

Lettera da San Giorgio



PROGRAMMES
(MARCH – AUGUST 2015)

ISTITUTO PER LA STORIA
DELLA SOCIETÀ E
DELLO STATO VENEZIANO

60° ANNIVERSARIO | 1955 – 2015



fondazione onlus
GIORGIO CINI

ISTITUTO
PER LA MUSICA

30° ANNIVERSARIO | 1955 – 2015



fondazione onlus
GIORGIO CINI

6 JUN 2014 – 30 NOV 2015	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Le Stanze del Vetro Glass Tea House by Hiroshi Sugimoto</i>
4 FEB	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Conference Fulvio Bianconi: artist and glass designer</i>
13 FEB	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Homage to Wagner</i>
MAR – JUN	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Photo Library Meetings</i>
3 MAR – 30 SEP	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>In Eleonora Duse's Room The actress at work. Scripts annotated by Eleonora Duse</i>
4 – 5 MAR	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>International conference Vera Komissarževskaya meets Eleonora Duse. The "Joan of Arc of the Russian stage" and the "Divina" of Italian theatre</i>
19 MAR, 8, 16 APR	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Books at San Giorgio Tenth Year</i>
19 MAR	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Concert of Indian Music Pandit Vishwa Mohan Bhatt</i>
2 APR – 15 MAY	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition RUST</i>
10 APR	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Concert Accademia Solti</i>
13 APR – 2 AUG	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Le Stanze del Vetro, Exhibition Glass from Finland in the Bischofberger Collection</i>
13 APR – 2 AUG	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition Magdalena Abakanowicz: Crowd and Individual</i>
13 – 18 APR	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Birûn Workshop of Ottoman Music The maftirîm and the works of Sephardi Jews in Ottoman classical music</i>
15 APR	VENICE, CA' FOSCARI, AULA "MARIO BARATTO" <i>Study day Music and Jewish culture in the Ottoman world</i>
25 APR – 15 NOV	VENICE, THE PALAZZO CINI GALLERY AT SAN VIO <i>The Palazzo Cini Gallery</i>
25 APR – 23 AUG	VENICE, THE PALAZZO CINI GALLERY AT SAN VIO <i>Exhibition Ettore Spalletti. Palazzo Cini</i>

APR – JUL	VENICE, THE PALAZZO CINI GALLERY AT SAN VIO <i>Art Conversations</i>
2 MAY – 6 SEP	YORKSHIRE SCULPTURE PARK, UNITED KINGDOM <i>Exhibition Laura de Santillana and Alessandro Diaz de Santillana</i>
8 MAY – 2 AUG	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition Enki Bilal Black Box</i>
8 MAY – 2 AUG	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition Liu Xiaodong Painting as shooting</i>
8 MAY – 7 JUN	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition Das Meisterstück</i>
8 MAY – 7 JUN	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Installation Stabat Mater Dolorosa</i>
11 – 13 MAY	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Historical studies seminar Memory blanks; haunting spectres</i>
15 – 16 MAY	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Seminar Evolving variations: Giovanni Morelli's thoughts looking to the future</i>
17 – 21 MAY	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>The Egida Sartori and Laura Alvini Early Music Seminars Matteo da Perugia and Milanese Gothic Music (1390 – 1425)</i>
26 MAY	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Concert of Korean Music Ji Aeri (gayageum) and Kim Woongsik (janggu)</i>
28 – 29 MAY	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>International conference The Young Jacopo Tintoretto</i>
3 JUN – 31 JUL	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition Damage to Monuments during the Great War. The Ugo Ojetti Photographic Collection in the Fondazione Giorgio Cini</i>
4 JUN	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>International conference The Finnish glass</i>
11 JUN – 15 JUL	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Shakespeare in Venice Summer School. The Shylock Project</i>
20 JUN	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Art Night Venice</i>
8 – 11 JUL	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>International conference Music-Dance: Sound and Motion in Contemporary Discourse and Practice</i>

LETTERA DA SAN GIORGIO

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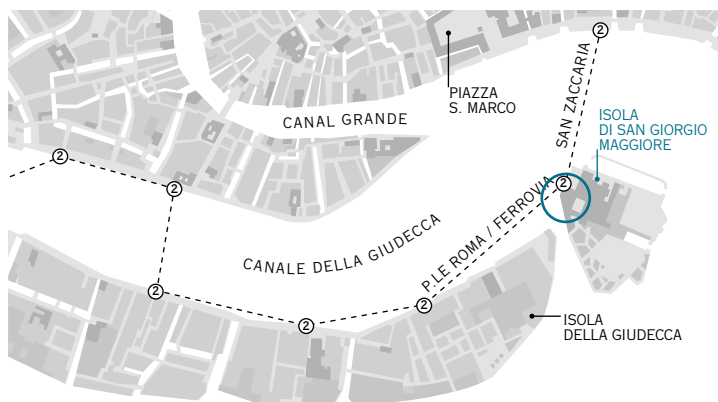
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EDITORIAL

2015 will be another year of particularly significant anniversaries for the Fondazione Giorgio Cini. Sixty years ago, at the prompting of Vittore Branca, the Institute for the History of the Venetian State and Society was founded. In a fascinating article in this issue of *Lettera da San Giorgio*, Gino Benzoni celebrates the Institute's history by commemorating two of its early directors. Over the years the Institute has gradually become an indispensable reference point for studies on the history of Venice. This claim can easily be corroborated by citing *Studi Veneziani*, the academic review which brings together and communicates studies on the history of Venetian culture; 2015 will see the publication of volume number 70.

Another important anniversary concerns the Institute of Music. Its constitution with an independent status was decreed in a resolution of April 1985 by the Fondazione Giorgio Cini General Council as the fulfilment of a project conceived, initiated and systematically developed by Vittorio Cini. The first director was the greatly missed Giovanni Morelli, who worked so assiduously on the creation of a centre for musicological study and research devoted to collecting, developing and promoting the work of 20th-century Italian composers. Today the Fondazione Giorgio Cini Institute of Music – enhanced over the years by prestigious documentary new collections, thanks also to the considerable driving force of Gianmario Borio, who has taken up Giovanni Morelli's legacy – is the principal centre for the study and promotion of 20th-century Italian music. Its holdings include the archives of great composers such as Nino Rota, Gian Francesco Malipiero, Ottorino Respighi, Alfredo Casella, Camillo Togni, Gino Gorini and Alberto Bruni Tedeschi, and have recently grown with the addition of those of Roman Vlad, Giovanni Salviucci, Giacomo Manzoni, Egisto Macchi and Domenico Guaccero.

In 2015 the large-scale operation to digitalise our archives will finally be implemented. The twofold aim is to celebrate thirty years since the advent of the Institute of Music and underscore its unique role and characteristic mission on the scene of European music institutes. The first data to be made available for use and networked in the XDAMS software platform (for a detailed description, see Andrea Barbon's article in this issue of the *Lettera*) will be those of the Institute of Music. Documents will accordingly be published from the archives of Bruni Tedeschi, Casella, Cisilino, Malipiero and Respighi (in addition to those of the Theatre Iconographic Archive) for a total of around 20,000 items. This mass of invaluable material will be available online for musicologists worldwide.

Continuing the tradition of using, promoting and protecting the documentary heritage preserved on the Island of San Giorgio Maggiore, another project will also be completed by the end of the year: the spaces in the so-called Napoleonic Wing will be refurbished and equipped with containers specially designed for the preservation, storage and retrieval of material kept in the music institutes (Institute of Music, Vivaldi Institute and Intercultural Institute of Com-

parative Music Studies) in accordance with the international standards for the conservation and consultation of historical manuscripts and sources.

Lastly, the first half of 2015 will feature a very varied programme of art exhibitions: from the show in Le Stanze del Vetro, devoted to glass from Finland in the Bischofberger Collection, to an exhibition of works by Ettore Spalletti at the Palazzo Cini. Moreover, on the Island of San Giorgio Maggiore, to coincide with the Venice Art Biennale, there will be exhibitions of works by artists of the calibre of Magdalena Abakanowicz, Enki Bilal, Matthias Schaller, Giovanni Manfredini and Louise Manzon.

Il Presidente
Giovanni Bazoli

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

MAIN FORTHCOMING ACTIVITIES



Fulvio Bianconi, *Vases with horizontal bands*, c. 1953

4 FEBRUARY 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Conference

Fulvio Bianconi: artist and glass designer

Ahead of the exhibition on *Fulvio Bianconi at the Venini*, the Glass Study Centre of the Fondazione Giorgio Cini Institute of Art History, in collaboration with Le Stanze del Vetro, is staging a conference on the Island of San Giorgio to explore this multifaceted artist. The aim is to provide the public with a portrait and to assess the value of an outstanding personality in terms of his highly varied interests and skills. Fulvio Bianconi (Padua, 1915 – Milan, 1996) was an unusual combination of graphic artist, illustrator and industrial designer with an art background. In the 1930s, when mainly working as a caricaturist, he had an initial contact with Murano glass as an apprentice decorator under the guidance of Michele Pinto. Then in 1946, following a commission to design perfume bottles for GiViEmme on Murano, he met Paolo Venini. This was to be a crucial encounter for his extraordinary work in the world of glass. Having guessed at the creative potential of the young Bianconi, Venini invited him to work in his Venetian glassworks. The outcome of this collaboration, which lasted until the mid-1950s, are, for example, the twelve *Figures from Commedia dell'Arte* (shown at the 24th Venice Biennale in 1948), the *Tiepolo Figures*, *Mermaids*, and the *Pezzato* and *Fazzoletto* vases – the latter became a symbol of post-war Venice. His production conveys the liveliness and fertile ideas of those years and contributed to the success of Venetian glass on the international scene. An artist of drawings full of humour and an exponent of the minimalist taste of the 1960s, he periodically collaborated with other furnaces and the most active art galleries in the glass sector, such as Gino Cenedese & C. in the 1950s, the Danese Gallery, Milan (with glass made by I.V.R. Mazzega) in 1958, while in 1963, with the signature of the Vistosi glassworks, he was awarded a prize at the Milan Triennial for a cylindrical vase with spiral-shaped bands. He then worked with Venini again and designed a series of *Vasi Informali* (c. 1967), in which he returned to one of his favourite themes – the female figure. Subsequently, he collaborated with various other glassworks: Vetreria Ferro Galliano (1966) Seguso Vetri d'Arte (1978), Toso Vetri d'Arte (1983) and the Vetreria de Majo (1991-1992).

MARCH – JUNE 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Photo Library Meetings

After being successfully launched last year, from March on there will be a new series of “Photo Library Meetings”. These encounters with art historians and other experts provide the pu-



blic with the opportunity to explore and discuss the photographic collections preserved in the archives of the Institute of Art History and to learn more about the scholars who put them together, such as Giuseppe Fiocco, Rodolfo Pallucchini, Nicola Ivanoff and Sergio Bettini. The overall collection of over 730,000 photographs provides a vast documentation on Veneto art and also includes sections devoted to other Italian regions, foreign museums, and works in private collections in Italy and abroad. For further information and the dates of the meetings, see the Photo Library page on the Foundation website.

3 MARCH – 30 SEPTEMBER 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

In Eleonora Duse's Room *The actress at work. Scripts annotated by Eleonora Duse*

This exhibition presents a fascinating series of documents illustrating how Eleonora Duse worked on the plays she staged or unrealised projects. Preserved in the Eleonora Duse Archive, the scripts, printed texts and prompters' copies reveal how the actress wrote notes, made cuts and variations, and added annotations of various kinds. The exhibition provides great insights into her own personal way of reading, interpreting and exploring. The twenty texts on show are effectively complemented by related photographs, reviews, posters and letters. The scripts are by seven playwrights: D'Annunzio and Ibsen (the most frequently staged), Shakespeare (translated by Arrigo Boito), Gallarati Scotti, Maeterlinck, Praga, and Scribe with Legouvé. Guided tours upon reservation.



Vera Komissarževskaya and Eleonora Duse

4 - 5 MARCH 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International conference *Vera Komissarževskaya meets Eleonora Duse.* *The "Joan of Arc of the Russian stage"* *and the "Divina" of Italian theatre*

To mark the 150th anniversary of the birth of the great Russian actress Vera Fyodorovna Komissarževskaya (27 October [8 November] 1864 - 10 [23] February 1910), the Centre for Study and Documentary Research into European Theatre and Opera, in collaboration with Tor Vergata University, Rome, has organised a conference with the aim of furthering knowledge about the celebrated Russian diva. The conference will also explore and compare the repertoire, artistic direction, stagecraft and social commitment of the "divine" Eleonora Duse and the world of her Russian counterpart, dubbed as the "little Duse" by critics in her day.

19 MARCH 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Concert of Indian Music Pandit Vishwa Mohan Bhatt

Continuing its policy of a special focus on Indian music and dance, the Intercultural Institute of Comparative Music Studies (IICMS) has organised a concert in March 2015 to be given by the celebrated virtuoso Pandit Vishwa Mohan Bhatt on *mohan veena*, accompanied by Krishna Mohan Bhatt on sitar and Nihar Metha on tabla. Pandit Vishwa Mohan Bhatt is a leading interpreter of the Hindustan musical tradition and an internationally renowned musician. Born at Jaipur in Rajasthan, India in July 1952, he was principally educated by his father Manmohan Bhatt. Vishwa Mohan Bhatt is a virtuoso on the *mohan veena*, an instrument that he made himself. The name is a combination of his own surname and the word *vina* or *veena*, the generic Sanskrit

term for stringed instruments. Basically a kind of hybrid of the Spanish classical guitar and the Indian sitar, the *mohan veena* is rather like the Western slide guitar since it is played by plucking strings with a plectrum and using a “steel” (metal bar). Nonetheless, the fusion of the melody, drones and strings resonating in sympathy and the microtonal approach to melody clearly place this instrument in the Indian musical context. Vishwa Mohan Bhatt is well known both in India and abroad. He acquired great international renown when he performed with the American slide guitarist and composer Ry Cooder on the recording of *A Meeting by the River*, which won a Grammy Award as the best album of world music in 1994. He has also played with many other leading Western musicians, including Taj Mahal, Bela Fleck and Jerry Douglas, and has won major awards, such as the Padma Shri Prize and the Sangeet Natak Academy Prize.



Pandit Vishwa Mohan Bhatt

19 MARCH, 8 AND 16 APRIL 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Books at San Giorgio *Tenth Year*

Books at San Giorgio is a series of meetings that presents the latest Fondazione Giorgio Cini publications, usually the outcome of its Institutes' research activities in various disciplines: art history, 20th-century music, Venetian history, the music of Vivaldi, drama and ethnomusicology. In 2015 the series enter its tenth year. Over the past decade the Fondazione Giorgio Cini has published over 250 publications and has presented 60 of them at these launches (books of essays, art catalogues, critical editions of music and latest issues of magazines). The guest speakers at the presentations are leading figures from the world of culture and offer audiences of specialists and enthusiasts evidence of the vitality and variety of the cultural production on the Island of San Giorgio Maggiore. The spring series begins on 19 March with Tiziano Terzani's *Guardare i fiori da un cavallo in corsa*, and illustrated book edited by Àlen Loreti and published

by Rizzoli. This work provides an intimate portrait of the great journalist, who died ten years ago, based on his personal documents kept in the Fondazione Giorgio Cini. It reconstructs the world of a free thinker who chose to be a journalist, life explorer and traveller, through his own views, photographs, objects and favourite books. On 8 April the latest volume in the *Saggi e Memorie* series will be presented. Founded by the Institute of Art History in 1957, the review now has a revamped graphic look, new cover and layout, and colour illustrations. Lastly, on Thursday April 16, the featured book is the latest volume in the *Drammaturgia musicale veneta* series, set up in 1984 with the publishers Ricordi under the patronage of the President of the Italian Republic. This volume is devoted to *La Finta Pazza* with music by Francesco Paolo Sacrati to libretto by Giulio Strozzi.



The Accademia Solti at Fondazione Giorgio Cini

10 APRIL 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Concert *Accademia Solti*

The seventh edition of the Solti Peretti Répétiteurs Masterclasses, organised in collaboration with the Georg Solti Accademia di Bel Canto, will end with a concert featuring five pianos and six singers performing works from the Bel Canto repertoire in the splendid setting of the Sala degli Arazzi at the Fondazione Giorgio Cini. The Solti Peretti Répétiteurs Masterclasses, unique in their kind, offer six exceptionally talented pianists a period of intensive study with some of the most expert contemporary répétiteurs. The skills of good répétiteurs cannot be underestimated, nor can their influence on the life and career of a singer. They are the most versatile musicians in the world of classical music, influential coaches for singers, enabling them to express their full potential in performances. Significantly, many répétiteurs have gone on to become top international conductors: Solti, Pappano, Gergiev and Muti, to mention but a few. Over the years, the Georg Solti Accademia has built up a great reputation for professionalism, rigorous discipline and care over details. These are the same values that Sir Georg Solti pursued throughout his life. To honour his memory and spirit, singers who have worked with him – such as Mirella Freni, Kiri Te Kanawa, José Carreras, Leo Nucci, Luciana Serra, Daniela Dessi, Frederica von Stade, Mariella Devia, Thomas Allen and Angela Gheorghiu – have collaborated with the Solti Accademia, thus handing down to the new generations what they themselves learned as young singers.

13 APRIL – 2 AUGUST 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE / LE STANZE DEL VETRO

Exhibition *Glass from Finland in the Bischofberger Collection*

On 13 April 2015 the exhibition *Glass from Finland in the Bischofberger Collection* will open on the Island of San Giorgio Maggiore. The exhibition is curated jointly by Kaisa Koivisto, chief



Kaj Franck, Goblets (1968), Nuutajärvi
Collection Bischofberger, Switzerland,
Photo: Rauno Träskelin

curator at the Finnish Glass Museum in Riihimäki, Finland, and Pekka Korvenmaa, a professor at the Aalto University School of Arts, Design and Architecture, Finland. This significant single loan of over 300 works of glass art from the Bischofberger Collection is highly representative of the excellence of Finnish and international design. The exhibition will enable a wider public to experience the fascination and brilliance of glass art as they explore masterpieces by leading 20th-century Finnish designers: Aino and Alvar Aalto, Arttu Brummer, Kaj Franck, Göran Hongell, Gunnel Nyman, Timo Sarpaneva, Oiva Toikka and Tapio Wirkkala. The exhibition offers a unique opportunity to see for the first time some very rare objects, often one-off pieces, which Bruno and Christina Bischofberger have passionately and discerningly collected over the last forty years. The unique nature of these objects highlights the original intentions of each artist or designer and makes this collection of Finnish glass one of the most important worldwide. Abundantly documenting

the various historical periods, the works selected for the exhibition *Glass from Finland in the Bischofberger Collection* are laid out in an elegant itinerary that ranges from crystal items with the typical hues of the early 1930s up to the more colourful, at times even “psychedelic”, creations of the 1970s. The works by the sculptor and designer Tapio Wirkkala are particularly worth watching out for, and especially his series *Ultima Thule*: the glasses, jugs and vases are like blocks of ice, with “dripping” surfaces, creating an interplay of transparencies and reflections verging on the abstract. The bottle created for Finlandia Vodka, still in production, is one of the most accomplished and famous items in the collection. The fascinating, rich survey curated by Kaisa Koivisto and Pekka Korvenmaa for Le Stanze del Vetro on the Island of San Giorgio Maggiore presents the finest results from a century of glass production, enabling visitors to explore all the nuances and variations in a celebration of timeless designs of the very highest standard.

13 APRIL – 2 AUGUST 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Exhibition *Magdalena Abakanowicz: Crowd and Individual*

Magdalena Abakanowicz is a Polish artist who uses textiles as her principal sculptural medium. Curated by Luca Massimo Barbero, the exhibition of her work at the Fondazione Giorgio Cini will focus on her series of *Crowds*. She has made several versions of these group sculptures with variations in the number of figures and their poses (standing, walking or seated). Forged in various materials, the *Crowds* have been periodically created by the artist at different stages in her career and are arguably the most important part of her creative production. In various installations and configurations, her *Crowds* have been exhibited worldwide, from the Städel, Frankfurt to the Museum of Modern Art, New York. There are also several groups exhibited permanently in outdoor settings in locations such as the Raymond Nasher Sculpture Garden, Dallas, the Millenium Park, Chicago and in Poznań. The exhibition at the Fondazione Giorgio



Magdalena Abakanowicz, *30 Backwards Figures*,
artist's studio 1993-1994

Cini will feature around 80 one-off, jute figures, made individually by Abakanowicz herself. The figures will be assembled one beside the other, to form a very striking group. Visitors are invited to guess at the poses. Are the figures grouped together to defend themselves (are they potential victims)? Or is this crowd about to attack and possibly harm someone? The installation creates a strong tension by placing a powerful group opposite a single individual, who has the semblance of a seated animal, also made of jute. The principal theme in Magdalena Abakanowicz's sculptures is the fragility of human life and at the same time the cruelty perpetrated by human beings on each other over the centuries: in groups individuals tend to lose their own sense of responsibility and with it their dignity. This installation marks the artist's return to Venice thirty-five years after she represented Poland at the Biennale in 1980. The exhibition will be staged in collaboration with Magdalena Abakanowicz's studio in Warsaw and the Beck & Eggeling Gallery.

13 – 18 APRIL 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Bîrûn Workshop of Ottoman Music *The maftirîm and the works of Sephardi Jews in Ottoman classical music*

From 13 to 18 April 2015 the Institute of Comparative Music Studies is staging the fourth edition of *Bîrûn*, a series of advanced workshops on classical Ottoman music for professional and semi-professional musicians, directed by Kudsi Erguner. 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. The theme chosen by Kudsi Erguner for this year's workshop is "The maftirîm and the works of Sephardi Jews in Ottoman classical music". An international group of scholarship holders is to be chosen by calls for applications for male voice and the following instruments: *ney* (flute), *'ûd* (short-necked lute), *tanbûr* (long-necked lute), *kanûn* (plucked box zither), *kemençe* (bowed box-shaped lute) or *yaylı tanbûr* (bowed long-necked lute) and percussions – *def* or *bender* (frame drums), *zarb* (goblet drum) and *kudûm* (drums). During the week-long workshop the musicians will study works in the spiritual tradition of the *maftirîm* and by Jewish composers, such as Moshe Faro, who lived in the second half of the 18th century and was active at the court of Sultan Mahmud I (1730-1754), and the great İzak Fresco Romano (1745-1814), active at the court of Selim III (1761-1808). The workshop will end on 18 April with a concert by the scholarship winners led by Kudsi Erguner. This year *Bîrûn* will again be followed by a study day organised by Giovanni De Zorzi at Ca' Foscari University, Venice.

25 APRIL – 15 NOVEMBER 2015
VENICE, PALAZZO CINI AT SAN VIO

The Palazzo Cini Gallery

On 25 April the Palazzo Cini Gallery at San Vio will re-open to the public, thanks to a partnership with Assicurazioni Generali, with a number of new attractions for visitors. Some additional works of arts will further enhance the itinerary and a series of exhibitions will be held on the second floor, while this year's cultural activities programme includes the return of *A Guest at the Palace* and *Art Conversations*. Thanks to the generosity of Lyda Guglielmi, Yana Cini's daughter, a significant group of paintings and furnishings, previously in the extraordinary collection put together by the Vittorio Cini in his palace on the Grand Canal, will enter the Palazzo Cini Gallery collections. Firstly, a fascinating panel by Stefano di Giovanni called Sassetta, depicting *Saint John the Baptist* (the Gallery already has the *Madonna of Humility* by the same artist). The newly arrived painting thus provides further insight into the Sieneese *Quattrocento*, already represented by works of the Master of the Osservanza, Matteo di Giovanni and Lorenzo di Pietro called Vecchietta. After many years, two other objects have returned to embellish the aristocratic rooms of the house in which Count Cini resided: a monumental 16th-century table supported by caryatids and robust telamons in the manner of Sansovino; and a richly carved wardrobe decorated by graceful female figures and cherubs, also traditionally attributed to the circle of Sansovino. The recently arrived works also include a silver reliquary with a bust of Saint Valerius, made by French goldsmiths and a rare document-holder from the mid-15th century made of incised red leather with the *cuir bouilli* technique, once owned by the Duke of Ferrara, Borso d'Este, as revealed by the coat of arms decorating the front. Lastly, also worth mentioning for their exceptional place in the context of the Gallery collections, there are two works depicting fantasy male portraits by Lorenzo Tiepolo. These works are in a genre commonly found 18th-century Venice. The two enchanting fantasy heads are in fact similar to examples made by



Fra Angelico, *Madonna and Child*, 1450
(Florence, Galleria degli Uffizi)

Lorenzo's brother Giandomenico and his father Giambattista. Another important new development this year is the reopening of the second floor of the Palace to be used after refurbishment to host lectures, presentations and temporary exhibitions: after the spring opening of an exhibition of works by Ettore Spalletti, in autumn there will be a show of a selection of the most important and representative drawings (15th to 20th centuries), chosen from the collections of the Fondazione Giorgio Cini Institute of Art History. In addition to the exhibitions installed on the upper floor, *A Guest at the Palace*, an initiative successfully launched last year, will continue. The result of significant collaboration with major Italian and foreign institutions

and museums, this involves the Gallery in hosting a guest work in its rooms with the idea of creating a dialogue with the works in the permanent collection, based on an intense interplay of visual relations and content. In June a *Madonna and Child* by Fra Angelico will be on show. This is the celebrated *Madonna of Pontassieve*, a work datable to around 1435 or the last years of the artist's career. It was probably originally the central panel in the lost polyptych made for a church in the Tuscan town of *Pontassieve*, now in the Galleria degli Uffizi, Florence. Lastly, *Art Conversations* will resume. This series of meetings is conceived to provide opportunities for discussions about art with visitors, be they experts, enthusiasts or simply interested members of the public. The programme consists of regular dates at the Palazzo Cini with art historians and experts who will illustrate in an engaging way the history of the Gallery and its collections. In 2015 there will be two series of *Art Conversations* (in spring and autumn) providing another chance to explore the great themes of art history in a unique setting – a splendid museum house containing masterpieces of Tuscan and Ferrarese paintings, fine wooden sculptures, enamels on copper made in Venice, Mediaeval and Renaissance ivories, porcelain and furnishings.

25 APRIL – 23 AUGUST 2015
VENICE, PALAZZO CINI AT SAN VIO

Exhibition *Ettore Spalletti. Palazzo Cini*

Promoted by the Fondazione Giorgio Cini Institute of Art History in collaboration with ASLC Progetti per l'arte – Verona, the Ettore Spalletti exhibition will be inaugurated on the second floor of the Palazzo Cini Gallery to mark the annual spring opening of the museum house. Spalletti has carefully chosen the works for the exhibition with the Palazzo Cini in mind. Far from the seductive celebrity at times feted on contemporary artists, he has worked by exploring the venue, getting the feel of it, observing the variations in light and studying the space. The recently renovated rooms on the second floor of the palace will host an exhibition that conveys a deep relationship with a space that was once domestic, and remains so in the artist's mind. At the same time the masterpieces of historic art exhibited on the *piano nobile* of the Gallery will be an important presence for him as the narrative of life in the palace. The variety, complexity and depth of the work of this master of contemporary Italian art will offer visitors/guests a compelling and familiar visual experience. Spalletti's works have been shown in major Italian and foreign museums and galleries.

Recently the GAM, Turin, MADRE, Naples and the MAXXI, Rome, staged a significant large retrospective illustrating his artistic development – from painting to sculpture up to his environmental installations. In addition to having represented Italy at the Venice Biennale and at two editions of the Documenta at Kassel, Spalletti is one of the most representative contemporary artists.





Matthias Schaller, *Cy Twombly*, 2007

8 MAY - 7 JUNE 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Exhibition *Das Meisterstück*

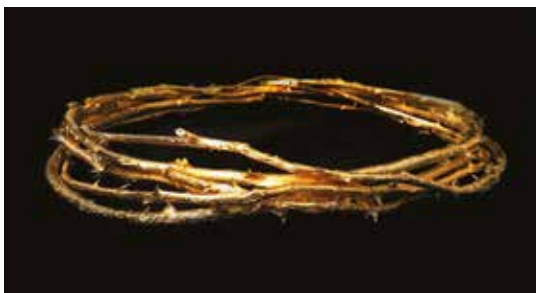
The exhibition consists of a series of photographs by German artist Matthias Schaller. The subjects of the photos are palettes of artists who have shaped the last hundred years of the history of European painting. To be installed in the Palladian Refectory on the Island of San Giorgio, the exhibition, entitled *Das Meisterstück* (“The Masterpiece”) reveals how the palette is a kind of “indirect portrait” of the artist and of his pictorial technique. Monumental photographs of the original palettes (c. 190 x 140 cm) provide an unprecedented historical key to the use of colour, organisation of space and brushwork of the “portrayed” artists. Since 2007, Schaller has worked on photographing the beauty of artists’ palettes, seen as a window onto their creative genius - almost abstract landscapes of their artistic production. Capturing the essence of 180 palettes belonging to over 70 of the greatest 19th- and 20th-century European masters, Schaller explores the unconscious of painting, or the “paint before the painting”. *Das Meisterstück* includes palettes of artists such as Francis Bacon, Paul Cezanne, Marc Chagall, Gustave Courbet,

Salvador Dalí, Eugène Delacroix, Edgar Degas, Vincent van Gogh, Wassily Kandinsky, Paul Klee, Henri Matisse, Claude Monet, Giorgio Morandi, Amedeo Modigliani, Edvard Munch, Pablo Picasso, Cy Twombly and J. M. W. Turner. The exhibition will feature a selection of around twenty palettes, casting light on the principal European art movements, from Impressionism to Abstract Art. During his research, Schaller collected palettes from some major European museums, such as the Louvre, the Musée d’Orsay, and Centre Pompidou (Paris), the Tate (London), the Kunsthau (Zurich), the Akademie der Künste (Berlin) and the Metropolitan Museum (New York), as well as from private foundations, artists’ relatives and private collections.

8 MAY - 7 JUNE 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Installation *Stabat Mater Dolorosa*

Born out of a story of human suffering, transfigured by art, Giovanni Manfredini’s *Stabat Mater Dolorosa* consists of a suspended copper crown of rose branches coated in gold. Music by the great composer Ennio Morricone, who wrote an original piece for the installation, represents and speaks of the sorrow of the Virgin Mary and every woman and every man, while two invisible threads hold the crown in place, making it seem to float in the air without support. Although this artistic project stems from personal experience, it becomes uni-



Giovanni Manfredini, *Stabat Mater*, 2014. Direct silver cast, chisel, pure gold coating in a galvanic bath, 55.23 oz t - 1718 g (made by Atelier Mies)

versal, just as the lines in Jacopone da Todi's prayer (*Eia, Mater, fons amoris, / me sentire vim doloris / fac ut tecum lugeam*; "O, Mother, fountainhead of love / let me feel the same pain / so that I may weep with you") offer redemption by glorifying the suffering of Christ, the Virgin Mary and humanity. The journey of the crown (Ennio Morricone has entitled his piece of music "The Way of the Cross") begins at the Fondazione Giorgio Cini during the 56th Venice Biennale and will then move on to another six "stations", from New York to Berlin, from Berlin to Istanbul, before finally arriving in Rome. This initiative is promoted by Fondazione Casa dello Spirito e delle Arti.



Andrea da Barberino, *Bartolommeo Imperatore & Francesco*, Frontispiece, Venice 1556 (Cini 54)

11 – 13 MAY 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Historical studies seminar *Memory blanks; haunting spectres*

In the 60th anniversary year of the creation of the Institute for the History of the Venetian State and Society, and in the wake of a well-established tradition since 1977, in 2015 there will be five half days devoted to the customary meetings and exchanges in the seminar for historians in Venice. The overall title binding together the around twenty expected papers is *Memory blanks; haunting spectres*. The seminar is still at the planning stage but for the round table on "The Veneto", a paper has been announced on the "Spectre of Communism", which made a disquieting appearance during the revolutionary years 1848-1849. Among the other confirmed papers are: "The memory of the past: narration and historiography"; and "18th-century Venice and early 20th-century Viennese spectres".

15-16 MAY 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar *Evolving variations: Giovanni Morelli's thoughts looking to the future*

To mark the fourth anniversary of the death of Giovanni Morelli and in concomitance with the events to celebrate the thirtieth anniversary of the Institute of Music, this seminar sets out to explore some of the most significant texts by the eminent musicologist and first director of the Institute. The themes reflect Morelli's multifaceted intellectual personality: from musical rhetoric to popular music, from the dramaturgy of Romantic opera to music for film, and from the relationship between genius and health disorders to spatial compositions in the second half the 20th century. Coordinated by Gianmario Borio and Giada Viviani, the seminar has an advisory committee made up of Michele Girardi, Emilio Sala, Luca Zoppelli and Paolo

Pinamonti, the editor of the bibliography of Morelli's writings, which will be available for the occasion. A group of young musicologists will discuss the theories formulated by Morelli and will attempt to place them in the framework of current debates in international musicology. At the end of the seminar, the *mdi ensemble* will give a concert of music by Clementi, Feldman, Kurtag, Scelsi and Varese.

17 – 21 MAY 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Egida Sartori and Laura Alvini Early Music Seminars *Matteo da Perugia and Milanese Gothic Music (1390 – 1425)*

The early music seminars, held on the Island of San Giorgio Maggiore since 1976, initiated by Egida Sartori and then supervised by Laura Alvini, are now directed by flautist and expert of Mediaeval music Pedro Memelsdorff. His research activities led to the publication of major contributions on Matteo da Perugia, the Codex Modena A and the Codex Bonadies 117. This year the seminar is devoted to Matteo and Milanese Gothic music. Matteo da Perugia (fl. 1400-1425) was *maestro di cappella* at Milan Cathedral from 1402 to 1407, and again from 1414 to 1416. Nothing is known of his training, probably in Umbria, and the years when he was not at Milan Cathedral are not documented. Some scholars suggest he may have been active in Pavia and then in Pisa and Bologna in the retinue of Cardinal Pietro Filargo (elected pope by the Council of Pisa with the title Alexander V in summer 1409), who was very likely his principal patron. His music includes many settings of Mass movements, two Latin motets and a rich series of Italian and especially French songs. In fact his French *chansonnier* is the richest collection composed by an Italian in his day. Teachers at the seminar include Anne Azéma and Shira Kammen, experts on performing this repertoire, and the musicologists Anne Stone and Agnese Pavanello. Thanks to the contribution of two Swiss foundations – Irma Merk Stiftung and L.+Th. Roche Stiftung – and the collaboration of the Schola Cantorum Basiliensis, two professional ensembles will take part in the seminar, after been chosen by the usual Fondazione Giorgio Cini call for scholarship applications.

26 MAY 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Concert of Korean Music Ji Aeri (*gayageum*) and Kim Woongsik (*janggu*)

Continuing its exploration of traditional Korean music, with an eye also on contemporary forms, the Intercultural Institute for Comparative Music Studies (IICMS) has organised a concert on San Giorgio in the framework of collaboration created between Fondazione Giorgio Cini, Ca' Foscari University. Venice, the Art Council of Korea (ARKO) and the King Sejong Institute Venice (KISV). This year's



Ji Aeri playing the *gayageum*

concert will be given by Ji Aeri, a virtuoso performer and great expert on the *gayageum*, the Korean zither, accompanied by Kim Woongsik on the *janggu* (hourglass-shaped drum). The two musicians will perform a programme of both traditional and contemporary music specifically composed for this duo used in the repertoire called *kayagum sanjo*, a kind of instrumental suite which originated in the 19th century and consists of various melodic and rhythmic sections. Ji Aeri has studied with the great *gayageum* masters Lee Jae-Suk and Hwang Byung-Ki and is a former member of the National Center for Korean Traditional Performing Arts (NCKTPA).



Jacopo Tintoretto, *Christ among the Doctors*,
Milan, Museo dell'Opera del Duomo

28 – 29 MAY 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International conference *The Young Jacopo Tintoretto*

In recent years there has been a notable upsurge of interest in Tintoretto studies with some important progress being made. Many obscure areas and uncertainties persist, however, as regards the artist's production and his position on the Venice art scene. Unlike Titian, Tintoretto did not enjoy the kind of continual critical interest that could circumscribe the vast research construction sites on themes such as his mythological painting, the relationship with sculpture, altarpieces and the organisation of his workshop. His catalogue of works, for example, is far from being definitive and many works are gradually being removed from the *corpus*, while others, especially youthful works are being reinserted. The case of portraits is symptomatic of this catalogue with variable geometry, which requires a more accurate description of his manner. Tintoretto's period of training, therefore, is a particularly rich field for reinterpreting his works and paving the way to a more ambitious and systematic study of his overall production. Taking a fresh look at the early output of Tintoretto will also provide the opportunity to consider the artistic and socio-cultural context of the time. Promoted and organised in collaboration with Université Lyon 2, Ca' Foscari University, Venice and the École Pratique des Hautes Études, Paris, the conference will thus dwell on the historical conditions when Tintoretto first appeared on the Venetian scene and will attempt to define more specifically the painter's ambitions at the beginning of his career to the background of the figurative culture of the day. Borrowing the title that Rodolfo Pallucchini chose for his fundamental study of the artist, published in 1950, the conference aims to provide the opportunity to analyse the critical approach that has guided and conditioned studies on Tintoretto in the 20th century. At times this approach has also contributed to distorting the image of his art and classifying him according to a series of not always relevant stereotypes. Focusing on the young Tintoretto also means addressing the question of artists, painters and sculptors whose Tuscan-Roman education was for a long time presented as being in contrast with Venetian taste and therefore left in the margins of studies, despite the fact that such artists played a major role in Venice in the mid-16th century. Concentrating on Tintoretto's early work also provides the opportunity to reconsider the

question of mannerism in Venice and the fruitful dialogue between Venetians and Florentine, Roman and Mantuan artists. The two study days will focus on three main themes: the young Tintoretto, issues of criticism and attribution; cultural and artistic references in his youthful production; and 1530-1555: the question of “Venetian mannerism”.

3 JUNE – 31 JULY 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Exhibition. *Damage to Monuments during the Great War. The Ugo Ojetti Photographic Collection in the Fondazione Giorgio Cini*

A leading figure on the Italian cultural scene in the 20th century, Ugo Ojetti was an eclectic journalist, art critic and writer, whose multifaceted personality certainly eludes any straightforward classifications. A perennial enthusiast of things beautiful in his writings and a strong character, he successfully described the complexity of cultural and political changes in the intricate historical period from the late 19th century to the Second World War. Ojetti volunteered for the First World War and was a sub-lieutenant in what was then the Royal Italian Army, whose mission was to protect the monuments in the *Terre Redente* (Liberated Territories). This was a circumscribed period in his

career, when he had to deal with the requirements of the historical heritage organisations, orders from the Army Supreme Command and the fragility of the material threatened by the destruction of war. During this period he collected many photographs to document the damage caused by enemy bombing of Italian monuments in the regions of Friuli Venezia Giulia, the Veneto and Trentino. He was also involved in the operations to safeguard works of art conducted by the Italian army, especially in Venice.

The Institute of Art History archives preserve the photographic collection that Ugo Ojetti put together during the Great War. It consists of more than 500 photographs (gelatin and albumen prints) taken from 1915 to 1919. The varied provenance of the photographs is evidence of the dense network of relations that Ojetti created during the war in order to put together detailed documentation, also to be used for propaganda purposes. To mark the celebrations of the centenary of the Italian entry into the Great War, the Institute of Art History is organising an exhibition to interpret the images in this fascinating collection. The photographs not only illustrate the damage suffered by cities during the First World War and the operations to safeguard the historical Italian art heritage but also provide an opportunity to reflect on the role of photography as a vehicle for spreading ideas. The display of a carefully chosen, rich selection of original photographs in the Nuova Manica Lunga will be accompanied and supplemented by a “virtual exhibition” consisting of a larger gallery of images assembled in an album which can be consulted on the Photo Library page of the Fondazione Giorgio Cini website.



Removing one of the Horses of San Marco from St Mark's Cathedral, Venice. Fototeca Fondazione Giorgio Cini

4 JUNE 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International conference *The Finnish glass*

During the exhibition *Glass from Finland in the Bischofberger Collection*, curated by Kaisa Koivisto and Pekka Korvenmaa (13 April - 2 August 2015) and organised by Le Stanze del Vetro on the Island of San Giorgio, the Institute of Art History's Glass Study Centre will hold an international conference devoted to Finnish glass and its influence on the international scene. The conference is intended to be a scholarly complement to the exhibition and will cast light on the development of Finnish design from the early 1930s to the 1970s. Major experts will contribute by exploring various aspects of the subject, including the history of Finnish design and its influence on glass worldwide. In the period in question along with renowned designers, such as the husband and wife Aino and Alvar Aalto, other rising stars of Scandinavian design came to the fore, including Arttu Brummer, Gunnel Nyman and Göran Hongell. This was also the time when significant collaborations were established between Italian companies and Finnish artists, as in the highly successful case of the Venini glassworks with Tapio Wirkkala and Timo Sarpaneva.



William Blake, *Shakespeare's imaginary Portrait*, 1800-03

11 JUNE – 15 JULY 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Shakespeare in Venice Summer School *The Shylock Project*

Ahead of the next year's 400th anniversary of Shakespeare's death and 500 years since the creation of the Venice Ghetto, the Centre for Study and Documentary Research into European Theatre and Opera organise a summer school of intensive studies dedicated to the text and context of *The Merchant of Venice*. The rich programme of lectures and workshops in a unique full immersion lasting four weeks will be taught by eminent professors, actors and musicians in the setting of the Benedictine monastery of San Giorgio. The programme will also include performances of plays and excursions to the Jewish Ghetto and other significant sites in Venice. The internationally renowned experts teaching

at the school will include Bill Alexander, Shaul Bassi, László Benke, Maria Ida Biggi, Jerry Brotton, Donatella Calabi, Dario Calimani, Thomas Cartelli, Kent Cartwright, Matthew Chiorini, Monica Chojnacka, Roberta Cimarosti, Fernando Cioni, Karin Coonrod, Eugenio De Giorgi, Valerio de Scarpis, Péter Dávidházi, Tobias Döring, Paul Edmondson, Keir Elam, Tibor Fabiny, Stephen Greenblatt, Galit Hasan-Rokem, Loretta Innocenti, Géza Kallay, M. Lindsay Kaplan, David Scott Kastan, Simon Levis Sullam, Jacques Lezra, Piergabriele Mancuso, Stephen Orgel, Avraham Oz, Natália Pikli, Loredana Polezzi, Freddie Rokem, Carol Chillington Rutter, David Schalkwyk, Alessandro Serpieri, James Shapiro, Michael Shapiro, Stuart Sillars, B. J. Sokol, Bojka Sokolova, Werner Sollors, Ramie Targoff, Laura Tosi, Stanley Wells and Suzanne Wofford.

8 – 11 JULY 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

**International conference *Music-Dance:
Sound and Motion in Contemporary Discourse and Practice***

This conference will provide an opportunity for meetings and discussions involving dance and music experts. There is now an urgent need for closer collaboration between these two sectors of the contemporary performing arts due to the growing awareness of the intermeshing of the media dimensions with the sensorial stratification in the reception of choreo-musical performances. In addition to reflecting on the issues implicit in staging performances in which dance and music are constituent elements, the experts will explore the prospects for “choreo-musicology”, a method that relies on an interdisciplinary approach in the analysis and interpretation of the choreographic phenomenon. Moreover, there will be a special focus on creating “choreographic writing”, which has different ends from the prescriptive texts of musical or choreographic notation, despite also being determined by them. The issues of the communication generated by bodies in motion will be discussed along with the relationships between body and sound in space made possible by new technologies. The participants at the conference are Susan Broadhurst, Antonio Camurri, Eric Clarke, Jonathan Clark, Inger Damsholt, Nicolas Donin, Susanne Franco, Rolf Inge Godoy, Claudia Jeschke, Stephanie Jordan, Massimiliano Locanto, Ulrich Mosch, Marina Nordera, Dee Reynolds, Julia H. Schroeder, Stephanie Schroeder and Lawrence Zbikowski. The conference will begin with keynote lectures by a composer and a choreographer who have played crucial roles in bringing music and dance together. As part of the event, there will be a concert of piano sonatas by Joseph Haydn performed by John Irving on a Jakesch fortepiano and introduced by Jonathan Clark (Trinity Laban Conservatoire of Music and Dance).

COLLECTIONS



Áurel Milloss in *La Bottega Fantastica*, choreography by A. Milloss, Teatro Reale dell'Opera, Rome, 1939

The Fondazione Giorgio Cini Digital Archives

Since its creation the Fondazione Giorgio Cini has combined its activities of studying and promoting Italian and Venetian culture with the preservation of the related archival heritage. This documentary treasure now amounts to over ninety *fondi* (personal archives and bequests) with over 50 million documents, photographs and books, including the Nino Rota Archive, the Alain Danielou Bequest and the recently acquired Tiziano Terzani Archive.

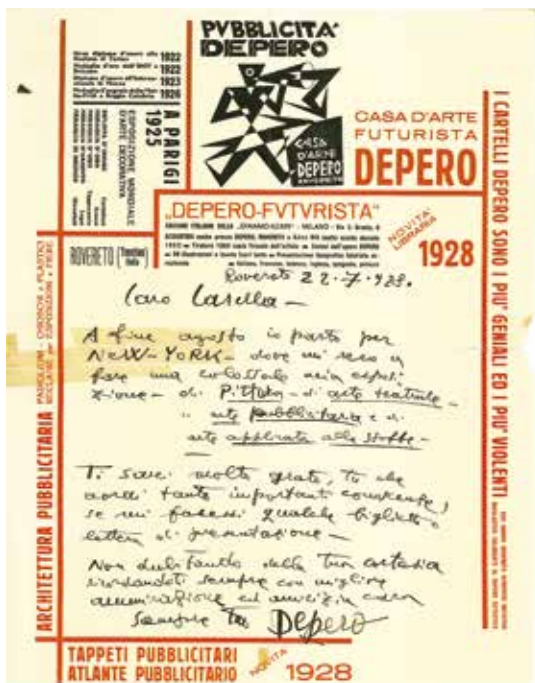
Putting this material to good use means, on one hand, making it fully accessible to the scholarly community and enthusiasts and, on the other, guaranteeing its perfect preservation and duration in time.

Preservation and use often have conflicting requirements. The consultation of an original document involves an inevitable deterioration which endangers the existence of the material. But because of the various documents' nature as originals, they must inevitably be used, which is the reason for preserving them. The development of computer technologies can help us to overcome this predicament. For several years now the Foundation has been working on the digitalisation of its archives. An initial, significant example is the Digital Photo Library created by the Institute of Art History. Now it is possible to access online a substantial part of the items in the various photographic arch-

ives housed on the island of San Giorgio. It was only in 2014, however, that a systematic information technology campaign began with the objective of digitising and making inventories of the Foundation's archives. To pursue this policy, in 2013 the Foundation set about upgrading its digital infrastructures with an ultrafast Internet connection and the creation of its own data centre, i.e. a place with computer equipment to store digital goods in the medium and long term. These developments, which were completed in 2014, have laid the foundations for the subsequent work of digitalisation and the online publication of the archives.

A key step in the process was choosing a platform suited to the requirements of the Fondazione Giorgio Cini and the variety and complexity of its archive and documentary material. The chosen software is the XDAMS developed by Regesta.exe software, a documentary platform dedicated to the analytical cataloguing, description and management of various types of materials and information: e.g. digital attachments, images (tiff and jpeg formats), audiovisual and PDF files, etc. The XDAMS software is capable of handling data and its related metadata according to national and international standards for the following types of material:

Historical archives. The management of historical archives follows the rules of multi-level description and is divided into various information areas established by the ISAD(G) standard.



Letter from Fortunato Depero to Alfredo Casella, 22 July 1928 (Fondo Alfredo Casella, Fondazione Giorgio Cini).



Pierluigi Samaritani, design for Act I of *Francesca da Rimini* by Riccardo Zandonai, Teatro Filarmonico, Verona, 1980.

Photographic archives. The software application makes it possible to manage single images and photographic collections for all kinds of physical media (photos, daguerreotypes, digital images, etc). Images can be catalogued in a general hierarchical context based on the standard defined by the ICCD for the F card type.

Audiovisual archives for published and unpublished material. The cataloguing audiovisual platform enables detailed archiving of film documents and includes specific areas for the handling of the identifying data, access to content and physical description of each copy preserved, according to the FIAF standards.

Sound archives and oral tradition sound archives. The sound archive database makes it possible to catalogue all types of media (tape reels, digital tapes, sound cassettes, records, both published and unpublished) as well as to archive analytically individual pieces of sound recordings (musical and others) and/or audio-video recordings, and link digital resources described according to the MAG schema devised by the ICCU.

Book collections. This module is used to describe and catalogue bibliographical resources of all types (manuscripts, monographs, serial publications, librettos, etc) also by importing the related UNIMARC files as well as linking up to digital resources through the set of MAG metadata developed by the ICCU; musical incipits, encoded in XML Music and accessible through Midi files, can also be integrated.

Publications. The module involves the XML encoding of data according to the MODS (Metadata Object Description Schema) model, the standard used for the description of bibliographic resources based on the XML schema developed by the US Library of Congress.

Authority files. Common to all archives, authority files are encoded on the basis of DTD EAC, data schemas compatible with ISAAR, for the electronic encoding in XML format of archival authorities' records. They guarantee the control and normalisation of the data included in some types of information fields and supply descriptive and context information for specific elements, names of people, names of places,

organisations and companies. Other types of context information are also included, such as the titles of works of music and plays.

In addition to the activities connected to the archives, the project also involves the creation of a digitalisation workshop, a resource for the whole Foundation where the necessary equipment can be found for the acquisition of material. It is also a place in which to gain and share experience about the techniques and standards in the sector, which mainly concern the photographic field, the handling of images, and the standards and methods of digital archiving and preservation.

The advantages associated with the use of these instruments will extend to consultation and espe-



Gian Francesco Malipiero, *Tenth Symphony (Atropo)*, autograph draft, (Fondo Gian Francesco Malipiero, Fondazione Giorgio Cini).

cially the reproduction of materials by unifying them in a service that today is still carried out separately and differently in each institute. Indeed, the Foundation can also be equipped with an ad hoc software integrated with xDams for the centralisation of the services used to reserve document consultations or request reproductions. With this instrument it will be possible to manage all the activities involved in the reproduction service, such as dividing proceeds according to cost, managing payments, sending the files requested to the user and much more.

In 2015, the great worksite of computerisation and digitalisation of our archives will thus be operational on a large scale. The first groups to be accessible online within this platform will be the Theatre Iconographic Archive and a significant part of the archives in the Institute of Music (the Cisilino, Respighi, Casella, Bruni Tedeschi and Malipiero archives).

Unique in its kind, the Theatre and the Music Iconographic Archive is an interdisciplinary collection of over 13,000 images, ranging from stage design to portraiture, theatre architecture and costume design, stage photograph and illustrated periodicals. Once online, it will become an indispensable resource for studying the history of theatre, dance and opera. Moreover, 2015 is also the thirtieth anniversary of the creation of the Institute of Music in the Fondazione Cini. To mark this important anniversary, the documents in the Bruni Tedeschi, Casella, Cisilino, Malipiero and Respighi Archives will be published. Totalling around 20,000 items, this mass of invaluable material will be available for musicologists worldwide.

Lastly, another project will be completed by the end of 2015 as part of the development and safeguarding of the heritage housed on San Giorgio. The spaces in the so-called Napoleonic Wing will be refurbished and equipped with containers specially designed to facilitate the preservation, storage and retrieval of material kept in the music institutes (Institute of Music, Vivaldi Institute and Intercultural Institute of Comparative Music Studies). This storage facility will meet the highest international standards for the preservation and consultation of manuscripts and historical sources.

The computerised use of material, archival preservation, the implementation of the digital platform and the refurbishing of the rooms in the buildings and on the island of San Giorgio - together they form the characteristic style of our Foundation, which consistently pursues its mission through a balanced use of new technologies and approaches to research and conservation consolidated over time but continually updated.

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Andrea Barbon

PROJECTS AND RESEARCH



La popularité du gramophone (Agence Rol), gallica.bnf.fr
(Bibliothèque nationale de France)

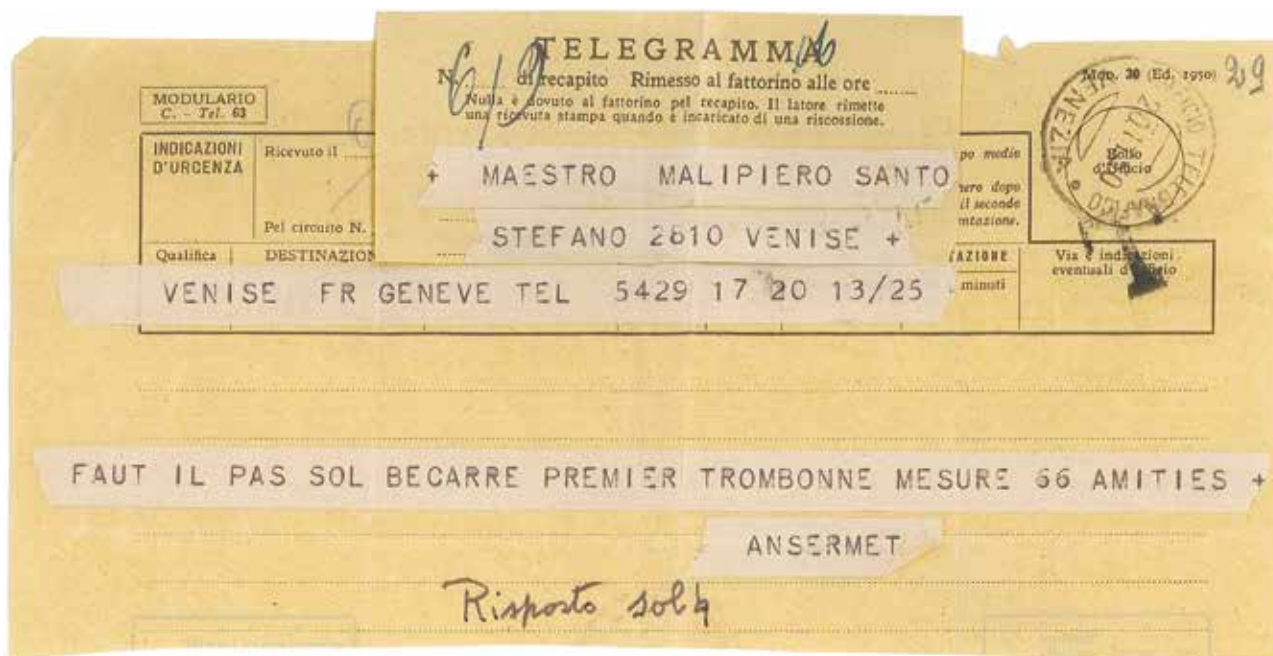
Thirty Years of the Institute of Music

In 2015 the Institute of Music will celebrate thirty years of activity, a period that coincided with a crucial phase in Italian musicology, especially as regards studies on 20th-century music. Giovanni Morelli, the Institute's first director, played a leading role during this time of change, expressing his deep commitment to a multidimensional conception of the discipline and combining mainstream historical-philological approaches with elements of systematic musicology and ethnomusicology, as well as welcoming suggestions from the historiography of other arts and from philosophy, psychology and sociology. Fully reflected in Morelli's terminology and in the multiple perspectives found in his publications, this new outlook was of key impor-

tance in orienting the Institute. Especially during the last decade under his direction, the Institute's activities concerned many fields of the musical culture of our time, enlivened as it is by the simultaneous presence of diverse elements.

The Institute of Music made its first moves on a ground marked by multidisciplinary work, within the framework of the Institute for Literature, Theatre and Opera, founded in 1955. Its director, Gianfranco Folena, had laid the foundations for pioneering studies in the history of music for theatre and poetry for music. In 1972 was the first in a series of annual international conferences that were to become landmarks in the development of this field of study. Over the years, leading figures such as Nino Pirrotta, Harold Powers, Pierluigi Petrobelli, Ellen Rosand, Lorenzo Bianconi and many other eminent scholars contributed. This development then took on a more specific character in a series of collaborations involving the Institute of Music, directed by Morelli, and the Centre for Study and Documentary Research into European Theatre and Opera. Here I am referring to conferences and books such as (1987), (1988), (1989), (1990), (1991) and (1992). Another significant step in the relationship between the two Institutes was, lastly, the acquisition of the archive of Aurel Milloss (1990), which they still manage jointly.

The archives of Gian Francesco Malipiero, Alfredo Casella and Ottorino Respighi, on the other hand, belong to a historic nucleus that made the Institute of Music one of Europe's major archives of 20th-century music. The presence of the archives of these composers, authoritative exponents of musical Neoclassicism, made a crucial contribution to defining and communicating our identity to the outside world. Thanks to the intense and continuous support of the scholarly activities of the Luigi Nono Archive (since its foundation in 1993), the acquisition of the Camillo Togni Archive (2000) and the project , in collaboration with the DMCE of the Université Paris 8 and the Centro Studi Luciano Berio (2010-2014), the Institute's scope was extended to experimental and avant-garde music. The Institute was further distinguished in



Telegram from Ernest Ansermet to Gian Francesco Malipiero, 20 November 1950 (Fondo Gian Francesco Malipiero, Fondazione Giorgio Cini)

1995 with the acquisition of the archive of Nino Rota, an outstanding composer of film music. Rota's very tangible presence was not only felt in the conferences and books dedicated to him but also came through in the Institute's growing commitment to multimedia artistic production in the last few years of Morelli's management. Emblematic of this was the creation in 2004 of the international reviews and, whose fields of interest embraced radio music, film music, record production and soundscape studies.

This network of interests has been the reference point for the Institute's programmes since I took over as director on 1 March 2012. The events organised in March 2013 to commemorate Morelli's intellectual personality were associated with three elements in this network: a conference, , which tackled the transformations in listening behaviour in various fields of musical life applying a plurality of methods; an exhibition, (the video can be consulted online at <http://youtu.be/oLFrV4VXVM>), in which a selection of documents preserved in the archives were presented to the public; and a concert by Ex Novo Ensemble, entitled , which reconstructed the climate of innovation in an historic phase that saw Italian composers play a leading role on the international scene.

In terms of philological studies, the Institute of Music has an equally impressive history. Alongside institutions with a similar structure, such as the Paul Sacher Stiftung in Basel, and the music archive of the Akademie der Künste in Berlin, our Institute has contributed to defining new criteria for historical research in 20th-century music. Scholars who have worked for more or less prolonged periods in these archives have become increasingly convinced that the sources in question no longer simply represent evidence of one stage in the compositional process, but can also provide crucial information not found elsewhere as to the structure itself of the musical message or, in other cases, as to the trends in musical culture as a whole. At the same time, composers have become increasingly aware of the exemplary and historic significance of the sources that they themselves produce, that often no longer represent strictly private developments in musical thought. This was illustrated by Morelli in one of his – unfortunately – rare

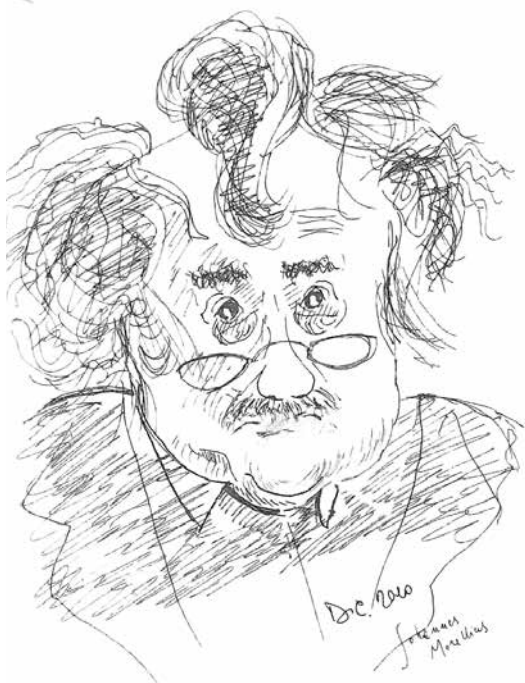


Oskar Schlemmer, *Dancer (The Gesture)*, 1922-1923
(Pinakothek der Moderne, Munich)

articles on philological approaches to composers and their work, when he stressed that: “musicians have become more conscious of their ‘intellectual’ dignity, and their conscience has become more uneasy and tense in the last century than it had been – both intellectual and tense, that is – in previous centuries. Many composers have actively intervened on the residual traces of their own working methods, imbuing them with signs of deliberate self-interpretation, thus almost always providing the preservers of their memory with a personalised working scheme” (from his paper at the national conference (Ferrara, 25-26 March 2000), available online at: ww.aib.it/aib/commiss/cnsbnt/morelli.htm). Recognising the significance of these sources, along with all of the cultural objects to which a given composer may have turned, lies at the basis of a programme to extend our archives that, in the first three years of my work as director, has led to the acquisition of some highly important collections: Giacomo Manzoni, Giovanni Salviucci, Roman Vlad, Egisto Macchi and Domenico Guaccero.

The conference entitled , held in June 2014 in collaboration with the Fondazione Ugo e Olga Levi and coordinated by Paolo Dal Molin, is indicative of the Institute of Music’s role on the scene of institutions devoted to the preservation and promotion of 20th-century musical sources. In this case, the Institute has become a leading player in a network of information and exchanges involving – for the first time in a significant way – new members of the European Community. The adoption of a computerised system for archival description, along with the launch of our systematic campaign to reorder and make in-

ventories of archives according to international standards, are crucial steps towards increasing our relations with similar institutes and scholars worldwide. To this we can add two publishing ventures, due to be launched in our thirtieth anniversary year: the online periodical , which will publish the results of the most innovative research carried out in the Institute’s archives on an annual basis, and the series (Brepols Publishers), dedicated to publishing facsimiles of and critical commentaries on significant sources that bear witness to compositional processes. The series will begin with four volumes on the relationships – documented in the Institute’s archives – between film directors and composers: (Federico Fellini, Nino Rota), (René Clair, Roman Vlad), (Werner Schroeter, Giacomo Manzoni) and (Joseph Losey, Egisto Macchi). This editorial initiative will stand alongside a series more specifically focused on issues involving the history, aesthetics and sociology of musical activities – (series editor Gianmario Borio, Ashgate Publishing) – bringing together the work of research groups in the Institute of Music or in partner institutions. The series’ advisory board – made up of Robert Adlington, Esteban Buch, Mark Delaere, Giovanni Giuriati and Wolfgang Rathert – is involved both in selecting and coordinating scholars and in planning activities to achieve specific results; it guarantees the highest standards, and a continuous interaction with the research community. In 2015 the first two volumes in the series will be presented to the public: (edited by Gianmario Borio)



“Giovanni Morelli” in Gino Belloni, *Caricature e ritratti*, Scripta, Verona, 2014

and (edited by Esteban Buch, Igor Contreras Zubillaga and Manuel Deniz Silva).

The Institute of Music is part of a larger structure, the Fondazione Giorgio Cini, whose research centres have been modelled on Institutes for Advanced Studies. Research, conceived as a transnational effort aimed equally at understanding artistic creation today and recognising the value of our historical heritage, is a fundamental aspect of the Institute’s life, along with the preservation and promotion of its archival endowments. Scholarly activities are distinguished by their formats, methods and objectives. The conference is the form of communicating knowledge that we use for wider-ranging themes, and is designed to provide a meeting place for leading representatives of international musicology and neighbouring disciplines. Besides its function as a public illustration of the results of recent, highly qualified research, a conference is one stage in a process that begins with the identification of a relevant theme and, after gradual adjustments, ends with the creation of a product that can play a positive role in international debates, update research criteria and open new perspectives. In designing these projects I have given particular attention to ensuring methodological pluralism: complex phenomena can in fact only be adequately dealt with in a combination of various currents of contemporary thought and an intense, sincere dialogue between scholars of different nation-

alities and theoretical backgrounds. This kind of work must be distinguished from activities – seminars or study meetings – on themes that are more circumscribed as to the repertoires, historical periods or sources investigated. This more specialised sphere of activity involves a new generation of scholars who consider the Institute of Music to be one of the liveliest forums dedicated to music from the 20th-century and other historical periods, seen from the point of view and according to the standards of the contemporary world. Opening up to young scholars in this way was one of the elements that inspired Morelli’s programmes and, in the critical situation facing Italian universities and research today, it takes on the appearance of an historical mandate, which the Institute acknowledges with a sense of commitment and responsibility. Scholarly activities in 2015 have thus been organised around a theme that in many ways sums up the activities of the Institute of Music for the last three decades, bringing them to interact: . This title alludes to a relationship, or more precisely a system of ongoing cross-references between music and the other performing arts: theatre, dance and cinema. The major events in the 2015 programme are the seminar (organised by Giordano Ferrari, Daniela Tortora and Gianmario Borio), the second meeting of the study group , coordinated by Roberto Calabretto and Gianmario Borio, and the conference (organised by Gianmario Borio, Patrizia Veroli and Gianfranco Vinay). This conference will tackle a key issue in the theory of performance, since dance arises from interwoven media (both acoustic and visual) and its reception involves stratified forms of sensory perception. Current studies on dance illustrate the consequences of a greater awareness of multimedia production and aim to make “choreo-musicology” a model

of multidisciplinary synthesis. One of the event's objectives is to give further impetus to this process, which will be aided not least by listening to the views of two protagonists of these sectors, who will give keynote lectures.

Gianmario Borio

PRESENCES ON SAN GIORGIO



Jacopo de' Barbari, *Bird's Eye View of Venice*, 1500
(Museo Correr, Venice)

Two historians for San Giorgio: Bognetti and Cozzi

In 1951 the Fondazione San Giorgio was quickly launched and developed at a feverish rate after the work had started on restoring the monumental complex of San Giorgio, and the island had begun to acquire a new meaning, also in cultural terms. The next step was the creation – alongside the Centre for the Arts and Crafts and the Nautical School – of a Centre for Culture and Civilisation, which became the School of San Giorgio for the Study of Venetian Culture. This led firstly to the founding of the Institute of Art History and then, in 1955, of the Institute for the History of the Venetian State and Society, also strongly campaigned for by Vittore Branca. And this is understandable: over the centuries the story of the Veneto figurative arts had developed with its own peculiar features, based on the centuries-old history of the city become a capital, the *Dominante*. Its regime was patently aristocratic (through a self-selection within a society also made up of the people and the middle or so-called citizen class) as the patriciate of St Mark had assumed the monopoly of politics and the government and maintenance of the state. Of course, once founded, the Institutes had to grow. This required guidance in the form of a director. The person chosen for the role in the Institute of Art History was Giuseppe Fiocco (1884-1971). A professor at Padua University, he was also editor of *Arte Veneta*. And who else if not this colleague of Branca in the same faculty at Padua University? But who was to be put in charge of the Institute of History? Roberto Cessi (1885-1969) was also a colleague of Branca and professor of Medieval and Modern History since 1927 as well as president of the *Deputazione di Storia Patria per le Venezie* and an absolute authority on Veneto and general history. In short, the ideal candidate for the director of the Fondazione Giorgio Cini Institute of History – at least according to the *communis opinio* in the best qualified circles. One might almost say according to the *lectio facilior*. But for this very reason not for Branca, who as a philologist was well-versed in the fecund but still arduous practice of *lectio difficilior*. Hence his choice of Gianpiero Bognetti (1902-1963), professor of the History of Italian Law at the State University of Milan. He was immediately flanked with a secretary: Gaetano Cozzi (1922-2001). Cozzi had graduated with Bognetti and then specialised in historical juridical research and so often studied in the Venetian State Archives at the Frari and for that purpose resided in Venice. This was a couple of *homines novi* from the point of view of the dashed expectations of the Venetian and Paduan scholars. They brought a breath of fresh air compared to the long robust tradition of consolidated studies. Bognetti introduced a new approach to the theme of the origins of Venice, which called into question the birth of the city *ex nihilo*, unanimously agreed on in chronicle studies in a kind of continuing official state version that had been used in the city's claim to be a place of unconditioned original freedom from the outset. The diehard thesis



The excavations at San Giovanni Evangelista, Torcello, 1961-62

based on the ancient chronicles was refuted by stratigraphic archaeological excavations carried out on Torcello in 1961-1962: the finds were evidence – as regards the *origo* – of an earlier life related to the Torcello of ancient Roman Altinum. So there was a continuous story, made up of fishing, horticulture, some port activities and even glass production (a high-temperature circular kiln was discovered).

Bognetti was a Medievalist, or rather an early Medievalist, an historian of the Lombards and also of very early Venice, or the Venice before Venice. In fact once appointed director of the Institute of History, he promoted a material enquiry involving excavations, finds, catalogues and the creation of that set of unwritten results to be examined at the same time as the careful study of the so-called written sources. Cozzi, on the other hand was a Modernist. The secretary of the Institute and years later its long-standing director, he also had a fresh approach that

brought new results. Paolo Sarpi, for example, firmly Catholic in the sphere of dogma but also the proponent of state prerogatives, beloved of the Risorgimento and post-Risorgimento tradition right up to Cessi, became more complicated with Cozzi: he remained the firm advocate of the Republic's sovereignty, but having privately broken with Catholicism, he tended to exaggerate the disputes in the jurisdictional field and extend them almost to attack the papal *totatus* (all-embracing power). For Sarpi, as the Servite historian of the Tridentine sessions, this was the distorted and manipulated outcome of the Council of Trent.

Cozzi's Sarpi was disquieting but so also in Cozzi's studies was the Venetian ruling class insofar as – beyond the common denominator of political vocation, law and government duty to and from the Palazzo Ducale – there were rifts, quandaries, misgivings, thoughts, second thoughts, divisions and fractures. In Cozzi's enquiries, especially as regards the second half of the 16th and early 17th centuries, the Senate is even split in two, the so-called "old" and "young" factions, i.e. the soft-liners and the hard-liners in their attitudes towards the Holy See. Just how far could and should the city of St Mark stand firm against the city of St Peter? And it was over the line of conduct to be adopted at decision-making level that the government split.

The Institute of Art History made its entry into the world of studies with Bognetti and Cozzi in 1955. And it is no exaggeration to claim that as things stand today they shaped it: in the dawn of Venice we perceive Bognetti's interpretation and in Sarpi's Venice and the clash with Rome, we glimpse Cozzi's chiaroscuro vision. In short, this was the "San Giorgio effect" of two historians on and from San Giorgio.

2015: the Institute of History marks up its first sixty years, a milestone reached also because of the crucial thrust of its launch.

Gino Benzoni

PUBLICATIONS

CATALOGUES



Tomaso Buzzi alla Venini

Edited by Marino Barovier and Carla Sonego
Skira, Milan 2014

A lively leading exponent of Milanese “Neo-classicism”, the architect Tomaso Buzzi was a friend and collaborator of Gio Ponti and also a member of the design group called *Il Labirinto*, together with Ponti himself and Paolo Venini. From 1932 to 1933 Buzzi was involved in a very fruitful collaboration with the Venini glassworks, which also periodically turned to him again for designs in later years. This book reconstructs Buzzi’s whole glass production, previously only barely described since few examples of his work were known. The careful documentary research highlights the context that he worked in and underscores his original creative contribution to both the forms of models and the related significant glassmaking techniques.

Buzzi often designed objects inspired by ancient art and invented a kind of opaque glass with several layers of colour, finished in gold leaf. With various colour tones this gave rise to the works called *laguna*, *alba*, *alga* and *tramonto*. The catalogue surveys over 300 designs, ranging from vases to lamp shades produced by Venini, but also includes designs that Buzzi made for specific commissions and unrealised projects. The architect’s glass works are well-documented in a rich section with period photographs and, importantly, the previously unpublished drawings from the Venini historic archive and other unpublished designs now preserved in the Buzzi Archive at Scarzuola (Montegabbione) – all evidence of his great passion for glass.



Gli affreschi nelle ville venete. L'Ottocento

Edited by Sergio Marinelli and Vincenzo Mancini
Marsilio, Venice 2015

Continuing the collaboration between Istituto Regionale Ville Venete and the Institute of Art History, this book addresses the subject of 19th-century villa decorations in Northeast Italy, which mainly turned out to be previously unpublished. Far from the decline of the genre, what emerges here is a highly original, independent figurative culture, albeit in a deliberately “minor” atmosphere, as is illustrated by the lavish catalogue of over 300

entries. Here the role in previous centuries played by triumphant *quadrature* gives way to abstract geometric ornamentation, playful trompe-l’oeil and decors with *papiers peints*. The notion of a clear-cut boundary between grandiose decoration and furnishing becomes blurred. But within this system, we still find many masterpieces – at times in the highest form – by period artists, such as Caffi, De Min, Milesi and Favretto.

ESSAYS



Tiziano Terzani. Guardare i fiori da un cavallo in corsa

Edited by Àlen Loreti

Rizzoli, Milan, 2014

Edited by Àlen Loreti and published by Rizzoli, this illustrated book provides an intimate portrait of the great Italian journalist, who died ten years ago, based on his personal documents preserved in the Fondazione Giorgio Cini. In fact Terzani's library, the books that stimulated his thinking and travels, his personal archive, letters, some objects and photographs were presented by the Terzani family to the Fondazione Giorgio Cini in 2012. Opening those books and browsing through his notes enables us to grasp his moods and to describe his world

through his own words, images and memories of a lifetime. Starting from the proceedings at the conference entitled "Tiziano Terzani: portrait of a connoisseur", held at the Fondazione Giorgio Cini in May 2012, the book recounts his restless, insatiable curiosity and yearning for freedom. It is enhanced by various personal accounts and contributions concerning the man, writer, photographer and enthusiast of Asian culture, including a text by his wife, Angela Staude.



Renzo Mangili

Piccio. Tutta la pittura e un'antologia grafica

Lubrino editore, Bergamo, 2014

Renzo Mangili's impeccable, excellently documented monograph on Giovanni Carnovali called Piccio reconstructs the production of this elusive, ingenious Lombard artist, who is removed from the mists of a conventional romantic image of mannered "rebellion" and returned to the historically more complex developments in Italian painting in the 19th-century, characterised by academic-type historicism, the last embers of an extreme Neoclassicism, trends towards politically engaged realism and the beginnings of the avant-garde of the *Scapigliati*. The result is a compelling updated account of one of the most fascinating personalities of 19th-century Italian painting. The twofold register of the well-balanced narrative consists of a presentation

of production and contexts, on one hand, and the detailed description of his paintings, on the other, with significant examples also of his graphic work. To get an idea of the highly effective method of enquiry in the monograph and the manifold points of view, which chart the close-knit logic of the relationship between life and work, involving a re-examination of the overall chronology, you only have to glance down the paragraph titles in the introductory essay referring to ancient and contemporary sources and the models for Carnovali's works (from Correggio to Parmigianino, Lotto and Moroni, crucial for his portraits); he renewed and reinterpreted these models with a free spirit. There is also a focus on patrons, the human and so-

cial context, the genres tackled by the painter – from portraiture, in which he excelled, to landscape and *bozzetto* for collectors – and his graphic works (the catalogue has an anthology), his critical fortune, and the collectors who contributed to his fame. Pursued in

a rigorous historiographical framework, this study has depicted for posterity a major figure, whose poetics are based – as the author stresses – on “indefectible quality and strict consistency in their development” within “an individual straining towards the Modern”.



Roberto De Feo *Giuseppe Borsato 1770-1849*

Saggi e profili di arte veneta

Scripta Verona, 2014

This is the first monograph with a catalogue raisonné on Giuseppe Borsato. An easel painter, fresco artist, designer of stage-sets and furnishings, and ornamentalist, Borsato immortalised Venice in his paintings in the manner of Canaletto and the principal public events that marked the French and Austrian years, of which he was often the stage director. He was also to be one of the leading artists driving the change to Neoclassicism in the former Republic in the early years of the 19th-century

through the numerous fresco cycles he directed or painted in the city and environs, often jointly with other artists, the finest example being in the newly built Palazzo Reale. Considering also his decorations for several theatres, the Teatro La Fenice stage sets and the objects and furniture for which he provided drawings and engravings as professor of Ornamentation at the Imperial Regia Accademia di Belle Arti, Borsato turns out to be arguably the most multifaceted artist in early 19th-century Venice.

MUSIC AND CRITICAL EDITIONS OF MUSIC



Andrea Gabrieli, *Madrigali et ricercari [...] a quattro voci*

Edited by Alessandro Borin

Edizione Nazionale delle opere di Andrea Gabrieli, 14

Ricordi, Milan, 2012

The critical edition is based on the first and only edition of the *Madrigali et ricercari [...] a quattro voci* published posthumously in Venice between 1589 and 1590. The collection includes fourteen *madrigali* and seven instrumental *ricercari*, heterogeneous materials distributed over an exceptionally large time span: the Preface provides brief historical and stylistic references to the com-

positions. The Critical Commentary offers an analytical description of the *editio princeps* (there are only four surviving complete copies, in the Öffentliche Bibliothek, Basel, the Musiksammlung des Grafen von Schönborn-Wiesentheid, the British Library and the Biblioteca Capitolare, Verona) together with a synthetic description of some anthologies of music which in turn include also

some of the compositions published in this edition (among them *Gli amorosi concerti*, a collection printed and dedicated, in 1586,

to the imperial ambassador to Venice, Vito di Dorimbergo).



Andrea Gabrieli, *Il primo libro di madrigali a cinque voci*

Edited by Alessandro Borin and David Bryant

Edizione Nazionale delle opere di Andrea Gabrieli, 2

Ricordi, Milan, 2013

This critical edition is based on the three known 16th-century editions of Andrea Gabrieli's *Primo libro di madrigali a cinque voci*. The first edition (1566), dedicated to the Venetian abbot Domenico Paruta, includes a total of seventeen madrigals. The second edition (1572) is identical in terms of both contents and layout. On the contrary, the third edition (1587) presents several differences: the dedication is eliminated, the opening madrigal is moved to an internal position, and a new madrigal is added. The present edition follows the original conception and layout as established by the *editio princeps* of 1566; the additional setting of 1587 is

included at the end. The Critical Commentary provides bibliographical descriptions of the first edition (of which three incomplete copies are preserved in the Österreichische Nationalbibliothek, Vienna, the Biblioteca Nazionale, Florence and the library of the Accademia Filarmonica, Verona) and the two reprints, together with details of the two collections of works by various composers in which madrigals from the first Book were included (among them *Il Desiderio*, a madrigal anthology of 1566, dedicated to the Venetian patrician Alessandro Contarini).



Andrea Gabrieli, *Il primo libro de madrigali a sei voci*

Edited by Alessandro Borin

Edizione Nazionale delle opere di Andrea Gabrieli, 5

Ricordi, Milan, 2014

The present critical edition is based on the two editions of *Il primo libro de madrigali a sei voci* published in Venice in 1574 and 1587. The *editio princeps*, dedicated to the Bolognese Maecenas Giovanni Saraceni, includes eighteen madrigals, the first of which – in praise of the dedicatee – has been replaced in the reprint by two six-voices madrigals previously published in the *Secondo libro di madrigali a*

cinque voci (1570). The Preface to the volume provides brief historical and stylistic notes on the nature of the relationship between Gabrieli and the Saraceni family, some information on the Venetian literary circles in which the lyrics set to music in this collection have been conceived and some basic observations on the models that may have influenced some of the musical choices of Andrea Gabrieli. The Criti-

cal Commentary provides a bibliographical description of the *editio princeps* (only two complete copies survive in the Landesbibliothek und Murhardsche Bibliothek der Stadt, Kassel and the Bayerische Staatsbibliothek, Munich), a bibliographical description of the posthumous reprint (four complete copies) and a

chronological list of the sources with concordances, which include spiritual *contrafacta* and diminished versions of some compositions included in this collection (including the celebrate treatise *Il vero modo di diminuir* [...] by Girolamo della Casa, whose exemplifications are printed in Appendix to this volume).



Antonio Vivaldi *Gloria*, RV 589

Reduction for voice and piano

Edizione critica delle Opere di Antonio Vivaldi
Ricordi, Milan, 2014

Who does not know Vivaldi's *Gloria*, RV 589, a favourite concert work for choirs ever since Alfredo Casella brought it back to life in 1938? Its consistently high level of inspiration, its variety of expression and its dynamism suffice to account for its perennially high reputation. This *Gloria* is almost a paradigm of all that is revolutionary in Vivaldi's

musical language. Even though it has been edited countless times since its modern revival, there is still more to discover in it. The Introduction and Critical Commentary for this vocal score, closely based on the Critical Edition edited in 2002, shed light on this masterpiece's complex, and still not completely clear, origins.



Antonio Vivaldi *Tito Manlio*, RV 738

Reduction for voice and piano

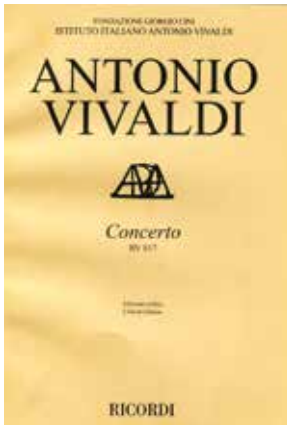
Edizione critica delle Opere di Antonio Vivaldi
Ricordi, Milan, 2014

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 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 only a few weeks before the opening night. 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. The methodological stance 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, which has the power to influence the moment both of creation and, more specifically,

of reception. The present reduction for voice and piano, prepared by Antonio Frigé, is based on the critical edition of the score prepared by Alessandro Borin.



Antonio Vivaldi *Concerto, RV 817*

Edited by Federico Maria Sardelli

Edizione critica delle Opere di Antonio Vivaldi

Ricordi, Milan, 2014

Among the many new works by Vivaldi discovered in recent years are not only previously completely unknown works, but also ones that had already been noticed but for a variety of reasons were set aside. This is the case with the violin concerto RV 817, which has come down to us via a copy lacking the name of its composer. A re-examination of it in the light of the system of “musical concordances” – the great schema of Vivaldi’s reuse of thematic material

– has permitted its attribution to him without any further doubts and its recognition as one of the virtuosic concertos of his full maturity. Intended for his pupil and advocate Georg Pisendel, the concerto reflects a predilection for double stopping and the exploration of the ultra-high register common to the works written for him. With this twenty-second violin concerto in A major, another precious piece is added to the mosaic of the Vivaldi catalogue.



Antonio Vivaldi *12 sonate per violino e basso, Opera II*

Edited by Federico Maria Sardelli

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2014

Vivaldi’s second published collection is fundamental to an understanding of the leap he took, at the end of the first decade of the eighteenth century, from provincial obscurity to Europe-wide fame. This edition asks and answers the hard questions surrounding its exact date, its choice of dedicatee and its Venetian context. Through analysis of the two different printing techniques employed – movable type and engraving – and through comparison of the sources, it has proved possible to reconstruct the context

in which the opus achieved publication and establish what its truly innovative aspects were; the edition sheds light on the reception of the work, listing the huge number of composers who derived or appropriated musical ideas and solutions from it. This second published collection by Vivaldi, for too long unjustly neglected by critics and performers, may be considered a manifesto for the new musical language invented by Vivaldi for chamber music.

PERIODICALS



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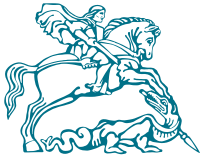
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