in the Venice city cemetery, it was then presented to the Foundation by Olga Rudge, Pound's wife. The sculpture is now set on a circular base designed by the Japanese sculptor Isamu Noguchi.

Giovanni Bianchi



Achille Funi, *Matron*,
Venice, Giorgio Cini Foundation

Projects and research

Nino Rota: dynamic archives



Nino Rota and Federico Fellini in the year of *La Dolce vita*, Venice, Giorgio Cini Foundation, Nino Rota Archives

In February 1995, when the Rota heirs signed the act entrusting the composer's personal archives to the Foundation, one of the most frequently raised questions was what exactly Nino Rota's connection had been with Venice.

In the absence of any apparent Venetian genealogy, even acquired and/or remote, housing the Rota Archives on the Island of San Giorgio was seen as a strange twist in the life and artistic career of this artist, whose great popularity is mainly due to very successful film sound tracks, while his work outside cinema is relatively unexplored and narrow-mindedly written off as irrelevant to the 20th century.

But in fact the Rota papers are now kept in a city which hosted important events for all artists active in the first half of the 20th century. On the strength of both sides of his musical output, Rota was a leading figure in two such Venetian events: the International Music Festival of 1932 when he was a finalist

in the *Competition for radiogenic music*, and various editions of the Film Festival, in which several films that were to become milestones in the history of post-war Italian cinema had scores by Rota – Visconti's *Le notti bianche*, *La grande guerra* by Monicelli, and Fellini's *La strada*, to mention but a few.

By 1996 the papers had been physically installed in the premises equipped for them and the service catalogue up and running, thus allowing initial access for the many disparate requests to consult them or for advice, sent in surprisingly often from all over the world. The next step was to set up a Scientific Committee (Riccardo Muti, Honorary President, Giovanni Morelli, Scientific Director, Fabrizio Borin, Roberto Ellero, Nicola Scardicchio and Francesco Lombardi). The completion and continual updating of the service catalogue concerns the following fields: Compositions – Compositions for cinema – Correspondence – Reviews, concert programmes, miscellaneous articles – Photographs – Recordings – and the compilation of a complete filmography. These were in fact the initial priorities established by the Committee. In 1999 to commemorate twenty years since the death of Nino Rota (1911-79), a conference was organised and accompanied by a series of concerts entitled *The history of candour*. On that occasion the catalogue of his works for cinema (*La filmografia di Nino Rota*, edited by Fabrizio Borin, Archivio Nino Rota Studi I, Florence 1999) was presented: it was followed up by a book on documents (letters, reviews and miscellaneous writings) linked to Rota's film activities (*Fra cinema e musica del novecento: il caso Nino Rota*, edited by Francesco Lombardi, Archivio Nino Rota Studi II, 2000).



Federico Fellini, *Nino Rota on the podium*, 1976, Venice, Giorgio Cini Foundation, Nino Rota Archives

The two-stage conference tackled the broad field of a hypothetical “*history of candour*” (the proceedings were published in 2001: *La storia del candore*, edited by Giovanni Morelli, Archivio Nino Rota Studi III) and attempted to place the figure of Rota in 20th-century developments. Indeed Rota had previously seemed to be completely out of his time, since he was a composer who had made an awed “candid gaze” the indispensable lens for the development of his poetics. The accompanying series of concerts involved the Teatro La Fenice. It was the first official opportunity for the institutional “Venetianization” of the composer, with the first performance of the definitive version of the oratorio for children’s voices entitled *Il Natale degli innocenti*, just published by Schott Musik International. An agreement signed by the heirs, the Foundation and the publishers Schott – part of the Archives’ multifarious activities – has produced over the past ten years the critical revision and publication of twelve works from the chamber music catalogue as well as the recovery and inclusion of many symphonic and lyrical works in the borrowing catalogue. Other projects have gradually led to a deeper understanding of the material in the Archives and their relations, as well as opening up further research fronts. The book *Nino Rota e i suoi media* (edited by Veniero Rizzardi, Rome 2001), published in collaboration with CIDIM and RAI, has, for example, offered the opportunity to release a CD with rare documents from the sound library in the Archives and to explore the International Music Festival of 1932 and the *Competition for radiogenic music* in which the twenty-year-old Rota took part. Consulting the Biennale Historical Archives of Contemporary Arts has revealed the depth of Rota’s relations, and thus include, for example, his cousins, Titina (set designer and painter) and Maria (a singer), in that period of Venetian culture. The continuing collaboration with the Teatro La Fenice has produced several performances, including the world *premiere* of his youthful work *Il principe porcaro* (composed in 1924-25), staged in September 2003 at the Teatro Goldoni, Venice. The digitalisation and assembling in sequential order of the music in the sound tracks composed by Rota was made possible by a civil volunteer scheme begun in 2004-05 and which continues in 2005-06 with the arrival of twenty-one volunteers involved in five different projects run by the various Foundation Institutes. The volunteers’ work has further enhanced the enormous paper material in this section, making it much more user-friendly. It has also led to the opening up of new research fronts on this aspect of composing film music, which strongly characterised the last century. The volunteers also digitalised and archived the composer’s record and cassette collection. The final outcome – summarising their work – was a CD ROM which, by bringing together paper documents (notes and scores) and sound documents (recordings of sound tracks and/or records), highlights the most interesting results yielded by the project.

Some *Venetian* aspects of Rota’s work – such as those mentioned by Andrea Zanzotto in a memorable paper at the conference entitled *La storia del candore* (“*The history of candour*”) dedicated to the project on Federico Fellini’s *Casanova* – re-emerged and



Nino Rota and Federico Fellini in the year of *Amarcord*, Venice, Giorgio Cini Foundation, Nino Rota Archives

were further explored in a series of encounters paying homage to Zanzotto, now published in a fine book edited by Roberto Calabretto (*Andrea Zanzotto. Tra musica, cinema e poesia*, Udine 2005). Each project thus tends to circumscribe and define an area of this collection, and at the same time opens up new fields of research. The archives themselves may be described as open-ended since they are accessible and become the subject for exploration and research projects. The Nino Rota Archives, like other archives housed in the Institute of Music, make an important contribution to internal research projects and take on the form of an interface with the outside world for performances and elaborations of the composer's works. In recent years a considerable amount of new material (articles, essays, recordings, audiovisual

documentaries and material, letters, copies of scores, etc.) have been acquired.

Moreover, a network of collaboration has been established with publishers, theatres, music schools and universities making the archives a reference point not only in the specific field of studies on Rota, but more generally giving them an active role in developing various aspects of composing contemporary music.

Currently the main research project involves drafting a complete catalogue of the composer's non-film works, with descriptions of all the autograph sources kept in the Archives. Bearing in mind that when the material was handed over, the inventory of non-film pieces consisting of just over 100 items, but now totals more than 170, and that at least seventy-five per cent all the existing autograph compositions are kept in the Foundation, we can form a good idea of the quantity of material involved in the operation of describing and systematically cataloguing these items.

In conclusion, we can claim that ten years on from the creation of the Nino Rota Archives, the musician who was Milanese by birth, Apulian by adoption and Roman by cinematographic choice, has also become something of a Venetian, in the noblest sense of the term: i.e. as a free cosmopolitan artist who loved the city and experienced it as a leading figure on the 20th-century Italian music scene – a city where his memory is honoured in the home for his works.

Francesco Lombardi

Presences on San Giorgio

Baldassare Longhena. The architect of the Venetian Baroque



Baldassare Longhena, *Monumental staircase of San Giorgio Maggiore*

What is traditionally considered to be the climax of Venetian Baroque architecture is Baldassare Longhena's *nova inventio*, i.e. the church we all know as the Basilica of the Salute.

But in fact Santa Maria della Salute was not only a political and religious symbol for the whole of Venice. It was the only real exception of 17th-century scenographic architecture in the city dominated by the previous classical Palladian architecture and the later neo-Palladian and Neoclassical architecture. Although the Gothic face of Venice is very well known, as is most of the Renaissance part, today it is much more difficult to recognise at a glance the truly Baroque images of the lagoon city.

Isolated and closed in on itself, the Venetian 17th century could not have been other than it turned out to be. Strangely it was within this climate so often considered closed and anchored to tradition that the incredibly modern new state “votive temple” came into being, anticipating future developments. Designed and strenuously defended during the competition of 1630 by its ingenious inventor, the *protho sive architetto* Baldassare Longhena, it eventually rose up out of the water almost like a regenerating source for the city. This piece of architecture – more than any other – totally changed the aspect of the Bacino di San Marco, completing it and closing off the natural *vista* of the entry to Venice – almost an inevitable link or indispensable *trait d'union* between the Byzantine-Gothic Basilica of St Mark's and the Renaissance-Mannerist churches of the Redentore and San Giorgio Maggiore. Longhena's name was indelibly linked to public commitments in the “infinite work site” of the Salute and this partly belittled his work for other public and private patrons. Fiocco (see, for example, his brief paper given at the first Cini International Culture Course, *Baldassare Longhena in Barocco Europeo e Barocco Veneziano*, Florence, 1962), in particular, must be credited for having rediscovered one of the most complex artists that the city produced in its most controversial century.

At the time of the competition for Santa Maria della Salute, Longhena was no obscure architect come from nowhere, as unfortunately he was long mistakenly deemed to have been. He was actually a well-established figure in Venetian society, and could already boast a long solid catalogue of works (monuments, churches and palaces) revealing he had a host of very varied patrons, including the foreign communities, religious confraternities and a series of patrician families, such as the Basadonna and the Pesaro.

All Longhena's patrons, obviously to emphasise their own role, very likely used the word

architetto in referring to him as someone who knew how to balance the “intellectual” and “practical” components in the art of construction.

On 16 December 1640 Baldassare Longhena was elected *Proto* of the Procuratia *de supra*, the highest office an architect could aspire to in Venice. As pointed out by Martina Frank (*Baldassare Longhena*, Venice, 2004), “from then on Baldassare was responsible for all building work managed by the Procurators [of St Mark’s], but also many related operations... and, unlike his predecessors, he was an important heir in this sense to Jacopo Sansovino.”

It may well be claimed that the most striking, and arguably, only sign of a real appreciation of Baldassare Longhena’s activities can be found on San Giorgio Maggiore, where the Benedictine monks underscored his creations with the inscription «BALTHASAR LONGHENA ARCHITECTVS VENETVS», placed above the door to the library and “the half bust image of the architect”, unfortunately now lost. We must also remember that at the end of the 1630s Baldassare had already worked in the Basilica of San Giorgio Maggiore, erecting the funeral monument for Doge Domenico Michiel (1636) and for Pietro Civran (1638), thus establishing close relations with the Benedictines.

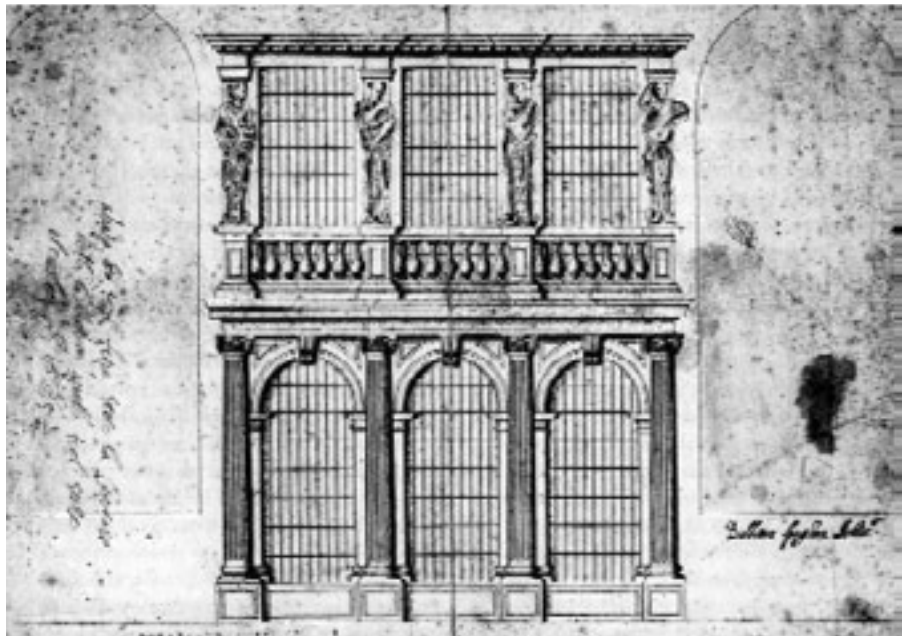
As Gino Damerini points out (*L’Isola e il Cenobio di San Giorgio Maggiore*, Verona 1969), once Baldassare had “entered the service of the Benedictine monks... he had extensive functions as general *Proto* similar to those of Palladio in the superintendency of the church and other already completed monuments... as in the design and construction of the new parts. The most important of these were placed opposite each other on two sides of the Palladian cloister: the building containing the library hall and the opening of the grand staircase ascending to the upper loggia.”

After having been abandoned for over half a century because of a disastrous fire in the nearby dormitory, the 15th-century library designed by Michelozzo was demolished in 1614. The credit for having summoned Longhena to the Benedictine monastery goes to the Venetian abbot Alvise Squadron who, entrusting him with the works of rebuilding the



The Ambassadors staircase in the palace of Versailles, design for the decoration by Charles Le Brun, 1674-1680 (model from 1958)

Baldassare Longhena, *Design for bookcases in the library of San Giorgio Maggiore, Venice*, Archivio di Stato, Miscellanea mappe, dis. 1394, from Martina Frank, 2004



library, wished to rival the beauty of the “temple in round form” standing on the other side of the Bacino di San Marco.

Work on the new room between the cloisters by Buora and Palladio was begun in 1641 and completed in 1671. In this period we must distinguish two separate stages, the first, completed by 1653, concerned the architectural shell; the second, involving the interior decoration, was carried out by the Lucca painters Giovanni Coli and Filippo Gherardi, the unchallenged protagonists of the Roman Baroque after their decoration of the Palazzo Colonna, and the sculptor Franz Pauc, “a very imaginative young German” (G. Rossi, *Storia del Monastero di San Giorgio Maggiore*, in E. Cicogna, *Delle Inscrizioni veneziane*, Venice 1834) .

On this subject Damerini describes how “Longhena gave the young engraver the drawing of the very ornate bookcases, made up of two orders of shelves embellished by fluted Ionian pillars” and fortunately the Venetian State Archives have preserved the original design. Compared to the finished bookcases – they can still be seen in the Giorgio Cini Foundation – there are many differences in form and proportion. Their survival to the present day is due to the long-sightedness of the abbot Antonio Traversi, who ensured they were requisitioned and conveyed in October 1807 by order of the prefect of the Adriatic, Marc Serbelloni, to a new grammar school (Liceo Convitto Marco Foscarini), thus preserving them from the ravages of time and armies (they were eventually taken back to their original home in 1951).

The story of the construction of the grand staircase is less complex than that of the library, which, as is generally agreed by historians, was built from 1643 to 1645. The latter date marks the end of the sculpture work entrusted to a group artists who regularly collaborated with Longhena. They included the Paliari brothers, Francesco Cavrioli and

Francesco Pauc, *Wooden bookcase*



Domenico Negri; for a specific study on this subject see Paolo Rossi's essays in no. 27 of *Saggi e Memorie di Storia dell'Arte*.

Baldassare Longhena's monumental staircase occupies an additional building, backed onto the west side of the Palladian cloister. In terms of type, the two-ramp stair inverted the almost centuries-old Venetian tradition of monumental staircases with only one ramp, both in sacred settings (as for example in the *scuole*) and civil buildings. But the choice of two ramps was actually due to second thoughts by the patrons.

Given that on 1 May 1644 Cardinal Alessandro Bicchi signed the treaty putting an end to the War of Castro at San Giorgio, we may well wonder if this historic event did not

actually give greater solemnity to the overall work, as Martina Frank suggests.

Taken as a model, this kind of monumental staircase was later found in several civil buildings, an excellent example being the Ambassadors' staircase in the palace of Versailles, decorated by Charles Le Brun at the end of the 17th century.

To end our brief survey of this major 17th-century artist, I should like to mention that almost "right to the end of his life Longhena was indefatigably dedicated to San Giorgio Maggiore" (Damerini) and it was here that he successfully created one of the climaxes of European architecture by ingeniously renewing the tradition. We might almost say that in a dialogue with Palladio, Longhena set two splendid "Baroque pearls" in the Classical jewel box of San Giorgio.

Marco Favetta



Portal to the library of San Giorgio Maggiore with the celebratory inscription: "BALTHASAR LONGHENA ARCHITECTVS VENETVS ANNO D.ni MDCLXX"

Publications

Essays



Marco Di Branco

La città dei filosofi: storia di Atene da Marco Aurelio a Giustiniano

Con un'appendice su 'Atene immaginaria' nella letteratura bizantina

Civiltà Europea I

Leo S. Olschki Editore, Florence, 2006

Strange as it may seem, the lay reader interested in exploring the history of late Ancient and Byzantine Athens can still only consult Ferdinand Gregorovius' celebrated *Geschichte der Stadt Athen im Mittelalter* (1889), not yet translated into Italian. Branco's work sets out to fill a gap in Athens studies, offering a complete synthesis of the late Ancient period, when the Athens *polis* hosted the great Sophist schools, frequented by students from all over the empire, and the famous Neoplatonic school, in which the foundations of late Ancient and Byzantine thought were laid. Moreover, in the same period, the city, a symbol of Roman Hellenistic paganism was forced to reckon with the new situation created by the growing Christian movement, and hence the interesting phenomena both in more specifically religious and philosophical terms as well as political and social ones. But the book also takes a wider look at subsequent historical and cultural events in Athens, especially dwelling on the city's image in late Ancient and Byzantine sources. This is the first issue of the new Civiltà Europea periodical edited by the Venice and Europe Institute, which aims at presenting some research focusing on crucial moments in Europe history and culture, paying attention to the relationships, interaction and exchanges among the three areas: Mediterranean, Eastern and European.



Power, Beauty and Meaning: Eight Studies on Chinese Music

edited by Luciana Galliano

Orientalia Venetiana XVIII

Leo S. Olschki Editore, Florence, 2006

Divided into two sections – “Aesthetics and theorization” and “Ritual and contemporaneity” – this book brings together eight essays on Chinese music sharing the same thorough intercultural approach. In addition to presenting the results of the latest research, the authors also take into account the lively debate held on San Giorgio during the “7th International Conference of the European Foundation for Chinese Music Research (CHIME)”, organised a few years ago in collaboration with the Venice and the East Institute.

The contents of the volume are: “Introduction. Musical beauty and meaning from an intercultural perspective” (Luciana Galliano), “The concept of beauty and virtue in Chinese ritual music: a historical perspective” (Lam Ching-Wah), “Music without emotion: Xi Kang meets Hanslick” (Ulrike Middendorf), “Music in the world of Su Shi (1037-1101)” (Stuart Sargent), “Sound and meaning: the case of martial pieces” (François Picard), “The meaning of theorization in Cantonese operatic music: a study of music publications of the early 20th century” (Chan Sau Yan), “Buddhist and Daoist rituals and their musical dimensions” (Francesca Tarocco), “Fixity and variability in Daoist ritual music: a case study of the *shishi* ritual at the Baiyun Temple in Shanghai” (Tsoo Penyeh), and “Opening a path in the darkness: music and meaning in *gongde* performance by *Xianghua* ritualists” (Tan Hwee San).



La carica dei quodlibet

Carte diverse e alcune musiche inedite del Maestro Malipiero

edited by Giovanni Morelli

Studi di Musica Veneta. Archivio G. F. Malipiero. Studi II

Leo S. Olschki Editore, Florence, 2005

Dedicated to the late Francesco Degrada’s great passion for studying Gian Francesco Malipiero, this book brings together reproductions of the composer’s previously unpublished works, which diverge enough from his stylistic standards to suggest a few original observations both as regards details and the overall evaluation. The book ends with an idea for interpreting the Nuova-Scuola, Nuova Bottega, Veneziana system, by re-examining current ideas on the Malipiero-Nono and Malipiero-Maderna relations. There is no shortage of telescopic shots on some moments in Gian Francesco Malipiero’s private – if not secret – life.

Critical editions of music



Ecclesiasticarum cantionum quatuor vocum

Edizione Nazionale delle Opere di Andrea Gabrieli vol. 7

edited by David Bryant and Elena Quaranta

Editore Ricordi, Milan, 2005

The works of Andrea Gabrieli almost all appeared in printed editions in Venice from 1554 (when the first five-part madrigal was published) to 1605 (when the last of Gabrieli's six collected works for keyboard was published). Although basically “monographs”, the eighteen volumes in this edition are widely supplemented by a large number of publications from anthologies and some manuscripts. Taken together the various volumes are a series of very different chapters from the year of mirabiles for Venetian music, with all kinds of pieces – spectacular, poetic, religious and celebrative – also revealing the most obscure creative aspects of 16th-century Venetian music. The way the works are arranged highlights the values and original historical significance of the repertory. The editorial division of the collected works of the *Opera Omnia* – the present volume is no. 7 – is strictly chronological, with two series of volumes: in vita and post mortem.



Almerico in Cipro

Libretto by Girolamo Castelli e music by Antonio del Gaudio

Facsimile edition of the opera score and edition of the *libretto*

Introductory essay by Giovanni Morelli

Drammaturgia musicale veneta, no. 7

Editore Ricordi, Milan, 2005

Almerico in Cipro is an opera reflecting a long period of military and political difficulties for the Venetian Republic. The work embarks on extremely intricate peregrinations involving royal Mediterranean characters in a sentimental story with a good deal of nonsense. The *libretto* and music are by two significantly little-known authors (although the musical treatment sees the primitive emergence of *col da capo arias*, soon to flourish). With its inclusion in this series, *Almerico* highlights a negative relation between contemporary historical events, conditioning the life of the state and the city (in this case the long war with Morea-Peloponnese), and the stage *fabulae* recited and sung in theatres. The introductory essay, however, suggests, the emergence of a typically Venetian allegorical dimension in the patent negativity of this relationship, both in art and politics, characterised by a marked submission to the statutes and practices of “neutrality” – the absolutely dominant language in Veneto-Baroque political history.

Periodicals



Viridarium *Il Dio dei mistici*

edited by Francesco Zambon
Edizioni Medusa, Milan, 2005

Knowledge and descriptions of mystical experience raise a paradox. At its most profound, mystical experience involves plumbing the abyss of interiority, the encounter and union with God – right up to the total emptying of self or, what some mystics call “dark night” and “nothingness”. Yet for us there is no other way to know this experience than through language. A study of the expressive means used to make it known is thus indispensable. At times mystical writing has achieved great poetic results: classic examples are Al-Hallāj, St John of the Cross, or Angelus Silesius. But if we wish to draw on the innermost core of this experience, we cannot stop short at the purely literary dimension. What then is the specific nature of mystical language? The eight essays assembled by Francesco Zambon attempt to answer this question.



AAA TAC Acoustical Arts and Artifacts. Technology, Aesthetics, Communication

An International Journal 2, 2005
Istituti Editoriali e Poligrafici Internazionali, Pisa - Rome

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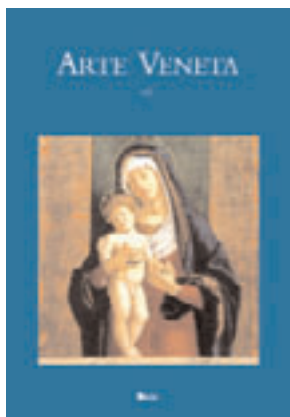
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Cd rom



Abbozzi musicali: le opere sceniche e i misteri

edited by Martina Attori, Giorgia Macor, Matteo Taboga, Sara Veronese, Paolo Vittorelli
Riccardo Carnesecchi (supervision of critical cataloguing and annotated reproduction
of the originals)

Fondazione Scuola di San Giorgio - Giorgio Cini Foundation, Venice, 2005

This CD ROM brings together the twenty-six volumes of manuscript drafts of music for theatre composed by Gian Francesco Malipiero from 1913 to 1966. The user-friendly collection enables readers to browse virtually through some of the manuscripts in the Malipiero Archives.

Each volume is introduced by a detailed catalogue entry providing information both about the physical nature of the volume and the works in it, while various indices give easy access to the entries, transcriptions and the scans of each original specimen.

The inclusion of non-theatrical works in the various manuscripts is indicated, but there is no catalogue entry for them or digitalisation of the pages.

The work is the outcome of the skills acquired by the editors during the course for “Expert in the virtual restoration and recovery of bibliographical/musical goods”, held from September 2003 to June 2005 at the Fondazione Scuola di San Giorgio.



The Luigi Cortese Archives

Cataloguing the music, letters and reviews: Cortese's manuscript and autograph works in the original scan and works available for listening

Collaboration between the Institute for Music, the Fondazione Scuola di San Giorgio and the Archive Superintendence for the Veneto has led to the cataloguing of the Luigi Cortese Archives. The resultant critical catalogue is presented on this CD ROM produced by Vitale Fano and Matteo Taboga.

A student of Casella, the renowned Genoese pianist was also a composer of refined symphonies, chamber music and operas as well as an organiser of musical events (he created and set up the Paganini Prize). This CD provides a user-friendly and complete illustration of his work, and is enhanced by the possibility of listening to an eloquent sample of twenty-five selected compositions in sound documents.

