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GIORGIO CINI

Lettera da San Giorgio

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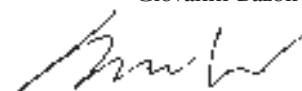
Editorial

The year 2007 will mark a turning point for the Giorgio Cini Foundation thanks to the implementation of a series of changes announced some time ago. The most striking change will be the renovation of some of the buildings and rooms. This will lead to a radical change in the uses of the Island of San Giorgio. The Foundation will become a more open place, offering hospitality and capable of attracting established scholars and young researchers from all over the world for long stays. They will be provided with extraordinary opportunities for intellectual exchanges and research, with state-of-the-art tools and modern functional accommodation, a *unicum* on the international cultural scene. The logistical transformation will be accompanied by equally significant changes aimed at organising new forms of cultural production. To this end, the traditional organisation according to institutes will be gradually integrated into a model according to projects, which implies adopting more flexible management methods, encouraging interdisciplinary work.

The Vittore Branca School of Italian Language and Civilisation embodies and reflects these changes. It is an ambitious project aimed at making the Giorgio Cini Foundation an international crossroads for Italian culture. In this way, in keeping with its thousand-year-old tradition, the Island of San Giorgio will continue to be a place of meetings, events, courses and seminars, created and run with one great objective: the promotion and development of the Italian language and civilisation.

The ongoing environmental and structural changes will not affect the staging of major cultural events during the year, as is clearly evidenced by the very rich programmes illustrated in this issue of the *Lettera da San Giorgio*.

President
Giovanni Bazoli



Main Future Activities



Yoko Ono, record cover for *Season of Glass*, 1981

6 January – 29 December ¹

Hello Mr. Fogg! Round the world in music on fifty-two Saturdays *idest Harmonia caelestis seu Melodiae musicae per decursum totius anni adhibendae ad cultum humanae voluptatis ac venetiarum civitatis*

Venice, Palazzo Cini at San Vio

Hello, Mr. Fogg! continues the experiment in the form of a permanent “exhibition” at the Palazzo Cini of recordings and films of rare and *recherché* music to be presented in fifty-two afternoon sessions at 17.30 every Saturday. This year the *matinées* are organised in a fanciful sequence of far-reaching locations (from Berlin to Carpino Foggiano, from New York to Rocky Mountains, from Paris to Mahé, from Bologna to La Alberca, Dahomey to Montecatini, etc.). The series thus emulates Verne’s Fogg in going round the world. Only this time, instead of the fateful eighty days, the trip will be extended to last the whole of 365 days. The voyage is dedicated to exploring the monuments, roots, foliage, oases, bushes, shoots, cuttings, petals, archetypes, models, monsters, seeds, grains, fragrances and moods of music world-wide in an undefined but real historical period.

6 January Panama Kurt Weill, *Marie Galante* (1934); **13 January Namur (Belgium)** Henri Michaux, *La Ralentie, dit par Germaine Montero*; **20 January Sangiano** Dario Fo, *Prete Liprando, Il giudizio di Dio* and other songs; **27 January Archangelsk** The Archangelsk Women’s Choir in the Soviet radio revisions; **3 February Pont-l’Évêque (Normandy)** *Ce sont les gars de Senneville, La part à Dieu, Ma Normandie* etc.; **10 February Karolin (Warsaw)** *Muzyczka*, Musiquettes; **17 February Mattsee (Salzburg)** Anton Diabelli: *Pastoralmesse*; **24 February St Petersburg** Alexander Sokurov, *Sonate pour alto*; **3 March NBC (NY)** Arturo Toscanini, Don Sturzo, Randolph Pacciardi, Gaetano Salvemini and the *Hymn of Nations* **10 March Dahomey** Musical and ritual landscapes from Dahomey; **17 March Ivory Coast** Otar Iosseliani: *Et la lumière fut*; **24 March London** Pomp and Circumstances; **31 March Carpino (Foggia)** Carmelita Gadaleta sings in the style of Carpino; **7 April Mount Elbert (Rocky Mountains)** The Rocky Mountains ol’ time Stompers with Lenn Ellis; **14 April Tuamotu (Polynesia)** *Abiri tou e pererau, Miri Tavana, Faatira ti mereti*, etc.; **21 April Glasgow – Riga** Eugène Francis Charles D’Albert: Piano concerto in E major opus 12; **28 April Ferrara** Madrigal settings from the *Pastor Fido* by Battista Guarini; **5 May Berlin** Wim Wenders *Les Lumières de Berlin*; **12 May Mahé (Seychelles)** *Guette pa’ tout quat’cote*; **19 May Japan** Monsieur Eto and the art of Koto; **26 May Hertogenbosch** Petrus Platensis: *Missa pro defunctis*; **2 June Madrid** Night retreats; **9 June Boston** Kohn Knowles Paine: *Mass in D*; **16 June Confederation Helvetique** Cage 62 Mesostics Re Merce Cunningham; **23 June New Caledonia** Songs from the islands of Vate, Pentecost and Tanna; **30 June Beijing** Children’s choirs from the young organised Red Guards; **7 July Greece** Ateneo Mesomere: *Lamento Inno d’Ossirinco et alia*; **14 July New York**

Bach – Stokowski, transcriptions for large symphonic orchestra; 21 July Florence (Italy) Giannotto Bastianelli: Concerto for two pianos and Sonata for cello and piano; 28 July USA Songs from the Civil War; 4 August Venezuela *Combatemos!* Songs of war, liberation and resistance; 11 August Kiev 17th-century Ukrainian liturgies; 18 August Colette *Renard accompagnée* par l'orchestre de Raymond Legrand; 25 August Sofia Goussla Male choir *The night of the Haidouk, The brainless young woman*, etc.

22 – 23 March

Study Days *The arts in Istria*

Venice, Island of San Giorgio Maggiore

In collaboration with Croat and Slovene scholars, the Institute of Art History has organised two study days on the arts in Istria to survey research and recent discoveries on the subject. The study days are part of the initiatives associated with the exhibition *Masterpieces from the Border. Five centuries of Venetian art in Istria* to be held at the Giorgio Cini Foundation in spring 2007.

Venetian art still found in Venice provides an overall image of Istria, going beyond its languages and borders. Over the centuries the *Serenissima* was a constant cultural reference point for all Istrian artistic forms. Young artists came to Venice to learn the craft in the most celebrated workshops. First polyptychs and then altarpieces were shipped from Venice for convents and churches in the Istrian cities. Painters like Vittore Carpaccio and, later “minor” artists like Stefano Celesti or Giuseppe Camerata chose to settle on the other side of the Adriatic, partly because the market was less competitive. Even after the fall of the Venetian Republic, more or less well-off parish priests came to Venice to buy state-owned liturgical furnishings and baroque altars from suppressed religious buildings in the lagoon to furnish their churches.

Participants at the conference include: Alberto Craievich, Dario Sosic, Massimo De Grassi, Edvilijo Gardina, Sonja Ana Hoyer, Matej Klemencic, Nina Kudis, Enrico Lucchese, Ivan Matejčić, Tina Novak Pucer, Alessandro Quinzi, Ugo Soragni, Samo Stefanac, Radoslav Tomić.



Alvise Vivarini, *Madonna and Child with Angel Musicians*, Koper, Civic Museum

¹ For updates, consult www.cini.it



A. M. Zanetti, *caricature of Rosalba Carriera*, Venice, Giorgio Cini Foundation

26 – 28 April

International conference

Rosalba Carriera and 18th-century Europe

Venice, Island of San Giorgio Maggiore

Through the specially created Committee for the Celebrations of the 250th anniversary of the death of the Rosalba Carriera (1757-2007), the Giorgio Cini Foundation and the Veneto Region wish to commemorate this major 18th-century Venetian painter throughout 2007. Born in Venice in 1675, Rosalba Carriera also died in the city in 1757. Undoubtedly a leading European 18th-century artist, Rosalba Carriera is surely the greatest female painter of all time. Her portraits of leading figures from Venetian and European society were extraordinarily acute. She also made a great contribution to French portrait painting and was an unrivalled interpreter of the ideals of grace and elegance in an age when the “happy life” entered the collective imagination and was identified with the *ancien régime*.

Organised by the Institute of Art History, the conference will be held ahead of the exhibition dedicated to the great painter planned for autumn 2007. The aim is to update studies on Rosalba Carriera, and to tackle themes such as the position of a female painter in 18th-century Europe. The conference will be opened by the writer Kuki Gallmann who will speak on the topic of “A woman who painted other women”.



Cristoforo Sorte, *Disegno da adaquar il Trivisan*, 25 November 1556, in Archivio di Stato di Venezia, *Savi ed esecutori alle acque*, Diversi, 5, from *Montebelluna. Storia di un territorio...*, edited by F. Cavazzana Romanelli, Venice 1992, p. 108

7 – 9 May

Historical Studies Seminar

The perception of territory: definitions, descriptions and representations

Venice, Island of San Giorgio Maggiore

In 2007 the now traditional meeting, almost in its thirtieth year, organized by the Institute of the History of the Venetian State and Society this spring will bring together experts for decades assiduously devoted to research and younger scholars who have already begun a career focused on historical inquiry. This year the seminar topic is the perception of territory, and the attempts to define, describe and represent it. Over a timeline of several centuries various geo-historical areas will be considered as delineated and described in terms of self-comprehension and self-notation, but also in the light of views from outside. All kinds of representations will be examined – landscape painting, cartography, land surveys as well as descriptions of various other kinds – administrative, economic, religious, cultural, military and also in some ways anthropological.



Clavisimbalum, replica from Arnaut de Zwolle (Paris, Bibliothèque Nationale, ms. lat. 7295) by Philippe Humeau, Barbaste, 2004. Photograph: Vico Chamla, Milan, 2005

14 – 20 May

The Egida Sartori and Laura Alvin Early Music Seminars *The Codex Faenza 117 and the alternatim in Italy in the late Middle Ages (1390-1430)*

Venice, Island of San Giorgio Maggiore

Few *Ars Nova* manuscripts have received more attention and have created greater controversy (historic-stylistic but especially various kinds of organological disputes) than the *Codex Faenza Bonadies 117*. There is still no complete codicological study of the source – the basis for all future analysis of styles and performances.

Three of the four scribes of the original sheets of the codex transcribed diminutions on liturgical tenors: three pairs of Kyrie-Gloria (two corresponding to the mass Vat. IV, and one to the mass Vat. XI); a versicle of Kyrie (Vat. IV); and various sections of a Marian Vespers. This repertory – linked to the ancient practice of the *alternatim*, i.e. the alternating of voices and instruments in the liturgy – is the main subject of the seminar.

An examination of the various styles of diminution – and manipulation of the tenor – is the (obvious) premise for building a figurative grammar/semantics of the *Faenza* repertory. This study requires historical and philological type considerations but above all historical-organological reflections. The “passage” through various instrumental uses (keyboards aerophones or chordophones? or other instruments?) and therefore through the various performance practices very likely left signs in the figuration and these signs were absorbed by tradition and eventually written down. In short, the seminar not only proposes a return to the age-old discussion on the uses of the various repertoires or sub-repertoires in *Faenza 117*, but also an analysis and performance of the whole *alternatim* repertory in the codex. The seminar includes individual (and public) instrumental lessons, and advanced lessons of a monographic type (organological, historical-stylistic, and analytical), plus lectures on the preparatory afternoon of 14 May and throughout the international musicology study day on 19 May. A final concert by the participants is planned for Sunday, 20 May. The invited lecturers and researchers are leading experts, representative of the most advanced studies in the chosen field. The students will be chosen from international young soloist students or semi-professionals.

18 – 20 May

Music from Arabia *Course on the Arab lute by Farhan Sabbagh*

Venice, Island of San Giorgio Maggiore

After an interlude of several years, the Intercultural Institute of Comparative Music Studies course on the *‘ud* begins again. The *‘ud*, a forerunner of the lute, is the most important instrument in the classical tradition in the Arab world. The *‘ud* (literally the “wood”)



Farhan Sabbagh in concert

has enjoyed great popularity since the dawn of Arabic civilisation. Its use spread widely in the 6th Century from the city of Hirah (Iraq) in forms similar to the current instruments, probably derived from the Persian instrument known as the *barbat*. On the basis of the lute, the Arabs conceived and elaborated their musical theory according to the modal system of the *maqamat* with several scales using intervals of a quarter of a tone. The 'ud usually has five double strings plus a string in a low register. The strings are plucked by a plectrum over a pear-shaped sound box, while the neck has no frets. Because of its close association with music theory, the 'ud is considered to be the "prince" of instruments in the Arab world.

Introduced to Spain at the time of the Moorish conquest, with a number of variations in design it became one of the principal instruments in the European Renaissance.

In the 'ud repertoire improvisation plays a key role, especially in pieces called *taqsim*, elaborations in free rhythm on a given *maqam* (scale or melodic model). The gentle sweet sound of this instrument fascinates Arab audiences and is likened to the song of the nightingale.

The course will be taught by Farhan Sabbagh, who was born at Homs in Siria. Sabbagh is a celebrated virtuoso of the 'ud and has enjoyed a successful soloist career. Also a well-established composer whose works are played in Europe and the United States, Sabbagh has a large discography and acquired great experience teaching courses and workshops in various European countries since the 1980s, when he taught the 'ud at the International Institute for Comparative Music Studies, Berlin.



Gevorg Dabaghyan in concert

26 May

Music from Armenia

Seminar on the duduk and concert by Gevorg Dabaghyan

Venice, Island of San Giorgio Maggiore

In collaboration with the music section of the Studies and Documentation Centre of Armenian Culture, Venice, directed by Minas Lourian, the Intercultural Institute of Comparative Music Studies has organized its first seminar on the *duduk*, a double-reed woodwind instrument made of apricot wood. A symbol of the Armenian musical tradition, the *duduk* (conventionally called the "Armenian oboe") is a very popular instrument with a warm slightly nasal tone creating evocative sounds. It is played to accompany songs and dancing in all the regions of Armenia and is the principal instrument at weddings and funerals.

In 2005 the *duduk* (or *dziranapogh* in Armenian) was decreed a masterpiece representing the Armenian musical tradition in the Unesco "Programme of Masterpieces of the Oral and Intangible Heritage of Humanity". The director of the relevant section is the celebrated musician Gevorg Dabaghyan, who will be the leading player in the concert and seminar. He will be accompanied by the two musicians from his trio, a second *duduk* player who

plays a continuous drone, thanks to a circular respiration technique, and a percussionist who will play the *dhol*.

A teacher at the Yerevan State College, Dabaghyan is a major living expert on this very ancient instrument. He has founded several ensembles, including *Shoghaken*, a group dedicated to conserving the very rich Armenian folk music heritage. Liturgical music also features prominently in Dabaghyan's vast repertory and is a fundamental part of a thousand-year old tradition characterised by strong Christian roots, going back to when Armenia was the first country to proclaim Christianity as its state religion in 301.



Antonio Vivaldi's monogram

13 – 16 June

International study conference
Antonio Vivaldi. Past and future
Venice, Island of San Giorgio Maggiore

The Italian Antonio Vivaldi Institute of the Giorgio Cini Foundation is organising an international study conference entitled *Antonio Vivaldi. Past and future*, to be held on the Island of San Giorgio Maggiore, Venice, from 13 to 16 June 2007.

The conference aims to survey the state of current work on Vivaldi and to suggest guidelines for future work.

The conference will be divided into five sessions covering the main areas of Vivaldi research: biographical and documentary aspects (co-ordinator: Pierluigi Petrobelli); instrumental music, sacred vocal music and chamber music (co-ordinator: Michael Talbot); vocal music for theatre (co-ordinator: Reinhard Strohm); relations between Vivaldian musicology, performance and reception (co-ordinator: Roger-Claude Travers); and cataloguing and chronology problems (co-ordinator: Peter Ryom).

9 – 21 July

The Vittore Branca Course on Italian Civilisation
Venice and Italian civilisation in the centuries of European modernisation. I. The 18th Century
Venice, Island of San Giorgio Maggiore

As part of the new cultural project underlying the activities of the Giorgio Cini Foundation, in recent years moves have been made to further define and develop a school named after Vittore Branca.

With the aim of continuing the lessons of the eminent professor, it was decided to focus the School's academic and teaching programme on the history of Italian civilisation, in all the variety and complexity of its cultural and artistic manifestations, starting from literature, and then going on to embrace all the other disciplines.



Vittore Branca at San Giorgio Maggiore

The creation of the Vittore Branca Course on Italian Civilisation, intended for students on honours degree courses, PhD students and doctors in humanities is the first initiative in this direction. Directed by Cesare De Michelis, professor of Modern and Contemporary Literature at the University of Padua and a former student of Vittore Branca, the course will bring together a large group of teachers round a well-defined thematic core and will be organised in twenty lessons to be held over two weeks.

For the next three years the Vittore Branca Course on Italian Civilisation will be dedicated to studying the relations between Venice and Italian civilisation in the centuries of European modernisation: the 18th, 19th and 20th Centuries.

The 18th Century will be the theme for the lessons in 2007, which will be inaugurated by a master lecture to be given by Marc Fumaroli, the world famous critic, literary historian and lecturer at the *Collège de France*.

The Giorgio Cini Foundation will offer the best qualified students an appropriate number of scholarships to cover the cost of enrolment in the course and, for those from outside Venice, board and lodgings.

Books at San Vio

Venice, Palazzo Cini Gallery

Books at San Vio – a series dedicated to the presentation of the new Giorgio Cini Foundation publications – continues in 2007.

The series begins again in spring, and as usual it will be held in the splendid setting of the Palazzo Cini, thus enabling the public to take the opportunity to also admire the Cini Gallery art collections.

The first date this year, in March, will see the launch of *La musica degli occhi*, edited by Maria Ida Biggi. The book includes all the French writings by Pietro Gonzaga, a leading Veneto stage designer in the 18th Century, published here in Italian.

In April the third issue in the series *Viridarium* will be presented. Entitled *Le vie spirituali dei briganti*, the book is edited by Alessandro Grossato, and consists of seven essays, whose leitmotif is the analysis of the religious phenomenology of “brigands”, clearly an anomalous category of individuals and organizations always on the edge of their respective societies. Their spiritual phenomenology is rather complex and until recently little documented on account of its problematic nature.

In June the featured publication will be *AAA TAC*, the third issue of the annual review edited by Giovanni Morelli. The review aims to explore from a new original perspective acoustic arts and artefacts, with a special focus on the aspects of technology, aesthetics and communications. Today in the world of sound communications reproduction and production tend to be equivalent. This is the idea underlying the research involving *AAA TAC* in bringing together various disciplines not only from the point of view of musicology, stripped of the fetish of the text, and a focus on the processes as they

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develop, but also in terms of a science of communications dialoguing closely with aesthetics. Approaching historical enquiry on these bases and surveying the present also means pursuing a critical programme of redefining repertoires.

The Veneto Region Vittore Branca Prize for Studies and Research on Veneto Popular Cultures



The Choir of the *Monti Lessini*,
Settimo di Pescantina (Verona)

To commemorate Vittore Branca, the Veneto Region has set up a prize for studies and research on Veneto popular cultures. The scientific management of the prize has been entrusted to the “Committee for the Publication of Studies and Research on Veneto Popular Cultures”, which thanks to Branca’s key contribution was installed at San Giorgio. This year with the unanimous approval of the Committee, the prize has been awarded to two young scholars – Matteo Del Negro and Pier Luigi Gaiatto – for a research project on living polyphonies in Northeast Italy. The winners make a commitment to present within a year the results of a study on polyphonic practices still found in Northeast Italy in highly varied fields and socio-cultural contexts, such as rural or mountain areas with their folk-based traditional polyphonies, choral associations, devotional and liturgical religious practices, military musical associations and “migrant” communities as regards possible individual group polyphonic practices (mainly of Eastern European origin) at family, seasonal or religious ceremonies.

This extraordinarily wide-ranging field of enquiry will undoubtedly require a massive research effort in libraries, archives and in the field in order to produce bibliographic and documentary data, including recordings, which once catalogued will form the indispensable basis for subsequent specialist publications and an edition of the Polyphonies ‘in viva voce’ programme, specifically dedicated to the living polyphonies of Northeast Italy.

Collections

The Alain Daniélou archives

“This great work has now been abandoned, but remains available for researchers who wish to follow it up in the Eastern section of the Giorgio Cini Foundation in Venice, where my library is housed” (Alain Daniélou)



Female drummer.
Venice, Giorgio Cini Foundation

Alan Daniélou was initially attracted to Arab dance music during a trip to Algeria in 1930. He then went on to explore Indian music in the circle of Rabindranath Tagore – “the disciples sang with intense emotion on delicate melodies” – until 1938. The elderly poet even offered to make Daniélou head of his music school, but what really interested him was instrumental music rather than singing. It was thus in Benares that he finally discovered “in the great classical Indian music a profound, difficult, refined and subtle art which fully satisfied me and to which I could devote myself completely and unreservedly”.

It was also in Benares that Daniélou learned to play one of the oldest Indian instruments, the *vînâ*, a kind of stick zither. His teacher was Shantou Babou, a rich landowner originally from East Bengal who “had studied with the most celebrated musicians and was considered one of the best, if not the best *vînâ* player in northern India”. Daniélou described Babou’s method: “he slightly reluctantly accepted to teach me music. At the beginning it was a question of listening and recognising the *râgas*. After a while he allowed me to note down the various modes, the emotional features of the intervals. He showed a great deal of patience in explaining and showing me the subtleties of ornamentation and the exact pitch of the notes which varied according to the *râga*”.

Alan Daniélou was thus not only a theoretical musicologist but very seriously undertook traditional training on a musical instrument for around six years. And if we bear in mind that his immersion in Hindu civilisation was the most complete possible for a Westerner, even reaching the point of following Shivasim, one of the main spiritual forms of Hinduism, we realise what a special position he was in for studying traditional music, so far removed from the European tradition in terms of theoretical and technical complexity, psychological subtlety and, above all, spiritual profundity, due to the constant association with the religious sphere in its explicit mythical-symbolical references and the specific circumstances and modalities of its performance. These circumstances, moreover, are bound to the seasons of the year and the various hours of the day and night and certain ritual practices in the world of Vishnu Bhakti. In fact Indian music is always “sacred” even when its content is not explicitly religious.

In that same period Daniélou was very interested in the developments of the wide-ranging



Group of women clapping.
Relief from Bhârhit, 2nd Century BC,
Venice, Giorgio Cini Foundation

Hindu cultural movement, finally reacting to the suffocating British yoke – whose dominance was not only political – by seeking to save their own traditions, including the arts, such as dance and music. Directly supporting this movement, Daniélou devoted himself to the creation of a school of traditional Hindu music at the University of Benares, on the strength of the reputation that he had rapidly built up in India both as a musician and musicologist. In 1950 he was appointed president of the *All India Music Conference* and was officially appointed by the University of Benares to create a music school together with the celebrated singer Omkarnath Thakur. Made a professor in the same institution, he organised a research centre for the literature of Sanskrit music. At this point,

starting from around a hundred manuscript texts on music theory, ranging from the fifth Century BC to the 16th Century, which he had gathered up till then, Daniélou began to build up an immense collection of Indian musicological index cards, now conserved in the Giorgio Cini Foundation.

As he was to write “with my group we compared the texts and classified the terminology. At that time I published several articles on music and the literature of Sanskrit music. Searching for texts required an enormous amount of work. We had to find the manuscripts in public and private libraries, make copies and then transcribe them into *devanâgarî*, classical Sanskrit writing, since even when using Sanskrit each province used a different system of writing. In fact it turned out to be a much too ambitious undertaking. Instead of working on a few texts whose publication, even if inadequate, would have brought me glory, we gathered documentation on over 800 works. The indices alone occupied 300,000 cards. This great work has now been abandoned, but remains available for researchers who wish to follow it up in the Eastern section of the Giorgio Cini Foundation in Venice, where my library is housed”.

Thanks to work funded by the Italian Ministry for the Heritage and Cultural Activities, begun in 2001, these small yellow-coloured index cards, compiled by hand or type-written and often with notes both on the front and back, were scanned and transferred to digital support in order to guarantee their conservation and above all make them easier to consult for scholars and researchers. Some of these cards have some rather essential but very expressive sketches made by Daniélou himself, who was also a painter, to illustrate the features of some musical instruments, especially those reproduced in ancient Buddhist and Hindu stone reliefs.

The value of this immense collection of index cards, the largest of its kind in the world, mainly made up of a very rich anthology of quotes from works in Sanskrit, but also written in various other languages of the Indian subcontinent, lies in the fact it is a systematic census – albeit incomplete – of the main traditional treatises on Indian music (over two thirds of the cards are indices of these works) and of the phrases and periods concerning music contained in many other literary works. Moreover, the cards



Sitar player.
Late Moghul miniature, 18th Century,
Venice, Giorgio Cini Foundation



Female drummer. Image from the Gondeshvara Temple, at Sinnar, Deccan, 11th Century, Venice, Giorgio Cini Foundation

also include lists of Sanskrit musical terms and the names of theoreticians, artists, performers and any other people of importance for the history of music in India. And there is even more. As has rightfully been pointed out, they potentially contain the makings of a full-blown encyclopaedia of Indian music.

But to do justice to such a huge and absolutely unique undertaking we must also include the rest of the Alain Daniélou's enormous musicological life work, contained in his books and numerous articles still scattered in many different reviews and periodicals, often difficult or impossible to trace. This is because his life work and archives developed in parallel over a long time and only by recomposing the various parts still scattered can the value and historical importance of Alain Daniélou's research be fully appreciated.

The first step would be to finally compile a critical edition of the musicological articles and only then tackle the difficult task of giving each index card in the archives its precise meaning in the original intentions of the scholar. The straightforward publication of the index cards as they are today would certainly be interesting and extremely useful, but would betray Alain Daniélou's intentions, clearly expressed in the words from his autobiography quoted above.

The work is still incomplete. But on the basis of what already exists, it would be relatively easy to bring together a group of scholars with the aim of completing it and identifying and filling the lacunae. The results could then be published in a complete and systematic way and in keeping with the underlying intentions ingeniously expressed by Alain Daniélou in his writings.

Alessandro Grossato



A tutelary genius ringing a bell. From a Buddhist relief at Amaravati, Berar, Venice, Giorgio Cini Foundation

Projects and research

The Vittore Branca School of Italian Language Civilisation



View of the Island of San Giorgio Maggiore

Today the Branca School is the Giorgio Cini Foundation's most ambitious cultural project. It will determine future developments and lead to a deep change in the ways of using the island of San Giorgio Maggiore. The main ongoing structural work in the Foundation, concerning the large library in the Manica Lunga and the New Residence, is closely connected to the creation of the School and can only be fully understood when seen from the point of view of this key project to inject new life into the island.

But beyond this declaration of principle. What exactly is the Branca School? The Branca School is a physical and ideal place whose nature is inspired by the great schools of the past: Zeno's *Stoa*, Plato's Academy, and the fields of Stagira, where Aristotle educated Alexander and Hephaestion. A place from meeting and exchanges.

A place of study and relations. A place of the spirit. A real place. This place already exists. It only requires the final step to make it into a truly physical place which can be frequented and walked in. The School does not wish to be an *institution* of education, but a *place* of education, a kind of international hub for Italian civilisation, a crossroads for exchanges, relations, meetings, events, courses, workshops, in-depth studies and facilities, conceived as part of one great aim: to study and develop Italian civilisation from a multidisciplinary point of view.

Two main factors make the Branca School particularly attractive for young scholars compared to other places offering residential higher education with similar objectives: the facilities of the Giorgio Cini Foundation artistic and documentary heritage and the quality of the residential life.

The Giorgio Cini Foundation, the seat of the Branca School, is a leading Italian cultural institution, with a unique artistic, archive and documentary heritage. Researchers admitted to the Branca School from all over the world have an extraordinary opportunity to complete their education by devoting themselves to the study and development of the literary, artistic, theatre and music archives, the fruit of the activity of great scholars and interpreters of Italian culture such as – to cite but a few – Bernard Berenson, Giuseppe Fiocco, Rodolfo Pallucchini, Ulderico Rolandi, Arrigo Boito, Eleonora Duse, Aurel Milloss, Gianfrancesco Malipiero, Ottorino Respighi, Alfredo Casella and Nino Rota. Very few places in the world conserve and make available to scholars such a huge



September 1973. Official Opening of the exhibition *Venice, city of books*, Venice, Island of San Giorgio Maggiore

documentary heritage (mostly still unexplored) of such a high standard. From this point of view, the Branca School is an initiative completely in line with the mission set out by the Foundation in its statute (i.e. that of promoting cultural activities directly or indirectly associated with Venice, its history and traditions as a meeting point of various civilisations). Moreover, it is the main means for implementing the strategies – so tenaciously pursued in recent years – to open up and develop the great treasure trove conserved on the Island of San Giorgio Maggiore.

By going beyond the limits imposed by a specific discipline and with the overt aim of completing their education, Branca School students will be offered the possibility to follow courses on art history, the history of Venice, literature and theatre, musicology and performing music, the history of customs and popular traditions, and the history of inter-cultural relations. All the course will be directly organised by Giorgio Cini Foundation Institutes. Additional educational opportunities will be offered on the basis of the Branca School's relations with the Veneto universities. Students will be able to attend seminars in doctorate programmes or specialisation courses organised by these universities.

The heart of the Branca School educational programmes will be a project based on a new concept going beyond the specialist seminars organised by the Giorgio Cini Foundation Institutes and the Veneto universities: the “Vittore Branca” Course on Italian Civilisation directed by Professor Cesare De Michelis. In keeping with the teachings of Vittore Branca, this course will tackle the theme of the history of Italian civilisation, exploring all the variety and complexity of its cultural and artistic manifestations, starting from literature, and then going on to embrace all the other disciplines.

The Branca School is a residential institution in the sense that it enables and requires participants to stay for a long period in the school. No other Venetian cultural institution can offer its students such a long stay in Venice at reasonable prices and in such a conducive place for study. The residential facilities on offer and to be enjoyed are an indispensable requisite for the Branca School. Without the physical and emotive involvement of being immersed in the context of San Giorgio it would be impossible to fully benefit from the countless opportunities offered. The average time of stay for students at the School is six months, considered as the right length of time to prepare, carry out and complete a successful personal research project and to access an appropriate number of educational activities. Lastly, students will only benefit from all the *stimuli* of the school environment in terms of experience, meetings, and building relations – not to mention the sensations, impressions and emotions – from a prolonged daily presence on the Island of San Giorgio Maggiore and in the city of Venice. The educational opportunities for residents are planned in such a way that no matter which six months are chosen in the calendar, what is on offer can be exploited completely in all its great variety and in a consistent logical manner.

What is the ideal profile of a Branca School student? This is a difficult question and the answers are not without risks. Who was the ideal candidate for Plato's Academy?



8-9 September 1973. Round table *Books in contemporary civilisation*, Venice, Island of San Giorgio Maggiore



The President of the Republic
Antonio Segni visiting San Giorgio
on 2 September 1962

A school which only granted admittance to novel Aristotles would not have many students. However, the Branca School must obviously aspire to take on students fully able to benefit from the extraordinary opportunities on offer. Where and how can people with these characteristics be recruited?

In line with what we said earlier – stressing that the school is not an *institution* but a *place* of education and that its programmes tend to integrate and enhance the programmes offered by the great international universities – the School obviously does not usually directly address individuals but rather institutions traditionally (or potentially) interested in promoting excellence in the study of Italian civilisation. The ideal candidate for the Branca School is thus a postgraduate student pursuing a specialisation (a master's degree, doctorate, etc.) from these universities, and with a research project dedicated to the themes concerning Italian civilisation in one of the above-mentioned fields: i.e. art, particularly Veneto art, the history of Venice, music, literature, theatre and opera. The initial selection of candidates is thus left up to these institutions (they in turn are chosen on the basis of their reputation and the selectivity of their admission practices) which have the chance to differentiate themselves more effectively on the international market of higher education by using the Branca School programmes as an element further qualifying their own programmes. The Branca School's ideal "customer" from this point of view is a university interested in acquiring a place at the School for one of its own students and providing a grant to cover the enrolment fee, the cost of travel and lodgings. Such grants will be considerably lower than the average cost of similar scholarships, since high quality at reasonable prices for residents is – as we said – one of the distinguishing features of what we offer.

The Branca School, however, also directly invites individuals, offering them scholarships (funded by the Foundation, the Friends of San Giorgio and other sponsors) to students who choose the study and development of the Cini collections and archives as the specific theme for their research projects. In this case, the chosen student may also come from universities or institutions which have no agreement with the Giorgio Cini Foundation, and the assigning of the scholarship takes place only on the grounds of procedures established and managed by the Foundation itself. The individual experience gained by a student may obviously pave the way to new institutional relations establishing a virtuous circle of networks involving individuals and institutions.

Pasquale Gagliardi

Presences at San Giorgio

Goffredo Parise: Venetian “sowings” and “gatherings”



10-12 November 1980. Conference *Information and authors' rights: situations and problems*, Venice, Island of San Giorgio Maggiore

Of the Veneto writers in the second half of the 20th Century – Piovene, Valeri, Comisso and Noventa – who have featured for various reasons at San Giorgio, Goffredo Parise is arguably the one who has received least direct attention. In fact to date only one conference has been dedicated to him at the Giorgio Cini Foundation. And yet twenty years on from his death and especially now that he has just been commemorated in various significant places in his life (from Venice – with two study days at the Ateneo Veneto – and his last much-loved home, Ponte di Piave, to Vicenza, his native city, where a conference was held at the Accademia Olimpica), his relation with the

Giorgio Cini Foundation deserves to be further explored. This is not only because the relationship was typically connoted by the Parise's sharp demystifying irony in observing places and people, but also because some of his views expressed at the time can still be applied to contemporary everyday life.

Parise came to San Giorgio in May 1978 to take part in the first “Week of Books”, which Vittore Branca defined as an event fittingly held in “the city which created the civilisation of the book”. In practical terms the event was a positive example of what can be created and achieved by an active meeting involving a public government commitment and the activities of private institutions and associations in the effort to promote a richer and more human civilisation through culture. That conference was the outcome of collaboration in the second half of the 1970s between the Information and Property Rights Services of the Prime Minister's Office and the Giorgio Cini Foundation. To an audience of journalists, editors and literary agents, Parise gave a talk illustrating the writer's point of view on the general theme of the meeting, *Informing about books*. Speaking alongside him was Antonio Carrelli, president of the National Academy of the Lincei, who had been invited to expound “the scientist's point of view”. The proceedings were summarized in issue number 5 of the *Quaderni dell'informazione* which contains the key points of the meeting – a short report of three pages, little more than an average length newspaper article.

Parise began from a question, which still arises from the demoralising statistics revealing that in Italy people read fewer books and newspapers than in other European countries, including our southern neighbours. He made a tentative answer by pointing

to a parallel between the political culture and general culture in Italy, both characterised to his mind not so much by the features of a real culture – seen as the “origin of all curiosity, therefore critical” – but by “a *humus* or *habitat* with its more regional than national long history and tradition”, which led to a mental outlook negatively tending to intellectual “obedience”, be it Catholic or Communist.

Hence his conviction there was an overall “cultural deficit”. Supported by facts and figures, his lucid analysis of this phenomenon led him to conclude there was a widespread and prevalent opinion of the “uselessness” of culture among most Italians, especially the “masses”: “We must first point out that from this point of view and on the basis of the still traditionally scholastic culture – i.e. from the point of view of Guicciardini’s particularism, which, moreover, is the mirror of the Italian spirit – they may not be completely mistaken. From the point of view of its immediate and practical personal utility, culture – as we see it – in most cases is completely useless, as is demonstrated by the droves of unemployed young intellectuals. And although a few years ago having a classical humanistic and technical training was a means to economic and social advancement (see the example of the sons of craftsmen and farmers who studied to become doctors, lawyers and teachers), today the opposite is the case: the farmers and craftsmen earn more than the doctors, lawyers and teachers. They not only earn more, but possess all those status symbols acquired by money which the others cannot afford”.

This rather harsh opinion and merciless snapshot of Italy just after the economic boom are only slightly mitigated by the admission that the “average immediate practical culture” had grown in the preceding few years. Not through books and newspapers, but through radio and television thanks to the fact that “the information and culture they spread are immediate, useful and require much less work than deciphering the written word”. This supposed immediate practical utility, however, irremediably and negatively obscures the aspects of reflection and imagination intrinsic in the act of reading, which is the only way, if used for appropriate lengths of time, to reach what Parise describes as the true “comprehension” of a text, given that “any description of a person, place or object as presented by the written word must be mediated or translated by the imagination. And any reader through his or her own imagination is the joint author of the text, each word being – as we all know – a metaphor”.

From these remarks – which reveal key elements in his personal poetics – Parise moved on, leaving aside newspapers and books, to a give wider overview of Italian society. By widening the concept of culture to take in economics, he pointed to signs of “extreme fragility, transience and temporariness”, the outcome of a kind of “endemic if not endogenous materialism” which loses sight of a necessary – and this time truly useful – realism: “Hence the conclusion that culture which is also developed from reading newspapers and books, i.e. from the imagination and reflection, is always realist and non-materialist, apparently useless today but very useful in the future, precisely for the purposes of that practical well-being which seems to be the only aspiration of our country”. Many years after his first talk – again in May, this time in 1995 – Parise once more



Goffredo Parise at Cortina



Tancredi, *Caricature Drawing*, detail of the cover for "Goffredo Parise", edited by Ilaria Crotti, Leo S. Olschki Editore, Florence, 1997.

featured at San Giorgio. A conference dedicated to him and his work was organised by the Giorgio Cini Foundation Institute of Literature, Theatre and Opera. Parise had died almost ten years earlier, in 1986, and the time was ripe for a posthumous reassessment of his activities as a journalist and writer from the point of view of the "Linea Veneta" of 20th-century Italian literature. For some time critics had been acknowledging its specific nature and this induced the Foundation to set up ten meetings throughout the year dedicated to the overall analysis of Veneto writers such as Buzzati, Comisso, Piovene, Noventa, and Berto. The meetings also focused on re-interpreting the relations in late 19th-century and 20th-century Venetian culture with foreign writers who had resided at length in Venice – from Browning to Hemingway, Henry James and Ezra Pound. For Piovene, in addition to confirming his artistic depth, the time had come "to gather" – as Ilaria Crotti wrote in the introduction to the book on the proceedings – "a rich harvest of suggestions and ideas. She thus allegorically referred to the allusion made by Parise himself in the opening phrase in the entry on Beauty in his first Abecedary to an ideal harvesting following an artistic model in which "simple-beauty" is combined with the archetypal: "Every day an old countryman used to leave home with his scythe and barrow"

The specific nature of Parise's symbolic "gatherings" began to be described on that occasion, beginning from the thematic or symbolic innovations, verging on experimentalism, found in his first work – *The Dead Boy and the Comets* – and later also in his writings in newspaper articles and travelogues, revealing the neurosis of an edgy meticulous observer. These aspects also emerged from a comparison with other contemporary Veneto writers and the more or less close-knit dialogue Parise wove with them. His development in terms of style and themes is very varied. There is always a strong trace, at times made into myth or negated, of his homeland and its culture, of his *humus*: a home that biographically was Vicenza, but whose borders Parise – in the wake of his personal cultural acquisitions – had modified to take in Venice: "if I have ideal not practical roots, then they lie in the attachment I nourish so deeply for Venice. I was not born in Vicenza; I was born in Venice. Because true birth is not biological but cultural".

Gilberto Pizzamiglio

Le pubblicazioni

Catalogues



Teste di fantasia del Settecento veneziano

edited by Renzo Mangili and Giuseppe Pavanello

Marsilio Editori, Venice, 2006

Held in Venice from 8 September to 22 October 2006, the exhibition *Teste di fantasia del Settecento veneziano* (“Fantasy heads in 18th-century Venetian Painting”) offered the opportunity to explore a remarkable collection of 18th-century Venetian paintings which had formed a decorative wall in the castle of the Visconti di Modrone at Somma Lombardo (Varese) throughout the 19th Century. Illustrated with splendid colour plates, the catalogue follows the exhibition in presenting a wide-ranging anthology of “fantasy” or “character heads”. Made by various artists active in Venice, the paintings all had the same format and frame design.

In addition to the intrinsic aesthetic and historical interest of the paintings included in the book, the catalogue offers the opportunity to survey a little-explored chapter in 18th-century figurative art. It thus provides a fresh contribution to defining what for long had been considered a sub-class of genre painting: i.e. the painting of the human face as a representative image of an age-group, or physiognomic, emotional, social or ethnic type. The introductory essay to the volume – *Leggiadrissime teste fatte a capriccio* – by Giuseppe Pavanello is followed by an essay by Renzo Mangili – *Irrelati sguardi in una stanza da nobile: teste di fantasia da una nobile dimora viscontea*. After exploring the relevant genres of the works in the exhibition, he deals with the tradition of 18th-century iconography, of which Venice was a major artistic and cultural centre and ends with an analysis of the works in the Visconti di Modrone series. Lastly, in his essay “*Questi xe visi... nu depensemo delle maschere: Giambattista Piazzetta e gli incisori delle sue 'mezze figure'*”, Adriano Mariuz explores the key role played by Giambattista Piazzetta in 18th-century artistic circles and presents some of the most significant engravings of “half-figures” by the Veneto artist.

Essays



Bruno Latour, Pasquale Gagliardi *Les atmosphères de la politique* *Dialogue pour un monde commun*

Edition Les Empêcheurs de penser en rond / Le Seuil, Paris, 2006

In 2004 the Giorgio Cini Foundation promoted a new cultural initiative called *I Dialoghi di San Giorgio*, with the aim of encouraging dialogue and exchanges of views between experts from various disciplines and cultural traditions on issues of crucial importance to contemporary society. The first edition of the *Dialoghi* brought together a small group of internationally renowned philosophers, historians, anthropologists and writers to reflect on and discuss the theme of “Atmospheres for freedom. Towards an ecology of good government”.

The choice of subject for this book the “atmospheres of politics” arose from the conviction that for some time now when discussing the conditions required for the effective working of democracy, politicians, philosophers and academics mainly focus on laws, constitutions, and electoral methods in short the “procedures”. Less attention, however, has been given to the analysis of the “ecosystem” making visible the institutional forms of democracy, i.e. that “atmosphere” so admirably portrayed, for example, by Lorenzetti in the Palazzo Pubblico, Siena, in which good or bad government influences, and at the same time is influenced by, every element in the social landscape: from household economics to agriculture, trade and the forms of social life. This meeting gave rise to a book entitled *Les atmosphères de la politique. Dialogue pour un monde commun*, edited by Pasquale Gagliardi and Bruno Latour. Intended for a broad French-speaking market, the book does not simply contain the proceeds of the seminar but, by making creative use of the material from it, presents the ideas expressed in a “dramatic” form.



Sergio Baldan *Venezia 1806. La soppressione del monastero* *di San Giorgio Maggiore*

Marsilio Editore, Venice, 2006

1806 was a dramatic year for the Church in Venice. Almost all the monasteries and convents in the city were suppressed and their goods taken over by the state. The Napoleonic Kingdom of Italy thus completed a move begun several years earlier with the Provisional Municipality’s first measures. As a consequence the repression of the Catholic Church and its property reached a climax. The Benedictine Abbey of San Giorgio Maggiore, the wealthiest and best endowed monastery in the lagoon was also suppressed, its goods

confiscated, and the monks forced to move to the abbey of Santa Giustina, Padua. Thanks to the last book of the *Cronaca*, luckily salvaged and later rediscovered, the last three years of life of the monastery have been reconstructed and framed in the historical and environmental context of events in Venice and Europe.



Benno Geiger e la cultura italiana

Edited by Francesco Zambon and Elsa Geiger Ariè

Collana «Linea Veneta»

Leo S. Olschki Editore, Florence, 2007

This book presents material kept in the Giorgio Cini Foundation, mainly previously unpublished and very useful in piecing together Benno Geiger's role in 20th-century Italian culture. A wide-ranging and well-documented essay by Daniele Rubboli, a journalist and writer, explores Geiger's relations by following the various threads of his passions and multifaceted interests. A brief memoir by Elsa Geiger, the daughter of the critic and translator, provides an affectionate portrait of the family man. A selection of the most significant letters from his Italian correspondence, transcribed and edited by Tania Eccher, reveal the wealth and intensity of relations between Geiger and major artists, intellectuals, musicians and journalists – figures such as Pascoli, Comisso, Marinetti, Croce, Papini, Ojetti, Valgimigli, Traverso, Valeri, Benelli, Gino Rossi, Malipiero and Gui. The book ends with a complete catalogue of all the letters owned by the Foundation (around 800), compiled by Linda Selmin, and an index of names. The volume is illustrated by around forty photographs – snapshots of real life or reproductions of paintings portraying Geiger. They include works by great artists like Kokoschka and Emile Bernard.

Scores and critical editions



Antonio Vivaldi

Opere per viola inglese (viola da gamba)

Facsimile edition with a critical introduction by Bettina Hoffmann

«Vivaldiana», 4

S.P.E.S., Florence, 2006

This fourth volume in the series “Vivaldiana” not only reproduces in facsimile all the works in which Antonio Vivaldi employs the *viola inglese* but also brings together all the Italian documents of the period where this rare and even today enigmatic instrument is mentioned.

Vivaldi, who taught the *viola inglese* at the Ospedale della Pietà, calls for the instrument in four compositions: a scene from the oratorio *Juditha triumphans*, RV 644, the *Cantata in scena* from the opera *L'incoronazione di Dario*, RV 719, the *Concerto funebre* in B flat major, RV 579, and the *Concerto con molti istromenti* in C major, RV 555. These works represent the four cardinal points of baroque music – sacred and secular, vocal and instrumental – that enable us to make important deductions about the *viola inglese*. In particular, the *Cantata* in *Dario* provides confirmation that the *viola inglese* employed by Vivaldi was at least closely related to, if not exactly identical with, the bass *viola*. The introduction to this volume accordingly investigates the instrument's other organological peculiarities and advances the hypothesis that the Venetian instrument, like its European homonyms, possessed sympathetic strings. This would give us a “*viola da gamba d'amore*”, a worthy candidate for the exotic and original instrumentarium cultivated by the *figlie* of the *Pietà*.



Antonio Vivaldi

Dixit Dominus

Salmo 109 for two sopranos, contralto and two tenors soloists, choir with four mixed voices, two oboes, trumpet, string and basso continuo, RV 807

«Edizione critica delle Opere di Antonio Vivaldi»

Ricordi, Florence, 2006

Described as the most important Vivaldi work to have come to light since the 1920s, the present setting in eleven movements of the psalm *Dixit Dominus* was discovered by the Australian scholar Janice Stockigt in 2005. Like the *Nisi Dominus*, RV 803, discovered two years earlier, it originates from a group of sacred works preserved in the Sächsische Landesbibliothek – Universitäts – und Staatsbibliothek Dresden that were purchased by the Saxon court long after Vivaldi's death from the Venetian music dealer Iseppo Baldan ostensibly as works by Baldassarre Galuppi. Well known among modern scholars for his propensity to falsify attributions, Baldan probably obtained the music via one of Vivaldi's nephews employed by him. Vivaldi's authorship of the *Dixit Dominus* is confirmed by some specific thematic concordances as well as by its general stylistic congruity. It probably dates from the early 1730s and was not written for the *Pietà*. Its scoring is for four-part choir, five soloists (two sopranos, alto, two tenors), two oboes, trumpet and the usual strings and continuo. Especially noteworthy are the duets and the choruses, the concluding fugue being the most ambitious and artistically accomplished movement of its kind in Vivaldi's oeuvre. As a whole, the work attests to the revival of interest by the composer in complex counterpoint at the start of his “late period”.



Andromeda liberata

Libretto anonymous and music by different composers

«Drammaturgia musicale veneta», 16

Facsimile edition of the serenata score and edition of the libretto,
with an essay by Michael Talbot

Ricordi, Florence, 2006

Andromeda liberata provides a rare, perhaps unique, example of a “pasticcio” serenata – a serenata (or dramatic cantata) to which several different composers contributed. Within its genre, it is the equivalent of the so-called *oratorio-centone*, which is the name given to an *oratorio* of similarly multiple authorship. It was performed in Venice in 1726 as a small contribution to the festivities attending the triumphant return to his native city of the long-exiled Cardinal Pietro Ottoboni. The hero of the serenata, Perseus, is an allegory of the Cardinal, and the Andromeda whom he delivers from the sea-monster and then seeks as his bride stands for the Republic of Venice herself. The anonymous text of the serenata was almost certainly written by Vincenzo Cassani, an experienced local librettist whose literary style contains many points of interest. A notable movement in the score is an *aria* with *obbligato* violin by Antonio Vivaldi, but this appears to be his only contribution to the work, in which arias by Tomaso Albinoni and Giovanni Porta can be identified with certainty (the score itself contains no indications of authorship). Other composers whose participation seems probable, on stylistic grounds, are Nicola Porpora and Antonino Biffi. *Andromeda liberata* offers a kind of conspectus of Venetian musical style in the period just after Neapolitan influence began to make itself felt. Live and recorded performances of this serenata have confirmed its musical vitality and intrinsic interest as a work truly *sui generis*.

Periodicals



«Viridarium»

Le vie spirituali dei briganti

edited by Alessandro Grossato

Edizioni Medusa, Milan, 2006

The common theme in the various essays in this book on “the spiritual ways of brigands”, edited by Alessandro Grossato, is religious phenomena in this decidedly anomalous category of individuals and organisations, always on the edge of their respective societies. Here spiritual phenomenology is rather complex and until recently little documented because of its undoubtedly problematic nature.

Carlo Donà examines the theme of the redemption of the brigand in the Mediaeval narrative tradition, beginning from the evangelical figure of St Dismas, the “good thief”. Still in the Mediaeval Western world, Franco Cardini illustrates the opposite paradoxical case of the noble crusader Reginald of Châtillon, Lord of Krak (West Central Jordan), who was almost celebrated as a Christian martyr, despite having carried out untold robberies to the detriment of harmless Muslim pilgrims.

Angelo Iacovella describes some details and little-known forms of organised brigandry in Mediaeval Islam. Alessandro Gossato considers the spiritual way of thieves in Hinduism: from the figures of their patron divinities right up to the extreme form of the *thags*, who plundered the trade routes of India until the second half of the 19th Century.

Attilio Andreini analyses the emblematic figure of the bandit *Zhi*, who when asked by a companion «Does a brigand also have his own particular way?» replied «Is not the way found everywhere?». Lastly, Giorgio Arduini contributes a highly significant historical and anthropological account of the ambiguous criminal organisation called the *Yakuza*, and its rituals and symbols, especially those connected to the practice of tattooing.

Arguably even more than the others, given it survives today, this Japanese example reveals what can really happen when the “way of excess” encounters in its own particular fashion the way of the gods.



«Studi vivaldiani»

Annual review of the Istituto Italiano Antonio Vivaldi

New series no. 6

S.P.E.S., Florence, 2006

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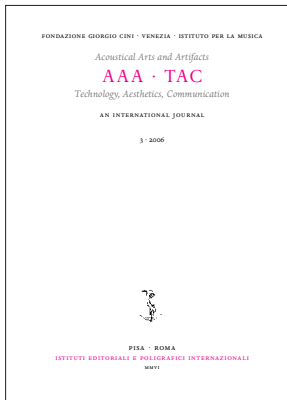
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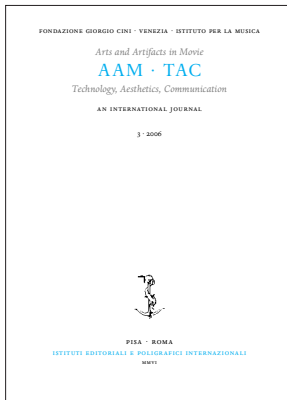
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«AAM TAC»
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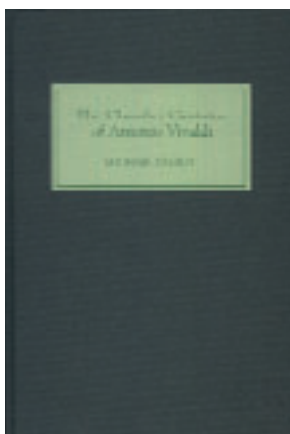
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Michael Talbot

The Chamber Cantatas of Antonio Vivaldi

The Boydell Press, Woodbridge, 2006

Continuing the series of monographs dedicated to Vivaldi's individual musical genres, this study focuses on the thirty-seven chamber cantatas deemed to be authentic. Most of them are for solo soprano or contralto. More conventional than the concertos as regards form and composed over a shorter period (none of the surviving cantatas seem to have been written before the middle years of the second decade in the 18th Century), the cantatas highlight, however, the typical stylistic features for which the composer was so well-known and valued. They belong to three main groups: a dozen works written for the Mantua court during Vivaldi's stay in the city (1718-1720); a similar but less uniform group that may be dated to the central years of the 1720s; and a final flourish of works at the beginning of the 1730s, consisting of a large group sent to the Dresden court. The book describes in detail all the various aspects of the cantatas (the first two chapters, moreover, are a general introduction to the Baroque cantata after 1700) and focuses closely on Vivaldi's skill as a composer for the human voice – often not sufficiently appreciated and especially as a brilliant illustrator of the images and moods described in literary texts. Lastly, each cantata is analysed individually.

