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GIORGIO CINI
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Lettera da San Giorgio

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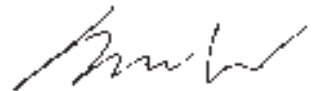
Editorial

The second half of the 2006 promises to be an interesting and lively time thanks to a series of now traditional major initiatives. In September the exhibition *Fantasy Heads in 18th-century Venetian Painting* will open in the splendid setting of the Palazzo Cini at San Vio. A few days later the third edition of the *Dialoghi di San Giorgio* will get underway. This year the theme for the dialogues is *Martyrs. Testimonies to faith, cultures of death and new forms of political action*. September will also see the Second World Conference on the Future of Science. Held on the island of San Giorgio Maggiore, the conference will focus on the concept of evolution, in matter, life and the human mind. In autumn work will begin on refurbishing the Manica Lunga (literally the “long sleeve”) or Grand Corridor in the monastery of San Giorgio, for use as a library. With Michele de Lucchi’s design the Giorgio Cini Foundation monastery will surely soon boast one of the most striking libraries in the world. The architect De Lucchi, the winner of the design competition announced by the Foundation, illustrates his project and vision in this issue of the *Lettera*.

Beginning the executive stage of the design, due to be completed by January 2007, takes on special significance, also from the symbolic point of view. The functional conversion of the Manica Lunga is in fact a large-scale cultural operation re-interpreting the use of the Renaissance spaces designed by Buora. The design restores and deeply renews the island’s *genius loci* and the institution’s historical vocation.

Being faithful to the past – seen as the tradition informing identity – does not mean simply carrying out an impeccably accurate historical restoration to make the building look as it once did. Inheriting the past often demands a great imaginative effort and a healthy dose of courage. Otherwise it would be practically impossible to make progress. Goethe claimed that if a man who inherits wealth really wants to possess it, he must be capable of regaining it. Thanks to this project, the Giorgio Cini Foundation has regained a place whose original tradition was worn down by the passing of time. The project thus once more restores the building to history and to the community, which at long last will again be able to appreciate the forms, admire the perspectives and experience its influence on their hearts and minds. We feel this is the best way to share with others that wealth we have had the good fortune to inherit.

President
Giovanni Bazoli



Main future activities



Eleonora Duse performing *Francesca da Rimini* by Gabriele D'Annunzio, in Rome, 1900

15 July – 5 November

Exhibition *Amarti ora e sempre. Eleonora Duse and Francesca da Rimini*

curated by Laura Villani and Maria Ida Biggi

Pesaro Urbino, Castello di Gradara

The Giorgio Cini Foundation has the largest collection of documents for anyone wishing to study the biography and personality of the renowned Italian actress Eleonora Duse. The vast collection consists of material once belonging to Eleonora Duse and presented to the Foundation by her niece Sister Mary of St. Marc, plus material from other donations. The Castle of Gradara, in the province of Pesaro Urbino, is the ideal setting for an exhibition on Eleonora Duse and her performances of Gabriele D'Annunzio's *Francesca da Rimini*, since according to legend the famous story of the love and death of Paolo and Francesca took place in the castle. Besides being two much-loved characters in the historical and literary worlds, they truly became part of the popular sentimental imagination. The most celebrated account of their love is found in Canto V of Dante's *Divine Comedy*. One room in the castle is still held to be the place where the tragic drama of Paolo and Francesca was played out.

The exhibition on Eleonora Duse and Francesca da Rimini consists of an itinerary through some rooms of the castle, creating a sequence of historical settings with the actress's costumes, portraits, documents and photos. In addition to the itinerary installed on the *piano nobile* of the castle, in the ground-floor rooms, visitors will find exhibited some of the stage props and personal objects belonging to the great diva.

The exhibition thus not only highlights the spaces, collections and history of Gradara but by showing the Venetian collection reconstructs the complex figure of the actress and her international relations. The main focus, however, is on her interpretation of the character of Francesca by displaying original photographs and autograph documents, such as letters and scripts, but also clothes, costumes and other personal objects. The overall set of material forms a kind of unique *corpus* recreating in the present Duse's life and work. Indeed the exhibition is evidence of the great charm that Eleonora Duse still exercises in the Italian cultural world, not only theatre, and the timeless appeal of the character of Francesca, especially in relation to the Castle of Gradara.

Moreover, through the figure of Eleonora Duse, and especially her performances of Francesca, the project illustrates a fascinating chapter in the history of Italian theatre from the end of the 19th century to the 1920s, the same period in which the Castle of Gradara was restored.

3 September – 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



Cover for the Jefferson Airplane record
Thirty seconds over winterland, 1973

The Institute of Music continues this series featuring rare music or scores “neglected by history” held on Sunday mornings at 11 am in the Palazzo Cini at San Vio. Music lovers will thus have the opportunity to hear some more little-known real musical gems.

3 September Acusmatica Arcana IV, concert of electronic music by Milhaud, Charpentier, Stockhausen, Ligeti, Berio, and, on the Wurlitzer organ, music by Gershwin and others for films by Griffith and Beaumont; **10 September** *L'Oca del Cairo*, unfinished opera (K422) by W. A. Mozart and Gianbattista Varesco; **17 September** Giancarlo Menotti, *Il telefono*, one-act comic opera (1947), video; **24 September** Recital of Istrian songs by Mario El Piscio; **1 October** Two “neo-Baroque” cantatas by Fanny Mendelssohn, *Hiob* and *Lobgesang* (c. 1840); **8 October** Pál Esterházy, *Harmonia caelestis* for chorus and orchestra (1713), Joseph Haydn, *Missa brevis in honorem Sancti Johannis de Deo* (1775); **15 October** On some sonatas by Domenico Scarlatti and their transcription into concerto grosso by Charles Avison; **22 October** Otar Iosseliani, *Tudzhi [Cast Iron]* (1964), film; Giuliano Scabia-Luigi Nono, *La fabbrica illuminata* (1964), for soprano and 4-track tape; **29 October** Paul Hindemith, *Quintett für Klarinette und Streichquartett*, *Repertorium für Militärmusik 'Minimax'*, and *Ouverture zum 'Fliegenden Holländer'*; **5 November** Gino Gorini and Eugenio Bagnoli perform Alfredo Casella's transcription for two pianos of Beethoven's *Ninth Symphony*; **12 November** Acusmatica Arcana V, Luciano Berio, *La voix des voies*, (for a diaporama) tape, (1977); **19 November** Stanley Donen and Gene Kelly, *On the Town*, film (1949), from the musical by Leonard Bernstein with Frank Sinatra; **26 November** Virgil Thomson, *Portraits for piano in Paris and at the Chelsea Hotel* (1930-1950); **3 December** Joseph Weigl, *Hamlet*, melologo (1791); **10 December** *The Yellow Shark*, Frank Zappa with the Ensemble Modern (1993); **17 December** Oliver Axer and Suzanne Benze, *Les refrains du nazisme*, documentary, video (2004); **24 December** Acusmatica Arcana VI. Gerd Zacher, organist: Englert, *Vagans animula pro organo sonifero cingulo comitante* (1969), Zacher, *Ré* (1969), John Cage, *Variations III* (1963), Feldman, *Intersection III* (1953); **31 December** Hans Rosbaud conducts the orchestra of Radio Baden Baden with Grace Hoffmann and Helmut Melchert in *Das Lied von der Erde* (1958).

¹ For updated information: www.cini.it

9 September – 22 October

Exhibition *Fantasy Heads in 18th-century Venetian Painting*

Venice, Palazzo Cini at San Vio



Giambattista Tiepolo, *Dignitary of the Serenissima*, private collection

This exhibition on Fantasy Heads in 18th-century Venetian Painting brings together around thirty original works re-uniting a remarkable original collection. Throughout the 19th century the collections was part of the decorations in the castle of the Visconti di Modrone at Somma Lombardo (Varese), but subsequently dispersed. The works in this anthology of fantasy portraits or “character heads” by various authors active in Venice, share the same format and frame design. The family commissioned the portraits for a programme “entitled fantasy heads”, and the artists involved were all contemporary but with very different styles and reputations.

The largest group of works was recently rediscovered, still together, in a private collection, while the others were patiently tracked down in various places, including museums. One emblematic case in the series is a work by Tiepolo, a *Boy with a Book* in the New Orleans Museum of Art, removed from the group at the beginning of the 20th-century and until recently the only known title.

Even a cursory look at the list of the artists, represented by one or more works, suggests the historical and aesthetic importance of the anthology: Pietro Bellotti, Sebastiano Ricci, Silvestro Manaigo, Bortolo Litterini, Antonio Pellegrini, Girolamo Brusafarro, Santo Piatti, Nicola Grassi, Francesco Polazzo, Giambattista Piazzetta, Egidio Dall’Oglio, Giuseppe Nogari, Giambattista Pittoni, Gaspare Diziani, Bartolomeo Nazzari, Giambattista Mariotti, Felicita Sartori, Nazario Nazzari, Mattia Bortoloni, Giambattista Tiepolo, Giacomo Ceruti, Pietro Longhi, Giambettino Cignaroli, Francesco Fontebasso, Jacopo Marieschi, Domenico Maggiotto, Giuseppe Angeli, Alessandro Longhi, Giambattista Mengardi, Francesco Maggiotto, Giuseppe De Gobbis, and Saverio Dalla Rosa.

Besides their intrinsic aesthetic and historical importance, the paintings on show provide an opportunity to survey a little-known chapter in 18th-century figurative painting. In fact when it comes to “character heads”, there are noticeably no studies giving an exhaustive account of their semantic range and historical development. The exhibition therefore may provide a new contribution to exploring what was considered a sub-class of so-called “genre painting”. Relegated to a minor status by the long-term effects of Aristotelian classification, this category is specifically focused on the human face, presenting an image of the sitters’ age and their physiognomic, affective, social and ethnic type.

What we are saying here about the state of specific studies applies at least to the Veneto and bordering areas. Although it cannot claim to have given rise to this special artistic and iconographic category (which has a truly long-standing history), the Veneto area certainly saw some important examples in the early Baroque age, and played an initial role in re-qualifying and revitalising 18th century European art. While the typological premises must be sought mainly in 17th-century Holland and Flanders, we must remember how much Rembrandt, the master of light and unrivalled investigator of human

nature, was esteemed in Venice in the Age of Enlightenment. There is a good deal of evidence for this, and significantly two leading figures in Venetian culture, Anton Maria Zanetti and Joseph Smith, were extremely proud of owning a whole series of etchings by the Dutch artist, including many studies of faces, illustrating emotions and reactions to light. The Venetian artists (first and foremost Piazzetta) could also rely on a large repertory of local 16th-century pictorial *historie* (by Paolo Veronese, Titian, Bassano, etc.) from which to extrapolate an emblematic head for a character or role.



Manuel Boix, *Martiri de Sant Sebastia*, charcoal and oil, 200 x 200 cm, courtesy of the author

13 – 15 September

The Dialoghi di San Giorgio

Martyrs. Testimonies of faith, cultures of death and new forms of political action.

Venice, Island of San Giorgio Maggiore

The choice of theme for this year's *Dialoghi* was based on a number of reflections: martyrdom – according to its general etymological definition as “self-sacrifice to bear witness to an ideal” – is a universal phenomenon that cuts across cultures and human history. But its nature as a “statement” distinguishes it from sacrifice. It can certainly be considered as having an archetype in Western civilisation: Prometheus is one of our culture's founding myths, while the cross figures prominently among our most commonly found symbols. For a long time martyrdom seemed to have disappeared from our phenomenological world, as if there were no longer any room for it in an increasingly secularised society. Although the 20th century was a century of martyrs – according to the traditional definition of people who undergo and knowingly accept suffering and death to bear witness to a belief – the phenomenon was ignored or neglected. It was as if an unshakeable culture of life inevitably involved denying the value of suffering and death. But the eruption into globalised society of “new martyrs”, embodying an offensive vision of bearing witness by willingly destroying themselves and others, challenges beliefs in the value of human life, once apparently so deeply rooted and widely shared. It also forcefully raises inevitable questions at a time when the power and mystery of the phenomenon is strikingly amplified by the mass media.

Just how far is the modern version of martyrdom due to a new intrusion of religion into civil life? What is the relationship between religious testimony and political vocation? From this point of view what do traditional martyrs – who continue their silent march in today's world and seem to show no interest in the visibility of their gestures – have in common with the “modern” martyrs, who parade their gestures and augment their communicational impact through media exposure? What mechanisms make suicide and assassination acceptable as “civil” forms (legitimate and meritorious) of violence? Can martyrdom – in its new forms – be considered an “analyser” capable of revealing the workings of the globalized post-Modernist society? What “discourse” do martyrs entrust

their tortured and killed bodies with? Can artists and poets help us to decipher this discourse? What role does the rite of martyrdom play – in its various forms – in the symbolic economy of our different civilisations? The participants at the dialogues include: Luc Boltanski, Elizabeth Clavarie, Ennio Concina, Giovanni Filoramo, Aldo Giorgio Gargani, Bruno Karsenti, Gilles Kepel, David Laitin, Charles Malamoud, Robert Pape, Ian Shapiro and Bernard Yack.

On Tuesday September 12th, Lucian Muresan will illustrate to the public and the other participants in the dialogues his direct experience of the theme of martyrs and the current meaning of martyrdom, seen in its various religious and social aspects. In keeping with tradition, this opening event for the Dialoghi di San Giorgio features an individual's personal experience aimed at introducing the main theme. Metropolitan of the Greek Catholic Church, Lucian Muresan spent nineteen years in prison during Ceausescu's regime. He is a martyr in the literal sense, and one of the three million individuals who were imprisoned, persecuted, tortured and often killed because of their religious beliefs or political convictions in the 20th century. Muresan's testimony is even more shocking when we consider how close geographically (Romania is in the heart of Europe) and temporally (the second half of the 20th century) his experience is to our own world.

20 – 23 September

Second World Conference on The Future of Science: *Evolution* Venice, Island of San Giorgio Maggiore

Evolution is a key concept in many spheres of human knowledge, ranging from astrophysics, to genetics, philosophy and psychology. Thinking on evolution means reflecting about ourselves, the future of humanity and its role in the universe.

The Second Conference on the Future of Science will bring together internationally renowned representatives from various scientific disciplines. They will be able to exchange views in a debate in which all the participants will contribute to spreading and developing scientific thought.

The conference has been designed to enable researchers and experts to interact and dialogue with politicians, economists, managers, professors, journalists and all those who wish to grasp the depth and impact of the concept of evolution in our lives. In this way they may also be able to contribute to outlining and promoting a new way of understanding the role of scientific thought in the future of humanity.

The themes for the three days of the conference are: Thursday 21st – *The evolution of matter. The universe from the Big Bang to the future*; this theme will be presented in the light of the latest findings concerning the theories on the birth of the universe and the formation and development of the first galaxies, stars and black holes from the earliest ages to the present day. The universe is still mainly made up of basically little known



forms of energy and matter. Friday 22nd – *The evolution of life. Darwinism in the light of modern genetics*. Since its origins, life on Earth has evolved greatly. Many of the details of this process are still unknown, but the general principles have been outlined and can be summed up in the so-called Neo-Darwinian theory, the best scientific explanation to date on the evolution and diversification of living beings. Lastly, Saturday 23rd – *The evolution of thought. A natural history of culture*. During the so-called “Palaeolithic revolution”, man began to manifest a series of aptitudes for completely new activities: the tendency to rituality, such as burying the dead, rock paintings, and the interest in decorating the body. All of these are signs of a symbolic intelligence fundamentally akin to her own. These themes will be put to the public to open the debate on the basic issues now concerning the nature of man, free will, sociality, the development of technology and future evolution.

22 – 24 September

Dance from Indonesia Workshop of Javanese court dance by Pak Widodo Kusanantyo

Venice, Island of San Giorgio Maggiore



Pak Widodo Kusanantyo

The Intercultural Institute of Comparative Music Studies has organised for the first time an intensive workshop on Javanese court dance.

The workshop will be held by Pak Widodo Kusanantyo with an introduction by Vito Di Bernardi, a lecturer on performing arts at the University of Siena who has conducted studies on the Asian performing traditions (Java, Bali and Cambodia).

Historically the political and economic centre of the Indonesia archipelago, the island of Java has a rich theatrical and choral dance tradition. The many forms of performance have cultured and literary origins: shadow theatre (*wayang purwa*) and puppets (*wayang golek*), female court dance (*bedoyo* and *serimpi*) and plays danced with or without masks (*wayang topeng* or *wayang wong*).

The earliest descriptions of court performances are found in *Nagara-Kertagama*, a historical poem written in 1365. Always accompanied by the *gamelan* (an orchestra of metallophones), court dance has strict conventions, even for the tiniest details, and originally had a magical-religious function. Many of its figures are based on phenomena in the animal and natural world and the gestures of work, stylised, embellished and used as purely geometrical lines. This “abstract” character is due to the influence of Islam and the eschewal of any form of realism in art. The main movements in Javanese dance are: stylised walking according to the type of person being represented; movements of the hips (the centre of the dancing body); complex ornamental movements of the hands and wrists; movements of the neck and head with the function of gesturing; and elegant movements with the *sampur*, a long coloured band worn by

the dancers round their hips. In the *Jodeg Matarma* (the conventional rules of classical dance), there is a key distinction between two forms of energy employed: *alus* indicates gentle, refined, slow movements, while *kasar* stands for vigorous, violent, fast movements.

13 – 14 ottobre

Conference *Andrea Zanzotto – from Soligo to the Venice Lagoon* Venice, Island of San Giorgio Maggiore

There is now a huge critical bibliography on the Veneto poet Andrea Zanzotto. New stimuli for studying his work in recent years have come with the publication of *Le poesie e prose scelte* in the prestigious I Meridiani series (Mondadori, 1999) and his latest book of verse, *Sovrimpressioni* in Lo Specchio series (Mondadori, 2001). Outside Italy, translations and studies are also proliferating. After the important anthology entitled *Du Paysage à l'Idiome*, translated by Philippe di Meo and published in France in 1994 (M. Nadeau / Editions UNESCO), other translations of Zanzotto's verse have been published or are forthcoming in various languages. They include an anthology, translated by Patrick Barron of Boston University, due to be published in the United States.

Some of the leading Italian and foreign experts on Zanzotto's verse have been invited to this event, which will focus particularly on the role of the landscape with the city of Venice in his poetry. Indeed the Venice figures in his verse as a kind of great archetype in the connection-contrast with the more familiar places of his native Soligo or other parts of the Veneto.

The conference will also analyse the relations between Zanzotto and Fellini. In the long poem *Filò* (1976), in fact, the scene with a great female head emerging from the Grand Canal, also used at the beginning of Fellini's film *Casanova* (for which Zanzotto wrote some texts in Venetian), becomes a kind of genuine allegory of the re-emergence – almost from the poet's unconscious of his dialect and its enigmatic ties with the deeper roots of language and the mother/cruel step-mother Earth. The papers given at the conference will analyse these topics in relation to Andrea Zanzotto's overall literary and theoretical output. The event has been organised in conjunction with the universities of Venice, Padua, Trent and Bologna.



From the five drawings by Federico Fellini
for Andrea Zanzotto's *Filò*



A plate from the *Atlante Linguistico del Mediterraneo*

26 October – 7 November

Festival of Science *Le Parole del Mare.*

An itinerary for a voyage in science and culture with the Atlante Linguistico del Mediterraneo

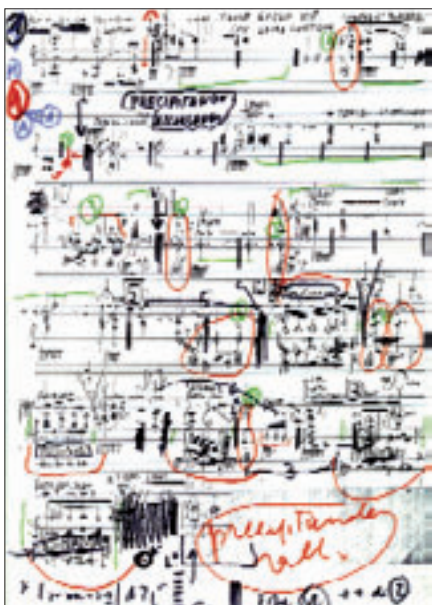
Genoa, Galata Sea Museum

The Genoa Festival of Science in collaboration with the Galata Sea Museum has organised an exhibition based on the exceptional work carried out to publish the *Atlante Linguistico del Mediterraneo* (ALM – “Mediterranean Linguistic Atlas”). Originating in an idea long pursued by the Zagreb linguist and Italianist Mirko Deanović, the atlas was promoted and managed for many years by Deanović himself and Gianfranco Folena. Begun in 1957, the atlas is one of the most prestigious undertakings of the Giorgio Cini Foundation Institute for Literature, Theatre and Opera.

Geographical linguistics studies the diffusion by areas of words and their forms and offers a synchronic view of them by means of maps in special atlases. But whereas linguistic atlases are used in dialectology and socio-linguistics to map out the interactions between dialects and standard languages, in the ALM the morphological criterion is replaced by a cultural criterion. Today this very special atlas consists of a great number of plates and maps, whose words and images retell the linguistic history of the Mediterranean. Each plate enables readers to follow the journey that words – spread by seamen, fishermen, merchants and emigrants – have made from port to port, or coast to coast, in different cities and nations in various linguistic areas. The movements of simple everyday words still in use today, such as the names of fish, can be traced in time and space on the maps made as part of this unique venture. The story of words forms the basis for a history of very varied civilisations, all giving onto the same sea, historically always a theatre of trade and conflicts. The words are thus also the sediments of history and civilisations. After the deaths of Deanović and Folena, the work was taken in hand by Gaetano Berruto, now a lecturer at the University of Turin, and Alberto Zamboni from the University of Padua.

Starting from this unique material, the exhibition in the Galata Sea Museum sets out to create an unprecedented “sea voyage”, exploring words, meanings, images and traditional cultures and their movements in the cultural basin of the Mediterranean. The underlying idea is to “make the words speak”, to retell history and with it the stories of the peoples who used them.

The wealth of historical images, archaeological finds, written evidence and phonetic transcriptions will be subtly highlighted and used in an exhibition itinerary made up of objects and images and, most importantly, audio-visual tools and multimedia stations, allowing visitors to enter a world of sea words and discover their various meanings.



Preparatory page from the draft of *Lontananza nostalgica utopica futura*, Venice, Luigi Nono Archives

2 – 7 November

Course on performing vocal music *Nostalgic distance utopian future. Madrigal for several “caminantes” with Gidon Kremer, violin, and 8-track tape (1988-1989)*

in collaboration with the Luigi Nono Archives, G. Mazzariol Department of Art History and Conservation of the Artistic Heritage, Ca’ Foscari University, Venice
Venice, Island of San Giorgio Maggiore

This seminar on performing Luigi Nono’s music will tackle one of the composer’s major late works, *Nostalgic distance utopian future. Madrigal for several “caminantes” with Gidon Kremer, violino, and 8-track tape (1988-1989)*. Enzo Porta will supervise the preparation of the violinists and André Richard will be in charge of the “sound direction”. Conceived almost as music for the stage, this piece consists of the “journey” of a violinist *caminante* among the configurations of the score and the resonances of music, past and future, diffused by loudspeakers in an extremely rarefied atmosphere.

The performances (in the form of an initial concert and then a final concert in the last days of the seminar) will be given by five violinists and five “sound directors”, who will take part in various sessions: interpreting the violin score; studying the *Cammino*; preparing the score to be listened to; the use of *delays*; the elaboration of the final loop; staging, etc. Each session will be introduced by a theoretical section and examples of recordings of previous performances. In his notes on *Distance*, the composer wrote: “*Utopian* nostalgic distance is consoling and despairing in its continuous restlessness. The fine qualities of the music invented by Gidon [Kremer] resound in the various spaces of the Kleine Philharmonie. Just as the various spaces in the Kleine Philharmonie offer further spaces for Gidon’s original sounds: distant – near – encounters – contrasts – silences – internal – external – overlaid conflicts. Magnetic tapes like the voices of madrigals accompany the solo violin and the live electronics – the voices of so many *Caminantes*. There is no elaboration or transformation: Gidon’s notes are original, three days of pure recording at the SWF Experimental Studio, Freiburg. Infinite listening sessions – attempts at choices through elective affinities – various compositional feelings, voice for voice like the historical Flemish overabundance of imagery. And Gidon gives himself up to the various spaces of other inventions-writings. And then he abandons them...”



The Palladian refectory in the 17th century, from an engraving by Coronelli

10 – 11 November

“10 August 1806: the suppression of the monastery of San Giorgio”, Conference for the Bicentenary

promoted by the Benedictine Abbey of San Giorgio Maggiore and the Department of Historical Studies, Ca’ Foscari University, Venice
Venice, Island of San Giorgio Maggiore

Taking as a starting point the suppression of the religious orders by the government of the Kingdom of Italy 200 years ago, this conference will explore the relations between the Church, the French Revolution and the Napoleonic Empire in general terms as well as the specific developments in the Venetian context. The various topics to be discussed include: the main points in the reformist policy in Church circles in the late 18th and early 19th century (especially the work of the regular orders and the problem of ecclesiastical censure and state control of the press); an in-depth look at the history of the monastery of San Giorgio Maggiore (also taking into account the cultural, economic, artistic, and religious aspects and relations with the Eastern Church), the events that led to the suppression in summer 1806 and the loss and dispersion of most of the monastery’s artistic heritage. During the conference there will be a guided visit to the monastery and church of San Giorgio.

29 November

Music from Bulgaria

Seminar “in viva voce” 10

Female Polyphonic Singing from Bulgaria

Concert by the group *Bistritsa Babi*

in collaboration with Ca’ Foscari University, Venice
Venice, Island of San Giorgio Maggiore



The polyphonic group *Bistritsa Babi*

The Intercultural Institute of Comparative Music Studies has organised a seminar and concert on the theme of female polyphonic traditions in Bulgaria for the “in viva voce” series, now in its tenth edition.

The seminar will be attended by the experts Nicolay Kaufmann and Mila Santova from the Sofia Academy of Sciences, and the evening concert will feature the nine-member group called *Bistritsa Babi* (“Grandmothers of Bistritsa”).

The *Bistritsa Babi* play a major part in keeping alive the very long-standing cultural traditions in the Bulgarian region of Vitosha. In doing so, they have revived the archaic diaphony called *Shoppe* polyphony, old chain dances (*horo*) and a ritual practice called *Lazaruvane*, a special initiation ceremony for young women. *Shoppe* polyphony is a specific kind of singing involving developing a melody made up of a *zvikva* (cry or call)

and *bouchikrivo* (growl, evil roar), while the other performers sing a sustained drone. One unusual feature of the *Bistritsa Babi*'s polyphonic singing is the lack of synchrony between singing and dancing. Dressed in hand-made traditional costumes, the dancers move in a circle with light steps, usually holding each other by the waist, in an anti-clockwise direction with several variations according to the song being performed and the ritual practice. Although the social function of this polyphonic singing changed in the 20th century as staged performances took over, Bistritsa Babi are still a key element in the cultural life of their region and are an invaluable expression of a traditional culture for the new generations.

Proclaimed by UNESCO as one of the “masterpieces of the oral and intangible heritage of humanity”, these “grandmothers” are rare representatives of traditional polyphony and the village of Bistritsa is one of the last places in Bulgaria where the performance of this art and its transmission to the next generation has continued over the centuries up to the present day.

7 – 9 December

International conference

Literature from both sides of the Adriatic

Venice, Island of San Giorgio Maggiore



Filippo De Pisis, *Broad Landscape* (1948),
Venice, Ca' Pesaro

As part of a series of research and studies into Venetian and Veneto literature and culture, an international conference on writers from both sides of the Adriatic has been organised in collaboration with the University of Amiens (France). The conference will be attended by scholars of the mediaeval, modern and contemporary ages, who will reflect on literature in the Adriatic countries. By exploring works in various languages, they will try and define typical features in the descriptions of the cities, localities and history of the Adriatic. There will inevitably be a special focus on the city of Venice and its image will be examined over a long timeline: from its presence in Medieval texts and attitudes towards the city in French policy and in the Empire at the end of Middle Ages right up to its place in contemporary literature. Wagner, Proust, Thomas Mann, and Oedon von Horvath are just some of the authors who will be studied. The various papers will also deal with music and the figurative arts.



Simha Arom

25 – 27 January

13th International Seminar of Ethnomusicology *Ethnomusicology and contemporary music*

in collaboration with the G. Mazzariol Department of Art History and Conservation of the Artistic Heritage, Ca' Foscari University, Venice
Venice, Island of San Giorgio Maggiore

The 13th edition of the International Seminar of Ethnomusicology will be held next January. Coordinated by Francesco Giannattasio, the conference will focus on the relations between ethnomusicology and contemporary music. International experts will analyse the issues arising from the continuous transformation of current ethnomusicology as a discipline devoted to studying the oral traditions of European or non-European folk music to cope with a wider field as its subject matter becomes an integral part of a globalised music world. The key aim of the seminar will be to discuss research strategies and theoretical tools to be used in grasping these new phenomena, so very different from the “classic” fields of study investigated by ethnomusicology.

Books at San Vio

Venice, Palazzo Cini Gallery

LSV
Libri a San Vio

This autumn the series of books launches presenting new works edited or published by the Giorgio Cini Foundation starts up again. At these meetings visitors will also, of course, be able to admire the art collections in the Cini Gallery. The first launch on October 5th, features a new book published by the Antonio Vivaldi Italian Institute: *L'attività musicale negli ospedali di Venezia nel Settecento. Quadro storico e materiali documentari* by Giuseppe Gillio. The book fills a conspicuous gap in music history literature. This lacuna is almost inexplicable, given the fame acquired in the 18th century by the female choirs in the four major Venetian hospices because of their excellent performing standards and the collaboration of many celebrated composers. Pierluigi Pietrobelli will present the volume. The director of the Antonio Vivaldi Italian Institute, Francesco Fanna, will also attend the event. The date on November is devoted to the third volume of *A Bibliographical Repertory of Italian Private Collections* by Elizabeth E. Gardner. The book will be presented by Sergio Marinelli, a lecturer in modern art history at the University of Padua. The director of the Institute of Art History, Giuseppe Pavanello will also attend the event. The author presented her original typewritten index cards to the Institute of Art History with the aim of creating a new research tool for scholars of Italian collecting. After her death, the institute promoted the project to publish her work in five volumes, thus forming a repertory of collectors of art works in Italy from the 15th century to the present day.

Collections

The drawings in the Certani Collection at the Giorgio Cini Foundation



Ubaldo Gandolfi, *Hermit Praying*,
Venice, Giorgio Cini Foundation

The 20th century was an age in which many wealthy businessmen were ambitiously attracted to art collecting as a way to cultural success. But there were also many less celebrated amateur connoisseurs who collected drawings out of a genuine interest in works of art reflecting their own personal taste. They also include some well-educated knowledgeable musicians. This was the case of the cellist and composer Antonio Certani (1879-1952) in Italy, while abroad the famous musician of Hungarian origin, János Scholz collected around 1,500 drawings, mainly by Emilian and Bolognese artists.

Certani's passion for Emilian drawing expressed his strong bond with his homeland and was part of a tradition of civic pride typical of Bolognese artistic culture. In the years between the wars he acquired a huge quantity of representative works by

artists in the 17th- and 18th-century Emilian school. By 1943 he could boast a graphic collection, described in a bureaucratic document of that year as large "around 5,000 drawings". Many years earlier, in 1924, given its importance, the Ministry of Education had made provisions to prevent the collection being dispersed by placing restrictions on its sale.

The early days of the collection are not well documented, but one very interesting piece of information from 1919 is the acquisition by the musician from Budrio of a group of 400 drawings from the Castelbolognese artist Giovanni Piancastelli (1845-1926). This suggests the work of a collector mainly active in the local area and keen to snap up the opportunities offered by the market, if not actually in Bologna at least in Emilia. The collecting world and art market at the time were full of potential, and the cellist was clearly very much at ease in his collecting activities, relying on his far from common talent as a knowledgeable art connoisseur. Further proof of this talent came in 1926 when he was a driving force in cataloguing and reorganizing the Domenico Indaghi collection, which gave rise to the founding of the Pinacoteca Civica at Budrio.

As we said, there is very little information about the beginnings of Certani's activities on the market in the early 20th century and on the collecting history of the works he had gradually acquired. But for some sheets, Angelo Mazza has established the provenance from the Fava Collection. At the end of the 17th century Alessandro Fava



Gaetano Gandolfi, *Studies of Heads with Punchinello*, Venice, Giorgio Cini Foundation

had founded an *accademia* in the Palazzo di Santa Maria Galliera, attended mainly by young artists sharing his admiration for the Carracci's frescoes and friezes in the palace. The Certani drawings formerly in the Fava Collection include works by Giovan Gioseffo Dal Sole, Giuseppe Maria Mazza, Giovanni Antonio Burrini, Donato Creti and Cesare Gennari. Similarly, the whole group of drawings by Creti owned by Certani probably came from that same 18th-century collection. On the collector's death, his heirs were faced with the quandary of what to do with a collection proclaimed in 1948 as being of "exceptional artistic interest". Ten years later it was acquired by the bibliophile and antiquarian Tammaro De Marinis. Then some able administrative work by Cesare Gnudi had led to the idea of an agreement with the Ministry aimed at removing the restrictions on the collection in exchange for one hundred drawings to be kept in the Pinacoteca in Bologna. But the idea came to nothing and the collection was eventually acquired by Vittorio Cini in 1963, and then presented to the Foundation named after his son Giorgio. This providential move meant the graphic collection could be preserved in its entirety. The works collected by Certani thus came to enhance the already considerable heritage of drawings in the Foundation, extending its field to include the Bolognese school, represented in the Certani collection by all genres and most of its major and minor artists.

Having become part of the heritage of a major Italian cultural institution dedicated to the promotion of art, and not only Venetian and Veneto art (there is also a Gallery of Tuscan and Ferrarese paintings in the Palazzo di San Vio), the Certani collection became more accessible for further critical studies by Italian and international experts. In fact even long before its arrival in the lagoon, the collection had already been a mine for studies and debates on histories and attributions involving specialists who had had contacts with the musician, and had been regular visitors to his house in Via Castiglione, Bologna. Some works had also been on show to a wider public, as in the exhibition on the *Settecento Bolognese*, organized in 1935 with the collaboration of Roberto Longhi. The exhibition featured as many as 148 drawings loaned by Certani, and they made up the main group in the exceptionally significant graphic section. Indeed, the exhibition had been conceived with this group in mind. A systematic study of the collection was only begun after it was lodged in the Venetian Foundation: in 1987 the Certani Collection was the main source of works for the exhibition *Gandolfi Ubaldo, Gaetano, Mauro. Drawings and paintings* held on the Island of San Giorgio in Venice before travelling on to the Palazzo Pepoli, Bologna. More recently, studies on the Certani collection played a major role at the conference on *The Giorgio Cini Foundation Art Collections. New Studies*, organised by the Institute of Art History in 2003 (published in *Saggi e memorie di storia dell'arte*, 27, 2004). The collection can boast figurative drawings by almost all the most representative artists active on the



Gaetano Caponeri, *Design for a room decoration*, Venice, Giorgio Cini Foundation

Emilian scene in the second half of the 16th century. Among the most renowned works are Giovanni Andrea Sirani, *Saint Making Water Flow*, Domenico Canuti, *The Apotheosis of Hercules*, a preparatory work for the fresco in the Palazzo Pepoli, and *Saint Gaetano with the Child* by Giuseppe Maria Crespi. The collection also includes two works by the celebrated draughtsman Aureliano Milani: *The Holy Trinity at Limbo* and *The Nativity of the Virgin*, rediscovered and presented by Gaetano Roli at an exhibition on 18th-century Bolognese art held in 1979. Roli also brought attention to the important drawing of *Saint Ambrose Preventing the Emperor Theodosius from Entering the Church*, a preparatory work by Giuseppe Marchesi called Sansone for a painting, commissioned by Cardinal Lambertini for Bologna cathedral. The “Age of the Carracci” is also well documented by the collection with, for example, celebrated works by Agostino and Ludovico (e.g. *The She-Wolf Suckling Romulus* for the fresco in the Palazzo Magnani), a large group of drawings by Guercino (including a *Woman Feeding a Child*, and a *Saint’s Head* by Guido Reni). The collection also has enormous potential for deeper explorations of 18th-century art, in sections such as that with the drawings by Ubaldo, Gaetano and Mauro Gandolfi, which, although focused on the golden age of Emilian figurative art, overall covers a timeline going from the beginnings of the 16th century (drawings attributed to Nicoletto da Modena and Lorenzo Costa) to the late 19th century. The largest section of the collection, giving it a distinctive character, is dedicated to architectural and ornate drawings (around a hundred works). Certani

had begun to show an interest in this area very early on. Indeed in 1927 the director of the Galleria Estense, Giulio Bariola, informed the visiting musician about an article on Angelo Michele Colonna. In addition to works by Colonna, in this section we find drawings by stage designers and architects like Agostino Mitelli, Vittorio Bigari, Mauro Tesi, Flaminio Minozzi, Davide Zanotti, Giuseppe Jamorini and Antonio Basoli as well other designers of decorative apparatuses, monuments, architectural motifs, furnishings, etc. The most well-known of the many drawings attributed to the Bibiena family of stage designers include thirty-four works featured in the exhibition entitled the *Exhibition of the Bibiena*, held in Florence in 1940. Thanks to the initiative of Elena Povoledo, they were later also shown at *The Century of Theatrical Invention*, held in Venice, and in the exhibition *Stage Designs by the Bibiena* promoted by the Giorgio Cini Foundation. But Certani’s passion for collecting was not limited to his favourite Bolognese art. Occasionally the musicians folders also included graphic works from other cultural areas. Mario di Giampaolo has recently drawn attention to Tuscan, Neapolitan and Veneto drawings (Bassetti and Farinati), and some sheets have only been accurately identified thanks to recent studies. So far only partly explored, the Certani collection is still a mine sure to yield new findings, rediscoveries and reassessments. These are the conclusions of the scientific committee

(composed of Giuseppe Pavanello, Angelo Mazza, Mario Di Giampaolo, Stefano Tumidei, Simone Guerriero and Vincenzo Mancini) appointed to select a hundred items for the exhibition being organised by the Giorgio Cini Foundation, the Cassa di Risparmio Foundation, Bologna, and the Francesco Francia Association for early 2007 in Bologna – the city that was the scene for the activities of this illustrious collector.

Vincenzo Mancini



Giacomo Rossi, *Study for a sculptural group with Virtue beheading Vice*, Venice, Giorgio Cini Foundation

Projects and research

The new Manica Lunga



Manica Lunga, Venice, Giorgio Cini Foundation

The Manica Lunga is one of the most beautiful places I know. I actually stood in the “Grand Corridor” in the former Benedictine Monastery of San Giorgio for the first time around ten years ago and I was so moved that I will never forget that moment. I had of course already seen it in some photographs and it had certainly attracted my attention, but the first perception of that space was so striking to the eye and skin that the overall impact came as a deeply moving powerful surprise. This kind of space can only be really experienced first hand. It appeals directly to all the senses, because it is not simply a great space as it might appear at first sight, but has unique and extraordinary proportions.

I was thus very pleased to be invited to take part in the design competition, although I must admit I was also slightly baffled and concerned. How could I intervene in such a perfect place? How could I change its function without upset the original structure? How could I make a place for people to use, while preserving the charm of its silence and monastic atmosphere? It was certainly a big challenge but such a great modern design opportunity that I obviously was not willing to not miss out on it. By this I mean that far too often today architecture is seen as only being the design of large-scale buildings. We tend to forget how important and beautiful small-scale architecture can be. And this is the case on San Giorgio, where so much masterly work designed by Palladio,

Longhena and Sangallo, has combined to form a unique building of unrivalled architectural value. I must insist on saying how extraordinary the architecture is when seen from the inside and how moving the design of the interiors is. It touches the chords of human sensibility deeply without exaggerating or being self-celebratory.

The most striking feature of the Manica Lunga is the perspective and the thrilling effect of the long *salone*, especially when seen looking towards the triforate window giving onto the Bacino di San Marco. A powerful, silent, ascetic space, it comes as a total surprise in our culture of standardisation and crude functionalism. It is also slightly bewildering because of the difficulty in grasping the dimensions due to the visual illusion produced by the small doors to the cells playing with the real proportions of the space: this subtle highly refined play must not be lost. The series of

small doors beautifully framed in the white stone walls and perfectly rhythmical are admirable examples of intuitive architectural wisdom.

In truth it must be said that the Manica Lunga's magnificence is not due to one single faithfully executed project. Much of its extraordinary features are the outcome of the passing of history which, as often happens in Italy, has produced a remarkable combination, arguably superior to what one design conceived by an individual human mind could have produced.

The corridor has undergone so many architectural changes that its current appearance can no longer be traced back to the vision of one architect, but rather the workings of history, which meant in the course of time these spaces were transformed from being monastery cells, to barracks, ruins, public dormitories, classrooms and, lastly, today's art history library.

Finding a new function for it is thus part of its current existence and the idea of using it as a library is extremely fitting.



Sketch from De Lucchi's project

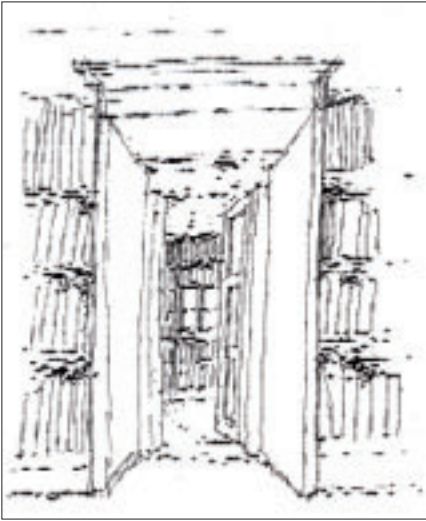
The main design issues concerning the art history library were effectively resolved by the use of the first floor of the Manica Lunga and the adjoining cells.

Shelves can be fitted to contain the 100,000 books currently in the library and the over 50,000 that will be added in the coming years. Similarly, a suitable place will be found for all the necessary services to make the library practical, efficient and economically managed. The idea of adapting the Manica Lunga and its two wings of cells for use as a library is thus wholly acceptable, especially since there is an obvious need for space and difficulties are being experienced in continuing with the current use of the cells as guest rooms. A library is the most appropriate use for these spaces, where the direct visual orientation is of a great benefit for users in immediately finding their way round the thematic areas, and for the librarians to make management easier and control more efficient. The cells themselves are ideal for the collections.

Being all of equal size, they are perfectly modular and can be joined up in various ways. The chosen solution involves intervening as little as possible on the wall structures and solving the problems of the services according to criteria of simplicity and low cost.

The great *salone* is transformed into an art history library, inspired by Longhena, with open shelves running along all the walls, while reading tables are placed at the centre. A second level, consisting of a balcony is reached directly by small flights of steps placed at the north and south ends. Shelving on the central transept will accommodate a large number of books, thus meeting the requirements of the future expansion. Wood is the material suggested for the load-bearing structure and metal for the shelves.

The perspective effect will thus be heightened by doubling the lines leading to the horizon without changing the stage-like impact of the room.



Sketch from De Lucchi's project

To preserve the presence of the small doors to the cells, they are repeated on the side with the shelves. The surprise of the unusual size of the doors is underscored by this framing, which unintentionally produces a new perspective effect of a small door inside a larger one. The central space thus remains empty and essential with only long tables required for consultation and study. Other tables may be found in some of the cells for meetings, workshops, seminars and multimedia activities.

In some cells near the entrance there is a space dedicated to relaxing and chatting so as not to disturb other users in the actual library.

In the cells towards the Bacino di San Marco, on the other hand, there will be library service facilities: a media library, microfilm library, photo archives, photocopying machines, scanners and printers. The librarians offices and small consultation rooms are set in the central area to ensure easy control and security.

The various collections and special archives are housed in some of the cells, where they can be preserved in safety and easily consulted.

So far the cells have all been designed in the same way, reconstructing the original monastic effect, even where dividing walls partitions have been removed and larger rooms created.

The individual cells are equipped with shelving and designed to contain as many books as possible. The shelves cover the internal walls but leaving doors the same size as the entrance doors at the centre of the partitions and aligned with each other, allowing users to move from one cell to another.

It is thus possible to move from one cell to another without going back through the central saloon, with benefits in terms of practicality and avoiding any disturbance.

The cells can also be joined together to house larger collections or for functions requiring more spacious areas without losing their original architectural form as monastery cells. Subdivisions can thus be made according to themes or conservation conditions and enjoy the flexibility of easily being converted back again.

The connections between the individual cells adds other architectural thrill since the new small doors lined up with each other produce the long perspective effect of the cells stretching towards the horizon.

Setting the shelves along the walls of the *salone* preserves the historical perception of the unified nature of the space and does not undermine the static condition of the building, given that the weight is borne by the walls.

For the conservation purposes and to keep costs down, the open shelving should be made of metal. The elements for supporting and adjusting the shelves, the fittings on in the small cell doors, the wainscoting, cornices, abutments, stairs and balcony can be made of wood, both for better sound insulation and to soften the architectural effect. Used in this way, these materials are ideal for conserving documents, being a low fire risk and essentially simple, austere and durable.

The metal is varnished with techniques guaranteeing high resistance and the wood is opaquely treated oak.



Sketch from De Lucchi's project

The central area of the grand corridor and the single cells require specific criteria for lighting according to space and function. The library lighting has been conceived according to criteria of "territorial areas" in order to concentrate the lights where they are really required, thus avoiding too much lighting disturbing the atmosphere of concentration and study.

The lights in the central corridor are focused on the shelving and fitted directly into the furnishing: fluorescent lamps are set up high to make reading the book titles easier, which moreover are the only part lit up. On the tables the lights are set in special fixed structures and pointed directly towards the table top.

Given the size of the cells, the lighting solution adopted is concentrated in built-in ceiling lamps with low-energy bulbs. The solution is especially suitable because the whole of the electrical system will be installed beneath the roof above the cell ceilings: four spotlights in the false ceilings will direct light towards the shelves, while the small reading table will be served by a central spotlight.

The lighting solutions chosen means that only minimal work is required on the wall structures, thus avoiding the need for chases and crossings, especially in the higher part of the *salone* and in the vaults.

Michele De Lucchi

Presences on San Giorgio

The monastery after the Napoleonic measures of 1806



Paolo Caliari called Veronese, *Wedding at Canaa*, Paris, Musée du Louvre

Exactly 200 years ago the second French occupation of Venice – after the initial short-lived occupation in 1797 causing the fall of the Republic – decreed a whole series of deep changes in the urban fabric and established new uses for some of the most important architectural complexes, especially the churches and convents in the city. The uses of parish churches and religious institutions were changed and this led to some centuries-old buildings being dismantled. Thus, for example, Sansovino's church of San Geminiano in St Mark's Square was demolished to make way for the Royal Palace, and the Benedictine convent church on the island of San Michele was replaced by a new city cemetery. On San Giorgio the library and much of the artistic heritage had already been damaged at the time of the first occupation (for example, Veronese's *Wedding at Canaa* had been removed to Paris). At the same time the island had been converted into a military base, which the Austrians later maintained. The second time round with the French the political changes led – after a series of specific decrees – to the suppression of the Benedictine monastery and the compulsory transfer of the monks to the monastery of Santa Giustina in Padua, while on one corner of the island barracks were set up and all the remaining buildings handed over to the port authorities. Indeed, the Napoleonic government hoped to re-launch the Venetian economy through a return to its great tradition for trade.

As Gino Damerini points out in his richly documented history of San Giorgio (*L'isola e il cenobio di San Giorgio Maggiore*, Venice, Fondazione Giorgio Cini, reprinted 1969, p. 170), “the prelude to the general dismembering were the orders to confiscate everything in the church and monastery”. This operation was carried out by Jacopo Morelli, librarian at the Biblioteca Marciana, and Pietro Edwards, “an adoptive English Venetian, painter, art critic and antiquarian, who had learned the trade in Venice and had established a very profitable business. He had already been appointed Inspector of the



Giambattista Gigola, Portrait of the Viceroy of Italy, Eugène de Beauharnais as the Prince of Venice, (1807-1808)

newly founded Galleria d'Arte dell'Accademia presided over by Leopoldo Cicognara.” Morelli and Edwards respectively compiled the inventories of the numerous items in the library and the artistic heritage still present in the suppressed monastery. The catalogue drafted by Edwards has recently been published and edited by Giuseppe Pavanello (*Gli inventari di Pietro Edwards nella Biblioteca del Seminario Patriarcale di Venezia*, Sommacampagna, VR, Cierre Edizioni), confirming the Englishman’s considerable skill in the field of attributions, but also the criteria informing his evaluation – or rather “devaluation” – of that centuries-old artistic heritage far from his own Neoclassic stylistic preferences. Morelli’s catalogue, on the other, mentions how the library had been uncontrollably plundered for several days as boats made off laden with books immediately after the monks and their superior Raffaele Balestra had left. He had been the 135th abbot of the monastery in its 824 years of life. After such a long presence, the Benedictines’ absence from the island was destined to last for over 150 years, until they were re-installed following the 20th-century renaissance masterminded by Vittorio Cini and the foundation named after his son.

Not even the church of San Giorgio was spared from this disaster. Totally stripped of its furnishings and no longer used for religious purposes, it was given a very strange new use. To describe this we once more turn to the impeccable historical accuracy and lively narrative of Gino Damerini: “One of the most curious and saddest effects of the supreme humiliation of San Giorgio and especially the church, was that the building designed by Palladio was converted into a shed for constructing hot-air balloons. Having obtained a special licence, Pasquale Andreoli, one of the keenest 19th-century hot-air balloon engineers in our country, took into the church all the necessary equipment for sowing together and blowing up a large spherical balloon. He laboured intensely with his team of workers until 21 November 1806, when he exhibited the finished article to the Venetians. The result was immediately illustrated by the ‘pharmacist’ Fortunato Du Pré, ‘a corresponding member of many scientific academies’, and published in a memorial dedicated to Monsieur Méjan, General Secretary to Eugene Napoleon, Viceroy of Italy. What did Du Pré and Andreoli hope for from Napoleon, his stepson and Méjan? Du Pré was certainly after some kind of reward, but probably not Andreoli (in fact he was simply appointed a teacher of science at the *Liceo* and continued in the job until his death in 1838). But Du Pré was to give further proof of his vivid imagination and downright servility. After having illustrated the construction systems of the balloon and the features of a fully inflated example at San Giorgio, he turned to its future potential and – given the current political scene – vowed to play a part in the military decline of Great Britain. With Olympian confidence, he expounded his plan for an aerial invasion of England. ‘The separation of Great Britain from the Continent’ – he observed – ‘has given the Earth centuries of atrocity. The Romans, under the ensigns of Julius Caesar were the first to conquer it. May the French under those of Napoleon be the last. This is the battle cry of humanity.’ And how was humanity’s “anti-British aspiration” to be realised? Du Pré was in no

doubt: with a model of a balloon to be built in taffeta, suitably strengthened by light internal frames, and endowed with a lifting power of 70,000 French pounds, the equivalent weight of a platform carrying a whole cohort. With ten such balloons, he earnestly pointed out, over 10,000 men and the accompanying artillery could be flown across the English Channel. They would act as a bridgehead capable of preparing the invasion of England from the air, which by sowing confusion and death would pave the way to subsequent landings by sea. The ‘pharmacist’ Du Pré’s belligerent spirit waxed strongly at the idea of this event. He thought of the joy for all peoples and wished: “that they would see under their feet impotent fierceness and vengeance plummeting from the heavens on our enemies”. We don’t know how the Venetians reacted to this kind of argument. But we do know that they continued to go for a long time to San Giorgio – where once they had used to go to accompany and acclaim the doge on his visits and where they had witnessed the Coronation of Pope Pius VII – in order to admire the balloon pledged to achieving a forthcoming military miracle” (p. 173-174).

Gilberto Pizzamiglio



Francesco Battaglioli (Modena 1742 - Venice 1799):
The ascent of Paolo Andreani at the Villa Moncucco.
The painting depicting the hot-air balloon lifting off
on 13 February 1784 is in the Museum of the
Gallaratese Society for Patriotic Studies.
(Courtesy of Gian Enrico Macchi, Gallarate)

Publications

Essays



Carteggi e scritti di Camillo Togni sul Novecento internazionale

edited by Giovanni Morelli

Collana «Studi di musica veneta» Archivio Camillo Togni, vol. 3

Leo S. Olschki, Florence, 2006

In the foreword to the first volume in this series of Camillo Togni's letters and writings, mainly on 20th-century Italian music, the composer was described as “an extremely tidy person in all aspects of life – intellectual and manual and in both exceptional or everyday matters”. Consciously devoted to saving all documents of life from decay, he took special care over conserving letters, telegrams, rough drafts, carbon copies and all other evidence – even minimal – of his cultural and interpersonal relations over a period of fifty years. This means a very detailed survey can be made of a vast number of letters and contacts in the most disparate spheres of 20th-century Italian music.

The same inquiry continues here by presenting the most significant documents: again letters (received or sent), writings, studies, jotted notes and memos, this time concerning the wider world of German or international 20th-century music. One such contact, insistently sought after with great apprehension, was Arnold Schoenberg – the key model for Togni's art from his early days to maturity.



Pier Giuseppe Gillio

L'attività musicale negli ospedali di Venezia nel Settecento. Quadro storico e materiali documentari

Collana «Studi di musica veneta. Quaderni vivaldiani» XII

Leo S. Olschki, Florence, 2006

The book aims to fill a void in musical historiography. This void is almost inexplicable in the light of the fame acquired in the eighteenth century by the all-female *cori* of the four great *ospedali* of Venice on account of the excellence of their performance and their artistic collaboration with several leading composers. The consultation of numerous sources and, in particular, systematic archival research have allowed the author to

reconstruct, with an abundance of hitherto unpublished details, the context in which this music was cultivated. Standing at the centre of this activity are the *figlie di coro*, whose training under singing and instrumental teachers, discipline, careers and, especially, repertory are described. The second part of the book recounts the histories of the individual *cori*. An attached CD-ROM contains chronologies of performances, lists of maestri, transcriptions of archival documents, extracts from contemporary journals and diaries, the texts of motets and oratorios, eye-witness accounts by foreign travellers and illustrations.



La musica degli occhi. Scritti di Pietro Gonzaga

edited by Maria Ida Biggi

Collana «Linea Veneta»

Leo S. Olschki, Florence, 2006

This book is the Italian translation of all Pietro Gonzaga's writings in French. A major 18th-century Veneto stage-designer, Pietro Gonzaga was born at Longarone, Belluno, in 1751. After attending the Accademia di Belle Arti in Venice, he moved to Milan, where he worked at the Teatro alla Scala, firstly as an assistant to the Galliani brothers, and then as the principal stage designer. After taking part in the first ever production at the Fenice in Venice, he moved to St Petersburg, where he was appointed chief stage designer of the imperial theatres. His writings date from the first years of the 19th century when he had already settled in Russia. Some are autobiographical, while others deal with theatre, stage design and theatre architecture. He was eventually also appointed court architect and died in Russia in 1831. In addition to the editor's introductory essay, the book consists of the texts by Gonzaga – *La musica degli occhi e l'ottica teatrale* (1800-1807); *Informazioni al mio capo o Chiarimenti dello scenografo Pietro Gottardo sull'esercizio della sua professione* (1807); *Del sentimento, del gusto e della bellezza* (1811); *Opinioni dello scenografo Gonzaga sull'economia dello spettacolo* (1815); *Osservazioni sulla costruzione dei teatri da parte di uno scenografo* (1817) – plus a bibliography and index of names.

Gli inventari di Pietro Edwards nella Biblioteca del Seminario Patriarcale di Venezia

edited by Giuseppe Pavanello

Cierre Edizioni, Sommacampagna (VR), 2006

Part of a research project on Veneto art collecting set up by the Institute of Art History, this book is the outcome of processing and studying inventories made at the end of the



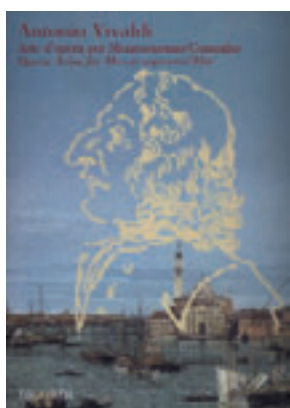
18th-century by Pietro Edwards, who was particularly reliable when it came to attributing works of art. An art expert, painter, and keeper of public painting during the Venetian Republic, Edwards later became a high functionary under the Napoleonic regime. He was also an expert on restoration, a dealer on the art market, and certainly one of the most multi-faceted figures in the last years of the *Serenissima* and in the early 19th century. Far from simply being a secondary activity, his work as an expert evaluator emerges in these inventories in all its importance. The book includes the inventories for the collections of some of the major Venetian families and illustrious foreign families with names such as: Pesaro, Albertis, Geminiano Cozzi, Lodovico Franceschi, Marina Nani Donà, Tamagno, Antonio Zen, Nicolò Biondi, Salvatore Orsetti, Zon, Giacomo Boldù, Manin, Caterino Corner, Erizzo a San Martino, Pietro, Antonio and Tomaso Condulmer, Mocenigo a San Samuele, Dolfin, Da Mula a Sant'Agnese, Renier, Giovanelli, Pisani a Santo Stefano, Donà a Santa Fosca, Widmann a San Canciano, Manfrin, Toninotto, and Agdollo.

Scores and critical editions



Antonio Vivaldi
Concerti per violino RV 320, RV 378, RV 745
Critical edition by Olivier Fourés
«Opere incomplete», 5
Editore S.P.E.S., Florence, 2005

Vivaldi composed hundreds of violin concertos, reflecting his predilection for the instrument as a virtuoso. Three, however, were never finished: RV 320, RV 378 and RV 745. Only part of the first movement of RV 378 has come down to us; only a few bars are missing from Concerto RV 320, while all we have of RV 745 is the final movement. The missing sections, however, in no way prevent them from being performable and perfectly enjoyable scores. The manuscripts of all three concertos are autograph and may be dated to Vivaldi's late creative years (c. 1730-1741), a time when the "Red Priest" blended various musical experiences in an increasingly irregular and introspective language. With the modal light and shade of the first movement of concerto RV 320, the witty virtuosity of concerto RV 378 and the more mechanical brilliance of RV 745, these three concertos provide a representative insight into the invention and complex writing of Vivaldi's late violin music.



Antonio Vivaldi
12 opera arias for soprano
12 opera arias for mezzo-soprano/alto

edited by Federico Maria Sardelli

Reduction for voice and piano

BMG Ricordi, Milano, 2006

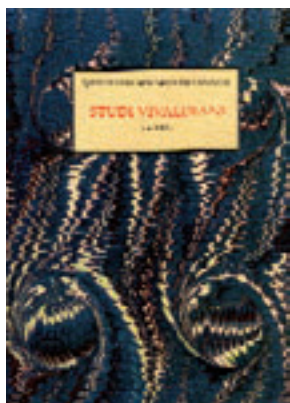
Amid the revival of Vivaldi's operas, in a situation where all over the world opera houses, conductors and record labels are eagerly chasing up Vivaldi's music for the stage, here is an edition that fulfils an increasingly felt need: that of presenting a selection of arias constituting a cross-section of his best music in this genre and at the same time supplying a proving ground for singers who wish to perform it.

Poorly represented in publishers' catalogues, Vivaldi's operatic arias have up to now been available only in old editions and in excessively free transcriptions made from the manuscripts. Giving the public these two collections, each consisting of 12 arias arranged for voice and piano, means that a wider public – moving well beyond the world of scholars and professional opera companies – will gain access to representative portions of Vivaldi's music for the stage that will be of use to professional singers, amateurs, teachers and students alike.

The primary purpose of this publication can perhaps be seen as didactic and divulgative: to assist the study of, and training in, baroque vocal technique by means of appropriate specimens; to enable an increasing number of singers to make acquaintance with the baroque repertory; and to open up new, far-ranging possibilities for auditions and concerts.

The clear practical value of the two collections does not reduce the musicological scrupulousness of the work, which, taking as its model the critical editions of the Istituto Italiano Antonio Vivaldi, is provided with an extensive critical introduction by Federico Maria Sardelli in which the world of Vivaldi's operas is outlined.

Periodicals



«Studi vivaldiani» Annual review of the Istituto Italiano Antonio Vivaldi Nuova serie n. 5

Editore S.P.E.S., Florence, 2005

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Robert Kintzel, *Vivaldi's Lombardic Nominal Legacy*
Miscellanea, edited by Michael Talbot
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Actualités de l'opéra vivaldien 2004-2005, edited by Frédéric Delaméa
Discographie Vivaldi 2004-2005, edited by Roger-Claude Travers

Multimedia



Project for the digitalisation of the Regional Photographic Library

The creation of the Institute of Art History Photographic Library, mainly dedicated to Veneto art, came after the acquisition of the private collection of Giuseppe Fiocco to which was added the archives of Raymond van Marle and the Florentine Nicolò Cipriani a few years later. After Vittorio Cini's donation of groups of photos originally in various collections (Alinari, Anderson, Manelli, Chauffourier, Lotz and Brogi) the thematic fields of the Library were extended to the whole of Italian art and Veneto works in public and private collections outside Italy. Over the years, more photographs were added thanks to planned acquisition campaigns for the purposes of specific studies, publications, or exhibitions, organised annually by the Institute, or to support the Veneto art superintendencies and museums. In 1981, after the introduction of a regional law, the Institute was given the task of setting up and running the Regional Photographic Library.

Thanks to Veneto Region funding, a project was launched two years ago for the protection, preservation and use of the materials in the Photographic Library. This ongoing project includes an ambitious programme to digitalise the photographic archives,

starting from the Library's over 20,000 images of works of art from some of the most significant collections in Veneto museums. In order to make the material available to experts and the general public, the digital images, accompanied by a description of the photographed work, were keyed into a special database, which will become the Photographic Library's on-line catalogue, accessible from June on the Foundation web site. Similarly, the first significant groups of drawings and paintings are now being processed for the on-line catalogue of the Foundation art collections, including digital images of the works.

Cd



Antonio Vivaldi *Dixit Dominus*, RV 807

Roberta Invernizzi, Lucia Cirillo, sopranos

Sara Mingardo, contralto

Paul Agnew, Thomas Cooley, tenors

Sergio Foresti, Georg Zeppenfel, basses

Körnerscher Sing-Verein Dresden

Dresdner Instrumental - Concert

Peter Kopp, conductor

Deutsche Grammophon Archiv 00289 477 6145 (2006)

Released at the same time as the first ever modern performance of all four works in the Annenkirche, Dresden on 22 April 2006, this recording is of particular interest for Vivaldi enthusiasts, since the principal composition is a setting in eleven movements of the Vespers psalm *Dixit Dominus* recently rediscovered in Dresden, where it had remained unnoticed since the 18th century in a manuscript wrongly attributed to Galuppi. Dating from around 1730, this is Vivaldi's third setting of the psalm in D major and is superior in quality to any of his other compositions discovered since the 1920s. The *Dixit Dominus* RV 807 is also soon to be published in the New Critical Edition of the Works of Antonio Vivaldi, edited by the Vivaldi Institute and published by Ricordi. The CD also features three previously unknown psalms by Baldassarre Galuppi, the last great Venetian composer until the 20th century. This year marks the third centenary of Galuppi's birth, and these psalms provide an excellent introduction to his music, which on one hand alludes to Vivaldi and, on the other, foreshadows Haydn.



Francesco Barbieri called Guercino,
Woman feeding a child,
Venice, Giorgio Cini Foundation