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onlus

Lettera da San Giorgio

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- 29 APR VENICE, ISLAND OF SAN GIORGIO MAGGIORE
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Sixth Edition of the Solti Peretti Répétiteurs' Masterclasses.
Final concert with five pianos and six voices
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- 5 – 7 MAY VENEZIA, ISOLA DI SAN GIORGIO MAGGIORE
Historical Studies Seminar Macro-fears and micro-fears
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- 9 MAY VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Seminar
Reconstructing Cambodia after the Khmer Rouge.
The life experience and work of Onesta Carpené
-
- 10 MAY VENICE, TEATRO MALIBRAN
Performance by the Cambodia Royal Ballet Lights and Shadows
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– On the Correspondence of Musicians and Interaction between Archives
-
- JUL VENICE, TEATRO VERDE
L.I.Ve. A music festival staged in collaboration with Ponderosa Music & Art.

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The monumental complex of San Giorgio Maggiore can be visited on a guided tour.

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EDITORIAL

In 2014 our Foundation celebrates a very meaningful anniversary: sixty years ago this year the Institute of Art History was created. The Institute was founded thanks to an inspired idea of Vittorio Cini. Responding to new developments in the world of culture in those years, together with Giuseppe Fiocco, he decided to set up a specialised institute in the Foundation, modelled on the tradition of prestigious German institutes of art history (such as the Kunsthistorisches Institut in Florence and the Bibliotheca Hertziana, Rome). The idea was to endow Venice with an international centre for art studies, like those in other historic world art capitals.

The nascent Institute had great expectations, as can be deduced from the calibre of the experts who formed the initial advisory board: Carlo Anti, Sergio Bettini, Vittore Branca, Luigi Colletti, Giuseppe Fiocco (who was to become the first director), Bruna Forlati Tamaro, Fausto Franco, Tullia Gasparrini Leporace, Vittorio Moschini, Rodolfo Pallucchini, Renato Papò, Antonino Rusconi and Pietro Zampetti. Right from the outset, the Institute aimed to encourage research by providing opportunities and resources for foreign and Italian scholars, also through the creation of a major specialised library. In a very short time, the Institute of Art History on the Island of San Giorgio became an indispensable reference facility for art historians worldwide, as Marc Fumaroli commented in his book *L'Etat Culturel* (1991):

“The United States, Germany, Italy and Britain (which from 1933 hosted the Warburg Institute in London, after it had been forced out of the Nazi state) were the first countries to create large libraries and academic institutions for the study of art history, the last-born of the humanistic disciplines and younger sister of literary and philological studies. By the end of the 19th century, however, art history had become a leading discipline in its own right, fuelled by the spirit of the time. The United States had the Getty Museum in Malibu and the Getty Institute in Los Angeles; Germany had the Bibliotheca Hertziana in Rome; and Italy had the Institute of Art History in the Fondazione Cini on the Island of San Giorgio Maggiore in Venice (a place to which we never tire of returning).”

To celebrate the anniversary, we have planned a series of important initiatives, including the highly significant permanent reopening of the suitably refurbished Palazzo Cini Gallery at San Vio on 24 May. By so doing we also wish to celebrate another important anniversary: the original inauguration of the gallery in 1984, after Yana Cini Alliata di Montereale had so generously presented the Fondazione Cini with a part of the palace and some collections of art works belonging to her father Vittorio.

But the list of anniversaries does not end here. In 2014 we will commemorate the tenth anniversary of the death of Tiziano Terzani, whose private library is now held by the Foundation. Terzani will be celebrated not only by a special publishing initiative, which will be presented in the second half of the year, but also in a way particularly congenial to him: a conference on Cambodia, organised by the Intercultural Institute of Comparative Music Studies in May. The conference will focus on the theme of international cooperation in Cambodia (inspired by the story of the Italian cooperation worker Onesta Carpené). As part of this event the Cambodia Royal Ballet will perform in Venice for the first time ever. Not surprisingly, on

the grounds of its extraordinarily rich artistic history, this dance company is included on the UNESCO world intangible cultural heritage list.

Lastly, among the initiatives in the first half of the year we would like to mention the 2014 edition of the Early Music Seminars, this year devoted to the study of seven previously unknown cantatas by Alessandro Stradella, recently rediscovered in the archives of the Fondazione Cini by Giulia Giovani, a scholarship holder at the Vittore Branca Center. This find highlights, yet again, the need to support the work of young researchers and the wealth of unexplored treasures kept on San Giorgio. It also explains why, today as in the past, scholars worldwide “never tire of returning” to the Fondazione Cini.

Il Presidente

Giovanni Bazoli

A handwritten signature in black ink, appearing to read 'G. Bazoli', written in a cursive style.

MAIN FORTHCOMING ACTIVITIES



Bowl of Hands, polychrome glass paste and gold leaf.
Designed by Buzzi for Venini (1932-1934)

21 FEBRUARY 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Conference

Tomaso Buzzi, a pioneer of a modern Italian taste

Promoted and organised by the Institute of Art History, through its Centre for the Study of Glass, this conference aims to further knowledge about the complex, multifaceted figure of the architect and designer Tomaso Buzzi (1900-1981), an unchallenged pioneer of modern Italian taste, together with Gio Ponti.

The meeting anticipates the autumn exhibition in the Stanze del Vetro entitled Tomaso Buzzi at Venini. Curated by Marino Barovier, the exhibition will explore Buzzi's relations with the Venini Glassworks, with which he collaborated from 1932 to 1934. The conference will thus be an ideal complement to the exhibition and provide an opportunity for in-depth study of the eclectic, protean activities of the architect from Valtellina.

Various aspects of the figure of Tomaso Buzzi will be addressed, from the many prestigious commissions he received in the field of architecture (such as the Villa Necchi Campiglio in Milan, when he took over from Portaluppi) to his relationship with his native region of Valtellina. There will also be a focus on his experience with glass, and especially his relations with Paolo Venini in the light of some letters in the Buzzi Archive. Lastly, to make as complete and detailed a survey as possible of Buzzi's career, other themes will include his work for theatre, the utopia of forms and colours at La Scarzuola and his contribution to the taste of modern interior design.

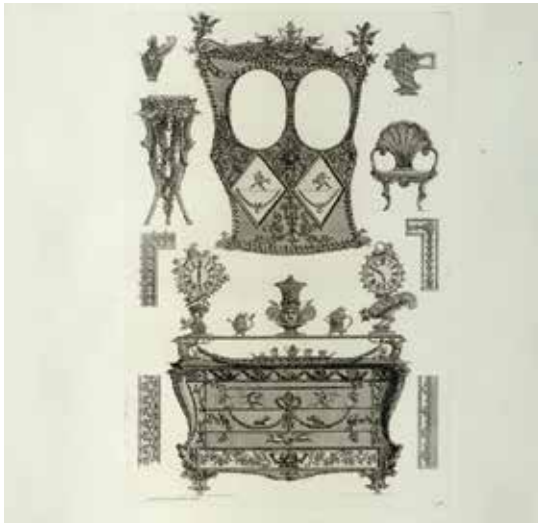
28 FEBRUARY – 2 MARCH 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar

The soundscape of Italian cinema: 1945-1975

Organised by the Institute for Music, the seminar will tackle themes in the “audiovisual experience” research area as the first step towards a wide-ranging project concerning music for film and television by Italian composers in the second half the 20th century. Eight speakers will present to eight discussants the results from their enquiries into the soundscape of Italian cinema from 1945 to 1975. The papers will focus on: the relations between film music and opera (Matteo Giuggioli and Gaia Varon), popular music (Luca Bandirali and Alessandro Bratus), folk music (Ilario Meandri and Grazia Tuzi) and composing experimental music (Maurizio Corbella and Giovanni De Mezzo). The discussants in the four sessions will be Emilio Sala

and Fabrizio Borin; Serena Facci and Massimo Locatelli; Maurizio Agamennone and Antioco Floris; and Veniero Rizzardi and Manlio Piva. The seminar will be preceded by two lectures on 28 February (3 pm) at which the two coordinators will present forthcoming publications: Gianmario Borio, *Il sistema simbolico di East of Eden. Osservazioni analitiche sul film di Elia Kazan con musica di Leonard Rosenman*; and Roberto Calabretto, *Luigi Nono e il cinema. Appunti per una riflessione*.



Giambattista Piranesi, Furniture designs.
(from *Diverse maniere d'adornare i cammini*, 1769)

7 MARCH – 31 MAY 2014
LONDON, SIR JOHN SOANE'S MUSEUM

Exhibition

Diverse Maniere: Piranesi, Fantasy and Excess

Sir John Soanes' Museum has one of the richest holdings of graphic work by Piranesi and this exhibition, in collaboration with the Fondazione Giorgio Cini, continues the exploration of Soane's interest in Piranesi. *Diverse Maniere* will focus on Piranesi's engagement with the decorative arts. The displays will consist of meticulous three-dimensional reproductions of the objects, such as coffee pots, chairs, chimneypieces and antique candelabra, tripods and altars imagined by Piranesi in publications such as *Diverse Maniere* or *Vasi, Candelabri, Cippi...*, but never actually realised physically. Now, using the latest scanning and three-dimensional printing technologies, Factum Arte has realised Piranesi's vision as a designer. Bronze tripods, porphyry altars and marble candelabra will embellish the rooms of No

13 Lincoln's Inn Fields, whilst in the Soane Gallery a display of Piranesi's related etchings and expliciations of Factum Arte's work will accompany the show. Surely, Sir John Soane, with his love of new technologies, his collections of plaster "reproductions" after the antique, and his fascination with Piranesi's boundless imagination would have found this a particularly appropriate exhibition.

27 MARCH 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

World Theatre Day *Theatre in prison*

On 27 March, to mark World Theatre Day 2014, the Centre for Theatre Studies has organised a meeting, coordinated by Maria Ida Biggi and Paolo Puppa, on "Theatre in prison". Held in collaboration with the Department of Philosophy and the Cultural Heritage at Ca' Foscari University, Venice, the event will be a chance to focus on the role of theatre in the difficult, problematic prison setting and to exchange views on the relationship between "inside" and "outside". After theoretical reflections by Gerardo Guccini, Fernando Marchiori, Andrea

Porcheddu, Paolo Puppa and Cristina Valenti, there will be a presentation by Vito Minoia, Valeria Ottolenghi and Daniele Seragnoli of “Suspended Footsteps”, a project by Balamòs Teatro, a theatre company active in Venice prisons since 2006.

3, 9 APRIL, JUNE
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Books at San Giorgio

The series dedicated to the latest Fondazione Giorgio Cini publications resumes in spring. The first presentation will feature the book *Pietro Bertoja, scenografo e fotografo* edited by Maria Ida Biggi and produced as part of initiatives promoted by the Veneto Regional Committee for the Celebrations of the Centenary of Pietro Bertoja’s death. The book documents his career as stage designer and photographer and highlights his complex role on the theatre scene in the second half of the 19th century. On the second date the focus will be on *Antonio Vivaldi. A life in documents*, a book in which Mickey White presents the biography of the great composer through a chronological series of original documents, supplemented by copious annotations. Her work describes the figure of the composer very clearly in his musical, family, religious and social settings and provides an accurate picture of his personality and day to day life.

The last book launch will be devoted to *Scultura nei giardini delle ville venete. Il territorio vicentino*, a book on villa garden sculpture, promoted by the Fondazione Giorgio Cini and the Regional Institute for Venetian Villas with the support of the Fondazione Giuseppe Roi. The book illustrates a rich, interesting but little studied area of Veneto art. The province of Vicenza is particularly well endowed with this kind of sculpture since it is the area with the largest number of Venetian villas and, therefore, related gardens.

6 APRIL – 3 AUGUST 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Le Stanze del Vetro. Exhibition *The Santillanas*

This exhibition entitled *The Santillanas* explores the artistic careers of Laura de Santillana and Alessandro Diaz de Santillana. Descendants of a famous glass-making dynasty, they are siblings who both live and work in Venice. Having trained in the footsteps of their father Ludovico Diaz de Santillana and grandfather Paolo Venini, since the 1980s they have developed their own particular, internationally acclaimed art production. Apart from elements stemming from the common background, the two artists are united by a very special relationship. This is not the kind of collaborative relationship that might be expressed in works “for four hands” or by pursuing joint projects. Nor does it come over in explicit formal affinities. The bond emerges in the form of a continuous dialogue based on a subtle dialectic involving empathy



Alessandro Diaz de Santillana, *HGS 1*, 2011.
The artist’s collection. Blown glass, hot-moulded and silver-plated
on marine plywood

and distance, similarity and difference. The dialogue is based on shared references, exchanges of ideas and mutual observations, which tend to confirm their respective creative processes. Consisting of 130 works, the exhibition was conceived by the artists themselves, with the friendly participation of Martin Bethenod, in a series of informal conversations over a two-year period. The exhibition develops from a central group of around fifty items set out as the itinerary of a past shared by Laura and Alessandro. Following a mnemonic criterion and free association, showcases and shelves bring together works from different periods – from the 1980s to the present day – and most importantly very different types: full-blown works, sketches or preparatory works, household objects, souvenirs, sources of inspiration, drawings and photographs. The overall collection of items provides a kind of dynamic double portrait of the two artists. To grasp the extraordinarily rich potential of the formal language of Laura and Alessandro through subsequent variations, it was decided to focus on one of their leitmotifs: the flat rectangular form created by a series of gestures made by the artists or delegated to others. From this particular point of view, the exhibition may be seen as portraying a twofold series of encounters and exchanges with some masters, but also with technicians, craftsmen and companies in the continual comings and goings between Venice, the United States, the Czech Republic, Japan and France.



Musicians at the Ottoman Court. A miniature from *Süwnâme* by Murad III (1582). Palazzo Topkapi Library, Istanbul, Ms. H 1344 fol. 19r.

7 – 12 APRIL 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Bîrûn. Ottoman Music Workshops *Persian Language Compositions at the Ottoman Court*

The Intercultural Institute of Comparative Music Studies has organised the third edition of *Bîrûn*, a series of advanced workshops on classical Ottoman music, directed by Kudsi Erguner, and intended for professional and semi-professional musicians. The term *Bîrûn* refers to what was once the school for Ottoman court musicians. One of the overall aims of the workshops is to make San Giorgio a centre for the cultural development of and thinking about the musical heritage of the Ottoman Empire in the Mediterranean basin. This year the workshop will focus on the theme of Persian language composers at the Ottoman court. For week a group of scholarship winners specialised

in various instruments (ney, ûd, tanbûr, kanûn, kemençe, percussions and voice) will explore the works composed by Persian and Persian-language poets and several sultans at the Ottoman court. Persian was the literary language in the area and regularly used by composers in the art music tradition. The workshop will end with a concert by the scholarship winners led by Kudsi Erguner; the recording will be available as a CD published by Nota Edizioni.

This year *Bîrûn* will again be preceded by the *Prelude to Bîrûn*, an introductory study day organised by Giovanni De Zorzi at Ca' Foscari University, Venice.



29 APRIL 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Georg Solti Accademia *Sixth Edition of the Solti Peretti Répétiteurs’ Masterclasses. Final concert with five pianos and six voices*

Five grand pianos will be installed in the Sala degli Arazzi in the Fondazione Giorgio Cini for an exceptional end-of-masterclass concert, open to the public (booking required www.cini.it) and organised in collaboration with the Georg Solti Accademia di Bel Canto and the

Honorary Swiss Consulate in Venice.

Created in 2004 to honour the memory of the legendary Hungarian orchestra conductor Sir Georg Solti, the Accademia named after him today represents one of the most eloquent and exclusive training opportunities for young opera singers and répétiteurs who have reached a turning point in their careers. Since its foundation it has provided training to over one hundred and eighty promising talents, many of whom have undertaken important professional careers and obtained prestigious engagements in some of the most renowned festivals (Glyndebourne and Santa Fe) or at major international opera houses (Royal Opera House, Covent Garden, La Scala, Milano and the Metropolitan Opera House, New York).

In April the sixth edition of the *Solti Peretti Répétiteurs’ Masterclasses* will be held on the island of San Giorgio Maggiore. Now with a considerable international reputation, it is the only course of its kind. This year the first-rate team of teachers is composed of Pamela Bullock from the Chicago Lyric Opera, Sir Richard Bonynge, Jonathan Papp, artistic director of the Georg Solti Accademia di Bel Canto, and Audrey Hyland from the Royal Academy of Music. Following auditions held at the Royal Academy of Music, London in late January, six exceptionally talented students were selected from all over the world for the masterclasses. The student répétiteurs, will work together with alumni from the Bel Canto course, and will be able to extend and improve their skills, which include occasionally conducting rehearsals, managing offstage activities and playing the continuo for recitatives. At the end of the course there will be a final concert open to the public; for further information about the concert, visit www.cini.it.

5 - 7 MAY 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Historical Studies Seminar *Macro-fears and micro-fears*

Organised by the Fondazione Cini Institute for the History of the Venetian State and Society, in five half-days this seminar will address the theme of small and big fears, individual and collective, implicit and explicit, repressed and uncontrollable. Fear is a constant presence in collective psychology and frequently a disturbing intrusion in the psychology of individuals.

Fear is a monster that underlies all of life: fear of losing, of death, hunger, and illness; fear of the plague, the arrival of barbarians, or the end of civilisation. Fear as the terror of hell, systematically conjured up in sermons from pulpits threatening sinners and their indulgence in carnivalesque follies; while Lent preachers evoke eternal suffering. These fascinating ideas and points will be focused on by the speakers at the seminar coordinated by Aurelio Cernigliaro, Franco Angiolini, Marcello Verga, Giorgio Chittolini, Giuseppe Trebbi and Giuseppe Gullino.

9 MAY 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar

*Reconstructing Cambodia after the Khmer Rouge.
The life experience and work of Onesta Carpené*

10 MAY 2014
VENICE, TEATRO MALIBRAN

Performance by the Cambodia Royal Ballet:
Lights and Shadows

A key event in the 2014 programme of the Intercultural Institute of Comparative Music Studies will be a seminar on Cambodia. Organised in collaboration with the Centre for Comparative Studies of Civilisations and Spiritualities, the one-day event is dedicated to commemorating the important but little known figure of Onesta Carpené, an international co-operation professional in Cambodia from 1980 (when the Khmer Rouge regime fell) until the early 2000s. Carpené's story is thus interwoven with the recent history of the country. Curated by Giovanni Giuriati and Valerio Pellizzari, the seminar will be held on the island of San Giorgio on 9 May and will be attended by leading scholars, journalists and professionals in the field of international cooperation.

The seminar will be followed, on 10 May, by the Cambodia Royal

Ballet's Venetian debut, at the Teatro Malibran. Cambodian dance-theatre has been known in Europe since the early 20th century. In fact during King Sisowath's visit to France, a Cambodian dance company performed in Paris and made a deep impression on the intelligentsia. Since then, this art form has only rarely been seen in Italian theatres and never in Venice.

A UNESCO intangible cultural heritage of humanity, the Royal Ballet will present a new performance based on the epic of *Ramayana* (*Reamker* in Cambodian), with choreography by Her Royal Highness Princess Norodom Buppha Devi. For the first time this kind of performance will not only feature dance but also an episode of shadow puppet theatre (another UNESCO heritage). As part of the event, there will be an exhibition of photographs of Cambodia by Tiziano Terzani.





Bartolomeo Bettera (1639-1688). *Still Life*.
The Israel Museum, Jerusalem

17 – 21 MAY 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Egida Sartori and Laura Alvini Early Music Seminars *Alessandro Stradella 1639-1682. Seven cantatas rediscovered in Fondazione Giorgio Cini archives*

In keeping with approach adopted in the new series of early music seminars begun in 2007, under the direction of Pedro Memelsdorff, this year's seminar will be devoted to a completely unpublished repertoire in a manuscript source recently rediscovered in the Fondazione Giorgio Cini archives: seven cantatas for voice and basso continuo by Alessandro Stradella (1639-1682).

In summer 2012, musicologist Giulia Giovani – at the time she had a scholarship to the Vittore Branca International Centre for the Study of Italian Culture – was doing research in the Fondazione Giorgio

Cini music archives when she came across a manuscript containing twenty-one cantatas and two arias, mostly for soprano and basso continuo, by Alessandro Stradella (1639-1682). The document was in the Archive of Gian Francesco Malipiero (1882-1973), one of the most important composers whose archives are housed in the Fondazione Cini. Certainly drafted in the Veneto area and probably in Venice in the second half of the 17th-century, the manuscript is important evidence of the reception of Stradella's music in Venice and is the only source containing some chamber cantatas previously not in the catalogue of his compositions.

As usual, the seminar – this year directed by the celebrated early music conductor René Jacobs – will host a number of scholarship holders selected by means of an international competition for professional or semi-professional singers; at the final concert, they will perform the world première of the previously unknown works.

23 MAY 2014
VENICE, CA' FOSCARI ZATTERE

Staged reading *Tre quarti di luna* by Luigi Squarzina

In collaboration with the Department of Philosophy and the Cultural Heritage at Ca' Foscari University, Venice, the Centre for Studies on Theatre has promoted a staged reading of an early play by Luigi Squarzina, *Tre quarti di luna* ("Three-quarters Moon") written in 1949. Before he died the playwright presented his library to the Fondazione Cini, which wishes to commemorate him with initiatives like this staged reading.

First performed by Vittorio Gassman, Anna Proclemer and Luca Ronconi, the play was staged at the Teatro Valle, Rome in 1953. Today it is reinterpreted by second-year students on an acting course at the Accademia Teatrale Veneta, directed by the actress Paola Bigatto.

The action takes place in the Fascist period and develops around the theme of the master-pupil, professor-student relationship, to the background of the Gentile educational reform. The school environment is extended to become a mirror of life and history: “the school has the healthy ferocity of life... anyone who really educates is killed or kills”.

3 JUNE – 23 NOVEMBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Heinz Mack: *The Sky Over Nine Columns*

On 3 June 2014 the installation *The Sky Over Nine Columns* by German artist Heinz Mack will open to the public on the Island of San Giorgio Maggiore in Venice.

Paralleling the Architecture Biennale, nine columns-more than seven metres high and covered with a golden mosaic-stand in front of the Church of San Giorgio Maggiore, bearing the sky above them. Curated by art historian Robert Fleck, the installation offers a broad scope for association. As a manifestation of the human being standing upright, the column is the earliest element in the history of architecture and forms a direct relation between earth and sky. The golden mosaic consisting of over 800,000 tesserae is an example of the long tradition of local craftsmanship, representing Venice’s early cultural

relations between Orient and Occident. The sculptural ensemble serves as an instrument of light performance, adding a widely visible source of fascination to the rich cityscape of Venice. For more than 60 years, Heinz Mack has worked as a painter and sculptor. In 1958, he co-founded the group ZERO, an international movement with many artist friends such as Yves Klein, Lucio Fontana and Piero Manzoni. In 1970, Mack represented Germany at the 35th Biennale di Venezia with three other German artists. He has developed a genuine language of light and colour art since the 1950s and is a key protagonist of kinetic art. His works in public space – be it urban or in nature – are conceived as objects for the light. If the ideal space and the ideal light meet the interested viewer, a fascinating symbiosis may occur.

The installation *The Sky Over Nine Columns* is realised by Beck & Eggeling International Fine Art, Düsseldorf and Sigifredo di Canossa, in cooperation with the Fondazione Giorgio Cini. The realisation is supported by Trend, Vicenza.



Photo: Reginald Weiss, Mönchengladbach

13 JUNE 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Commemorating Roman Vlad (1919-2013)

On 13 June, the Institute for Music, in collaboration with the Teatro La Fenice, is holding a double event to commemorate Roman Vlad, the composer, pianist, music critic, musicologist, artistic director, and radio and television author, who died on 21 September 2013. In July 2013 Vlad presented the Institute for Music with his personal archive, a wide-ranging collection of materials reflecting 20th-century Italian musical life. Now, only a few months since the beginning of reordering and cataloguing his material, the Fondazione Giorgio Cini will host a round-table with speakers Stefano Catucci, Mario Messinis and Enzo Restagno. There will also be a concert by pianist Carlo Grante, at 6 pm, on the same day, 13 June, in the Sale Apollinee of the Teatro La Fenice. The programme of this recital dedicated to the memory of Roman Vlad features two conceptually related works: *Fantasia contrappuntistica* (1910) by Ferruccio Busoni and *Opus Triplex* (2001-2004) by Vlad, written for “the sensibility, mind and fingers of Carlo Grante”. The concert is by invitation only.



Photo: Giovanni Pancino

18 – 19 JUNE 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar

Performing music: a comparative approach

On 18-19 June scholars from the fields of ethnomusicology and the history of music will gather in Venice with the principal objective of comparing their experiences in studying the concept of performance in Western art music and oral-tradition music. Coordinated by Gianmario Borio and Giovanni Giuriati, the seminar has been jointly organised by the Institute of Music and the Intercultural Institute for Comparative Music Studies and will enjoy the collaboration of the AHRC Research Centre for Musical Performance as Creative Practice, directed by John Rink from the University of Cambridge. Ethnomusicology aspects will be addressed by Francesco Giannattasio and Filippo Bonini Baraldi, while historical musicology issues will be tackled by John Rink and Ingrid Pustijanac.



19 JUNE 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Performance of Traditional and Contemporary Korean Music and Dance *The Bridging Colours. White*

The Intercultural Institute for Comparative Music Studies resumes its activities in the field of contemporary dance while also staging an event featuring Korean performing arts. The Institute has not organised an event on Korea for many years and the show is also intended to coincide with the return to teaching Korean language and literature courses at Ca' Foscari University, Venice. The show has been specifically created for the Fondazione Giorgio Cini by the Korean choreographer Cho Yong Min with the company A+M (Asia Movement), of which Cho Yong Min is director, and in collaboration with the Pyung-In Korean Dance Company and the Nol Eum Pan Korean Traditional Music Team. In the first part of the show artists will present traditional music and dance associated with Shaman rituals, linked symbolically by the colour white, which is connected to the idea of death and rebirth and rituals enacting a reconciliation with the supernatural world. The same musicians will then accompany the dancers in a performance of contemporary choreography. Borrowing and re-elaborating movements from traditional dance, this choreography sets out to explore the sphere of the senses and the space surrounding us. The performance has been organised with the support of the Korean Ministry of Culture and the Korean Embassy in Italy.

24 – 25 JUNE 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Conference *Giammaria Ortes in 18th-Century Venice*

To mark the third centenary of the birth of Giammaria Ortes (1713-1790), the Fondazione Cini Institutes of Music History and History are organising a conference on the unusual figure of the eclectic abbé whose interests ranged from economics to music. Promoted by the Veneto Region through its Regional Committee for the Celebrations of the Third Centenary, the event will highlight Ortes's presence in Venice at a time when he stood out for his original response to Enlightenment culture: on one hand, he was explicitly polemical and, on the other, he went beyond the current debate in his economic thinking, soon to be taken into account even by Marx.

Leading experts on the 18th century and Ortes will take part in the conference, including Piero Del Negro, Gianfranco Dioguardi, Bartolo Anglani and Paolo Farina.

27 – 28 JUNE 2014
VENICE, PALAZZO GIUSTINIAN – VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Symposium

Towards a Network of the European Archives of Twentieth-Century Music – On the Correspondence of Musicians and Interaction between Archives

Organised by the Fondazione Cini Institute of Music and the Fondazione Ugo e Olga Levi, Venice and coordinated by Paolo Dal Molin (in collaboration with the Fondazione Archivio Luigi Nono and the Universities of Cagliari and Calgary), this symposium aims to strengthen and promote closer interaction between the institutions concerned, starting from a comparative discussion on activities dedicated to correspondence between musicians, and especially composers. From 27-28 June 2014 representatives from the principal European archives housing the 20th-century musical heritage will gather in Venice: the Arnold Schönberg Center, Vienna (Austria), the Muzička Akademija, Zagreb (Croatia), the Département de la Musique della Bibliothèque Nationale de France, Paris (France), the Akademie der Künste, Berlin and Internationales Musikinstitut, Darmstadt (Germany), the Fondazione Archivio Luigi Nono and the Fondazione Giorgio Cini, Venice, the Fondazione Isabella Scelsi, Rome, the Bibliotheka Uniwersytecka w Warszawie (Poland), the British Library, London (UK), the Bartók Archives at Hungarian Academy of Sciences, Budapest (Hungary) and the Paul Sacher Stiftung, Basel (Switzerland). The first two sessions – *Conserve, describe, make accessible and promote the correspondence of composers* – will establish the state-of-the-art of archive processes applied to letters. In the third session, *Publishing composers' letters*, three case studies will be presented on the relationship between research and accessibility of sources in publishing correspondences. The examples will be illustrated by the editors of correspondences that have been innovative in academic and editorial terms: *Claude Debussy. Correspondance* (Gallimard 2005), *Briefwechsel Arnold Schönberg – Alban Berg* (Schott 2007) and *L'epistolario Helmut Lachenmann - Luigi Nono* (Olschki 2012). In the final session, *Towards a Network*, the discussion introduced by Friedemann Sallis (University of Calgary) will shed light on the present and future of collaboration and interaction between archives for several purposes: meeting the needs for increasingly less compartmentalised studies; spreading and extending to the wider Europe good practices for the conservation and use of music documents produced from the late 19th century on; and highlighting priorities and joint perspectives.

In this sense, a key moment at the symposium conference will be the visit to the exhibition of correspondences between musicians whose archives are kept in the Fondazione Giorgio Cini. Curated by Francisco Rocca, Giada Viviani and Angela Carone, the exhibition will run from 1 June – 31 July.

LE COLLECTIONS



The Palazzo Cini seen from Campo San Vio

The Palazzo Cini Gallery at San Vio: a collector's home

On 21 September 1984 the Fondazione Giorgio Cini opened up some rooms to the public in the Palazzo Cini on the Grand Canal. Vittorio Cini's Venetian home since 1919, the palace had been constructed by joining up two former noble residences belonging to the Foscari and Grimani families. The rooms were open to the public to show the valuable collection of paintings, sculptures and objets d'art presented to the Foundation in 1981 by Cini's third daughter, Yana Cini, who had become a princess on marrying Prince Fabrizio Alliata di Montereale. The creation of the gallery in the Palazzo Cini came seven years after Vittorio Cini's death. A treasure trove of refined, marvels conceived as a museum-house, the gallery provides fascinating insight into the

taste and culture that are the filigree expressions of the "art passions" of a major 20th-century Italian collector. The legacy was a microcosm that directly represented – at least according to the intentions of the project curators – the multifaceted universe of the collector and aesthete Vittorio Cini. The Alliata di Montereale donation is particular emblematic of Cini's love for the painting of the so-called "Italian Primitives", which was fuelled and constantly stimulated by exceptional advisers and arbiters, such as Bernard Berenson or Federico Zeri. The donation made it possible to conceive and design the gallery, which is still unique on the Venice art scene and only a stone's throw from the Gallerie dell'Accademia.

The unique nature of the collection was also due to the presence of a very highly selected group of Renaissance Ferrara paintings, which entered the gallery in 1989 through a long-sighted act of cultural patronage by another member of the Cini family. In 1989 Yana's twin, Ylda Cini Guglielmi di Vulci, decided to make a permanent loan to the gallery of masterpieces by Tura, De Roberti, Dossi and Mazzolino, once in her father's collection. This ensured that a fundamental section of the original collection could also go on show, thus allowing visitors to understand more fully the collector's taste and his love for the art of his native city, Ferrara.

Further legacies and permanent loans over the years (for example, the collection of French ivories, including some remarkable high-quality 13th-century pieces) are evidence that the Cini heirs took a constant interest in the museum-house and in the Foundation, often also offering financial support for the maintenance and restoration of the art works.

In concomitance with the thirtieth anniversary of the inauguration of the rooms in the Palazzo Cini, the gallery will open its doors again for scholars and visitors on 24 May 2014. The gallery still has the same – now historical – configuration as when it was conceived and intelligently laid out with the crucial support of Zeri: it is as if the rooms were still inhabited by the patron and his two spouses, the actress Lyda Borelli, the classic Italian "silent diva", and the Marchion-



The drawing room on the *piano nobile* in the 1960s



The Renaissance Room on the *piano nobile* in the 1960s

ess Maria Cristina Dal Pozzo D'Annone, his second wife, whom he married in 1967. The original principles underlying the gallery design aimed to create Venetian patrician-style pomp. The highly varied nature of the art objects – the specific binding characteristic of the whole collection – is also the dominant feature in the works on show in the gallery. The paintings, sculptures, furniture, ivories, porcelain, *cessioni*, and rugs reflect Cini's omnivorous voracity for the finest examples of human creativity and ancient art, especially in the Humanist tradition. His constant attention and love for the antique generated one of the most wide-ranging systematic collections of its kind in 20th-century Italy, whereas the variety of his cultural interests, from cinema to theatre, music and history, prepared the ground for his philanthropist patronage in the second postwar period and the creation in 1951 of the Fondazione Giorgio Cini. A centre for research, study and education with the accent on a multidisciplinary international identity, the Foundation was created by Vittorio Cini as a tribute to the memory of his first-born son.

Vittorio Cini as collector: an "Italian Faust"

Vittorio Cini (Ferrara 1885- Venice 1977) was an entrepreneur, manufacturer, ship-owner and politician involved in the most important financial and productive undertakings characterising the development of Italy from rural to advanced industrial country. He cultivated art interests and indefatigably put together collections. His earliest acquisitions were made at the beginning of the century but then their number rose considerably in the postwar period. The collections were installed in a castle at Monselice and the Palazzo Cini, Venice. They reflect perfectly his personality, marked by a special attraction for antique art, which he pursued with the same kind of passion as a "Renaissance prince".

Funded by substantial economic resources, his collecting involved key figures in the history of antiquarianism, such as Salocchi and Volterra, and eminent specialists – expert art historians, such as Zeri and Berenson, or Giuseppe Fiocco and Tammaro De Marinis.

Cini's passion for collecting drove him to the "Faustian undertaking" (as Bernard Berenson comments in his diaries, Cini was "the only Italian Faust I have ever met") of creating a microcosm to represent all the artistic and craft forms of Western civilisation of the past. In this he pursued an idea of the "total" collection along historicist lines, and was strongly influenced by regular advice from the critic Nino Barbantini, the great organiser of exhibitions at Ca' Pesaro in Venice from 1908 and curator of the memorable exhibition on Renaissance Ferrara at the Palazzo dei Diamanti in 1933. This event also occasioned the publication of Roberto Longhi's masterpiece *Officina ferrarese* (1934) and the rediscovery in both academic studies and collecting of the art from the Este period, which Vittorio Cini was clearly also attracted to, given the presence of paintings by the principal 15th- and 16th-century Ferrara artists in his collection. In 1935 Cini turned to Barbantini for the renovation of the recently acquired Ca' Marcello, the castle at Mon-



The oval room, designed by Tomaso Buzzi, with the Cozzi porcelain

selice. The aim was to make this building his preferred home, a dwelling of delights and pleasures, full of “Estense memories”, in which Cini’s collecting passion could be expressed best, in a perfect historicised container with an almost obsessive attention to the decorative arts. Cini’s choice of Nino Barbantini – he was also to become the first president of the Fondazione Cini in 1951 – reveals his lucid and modern outlook when selecting his cultural reference points.

The Palazzo Cini: from residence to gallery

The Palazzo Cini Gallery was different in taste from Ca’ Marcello, as is revealed by the period photographs documenting the new exhibition layout in the second half of the 1950s. Modelled on criteria of noble décor and inspired by a sober elegance reflecting an upper middle-class model, which made Cini akin to the other great 20th-century collectors, such as Angelo Costa, Luigi Magnani and Riccardo Gualino, the rooms in the residence on the Grand Canal strike a fine balance between the functional requirements of everyday living and the need to showcase the rich collection of paintings through subtle stage settings. Here there was

none of the overload of decoration and objects shaping the interiors of the castle. The aim was for more rarefied presences, in line with the new museum theories: an antique-style atmosphere created by the wallpapers and damask tapestries (alluding to 17th-century galleries) highlights the lucid language of the items chosen for the walls, cleverly avoiding any double rows. In addition to the paintings, arranged according to principles of harmonious proportions and fixed to the walls by means of chords that give the striking effect of suspension, the furniture is set out sparingly, with some antique pieces, such as 18th-century consoles with intaglios, Renaissance *cassoni* in gilded *pastiglia* or with wooden inlays, placed beside modern sofas and armchairs. As regards the decorative arts, the dominant elements are, on one hand, the porcelain, including many Oriental pieces and, on the other, silver and glass objects which through reflections and transparency play with the light in the rooms, thus making the various material shapes more dynamic. Murano glass chandeliers and Persian and Anatolian rugs further enhance the feeling of sumptuousness. The rooms in the palace were modelled thanks to the design of a leading architect of the day, who responded carefully to the principle of a “period” setting, which was the hallmark of the Cini residences. The architect in question was the great Valtellinese designer Tommaso Buzzi (Sondrio, 1900 - Rapallo, 1981). Buzzi was very active and had a broad aristocratic and upper-middle class clientèle. He designed renovation and interior decoration projects for their palaces and villas (to mention but a few: Volpi di Misurata, Papadopoli, De Lazara Pisani, Contini Bonacossi and Visconti di Modrone). Buzzi worked for Cini on several occasions, offering his creative flair as early as 1938 when he was responsible for the restoration of the castle at Monselice: he designed hanging gardens, open-air staircases, terraces and ponds that looked to the tradition of the Venetian villa and in which we already begin to see what was to become the architect’s neo-Mannerist style. Cini’s relations with Buzzi grew even more intense in the following decades with the renovation of numerous residences, such as the villas in Rimini and Taormina, for



Enamelled copper plate, Venetian manufacture.
Galleria di Palazzo Cini at San Vio

which Buzzi also designed the furnishing. The architect began renovations on the *palazzo* at San Vio in the 1940s but it was from 1956 to 1958 that he made a crucial contribution through the creation of the delightful neo-Rococo oval room, which occupies the area of the demolished stairway up to the *piano nobile*, and the addition of a oval spiral staircase to this building previously owned by the Grimani, Caldogno and Valmarana families. The idea for the style of the small oval living room, with its delicate white vegetable-motif stuccoes adorning the ceiling (made by Giuseppe Boccanegra, like those in other rooms in the palace) came from the stunning hard-paste porcelain tableware kept in the room. The tableware was made by the Venetian manufacturers Cozzi between 1785 and 1795. The fleshy scrolls of the sauceboats and cream bowls and the floral motifs decorating the plates, cachepots and glassware provided the decorative guidelines from modelling, white on white, the corner cupboards and the mouldings of the plate racks. This minor masterpiece of a museum design in a period style is a good example of Buzzi's genius and flair as an interior designer. On Vittorio Cini's death in 1977, the enormous overall collection was divided up

between the heirs, after groups were created according to criteria of geographical areas and schools. A few years later Yana Cini Alliata di Montereale made her donation and at the same time ceded part of the family palace. This far-sighted action guaranteed the possibility of preserving the indissoluble bond between the works and their setting and led to the opening of the gallery in 1984. The criteria for exhibiting the works on the *piano nobile* of the Palazzo Cini complied with the principles that had guided Buzzi and Vittorio Cini in the interior design in the 1950s. The paintings, sculptures and art objects were thus arranged according to a language carefully reflecting that taste.

Inside the gallery

The collection rooms are entered from Piscina del Fornér, on Rio San Vio, which affords a view out towards the Giudecca. You are immediately captivated by the discrete charm of the rooms in the gallery. In this age of semiotic overload and communicational mishmashes the gallery emanates a crystal clear message of taste and passion for the antique, which has preserved its design intact.

In the first room, the deeply moving 13th-century processional cross attributed to Giunta Pisano (and more recently to the master of Santa Maria Primerana) is painted on both sides with the double image of *Christus Patiens* and *Christus Triumphans*. Of the type used in the mendicant spiritual world, this cross is the first in an iconographic series of crucifixions, including the stunning devotional crucifixion by the 15th-century Sienese artist Pietro di Giovanni Ambrosi. A perspicacious interpreter of Sassetta, he was an exponent of that "umbratical Renaissance", which tempered the masses of the Masaccian tradition with courtly niceties. After having admired the series of French ivories, four bone artefacts with wooden inlays made by the workshop of the Embriachi, two portable triptych altarpieces and two nuptial jewel cases (*capsae*), the



Piero di Cosimo, *Madonna and Child with Two Angels*.
Galleria di Palazzo Cini at San Vio

visitor's attention is attracted to the impressive group of Renaissance enamelled copper objects of Venetian manufacture, second for quality and quantity only to the collection in the Louvre: the bowls, plates for special occasions, mirror and table candlesticks all have enamel and gilt decoration. They testify to a great interest in a workshop which seems to have been active for two generations at most, providing table decorations, *paci*, reliquaries and frames. Incidentally, the copper items will be the subject of an important international conference at the end of the year, promoted in collaboration with the Musée du Louvre, Paris. These splendid honeycomb enamelled copper objects with drop, raceme and small leaf textures dialogue in the same showcase with a 13th-century Limousin champlevé pyx bearing the owner's crest.

The most striking works in the second room are the "Primitive Tuscans", and especially two *Maestà* (Enthroned Virgin and Child), which highlight affinities and differences between the Giottesque and Ducciesque traditions in early 14th-century Tuscany, represented, on one hand, by the Master of the Horne Triptych, recently identified as Gaddo Gaddi and, on the other, by the Master of the Badia a Isola, a follower of the great Siennese artist. Other works in the showcase include: a fine early 13th-century painting of the *Virgin and Child* by the Master of the Bigallo Crucifix; a Giottesque fragment with *Two Apostles*, comparable in style to the *Stefaneschi Polyptych*; two panels by Taddeo Gaddi (mid-14th century) from the predella of a dismantled polyptych; some Daddesque

works of private devotion; a beautiful panel by Guariento, once part of one of his early polyptychs. There is also a wonderful 14th-century polychrome sculpture. This work with Tuscan elements is an austere *Virgin and Child*, in which the Classical-like *gravitas* is combined with French influences. The large luminous Polyptych Room opens out into Buzzi's *salotto*, in which Cozzi's fine porcelain pieces are sumptuously laid out. The room takes its name from two perfectly preserved intact polyptychs. The first is a work by an artist in the circle of Orcagna (the commission documents refer to the painter as "Francesco"). Characterised by smooth colours and intricate punchwork, it was originally in the church of Santa Caterina in Pisa. The second polyptych is by Lorenzo di Niccolò (1404). About to undergo a delicate restoration operation, it is a perfect example of early 15th-century neo-Giottism, expressed in the rhythmic compositions established by Lorenzo's father, Niccolò di Pietro Gerini. The room also has an interesting series of examples of the Siennese Quattrocento (from Sassetta to the Master of the Osservanza Triptych, Vecchietta and Matteo di Giovanni) and a solitary panel from a polyptych with *Six Saints*. Other pieces of this work associated with the Master of the Silver Crucifix are in the Musée Fesch, Ajaccio and Switzerland. The fourth room features the great masterpieces in the collection: a wood panel of the *Virgin and Child with Saints and Musician Angels* by Filippo Lippi, which, from around the time of the *Madonna of Tarquinia*, translates into painting Brunelleschi's perspective and architectural ideas; a small panel with *Saint Thomas Aquinas* by Beato Angelico from a dismantled high altar in the Dominican church of San Marco in Florence (1438-1443); the stunning *Madonna and Child with Two Angels* by Piero di





Cosmè Tura, *Saint George*.
Galleria di Palazzo Cini a San Vio

LEFT Ludovico Mazzolino, *Pietà*.
Galleria di Palazzo Cini a San Vio

Cosimo (c. 1507), still in excellent condition, in which the Leonardesque hints (from the *Leda*) are combined with reflections on Raphael's compositional textures in his Florentine works, especially the *Canigiani Madonna*; a *Virgin and Child*, attributed by some to Piero della Francesca and by others to Luca Signorelli; a large panel with the *Judgement of Paris* by Botticelli and his workshop from the 1580s, with particularly fine details, such as the urban views and a lively dog seen from behind; an exquisitely made small wooden panel of a *Madonna and Child with Angels*, attributed to the circle of the Ghirlandaio (possibly Mainardi), on the grounds of the delicate, gilded embroidery of the cushion and the billowing clouds, rendered with very fine brushwork. In this room we also find a timeless masterpiece, arguably the greatest gem in the whole collection: the *Portrait of Two Friends* by Jacopo Pontormo (c. 1522). The splendid material texture of this work is heightened by transparent lacquers, the dark tones of the drapery and the background, highlighting the flesh, rendered with very thin pastes for the varnishing and the white borders of the blouses. A key role in the painting is played by a missive, which one of the characters, the nephew of the Florentine glass-maker Becuccio Bicchierai, holds in his hand while pointing to a passage from Cicero's *De amicitia*, setting the seal on the *philia* for the Humanities. This painting is a crucial work in 16th-century portraiture on the grounds of the acute psychological characterisation and a subtle sense of anxiety.

The gallery itinerary ends with the room devoted to Ferrara painting and some representative masterpieces from the period of the Este court, such as the highly strung, electrifying *Saint George* by Cosmè Tura, painted with the care of a miniaturist. It was once part of the *Colonna Altarpiece*, a late work in the artist's production, close to the stories of San Maurelio in Ferrara. In the same room three small panels by Ercole de' Roberti,

once part of the now dismantled Floriano Griffoni altarpiece, were made by a young Ercole working alongside the elderly Francesco del Cossa between 1470 and 1473 for the Griffoni family chapel (granted in *giuspatronato*) in the church of San Petronio in Bologna. The *Portrait of Tito Vespasiano Strozzi* by Baldassarre d'Este, on the other hand, is modelled on *all'antica* medals produced to meet an antiquarian taste, of which the artist was a well-known exponent. Three very fine panels by Ludovico Mazzolino, from different stylistic phases, include the moving *Pietà*, based on a model by Ercole de' Roberti and permeated by an expressionistic pathos derived from Turi. The last great work from the Estense age is the celebrated *Allegorical Scene* by Dosso Dossi, which still awaits a convincing iconographic interpretation. Once part of the ceiling in Alfonso I d'Este's bedroom in the Via Coperta of the Ducal Palace in Ferrara, it can be dated to the mid-1620s. This Dossesque rebus constructed with musical symbols and humanistic emblems further enhances the considerable fascination of the Cini collection.

Luca Massimo Barbero

PROJECTS AND RESEARCH



Don Silvestro dei Gherarducci, *Prophet with Scroll*
(cut-out initial U)

Illuminated pages, cuttings and manuscripts in the Fondazione Giorgio Cini: the general catalogue

The Fondazione Giorgio Cini has launched a project to catalogue its collection of illuminated pages, cuttings and manuscripts, comparable in terms of type and quality to the Lehman collection in America and the Wildenstein collection, now in the Musée Marmottan, Paris. The final result will be a printed catalogue due to be published by the end of 2014, co-edited by two experts in the field of illuminated manuscript decoration: Massimo Medica, director of the Museo Civico Medievale, Bologna and Federica Toniolo, a lecturer in the history of the illumination, University of Padua. Many scholars will be involved in the research project aimed at an in-depth collecting study on provenances and systematic updates of individual items, which together constitute a fascinating fresco of the history of illuminated manuscripts in Italy from the Gothic period to the late Renaissance. After fundamental studies by Pietro Toesca and Giordana Mariani

Canova, this collection of remarkable art-historical interest was awaiting complete cataloguing. The team of specialists have been asked to work together on a number of themes and art-historical aspects by tackling formal and stylistic questions concerning the decoration of manuscripts, but also aspects such as material production, the history of the reception and transmission of knowledge, liturgy and history of the church. Overall this will bring out the complexity and wealth of the artistic phenomenon of the Italian miniature. Considerable attention will be devoted to reconstructing the original manuscripts from which pages and cuttings have come and the liturgical series, with the recovery, where possible, of all the fragments from the same codices.

Featuring some of the most important collections of anthologies of illuminated leaves and initials, mainly from liturgical books, such as antiphonals and graduals, the collection of miniatures spans a period from the 11th to 16th century. It entered the Fondazione Giorgio Cini in 1962 through a donation by Vittorio Cini, who had acquired the largest group in 1939 from the antique bookseller Ulrico Hoepli (1847-1935) in Milan. In 1940 there was a second acquisition, again from Hoepli bookshop: a uniform group of miniatures put together by Professor Mario Armani. Lastly, in 1943 the collection was completed by a small corpus purchased from Alessandro Cutolo (Milan). In subsequent years the collection was enhanced by the occasional acquisition of illuminated manuscripts on the antiquarian market thanks to Cini's continuing passionate interest in antique books.

The nature and type of collection must be seen to the historical background of the widespread plundering of libraries in suppressed northern Italian monasteries and convents and



Maestro Olivetano, *Christ Giving Communion to the Apostles*
(cut-out initial C)

the overriding 19th and early 20th-century taste for “Italian primitives”. Some miniatures in the collection, cut out and assembled on parchment leaves from different periods, are interesting evidence of the fashion for pastiche and collage, a typical phenomenon of collecting culture in the first half of the 19th century. One emblematic collector in this sense was the Venetian art merchant Abbé Luigi Celotti (1759-1843), and one example in the Cini collection is the miniature of *Christ Giving Communion to the Apostles* by the Maestro Olivetano, formerly in the Ottley collection. Sold in London in 1838, the Ottley collection had mostly been formed by the dismemberment of the Celotti collection.

Although still requiring confirmation, it has been suggested that the first group of miniatures that Ulrico Hoepli put together in the 1920s (catalogued and published in 1930 by Pietro Toesca) was once part of a larger collection belonging to the English painter, bibliophile and collector Charles Fairfax Murray (1849-1919). Having been inherited by John Murray, as documented by some period photographs in the Fondazione Cini archives, the collection was presumably broken up, sold on the Florentine antiques market (possibly by Bruscoli) and eventually ended up in the Hoepli antique booksellers in Milan and in the American collection of Robert Lehman.

The heterogeneous and variously stratified Cini miniature collection is representative of the main Italian regional styles of illumination. Its 223 pieces include some of the most important illuminators from the late 13th to the early 16th century: Neri da Rimini, Niccolò di Giacomo, Jacopo di Paolo, Lippo Vanni, Pacino di Bonaguida, Cristoforo Cortese, Berardo da Teramo, Belbello da Pavia, Franco dei Russi, Taddeo Crivelli, Francesco di Antonio del Chierico, Filippo di Matteo Torelli, Francesco Marmitta and Bartolomeo della Gatta. Another field of enquiry for the large group of scholars, selected from among the leading and best qualified specialists, will be the small but invaluable group of manuscripts with which Vittorio Cini supplemented his valuable collection of cuttings. Some of these manuscripts are richly decorated and evidence of the high standards of Italian Renaissance illumination. One book formerly in the collection of the antique bookseller Ulrico Hoepli and in the Cini collection since 1939 is the extraordinary – also on the grounds of its small size – Book of Hours of Charles VIII of France, commissioned by the Duke of Milan, Ludovico il Moro around 1494-1495 and then presented to the king. This is one of the most refined exemplars of the Book of Hours from the Lombard area. It is illuminated by Giovanni Pietro Birago with lively images of the months expressed through seasonal



Filippo di Matteo Torelli, *Saint Giovanni Gualberto in Glory*
(detached page)



Master of the Plinio di Pico, *Martyrdom of Saint James Intercisus*
(illuminated page in *Martirologio dei Battuti Neri di Ferrara*)

farm work. Also from Hoepli, and previously owned by Ashburner, is the *Martirologio della Confraternita dei Battuti Neri di Ferrara*. Accompanied by a volume with the texts of the “privileges” (printing rights) issued by the Dukes of Este and first granted to the confraternity in 1489, this manuscript has meditations on the suffering of Christ on the cross and of some martyr saints. It was intended as an aid for people condemned to death, preparing them for suffering and offering them assistance and comfort according to charitable practices associated with a “good and saintly death”. The pages of text are alternated with miniatures by two illuminators working at different times: one early 15th-century artist from the Padua-Ferrara area in the tradition of Jacopo Avanzi; and the Master of the Plinio di Pico, active in Venice between 1469 and 1495.

There are also some very interesting Venetian statute books and *mariegole*, especially those belonging to the Rule of the Confraternity of Santa Maria della Misericordia, the patron of merchants and mariners (the first page was illuminated in the early 14th century) and the manuscript of the Rule of the Corpus Christi Confraternity of San Nicolò, whose *incipit* is a lively narrative scene of the *Communion of the Infirm Confrere* with an illusionistic perspective background.

Alessandro Martoni

PRESENCES ON SAN GIORGIO

The manuscript of Stradella cantatas and arias in the Malipiero Archive

Alessandro Stradella (1639-1682) spent most of the year 1677 in Venice. His stay in the city and the admiration expressed by Venetian patrons for his music are documented by letters kept in the library of the Museo Correr, Venice and in the manuscripts of vocal chamber music written in Venice and now in several libraries: the Biblioteca Estense Universitaria, Modena (I-MOe, Mus. G.209), the Museo Internazionale e Biblioteca della Musica, Bologna (I-Bc, V.41), the Biblioteca Nazionale Marciana, Venice (I-Vnm, It. IV, 463) and the Fondazione Giorgio Cini Library (I-Vgc, MAL.T.272). In summer 2012, on the Island of San Giorgio, I came across the latter manuscript, previously unknown to scholars in the field. The manuscript reflects the interest in early music of Gian Francesco Malipiero (1882-1973). Acquired by Count Vittorio Cini in the 1960s, Malipiero's library includes important sections of 17th- and 18th-century music. Besides the Stradella manuscript, the collection has music by Antonio Lotti (Masses), Agostino Steffani (duets), Arcangelo Corelli (sonatas), Francesco Geminiani (*concerti grossi*), Benedetto Marcello (cantatas, duets and madrigals), Tomaso Albinoni (sonatas), Leonardo Leo (the oratorio *La morte di Abele*), Nicolò Jommelli (*Miserere*), Baldassare Galuppi (sonatas), Domenico Paradisi (sonatas) and Giovanni Paisiello (the operas: *I giuochi d'Agrigento* and *Socrate immaginario*).

Malipiero's love for early music – he himself described it as a “source” for his own musical development – often led him to reflect on the subject. An important section of the Malipiero catalogue concerns his reworking of music by composers from the past. As Nino Pirrotta pointed out in 1984 (when he also mentioned the composer's interest in Stradella), Malipiero mainly used the sources in the Biblioteca Marciana: “In the year 1919 alone, Malipiero published music – adding his own carefully composed figured basses – by Giovanni Battista Bassani, Baldassare Galuppi, Nicolò Jommelli, Benedetto Marcello and Giuseppe Tartini. All of these composers are well represented in the Marciana archives. Although the original printed version of the *Rappresentazione di Anima et di Corpo* by a sixth composer, Emilio dei Cavalieri, was not owned by the Biblioteca Marciana, it could be consulted in a facsimile edition of 1912. I would add to this list the names of Domenico Scarlatti and Alessandro Stradella. Malipiero would surely have been able to study Scarlatti's harpsichord music in the fifteen invaluable Marciana manuscript volumes, even before the complete works were published by Alessandro Longo from 1906 to 1910. The Biblioteca Marciana owns a volume of cantatas and a volume of serenades by Stradella; this second volume was the source of the serenade that was included in the *Transcriptions for String Orchestra* of 1930” (N. Pirrotta, “Malipiero e il filo di Arianna”, in *Malipiero scrittura e critica*, edited by M. T. Muraro, Florence, Olschki, 1984, pp. 5-19: 13-14). In addition to the transcription for string orchestra of the serenade entitled *Qual prodigio è ch'io miri* (Milan, Ricordi, 1930), Malipiero also critically edited a *canzone* by

Stradella, published in the series *Dieci cori antichi* (“Ten Antique Choruses”) for the American publishers Birchard & Co. (1928). Further evidence of Malipiero’s interest in Stradella can be found in a notebook (now also in the Fondazione Cini) with his observations on the 17th-century composer’s music.

The Stradella musical manuscript owned by Malipiero (it probably came into his possession after 1930) includes twenty-one chamber cantatas and two arias, mostly for soprano with basso continuo. The manuscript is evidence of the reception of Stradella’s music in Venice; moreover, its importance also lies in being the only source to have conserved some previously unknown works in the catalogue of the composer from Nepi. One of these is the first cantata in the manuscript, *Sotto l’ombra d’un aureo diadema*: a lament by Sultan Suleiman the Magnificent, who despairs for having lost his realm in the battles against the armies of the Holy League. The previously unknown cantatas also include two so-called “love letters”. The protagonist in the first (*Su quel candido foglio*) is a woman prisoner who writes to her beloved about the suffering she must endure because of their forced separation. In the second “love letter” (*Vanne foglio amoroso*), the narrative voice is that of the shepherd Fileno, who begs a nymph to allow him to love her and pledges that his feelings for her will never waver. The text of the cantata *Bella rosa nel cui stelo*, on the other hand, compares the fragility of the rose with human life, worn out by so many trials. Another two cantatas in the manuscript previously not included in the Stradella catalogue are *Come in ciel dell’aureo crine*, a song about a peaceful landscape suddenly shaken by the outbreak of a storm (the image is a metaphor for the fickleness of human feelings), and *Affligetemi pur, memorie amare*, in which a woman tells of her suffering for having lost her beloved. These two cantatas are mentioned elsewhere but they had never previously been attributed to Stradella. There is another musical source of the cantata *Come in ciel dell’aureo crine*, albeit with no attribution and transposed for contralto: a British library manuscript (Add. 24311) in London containing music copied for the cardinals Pamphilj and Ottoboni in Rome. The text of this cantata was also set to music by Antonio Solino, as revealed by manuscript 33.4.13(b) in the library of the Conservatorio San Pietro a Majella, Naples. The cantata *Affligetemi pur, memorie amare*, on the other hand, is attributed to Giuseppe De Santis in a manuscript (Chigi Q.IV.18) in the Biblioteca Apostolica Vaticana.

In addition to the unknown pieces, the Cini manuscript contains other cantatas: *Chi non sa che la bellezza* (already known in sources in Modena, Munster and Naples), *Sopra candido foglio* (Bologna and Cambridge), *Arresta, arresta il piè* (Munster, Hamburg and Paris), *Piangete occhi piangete* (Venice, Modena, Naples, Vienna, Brussels and Kaliningrad), *M’è venuto a fastidio lo sperare* (Naples, Munster and Paris), *Disperata rimembranza* (Modena, Naples and Cambridge), *Voi sete sventurate* (Modena), *Sì ch’io temo e non disamo* (Modena), *Chi dà fede alla speranza* (Modena, Florence and Bologna), *Empio Amor, tiranno arciero* (Modena), *Forsennato pensier che far poss’io* (Munster, Cambridge, London and Oxford), *Costanza mio core* (Venice and Brussels), *Doppo haver soggiogato* (Turin) and *Se r’ama Filli, o cor, tu sei felice* (Munster and London), plus the arias *Avete torto* (for contralto, already known in Modena) and *Fedeltà sin che spirto in petto avrò* (Vienna and Munich). The vocal range required to perform all the cantatas and arias of the manuscript suggest that it was not put together for a specific singer but copied for collecting purposes; this does not, however, rule out that the copy may have been used for some performances.



Alessandro Stradella, *Sotto l'ombra d'un aureo diadema*, Venice, Fondazione Giorgio Cini, MAL.T.272, c. 2r.

The loss of the original manuscript cover due to a massive rebinding operation involving all the books of music in the Malipiero Archive in the 1960s means there are no clues about the patron, such as coats of arms or inscriptions often found on covers. An examination of the paper making up the manuscript and the copyist's style of writing do make it possible to date the work to the second half of the 17th century and to a copyist in Venetian circles, although the contents are definitely associated with Rome. This connection is revealed by the presence of the cantatas *Come in ciel dell'aureo crine*, copied in a codex with music for the Roman cardinals Pamphilj and Ottoboni, *Affligetemi pur; memorie amare*, also found in the Chigi manuscripts, and *M'è venuto a fastidio lo sperare*, a text by Giovanni Filippo Apolloni, a poet associated with the Chigi family and author of many texts set to music by the composer. Although it is still not possible to provide an

exact date for the manuscript, it may be presumed that it was copied just after the composer had stayed in Venice. As demonstrated by letters in the Museo Correr library, Stradella reached Venice on 24 January 1677 and then had to flee the city in June, leaving his "stuff" (instruments and books of music) in his Venetian home; three months later he asked for these items to be returned to him. The manuscript now in the Fondazione Giorgio Cini may well have been drafted by copying those pieces left in Venice, many of which were certainly composed in Rome. The finding of this volume of music by Alessandro Stradella in the Malipiero Archive demonstrates that the Cini collections – even though acquired decades ago and often examined by scholars – are a treasure trove of precious items just waiting to be brought to light and restored to their rightful place in history.

Giulia Giovani

Giulia Giovani has a Ph.D. in Musicology from the Tor Vergata University, Rome. She won a scholarship to the Vittore Branca International Center for the Study of Italian Culture for the second semester of 2012 with a research programme focused on the Malipiero Archive.

PUBLICATIONS

CATALOGUES



Monica De Vincenti

Scultura nei giardini delle ville venete. Il territorio vicentino

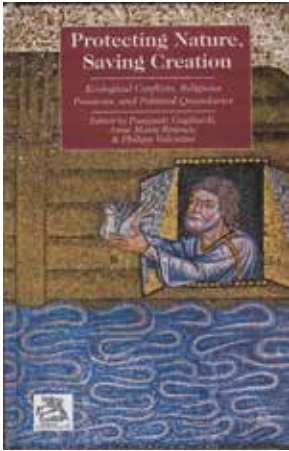
Marsilio, Venice, 2014

Promoted by the Fondazione Giorgio Cini and the Regional Institute for Venetian Villas with the support of the Fondazione Giuseppe Roi, this book illustrates one of the most interesting, richest but little studied chapters in Veneto art: garden sculptures. The book consists of a dense introductory essay plus descriptions of around one hundred sets of statues. The almost mandatory starting point for a survey of this kind is the Vicenza area, since the golden age of the Venetian villa principally unfolded here. Moreover, the vast majority of the statues were made using stone from the local limestone quarries. Lastly, some of the most important Italian sculptors, such as the Albanese and especially the Marinari, were continuously active in this area. Together with other artists, including some lesser known ones brought to light by recent research, these sculptors gave rise to a “gallery” that is quite extraordinary in terms of quantity and aesthetic standards.

Garden statues played a far from secondary role in country residences since they were deemed a necessary complement to the artful manipulation of nature in providing enjoy-

ment for the country gentleman. The statues made crucial contributions to defining the unmistakable spatial organisation of the Venetian villa, which combines functional logic and high aesthetic standards. In this context the statues are like “semiophores”, still capable of entertaining the perceptive viewer in a intense, fruitful dialogue. Through their remarkable wealth of formal elements and subjects – on a par with the frescoes decorating the villa interiors – they offer highly diverse meanings conveying the patrons’ desire to parade their privilege and rank, events in their lives or cultural interests. They may thus embody nostalgia for a lost Eden, outside of time, or the particular ideology of the moment. This unique heritage, unfortunately increasingly damaged by the ravages of time, if not by culpable human neglect, has been the subject of a long-term research project conducted by the Regional Institute, aimed at creating a complete catalogue of the sculptural works: i.e. the “Atlas of Veneto Garden Statues”, which can be viewed on the websites of the Fondazione Giorgio Cini and the Regional Institute for Venetian Villas.

ESSAYS



Protecting Nature, Saving Creation

edited by Pasquale Gagliardi, Anne Marie Reijnen and Philipp Valentini
Palgrave Macmillan, New York 2013

This book is drawn out of a “Dialogue”, held in Venice at the Fondazione Cini in September 2010, aimed at exploring the relationship between ecology and theology. The meeting involved experts from different disciplines (theologians, anthropologists, ecologists, economists, philosophers and historians), sharing the awareness that the gamut of passions mobilised by ecology so far has not reached the level or intensity required for the

huge task facing humanity today concerning the fate of the Earth. Can religions help us tackle the ecological crisis we are now facing? Can we redefine our relationship with the Earth, giving spiritual depth to ecological issues? How to mobilise the notions, cosmologies and rituals characterising some religious traditions without overlooking the conflicts underlying the ecological debate and the essential role of politics?



Giuseppe Pavanello *Domenico Pellegrini 1759 - 1840*

Saggi e profili di arte veneta
Scripta edizioni, Verona, 2013

Venice, Rome, Naples, London, Paris, Lisbon: even just listing the cities in which Pellegrini worked gives us a good idea of his truly European scope. This book is the first monograph entirely devoted to the Veneto painter. Compared to what was previously known about him, it includes a considerable number of fresh additions to his catalogue, historical information and descriptions of relations involving artists, art dealers and more or less illustrious figures in often adventurous historical situations – Pellegrini was even deported to the Azores – in a period which witnessed upheavals that changed the political set-up in Europe as in few other ages. As a major artist in the field of portraiture, Pellegrini travelled widely in Europe: in Italy with its ancient regime states and to Britain, Portugal and France. This book also contains his unexpectedly important correspondence. On reading it,

we are surprised to learn how many relations are woven into his biography, especially later on in his life. After becoming well off enough to lay aside his brushes, he enjoyed the good life in several cities, such as London, Paris, Florence, Venice and Rome. To illustrate this, we only need mention the fact that the soprano Giuditta Pasta was one of his closest friends. He was also a friend of Antonio Canova. In 1813 he wrote to the sculptor from London, “I wanted riches but they have made me melancholic. Now I am more cheerful, and one of these days I will set fire to everything and be quite happy again. I see that only paints and the palette really make me happy. O how happy I should be to meet again so many friends who will now be all wrinkles and I think I can see that they will laugh at my own good looks, which are half Portuguese, half English and a little French.”



La vendita Tiepolo (Parigi 1845)

edited by Giuseppe Pavanello

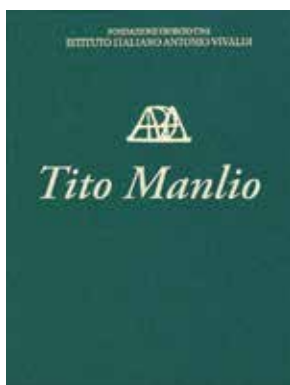
Fonti e Documenti per la Storia dell'Arte Veneta

Cierre Edizioni, Sommacampagna, 2013

Artists' private art collections, like their libraries, are now a favourite subject of study in art history research. They may shed light on individual culture and learning as well as possible visual sources that may be a key to the secret workshop behind artistic creation. In the case of Giambattista Tiepolo, great progress has been made on investigating what he actually kept in his house and studio, such as his works – paintings, drawings and engravings – which even Antonio Canova had his eye on. The discovery of unexpected visual sources have revealed some fascinating interests. Tiepolo thus appears to have made use of or borrowed from the engravings of Dürer, Jacques Callot, Stefano della Bella, Pietro Testa and Giulio Carpio-

ni. He also looked very carefully at Rembrandt's prints and those made after Rubens, and so on. One important document providing information about items owned by Giambattista and his son Giandomenico is this catalogue for an auction held at the Hotel des Ventes, Paris – with M. Bonnefons de la Vialle as *commissaire-priseur* – on 10-12 November 1845. The title alone is eloquent evidence of the variety of the items: "Collection d'estampes anciennes d'après et par des peintres et graveurs des écoles d'Italie, d'Allemagne, de Flandre, de Hollande, de France et d'Espagne. De dessins, d'anciens livres curieux sur les sciences et les arts, de nielles florentines, d'ornements pour l'orfèvrerie par des artistes du XVe au XVIIe siècle".

MUSIC AND CRITICAL EDITIONS OF MUSIC



Antonio Vivaldi

Tito Manlio, RV 738

Critical edition by Alessandro Borin

Edizione critica delle Opere di Antonio Vivaldi

Ricordi, Milan, 2014

Antonio Vivaldi's *Tito Manlio* was performed at Mantua, in the winter of 1719, as the second opera of the Carnival season presided over by the plenipotentiary governor of the city on behalf of the Habsburgs, Philip of Hesse-Darmstadt. For this occasion, Vivaldi dusted off an old libretto by Matteo Noris centred on an episode in Roman history as related by the Paduan historian Titus Livius. Vivaldi's setting is conceived as a sumptuous nuptial homage, since the opera was planned

to form part of the celebrations organized for the occasion of the marriage of landgrave Philip to princess Eleonora Gonzaga of Guastalla, announced (and then equally abruptly cancelled) only a few weeks before the opening night. The first part of the extended essay introducing the critical edition reconstructs (with the inclusion of hitherto unpublished archival documents) the economic, ideological and theatrical context relating to Mantua, showing what a profound influence it exerted

over Vivaldi's work, and, in fact, over the whole poetic and musical form of his *Tito Manlio*. Establishing the critical text proved to be a particularly problematic and laborious task, since in the course of the season the opera was subjected to a radical revision, as evidenced by two manuscripts of the complete score. The methodological stance adopted for this edition is based on the concept

of “opera as a social phenomenon” proposed by the American literary scholar Jerome McGann, according to whom every artefact belongs to a complex system of production and consumption, governed by the interaction between author(s), performer(s) and consumer(s), which has the power to influence the moment both of creation and, more specifically, of reception.



Antonio Vivaldi *La fida ninfa*, RV 714

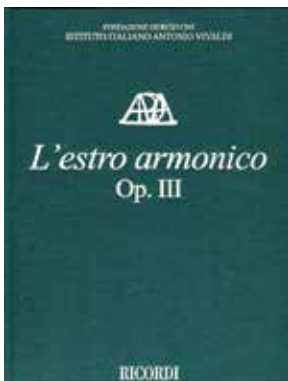
Reduction for voice and piano

Edizione critica delle Opere di Antonio Vivaldi

Ricordi, Milan, 2014

Vivaldi set to music the libretto of *La fida ninfa*, an opera in three acts by Scipione Maffei, for the inauguration of the new theatre of the Accademia Filarmonica of Verona, which took place on 6 January 1732, during the carnival season, with sumptuous stage sets

by Francesco Bibbiena. The present reduction for voice and piano, prepared by Antonio Frigé, is based on the critical edition of the score prepared by Marco Bizzarini and Alessandro Borin (publisher Ricordi, Milan, 2012).



Antonio Vivaldi *L'estro armonico*, Op. III

Edited by Michael Talbot

«Edizione critica delle Opere di Antonio Vivaldi»

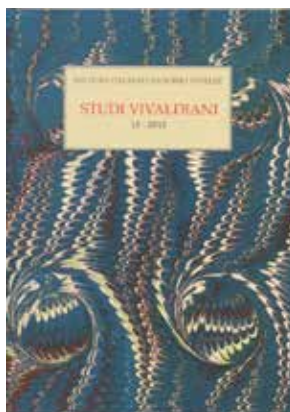
Ricordi, Milan, 2014

This most emblematic and historically significant of all Antonio Vivaldi's published collections of instrumental music – the twelve concertos that truly “launched” him in the European musical world – are among the most difficult of his works to prepare for modern publication because of the complex relationship between the lost manuscripts sent by the composer to Amsterdam and the engraved edition that came out in 1711. Close examination shows that in some cases the pu-

blisher, Estienne Roger, either misinterpreted Vivaldi's text or chose to alter it, particularly through the addition of extra bass figures. This emerges most clearly from a comparison of early manuscript versions of two of the concertos (RV 567 and RV 578a) with their printed versions. For the first time the edition of the set includes, as appendices, both early versions. A detailed critical commentary is provided, and also many recommendations by the editor concerning interpretation

and performance style. The single-volume edition of the fourteen concertos (i.e., the twelve published by Roger plus the two mentioned manuscript variants) is now followed by the publication in a separate volume of each concerto.

PERIODICALS



Studi vivaldiani

Annual Journal of the Istituto Italiano Antonio Vivaldi

New series no. 13

S.P.E.S., Florence, 2013

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An International Journal No. 9, 2012

edited by the Istituto per la Musica

Fabrizio Serra Editore, Pisa - Rome 2013

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