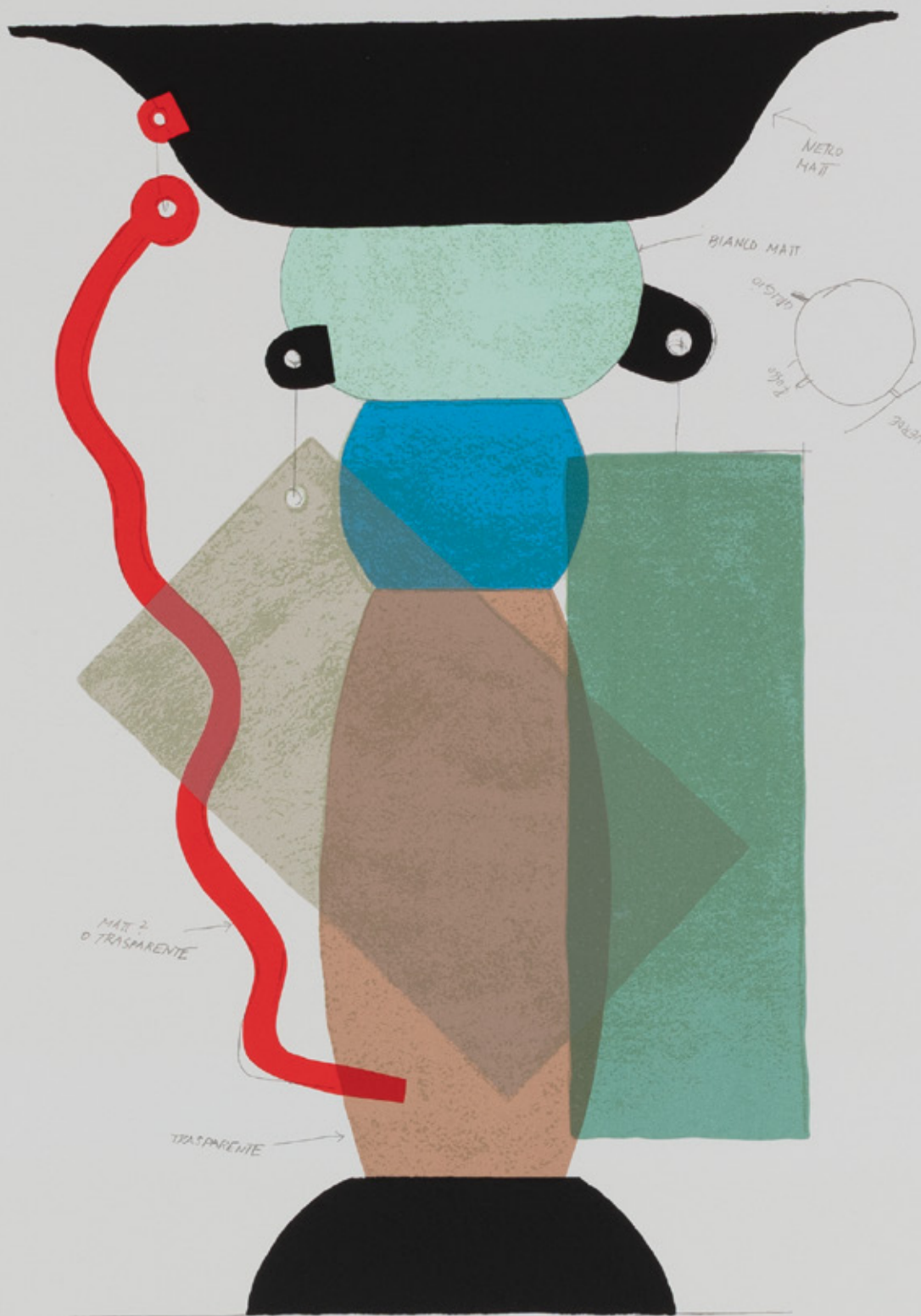


# Lettera da San Giorgio





PROGRAMMES  
(MARCH – AUGUST 2019)

ISTITUTO INTERCULTURALE  
DI STUDI MUSICALI  
COMPARATI

50° ANNIVERSARIO | 1969 – 2019



*fondazione* onlus  
GIORGIO CINI

- 
- 31 JAN – 7 DEC 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*The Squero Auditorium. 2019 Concert Season*
- 
- 6 FEB – 30 NOV 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Accademia Vivaldi Advanced Workshops on Performing the Music of Antonio Vivaldi*
- 
- 5 MAR 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Study Meeting Elizabeth E. Gardner and Art Collecting in Italy*
- 
- 8 MAR 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Round Table The “Venetian School” in the Late 20th Century. Comparing Compositional and Educational Experiences*
- 
- 18 MAR,  
5, 30 APR 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Books at San Giorgio*
- 
- 25 MAR – 28 JUL 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE, LE STANZE DEL VETRO  
*Exhibition Maurice Marinot. The Glass, 1911-1934*
- 
- 4 – 6 APR 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*International conference Contesting in the Name of Religion in Secularised Societies: Between Doctrine and Militancy*
- 
- 6 APR 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*8th Edition of Bîrûn Concert Sacred Songs from Istanbul*
- 
- 19 APR – 18 NOV 2019 VENICE, PALAZZO CINI GALLERY  
*Exhibition The Battle between Carnival and Feast*
- 
- 24 APR 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Concert for Five Pianos and Six Singers Final Event at the Solti Peretti Répétiteurs Masterclass*
- 
- 2 MAY 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Presentation The Arnaldo Momo Archive at the Fondazione Giorgio Cini*
- 
- 10 MAY – 28 JUL 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Exhibition BURRI la pittura, irriducibile presenza*
- 
- 10 MAY – 1 SEPT 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Group Exhibition Entropy*
- 
- 13 – 15 MAY 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Historical Studies Seminar Great and Small Illusions*
- 
- 16 MAY 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*International Conference Maurice Marinot. The Glass, 1911-1934*

- 
- 23 – 25 MAY 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
**Reset Dialogues on Civilization** *Sources of Democracy. Citizenship, Social Cohesion, Ethical Values*
- 
- 30 – 31 MAY 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
**International Conference** *How Europe Discovered the Music of the World after World War II. Cold War, UNESCO, and the Ethnomusicological Debate*
- 
- 31 MAY 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
**Concert of Indian Music** *Rakesh Chaurasia and Satyajit Talwalkar*
- 
- 4 JUN 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
**Study Day** *Lyda Borelli, Film Diva*
- 
- 6 – 8 JUN 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
**Workshop** *Research-led Performance: the String Quartets of Béla Bartók and Gian Francesco Malipiero*
- 
- 17 – 21 JUN 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
**Workshop** *Eyes on Music. Audiovisual Production in Ethnomusicology. Planning and Editing*
- 
- 22 JUN 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE, PALAZZO CINI GALLERY  
**Art Night Venice**
- 
- 28 – 29 JUN 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
**Musicological Studies Seminar** *Concepts of Harmony in Musical Composition: 1945-1975*

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## EDITORIAL

Fifty years ago, on 23 June 1969, the deed founding the International Institute of Comparative Music on the Island of San Giorgio Maggiore was signed. The first director, Alain Daniélou, was a great specialist of Eastern musicology and a distinguished intellectual. The Institute created in Venice was to play a crucial role in the discovery and promotion of world traditional music in the West. Over half a century of activities pursued by what is now called the Intercultural Institute of Comparative Music Studies have greatly contributed to the dissemination of knowledge and the study of music traditions from distant countries, making Venice and the Fondazione Cini a unique European reference resource in Italy. The many events celebrating this important anniversary in 2019 include an international conference entitled *How Europe Discovered the Music of the World after World War II. Cold War, UNESCO, and the Ethnomusicological Debate* – a theme deeply rooted in the tradition of the Institute and of the Foundation itself.

A rich concert programme has been planned for the Squero Auditorium in 2019, opening with a series entitled ARCHIPELAGO, organised by the Associazione Le Dimore del Quartetto and the Fondazione Giorgio Cini in cooperation with the Fondazione Gioventù Musicale d'Italia and the Accademia Walter Stauffer. By making the most of the Fondazione Cini's historic setting and facilities, the overall ARCHIPELAGO project aims to help talented ensembles and soloists starting out on professional careers, while promoting chamber music and offering young musicians with different backgrounds the opportunity to work together. Moreover, in this way audiences will have the chance to discover new generations of concert performers. In the course of 2019, our Foundation will begin work on the digitisation of the recently acquired Ettore Sottsass Jr. Archive, an invaluable, large part of the renowned designer's overall private and professional collections. This archive will be the first to be entirely recorded or "acquired" by ARCHiVe, the new centre for analysing and digitally recording the Foundation's cultural heritage. One of the most important events in the first semester will be the exhibition *BURRI la pittura, irriducibile presenza*, a large retrospective show dedicated to Alberto Burri, intended to be the climax to a series of major international events celebrating the Umbrian artist. The exhibition has been organised with the Fondazione Burri in collaboration with Tornabuoni Art and Paola Sapone MCIA.

Lastly, we are pleased to announce that the "San Giorgio Café" will open in the coming spring. This is a far from minor step in the redevelopment of the island. The presence of a well-stocked café will significantly improve the quality of hospitality and life on San Giorgio.

President  
Giovanni Bazoli



## MAIN FORTHCOMING ACTIVITIES



The Squero Auditorium

31 JANUARY – 7 DECEMBER 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **The Squero Auditorium. 2019 Concert Season**

The Fondazione Cini Squero Auditorium offers a rich concert programme in 2019. In addition to twelve concerts in collaboration with Asolo Musica, Associazione Amici della Musica (including a new series featuring Mario Brunello and the Quartetto di Venezia), this year will see the start of a series of concerts entitled ARCHIPELAGO, organised by Le Dimore del Quartetto and the Fondazione Giorgio Cini in cooperation with the Fondazione Gioventù musicale d'Italia and the Accademia Walter Stauffer. The six concerts also provide a career

opportunity for the young musicians who will be able to work on set pieces in variable ensembles during a period of residence and study at the Fondazione Cini. For this series, a “sponsoring ticket” system has been introduced: anyone choosing to buy “supporter” or “patron” tickets/subscriptions can help fund the guest musicians and the activities of the institutions involved in organising the concerts.

This year the Associazione Chamber Music – Premio Trieste has also taken part by staging two concerts and there will be an exciting new collaboration with Antiruggine (three concerts), a cultural workshop created by Mario Brunello, who for over ten years has promoted an idea of culture that cuts across many disciplines. So far this has produced over 300 performances mainly featuring music, but also literature, theatre, architecture, cinema, sports and designer crafts, with musicians, artists and leading cultural figures encountered by Brunello in the course of his career.

6 FEBRUARY – 30 NOVEMBER 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Accademia Vivaldi Advanced Workshops on Performing the Music of Antonio Vivaldi**

For the third consecutive year, the Istituto Italiano Antonio Vivaldi is holding the *Accademia Vivaldi*, a series of workshops for young instrumentalists and singers on performing music by Vivaldi. Eight workshops will be held from February to November: five conducted by the soprano Gemma Bertagnolli on the sacred and profane vocal repertoire, two by violinist Giorgio Fava and cellist Walter Vestidello on the sonatas and concertos for violin and cello, and one with the harpsichordist Antonio Frigé, dedicated to the harmonisation and study of the basso continuo in Vivaldi's compositions. In addition to practical performing aspects, students attending the workshops will be able to explore various theoretical features of Vivaldi's compositions and their contexts by consulting reproductions of autograph works, manuscripts and



period prints, as well as musicological publications kept in the Istituto Italiano Antonio Vivaldi archive and library. There will also be two concerts open to the public at the Squero Auditorium on the Island of San Giorgio Maggiore: the first on 13 July and the second, at the end of the *Accademia*, on 30 November.

5 MARCH 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Study Meeting *Elizabeth E. Gardner and Art Collecting in Italy*

On 5 March, the last volume of Elizabeth E. Gardner's *A Bibliographical Repertory of Italian Private Collections* will be presented: *Volume V: Sabatello – Zweyer*, edited by Chiara Ceschi and Sarah Ferrari (Verona, 2019).

In 1998, the Fondazione Giorgio Cini began publication of the volumes that re-organise and update the considerable information on private collections in Italy collected by Elizabeth Gardner during her long career as an art historian and curator at the Metropolitan Museum in New York. The completion of the overall work with the publication of the fifth and last volume is, therefore, an important, necessary final step, enabling the scholarly community to explore and use this reference book in its entirety.

One of the most original and fascinating aspects of the *Bibliographical Repertory of Italian Private Collections* is its structure and the method of investigation underlying its conception. This is not a work providing monographic insights into a particular type of collector or a specific geographical area but, on the contrary, it offers a detailed map of all the private collections throughout the Italian peninsula from the 15th to the 20th century. The *Repertory* entries thus make up a complex, multifaceted picture due to the overall aim of describing the evolution of the history of collecting in its many forms and types: from the Renaissance *studiolo* to the sumptuous displays in 17th-century *palazzi* and the subsequent intricate channels of the art-dealer market, described here in a new, detailed documentary enquiry.

8 MARCH 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Round Table *The “Venetian School” in the Late 20th Century. Comparing Compositional and Educational Experiences*

Coordinated by Angelo Foletto, the round table will investigate the idea of the “Venetian School” put forward by musicologist Giovanni Morelli in his influential essay *La Carica dei Quodlibet*. What he was referring to was a milieu in the 1940s and ‘50s, or the “bottega degli ‘alti conversari” (workshop of high-flown conversations) made up of a triangle of three composers: Gian Francesco Malipiero, Bruno Maderna and Luigi Nono. The intergenerational exchanges gravitated around the key topics of pre-tonal contrapuntal practices and the idea of space.



Virgilio Guidi, *Island of San Giorgio Maggiore*, oil on canvas, 1967.  
Venice, Fondazione Giorgio Cini

The Institute of Music's recent acquisition of the archives of Renato De Grandis and Ernesto Rubin de Cervin (some important documentary sources will be on show during the meeting) now provides the opportunity to reconsider those issues in relation to developments in the last decades of the 20th century and the early 21st century.

The participants at the round table will include: Claudio Ambrosini, Marino Baratello, Silvia Cappellini, Angela Carone, Mauro Lanza, Andrea Liberovici, Mario Messinis, Corrado Pasquotti, Massimo Priori, Veniero Rizzardi, Alvise Vidolin.

18 MARCH AND 5, 30 APRIL 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## Books at San Giorgio

Now into its fourteenth edition, Books at San Giorgio, a series of meetings presenting the latest publications concerning or by the Fondazione Cini, resumes this spring.

The first book to be launched, on 18 March, is the thirtieth and last volume of the "Drammaturgia Musicale Veneta" series. With the patronage of the President of the Italian Republic, the now completed series is a remarkable repertoire of Venetian opera and music for theatre spanning the entire Baroque period, from 1641 to 1798.

On 5 April, the "Intersezioni Musicali" series will be presented. Edited by the Intercultural Institute of Comparative Music Studies and published by Nota, the series is dedicated to Ottoman classical music and takes the form of a CD and booklet (this is the eighth). Each CD contains the recording of music performed during a *Birûn* workshop on classical Ottoman music, a project launched by the Institute in 2012 for the benefit of musicians and musicologists wishing to further their instrumental and musicological knowledge of this important tradition. The teacher and artistic director of the workshops is Kudsi Erguner, an internationally renowned musician and musicologist, who for some years has been teaching ney flute courses at the Institute, assisted by the ethnomusicologist Giovanni De Zorzi, a specialist in the music traditions of the Ottoman area.

The third meeting features "so-called Venetian enamel copper objects", *I rami smaltati detti veneziani* (2 vols). The first volume contains the proceedings of a conference held at the Fondazione Giorgio Cini in October 2014 on the production of these art objects during the Italian Renaissance. The second presents an inventory of 334 items in public and private collections, identified by the Département des Objets d'art at the Musée du Louvre.

25 MARCH – 28 JULY 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE, LE STANZE DEL VETRO

## Exhibition *Maurice Marinot. The Glass, 1911-1934*

The exhibition *Maurice Marinot. The Glass, 1911-1934* has been organised by LE STANZE DEL VETRO in collaboration with the Paris Musée des Arts Décoratifs (MAD). Curated by Jean-Luc Olivié and Cristina Beltrami, the exhibition will be the first international tribute to Maurice Marinot (1882-1960), a great glass artist and craftsman and a pioneer both in



M. Marinot, glass objects from the collection of the Musée des Beaux-Arts, Troyes, © Olivier Frajman Photographe

terms of technique and taste. An indefatigable experimenter, Marinot invented formulas for processing the material that were to be emulated for decades to come. Over 200 works, mainly from foreign museums, will be on show to illustrate the evolution and complexity of Marinot's glass. They will be accompanied by 115 drawings, including sketches and designs for objects and exhibition installations from various museums, especially the Musée des Arts Décoratifs, Paris, and the Musées Royaux des Beaux-Arts de Belgique, Brussels.

The exhibition will highlight the incredible originality of this art glass-maker, from his early enamels to glass personally blown and modelled with extraordinary skill and inexhaustible inventiveness.

4 – 6 APRIL 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### ***International Conference Contesting in the Name of Religion in Secularised Societies: Between Doctrine and Militancy***

Contemporary European countries and societies have been experiencing a lengthy process of secularisation. This process may be understood as a “decline of religious hegemony” and an “exit from religion” or more generally as a weakening of the influence of normative religious frameworks and their attendant practices. At the same time, some religions have also increased their visibility in the public sphere: this is the case with Islam, often presented as a “public problem” and whose institutionalisation is still greatly debated. The public visibility of religiosity is also visible for Catholicism, which has shown a strong tendency to mobilisation based on a sense of identity and growing dynamism in several countries. This situation raises questions about a possible crisis in secularisation and about the putative neutrality of the public sphere and institutions. More precisely, it leads us to assess the scope of these developments in relation to the requirements of democratic citizenship, as the basis of the common public space. “Contesting in the Name of Religion” will consider various aspects of the relationship between religion and politics, such as individual requests for exemption from specific activities; collective struggles for legal recognition through the inclusion of a clause of conscience during the drafting of laws; and phenomena of disobedience of state legal measures. This international conference involving academic partners from Europe and North America also aims to be a training ground for young researchers, who will be invited to make specific studies of political ethics and citizenship.

6 APRIL 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### ***8th Edition of Bîrûn Concert Sacred Songs from Istanbul***

As part of the celebrations to mark the 50th anniversary of the creation of the Intercultural Institute of Comparative Music Studies, the eighth edition of Bîrûn will be a special event. To highlight the achievements of the seven previous editions, it was decided jointly with artistic director



A Bîrûn concert, © Matteo De Fina

Kudsi Erguner to organise an “anthological” concert featuring some of the best scholarship holders who have attended the seminars and have now become professional musicians. The title chosen by Kudsi Erguner for the concert, *Sacred Songs from Istanbul*, reflects the work done over the past seven years on the historical sacred repertoires of the Greek, Hebrew, Persian and Armenian communities of Istanbul. This has involved tracking down old unpublished manuscripts and highlighting examples of cross-overs between local liturgies and the Ottoman cosmopolitan milieu. The concert performed by twelve musicians will be held in the Basilica of San Giorgio Maggiore, thanks to the collaboration of the Abbazia di San Giorgio, and the event will be filmed on a DVD to be released in the Intercultural Institute of Comparative Music Studies series “Intersezioni musicali”.

The ensemble will be made up of Kudsi Erguner, conductor and ney flute; Bora Uymaz, voice; İlhan Yazıcı, voice, Safa Korkmaz, voice; İbrahim Ethem Uçar, voice; Burak Savas, voice; Abdurrahman Düzcan, voice; Giovanni De Zorzi, ney flute; Zeynep Yıldız Abbasoğlu, *kanun*; Hasan Kiris, *tanbur*; Giannis Kutis, *‘ud*; Reza Mirjalali, *târ*; and Jacobus Thiele, percussions.

19 APRIL – 18 NOVEMBER 2019  
 VENICE, PALAZZO CINI GALLERY AT SAN VIO

### Exhibition *The Battle between Carnival and Feast*

During the 2019 seasonal opening of the permanent exhibition at the Palazzo Cini Gallery, a contemporary art show dedicated to Adrian Ghenie will also be staged. Produced in collaboration with the Galerie Thaddaeus Ropac, the exhibition will be installed on the second floor of the house-museum in Campo San Vio. Around ten paintings have been specifically created for this project. Inspired by Dutch painter Pieter Bruegel the Elder’s *Battle between Carnival and Lent*, the title also suggests a link with the city of Venice through the reference to Carnival. In his approach to the series, the artist thus clearly looks to tradition but does so without forgoing an interest in contemporary events. Characterised by an experimental use of colour with strong physical material connotations, Ghenie’s paintings depict personalities whose actions have influenced and continue to influence the course of the history of the world. Born in Baia Mare, Romania, in 1977, Adrian Ghenie currently lives and works in Berlin. His show in the Romanian pavilion at the 56th Venice Biennale brought him international renown and his works are now on display in major museums and galleries, such as the Centre Pompidou, Paris, the Tate Modern, London and the Metropolitan Museum of Art, New York. The bilingual (Italian and English) exhibition catalogue includes an introductory conversation between the director of the Institute of Art History, Luca Massimo Barbero, and the artist.



Adrian Ghenie, *Self-Portrait with Animal Mask*, 2018  
 Courtesy the artist and Plan Cluj, Berlin, photo Mathias Schormann

24 APRIL 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Concert for Five Pianos and Six Singers *Final Event* at the Solti Peretti Répétiteurs Masterclass**

The eleventh edition of the Solti Peretti Répétiteurs Masterclasses, organised in collaboration with the Georg Solti Accademia di Bel Canto, will end with a concert featuring six pianists and six singers performing works from the Bel Canto repertoire in the splendid setting of the Sala degli Arazzi in the Fondazione Giorgio Cini. The Solti Peretti Répétiteurs Masterclasses, unique in their kind, offer five outstanding young pianists a period of intensive study with some 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.

2 MAY 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Presentation *The Arnaldo Momo Archive* at the Fondazione Giorgio Cini**

The Institute of Theatre and Opera has organised a public presentation to illustrate the donation of the Archive of Arnaldo Momo (Venice, 1916-2008), director and theatre scholar, in cooperation with the artist's family. The presentation will be accompanied by a discussion on Momo's role on the Venetian scene after the Second World War as well as comparisons with other leading figures, such as Giovanni Poli and Mischa Scandella (the Institute also holds their archives). During the meeting, Arnaldo Momo's artistic career will be illustrated through a selection of the material held by the Institute, which will be on public display for the occasion. In fact, a great variety of documents directly related to the theatrical activities of Momo and his actress wife Sara Tagliapietra (stage photographs, playbills, press reviews of their productions, etc.) are kept in the Archive, which also contains director's notes, scripts, autograph notebooks and a rich library. The participants at the presentation will include Arnaldo Momo's sons, Fabio and Federico, Carmelo Alberti, Maria Ida Biggi, Ilaria Crotti and Carlo Montanaro.



Drawing by Arnaldo Momo



Cellotex, 1979, Fondazione Palazzo Albizzini Collezione Burri

10 MAY – 28 JULY 2019  
 VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Exhibition *BURRI la pittura, irriducibile presenza*

The Fondazione Giorgio Cini is hosting a retrospective exhibition devoted to the “Master of Materials” Alberto Burri (Città di Castello 1915 - Nice 1995), curated by the art historian and president of the Fondazione Burri, Bruno Corà. Based on the synergy between the two institutions and in collaboration with Tornabuoni Art and Paola Sapone MClA, the exhibition is seen as being a climax to international events in recent years celebrating the centenary of the birth of the artist from Città di Castello. The exhibition will offer visitors the opportunity to follow the most important stages of Burri’s artistic career chronologically through about fifty works selected from his most significant series: from the very rare *Tars*, *Moulds* and the monumental *Sacks* to *Combustions*, *Woods*, *Plastics*, the extraordinary *Cretti* (*Cracks*) and the late *Cellotexes*, the last stage in the great Umbrian artist’s explorations of diverse materials. Visitors will be able to explore his career further in a multimedia documentary section, which includes some rare films portraying him at work. The exhibition design – the title quotes a famous definition by the artist of his own work – aims

to reconstruct the artistic development of one of the greatest pioneers of the new 20th-century painting, which through his experimentation addressed the crucial theme of the use of humble materials and their transformation into a work of art. The exhibition catalogue is bilingual (Italian and English) and has introductory essays by Bruno Corà and the director of the Fondazione Cini Institute of Art History, Luca Massimo Barbero.



“Truth”, from Francesco Marcolini, *Giardino di pensieri*, Venice, 1540, Fondazione Giorgio Cini

13 – 15 MAY 2019  
 VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Historical Studies Seminar *Great and Small Illusions*

From 13 to 15 May, the annual study meetings organised by the Institute for the History of the Venetian State and Society will focus on “Great and Small Illusions”. Topics for discussion will include the illusory drive giving rise to the birth of the city; the yearning for the ideal villa; the expectations aroused by modernity; and the ambitions underlying the cardinalate in the 16th century.

Pointing out that illusions, whether accompanied or not by delusions, are a fundamental feature of the human condition is obvious but not banal. Hence the five half-day sessions of the seminar on the theme of great and small illusions, historically found in various geo-historical areas of the Italian peninsula. For example, the great illusion running

through the history of Venice of its unique birth for an exceptional destiny – a great illusion that we are tempted to describe as collective. Then there are the illusions woven into individual events, such as those that fuelled Pietro Bembo’s aspirations to don the cardinal’s purple.



16 MAY 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **International Conference *Maurice Marinot. The Glass, 1911-1934***

The Institute of Art History Glass Study Centre is coordinating the organisation of this conference on one of the most original artists in the history of modern glassmaking: Maurice Marinot. To be held during the Marinot exhibition in Le Stanze del Vetro (25 March - 28 July), the conference addresses the art of a unique glassmaker. In fact, Marinot was the first example of an adult artist with no initial training in the craft falling so deeply in love with the medium that he devoted over twenty years of his career to the creation of objects made using the ancient craft technique of blown glass. Combined with his exceptional creativity and a straightforward but acute perception of the plastic possibilities of “solidified liquid”, this passion led him to create unique objects in a completely new aesthetic approach. His contemporaries immediately saw his work as a spontaneous but controlled expression of modernity. Marinot’s later experimentation with polychrome enamels and a new use of acid etching enabled him to

obtain almost sculptural effects on increasingly thick glass. In this way, he invented a new aesthetics of heavy, “fleshy” glass, based on systematically improving the malleability of the molten material. His work was so original that it soon spread, especially through international exhibitions, and exerted a deep influence on future generations. The conference will examine the specific, multifaceted development of Marinot’s art through the contributions of internationally renowned scholars and critics, such as Jean-Luc Olivié, Veronique Ayroles, Adriaenssens Werner and Jared Goss.

M. Marinot, *Red flask etched with a flame pattern*, 1930, Brussels, Musée royal d’Art et d’Histoire, © RMAH

23 – 25 MAY 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Reset Dialogues on Civilization *Sources of Democracy. Citizenship, Social Cohesion, Ethical Values***

Half a century ago the German legal philosopher and constitutional judge, Ernst-Wolfgang Böckenförde formulated what would rapidly become widely known as the Böckenförde Paradox: “The liberal state lives on premises that it cannot itself guarantee. On one hand, it can only exist if the freedom that is bestowed on its citizens is regulated from within, that is from within the moral substance of individuals and a homogeneous society.” Today that paradox sounds like a prophecy. The unexpected worldwide rise of nationalism, populism and illiberal extremism as well as the deep crisis in Western democracies seem to amply confirm his view: in the recent decades of

extended globalisation, liberalism has worn down those very ethical foundations that allowed it to thrive in the first place. In fact, dominant individualism has not only challenged community and religious alliances and national borders. It has also greatly undermined social capital and the civil fabric on which societies are founded. The 2019 edition of *Reset Dialogues on Civilization* will be dedicated to these topics. The Dialogues have been organised by Reset in collaboration with the Fondazione Giorgio Cini, Ca' Foscari University, Venice and the Mominoun Foundation.

30 – 31 MAY 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### ***International Conference How Europe Discovered the Music of the World after World War II. Cold War, UNESCO, and the Ethnomusicological Debate***

A key moment in the celebrations to mark the 50th anniversary of the creation of the Intercultural Institute of Comparative Music Studies will be a conference organised in collaboration with the Humboldt Forum für Kultur, Berlin, to reflect on the diffusion of music in the world in the 1960s, the period when the Institute was founded. So far there has been little thinking on a crucial aspect of 20th-century music history: the important role played by the Intercultural Institute of Comparative Music Studies and its predecessor, the International Institute for Comparative Music Studies and Documentation, founded in Berlin in 1963, from which the Venetian Institute stemmed. From an interdisciplinary perspective, historians, anthropologists, musicologists and ethnomusicologists will explore the motivations and dynamics of the diffusion of extra-European music in Italy and on the rest of the continent. To do so also requires addressing topics such as the Cold War and the confrontation between the East-West blocs and the creation of international organisations and their cultural outlooks. A further significant task involves piecing together the debate between the ethnomusicologists that helped to shape the way we come to know and evaluate the music of the world in cultural and aesthetic terms. Other topics that will be considered include the celebrated *East-West Music Encounter*, a conference held in Tokyo in 1961, the role of organisations such as UNESCO, the Congress for Cultural Freedom, the International Music Council and the International Folk Music Council, and the contribution of pioneering figures, such as Alain Daniélou, Nicholas Nabokov and Jack Bornoff. In addition to the various papers, the conference will feature conversations with some of the other protagonists of that movement in those years: Simha Arom, Jacques Cloarec and Ivan Vandor.

31 MAY 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### ***Concert of Indian Music Rakesh Chaurasia and Satyajit Talwalkar***

In the 50th anniversary year of its foundation, the Intercultural Institute of Comparative Music Studies has invited Rakesh Chaurasia to give a concert. This effectively underscores the Institute's continuous interest in the music and dance of India since its inception. For example, the Fondazione Giorgio Cini already had the honour of hosting this Indian musician as early as





Rakesh Chaurasia playing the bansuri

2004. Originally from Allahabad, Rakesh Chaurasia is a leading authority on Hindustan classical music and a virtuoso on the *bansuri* (Indian bamboo flute). Grandson of the celebrated *bansuri* virtuoso Pandit Hariprasad Chaurasia, Rakesh is a leading representative of the second generation of classical *bansuri* players, despite having developed his own, very distinctive style. In addition to continuing in the wake of the teachings of his uncle Hariprasad, Rakesh has developed a style with innovations and crossovers that have led him to collaborate with a great variety of musicians in India and elsewhere. In the concert of classical Indian music at the Fondazione Cini, Rakesh Chaurasia will be accompanied by Satyajit Talwalkar on *tabla*. This young but already well-known percussionist is also a leading member of the new generation of classical musicians in contemporary India.



Lyda Borelli in *La memoria dell'altro*, 1913

4 JUNE 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Study Day *Lyda Borelli, Film Diva*

The Institute of Theatre and Opera has organised a study day on Lyda Borelli to mark the 60th anniversary year of her death (2 June 1959), and as part of a series of events generated by the revival of interest in the once renowned actress. In the 1920s, in fact, Lyda Borelli, already a star of the Italian and international stage, reached the peak of her celebrity after becoming a diva of the big screen. Following on from the exhibition in 2017, when Borelli's most important films were shown, the Institute has continued to stage events aimed at rediscovering

and re-assessing this fascinating actress, long forgotten by audiences and critics. Organised in collaboration with Ca' Foscari University, Venice, the meeting will also include a showing of *La memoria dell'altra*, directed by Alberto Degli Abbatini in 1913 and restored in 2017 by the Centro Sperimentale di Cinematografia, Rome, at the prompting of the Institute of Theatre and Opera. In this film with stunning external shots of Venice, Lyda Borelli plays an aviator called Lyda, an emancipated woman with a keen interest in flying and engines.

6 – 8 JUNE 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Workshop *Research-led Performance: the String Quartets of Béla Bartók and Gian Francesco Malipiero*

in collaboration with the Quartetto di Venezia and the Bartók Archivum, Budapest

String quartets occupy a key place in the musical oeuvre of both Béla Bartók and Gian Francesco Malipiero. In very distinctive personal ways, the two composers elaborated a concept of the quartet form and sonority that departed from the classical model and forged a new type

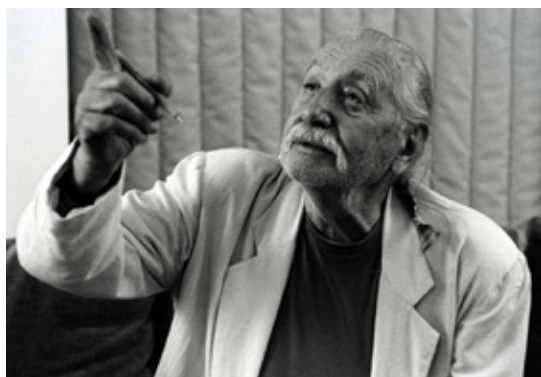
of expression, often based on traditional folk music. The aim of the workshop is to explore the quartets of Bartók and Malipiero from a twofold theoretical and practical perspective and attempt to highlight possible stylistic and technical-performative convergences. The main focus will be on Bartók's Sixth Quartet and Malipiero's Seventh. The workshop will alternate practical aspects of performing and musicological research sessions. The instrumental part will be taught by the members of the Quartetto di Venezia, while the teachers in the musicological sessions will be Francisco Rocca and László Vikárius.

28 – 29 JUNE 2019  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Musicological Studies Seminar *Concepts of Harmony in Musical Composition: 1945-1975***

This seminar is the first stage in a three-year project on a key issue in 20th-century music theory: the principles and characteristics of the harmonic dimension in post-tonal composition. Coordinated by Gianmario Borio, Pascal Decroupet and Christoph Neidhöfer, the study group will conduct an initial survey of the harmonic conceptions developed by various composers – such as Pierre Boulez, John Cage, Elliott Carter, György Ligeti, Bruno Maderna, Olivier Messiaen, Karlheinz Stockhausen, Iannis Xenakis and Bernd Alois Zimmermann – and relate them to the compositional process and theoretical writings. The aim of this comparison is to look for common interests and stylistic differences that are closely linked to compositional techniques and may also go beyond aesthetic boundaries. Moreover, an attempt will be made to establish the coordinates and the terminology for a theory of harmonic processes linked not only to tonal music but also to the harmonic procedures introduced by Debussy, Schoenberg and Stravinsky and other influential composers in the first half of the 20th century. The participants at the seminar will include Anne-Sylvie Barthel-Calvet, Jonathan W. Bernard, David Bernstein, Oliver Korte, Catherine Losada, Imke Misch, Susanna Pasticci and Ingrid Pustijanac.

## COLLECTIONS



Ettore Sottsass Jr. in 2000, © Giuseppe Varchetta



Files in the Ettore Sottsass Jr. Archives, Venice, Fondazione Giorgio Cini, Sottsass Archive

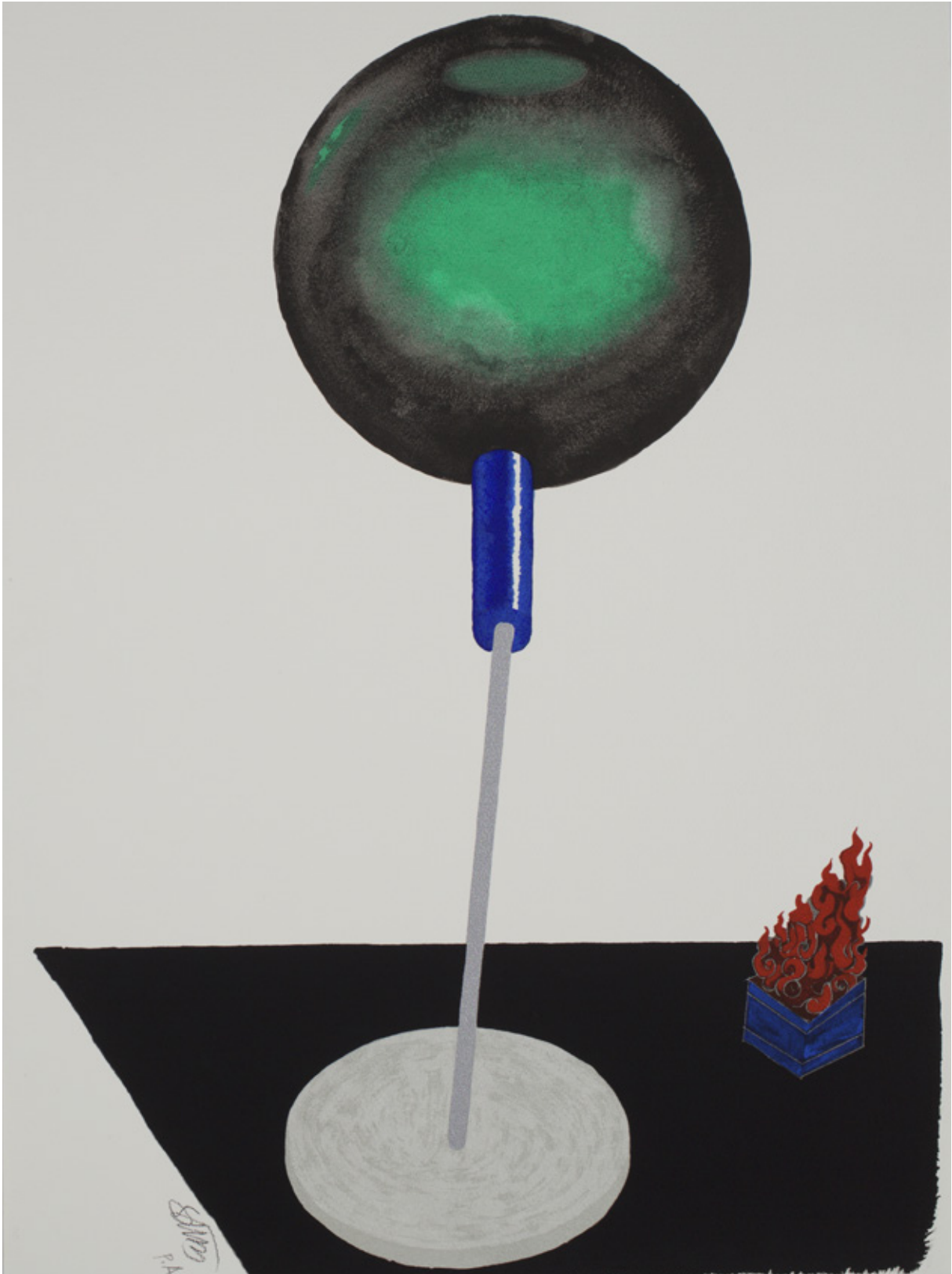
### *The Ettore Sottsass Jr. Archive at the Fondazione Giorgio Cini*

On 3 December 2018, the Fondazione Giorgio Cini officially received the archive of Ettore Sottsass Jr., when his wife Barbara Radice signed the deed of donation. The substantial documentary heritage put together by one of the greatest and most celebrated 20th-century designers worldwide is important for at least three reasons. Firstly, consisting of over 100,000 items, it is the largest single collection of material on Sottsass. But above all it is the most substantial and diversified in terms of the type of documentation. In fact, it comprises both personal and professional material produced between 1923 and 2007, including notes, sketches, drawings, finished working drawings, photographs, engravings, private and business correspondence, posters, invitations, catalogues, articles and press reviews. In addition to private events in his life, they tell of his enormous, wide-ranging work in the fields of architectural, interior, exhibition, graphic and industrial design, intertwined with his equally extensive artistic, publishing and advertising activities. As a result of the variety of documents, this collection can be seen as completing and interlinking with the archives previously donated by Sottsass himself to the Bibliothèque Kandinsky in the Centre Pompidou, Paris (mostly books, photographs, sketches and writings, from 1937 to 2010) and to the Centre for Studies and Archives of Communication (CSAC) at the University of Parma (14,000 items, mainly sketches and drawings from 1939 to 1978). The Fondazione Cini has responded to Barbara Radice's admirable decision to donate such a valu-

able legacy by pledging to make the most of the archive – as stipulated in the deed – and in particular by digitising the material over two years and so make it accessible online. Users will thus be able to explore the contents of the archive before going to the Foundation to study the physical material first-hand. The digitisation will be carried out by ARCHiVe (Analysis and Recording of Cultural Heritage in Venice), a facility recently opened in the Foundation dedicated to the conservation and development of the documentary and artistic heritage held on the Island of San Giorgio. In other words, when this operation is completed, the Sottsass Archive will be an indispensable resource for scholars or anyone interested in studying the original material and comparing it with other sources to reconstruct – and perhaps, in some cases, rewrite – the story of the great Italian designer.

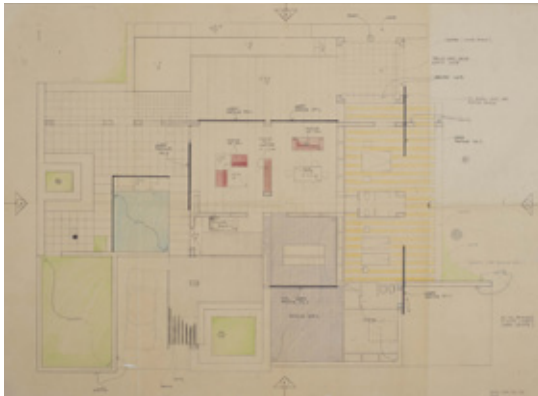
#### *A brief look at the material*

To form an initial idea of the contents of the Ettore Sottsass Jr. Archive, you can scroll through the inventory compiled for the purposes of the donation. By reading this albeit obviously only summary document, we can outline some of the potential of the material, since it reflects the various stages in the life and career of the designer, born in Innsbruck in 1917 to a Trentino





Contents of the envelope labelled “Small living room for a girl who writes”, designed by Ettore Sottsass Jr. for a furniture exhibition, Società pro cultura femminile, Turin, 1946, Venice, Fondazione Giorgio Cini, Sottsass Archive



Plan with indications of furnishings and finishes for Sottsass's design of a house by the sea, 1961-1962, Venice, Fondazione Giorgio Cini, Sottsass Archive

father, the architect Ettore Sottsass Sr., who had trained in Vienna, and an Austrian mother, Antonia Peintner.

In chronological terms, the archive begins with Sottsass's childhood and school experiences. Notebooks, drawings and university records document his time in Trentino and his move in 1929 to Turin, where he graduated from the Politecnico di Torino in 1940. His simultaneous work on graphic art projects, such as the illustrations (1934) for the newspaper *Leggi che ti passa*, produced by his scientific high school (Liceo scientifico G. Ferraris), already highlights his interest in the field of art design. But by this time he was also already interested in industrial design, as documented by the photographs of handle designs for Fiat (1940). Sottsass was actually employed by the major Italian car manufacturers for a brief spell, as revealed by his *libretto di lavoro* (work record) and employee's card, before being drafted into the army and sent to Montenegro during the Italian occupation of the Balkan country.

In the immediate post-war period, his involvement in Turin cultural circles is attested to by the founding Statute (1945) of the group of modern Turin architects named after Giuseppe Pagano (others included Giovanni Astengo, Gino Levi Montalcini and Emilio Pifferi). In those same years, however, we find a sudden upsurge in the amount of material concerning projects conducted in his father's architectural practice: apartment interiors, furniture and objects, trade fairs and exhibitions, and editorial ideas for magazines and books. This vast range of professional interests was to characterise Sottsass Jr.'s entire career.

The documentation swells even further after his move to Milan in 1946, where he opened his own studio. His commitment to the post-war reconstruction of Italy in the fervid climate of the city in those years was pursued on all design fronts: architecture, industrial objects, graphic art and exhibitions. See, for example, his participation in the Milan Triennials and his ideas for art and advertising projects for Acciaierie Cogne and Grassotti

(from 1947), or housing projects for INA Casa (1950-1958). There is no shortage of material on his exhibitions in Italy – including those for the landmark *Abstract and Concrete Art* exhibition at the Palazzo Reale, Milan, in 1947 – and abroad, for example, in Lugano and Paris, the same year. The list also reveals his “all-round” collaborations with companies that were successful thanks to the contribution of designers. The well-known commissions from Poltronova, for example, are documented from 1957 onwards, whereas his work with Bitossi, which began with ceramics for the American company Raymor, date from 1955. While fewer items illustrate his collaboration with Olivetti, a huge amount of material demonstrates his ability to effectively communicate with industrial or artisan businesses – Montecatini, Artemide, Stilnovo, then Cleto Munari Fiorucci and Alessi, just to mention the big outfits – and, at the same time, his restless personal research and experimentation involved in seeking for meanings in design that ultimately became his *raison d'être*.

Likewise, we also find evidence of his role as a pioneering contemporary cultural figure in his contributions to debates in conferences and magazines – especially *Domus* – or in his capacity to forge a network

LEFT  
Ettore Sottsass Jr., lithograph from the “Capricci” series for Galleria Clio Calvi Rudi Volpi, 2002, Venice, Fondazione Giorgio Cini, Sottsass Archive



Sample of a fabric designed by Ettore Sottsass Jr. for Memphis, 1983, Venice, Fondazione Giorgio Cini, Sottsass Archive



Room equipped for digitising large formats at the ARCHiVe centre

of international relations. On this subject, there are two fascinating envelopes containing his correspondence with Gio Ponti (1952-56) and George Nelson (1956-74), the American architect and designer, in whose New York studio Sottsass spent some time in 1956. There are also numerous documents on his participations in exhibitions on industrial design. For example, we can follow the course of his development by comparing the exhibitions in which he envisages interior living styles and their evolution, such as the *Casa abitata* in Florence (1965) or *Italy: The New Domestic Landscape* in New York (1972). The influences and consequences of Sottsass's private and professional partnership with the writer and critic Fernanda Pivano can also be explored in the archive. Sottsass married Pivano in 1949 and, among other things, she introduced him to some leading figures in the American Beat generation. There are intriguing titles, such as "Programmes for Travel in India" (1960) or the whole box labelled "East 128" (1962), which brings together studies, notes and sheets of printer's film for the magazine *East Room 128 Chronicle*, produced with his wife, not to mention his diary written in hospital in Palo Alto, California. All of them are part of his seminal quest to remap the uncertainties and meanings of design.

Sottsass's reflections on the symbolic and political values of design – in 1971 he coined the term "counter-design" – can be found in the particularly rich section on the Memphis group. Here he tackles the artisan-industry issue in a process blending design and manufacturing. The collective experience of Memphis attracted international attention to Italy in the early 1980s and became an icon of so-called postmodernism. Drawings, samples of fabrics and laminates, photographs, slides and printed materials (posters, catalogues, invitations, packaging, shopping bags or calendars for events and exhibitions held by the group in many parts of the world) are complemented by press reviews, business reports and the correspondence between the designers and Ernesto Gismondi, owner of Artemide and financier of the enterprise, as well as by the notes on the meetings transcribed by Sottsass and Barbara Radice, whom he

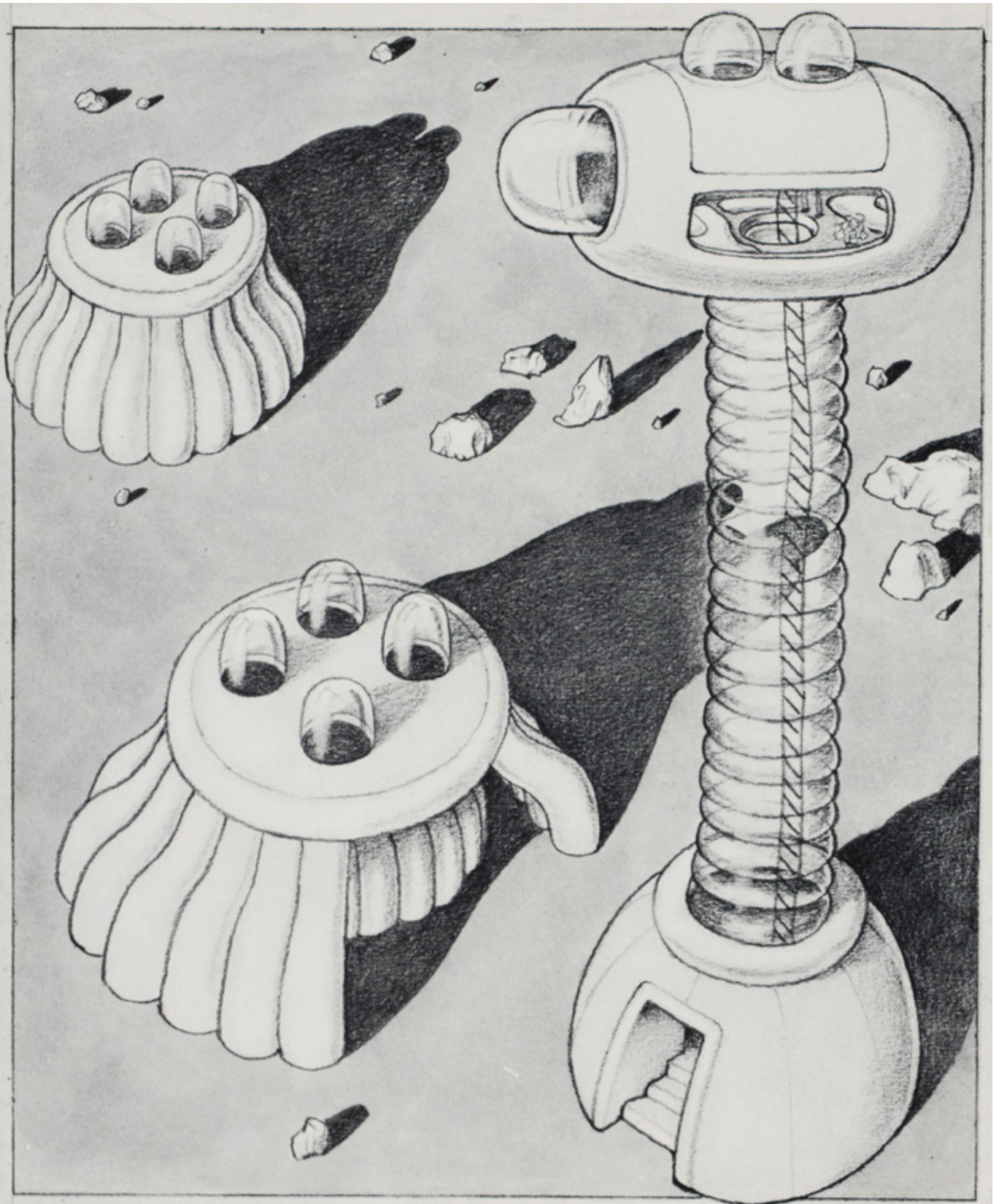
had met in 1976. His simultaneous and subsequent intense professional design and exhibition activities can be explored in detail in the documents concerning collaborations with companies, such as Alessi, Vitra, Kartell, Marutomi, UCC, and galleries, such as Mourmans or Bischofberger. Moreover, the donation includes various other items, such as seventy-five posters featuring Sottsass, partly designed by himself (1958-2006), some folders with drawings and large-format photographs, and over fifty groups of graphic works, especially lithographs (late 1940s-2005). Even after his death in Milan on 31 December 2007, the archive continued to expand with documentation on his critical fortune and related publications.

#### RIGHT

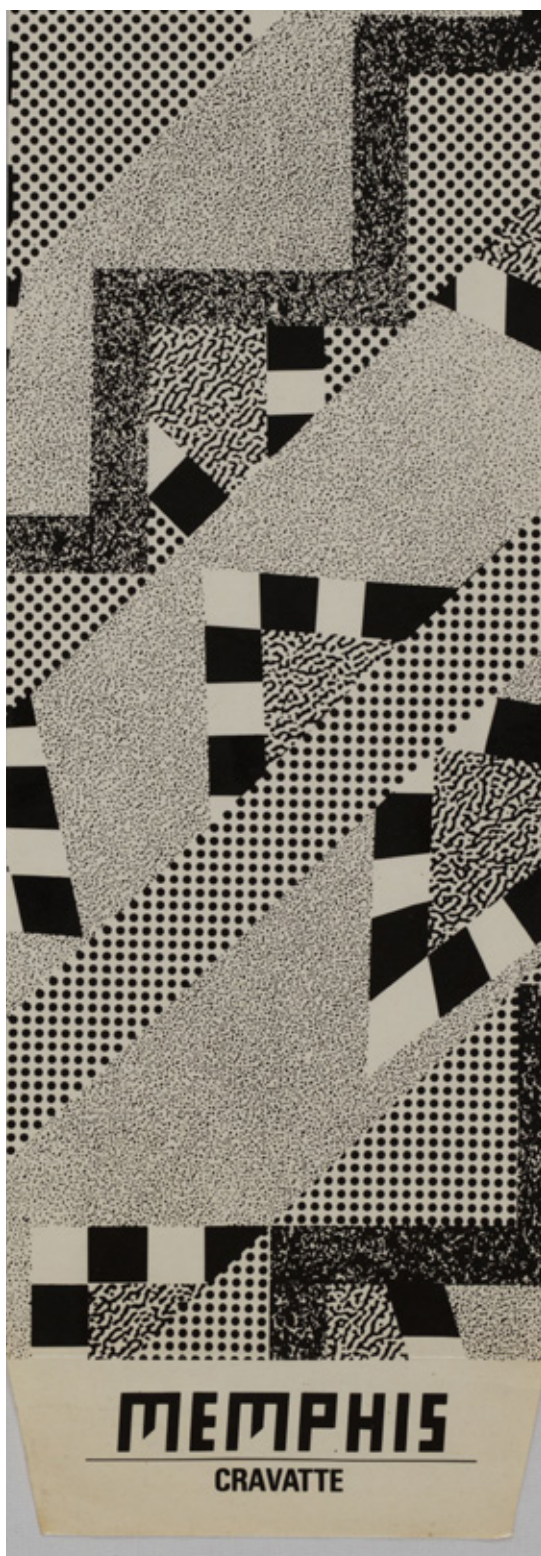
"Roof under which to meditate", photograph of a drawing by Ettore Sottsass Jr. for "The Planet as a Festival", *Casabella* 1972, Venice, Fondazione Giorgio Cini, Sottsass Archive

#### *The acquisition and future goals*

The donation is the outcome of a process that grew out of a 2017 exhibition – *Ettore Sottsass: The Glass* – staged in Le Stanze del Vetro,



Tetto sotto il quale meditare



Packaging for Memphis neckties, c. 1985, Venice, Fondazione Giorgio Cini, Sottsass Archive

the project and exhibition space created by the Fondazione Cini and Pentagram Stiftung. In the months following the exhibition, after an inventory had been drawn up and sample digitisation tests conducted on the contents of boxes, folders and envelopes, numerous meetings with Barbara Radice led to terms being defined for the acquisition of the archive, which Sottsass himself had consistently kept well-ordered according to a personal archival logic involving subdividing the material by years and types. The decision concerning the destination was not only due to the Fondazione Cini's reputation for its responsible approach to preserving and promoting its archives through publications, conferences and exhibitions. "What really convinced me to donate to the Foundation so much of Ettore's material still in my possession" – Barbara Radice explained when signing the deed – "was the ARCHiVe project. I find it admirable that a historic institution like the Cini is pioneering experimentation aimed at the digitisation of cultural heritage. I fully agree with the aim: to make digitised documents accessible to scholars from all over the world."

The new centre is the result of a partnership with the Factum Foundation for Digital Technology in Conservation and the Digital Humanities Laboratory of the École Polytechnique Fédérale de Lausanne (EPFL-DHLAB) and is supported by the Helen Hamlyn Trust. The creation of the centre was based on the belief that digitisation is a ground-breaking innovation with major consequences for research, education and conservation in the field of cultural heritage. The Sottsass donation takes the form of a pilot project since it will be the first archive to be entirely digitally recorded by ARCHiVe. The two-year process will test the equipment developed so far to handle various kinds of documentary material. Small-format items will be digitised by a Replica 360, a special type of rotary scanner that can simultaneously record both sides of a single-page document. To record large formats, a camera on a stand will be used, while a suction worktop will open the sheets by means of air flow. This is useful in smoothing out documents, such as technical drawings on tracing paper, which have been folded and unopened for many years.

Once the documents have been digitised, they will be made accessible online through the Fondazione Cini website, while the physical items in the archive will remain consultable on request. The online use of the Sottsass archive will make more tangible one of the objectives of the broader project underlying the creation of ARCHiVe: the recording of a huge heritage of digital data for safe keeping. This is a commitment so that the memory contained in the archives will increasingly become future memory.

Fiorella Bulegato



## PROJECTS AND RESEARCH

### *The Complete Drammaturgia Musicale Veneta*

2018 saw the completion of the 30-volume facsimile series *Drammaturgia Musicale Veneta*, published by Casa Ricordi, Milan. The series features operas and other music theatre works produced in Venice or the Veneto from 1641 to 1798. Each volume set contains the full music score in facsimile, a critical edition of the libretto, and one or more critical essays on the work and its cultural contexts. This ambitious editorial project was begun in 1983 by Antonio Fanna director at the Istituto Italiano “Antonio Vivaldi” of the Fondazione Giorgio Cini, in conjunction with the Department of History and Art Criticism of the University of Venice. The editorial committee comprised Thomas Walker (d. 1995), Giovanni Morelli (d. 2011) and Reinhard Strohm.

In the vast market of music facsimiles, this series is unique in focusing on opera in Venice and the Veneto, and in discussing the historical, cultural and philological aspects of each work. Scholars and performers have long paid attention to the growing series. Today, the history of Venetian theatre in the early modern period can no longer be studied without the *Drammaturgia Musicale Veneta*.

The first number of the series, *La finta pazza* (libretto by Giulio Strozzi and music by Francesco Saccati, 1641), reproduces the oldest manuscript score of Venetian opera. The work documents the influence of the Accademia degli Incogniti on the Teatro Novissimo, and Giacomo Torelli’s stage innovations. Thomas Walker and Lorenzo Bianconi (1975) identified it as a seminal work for the success and circulation of the Venetian impresario system. *L’incoronazione di Poppea* (Gian Francesco Busenello – Claudio Monteverdi: [2]), and *Il novello Giasone* (Giacinto Andrea Cicognini – Francesco Cavalli and Alessandro

Stradella: [3]), demonstrate the reworkings and adaptations of Venetian operas in other centres (Rome, 1671). *L’incoronazione*, the first opera on a historical subject, also shows the influence of the Incogniti on early Venetian opera. The composite Neapolitan manuscript (like the Venetian one published in 1938) reveals the hands of different composers (Francesco Cavalli and perhaps Benedetto Ferrari). These volumes feature famous librettists and composers active in Venice such as Gian Francesco Busenello and Claudio Monteverdi [2], Aurelio Aureli [4] and Antonio Sartorio [6], Nicolò Beregan and Antonio Cesti [5], Apostolo Zeno and Carlo Francesco Pollarolo [9], along with virtually unknown figures such as Girolamo Castelli and Antonio del Gaudio [7]. They exemplify the many subgenres and *genera mixta* of Venetian *dramma per musica*, from variations of the myths of Orpheus [6] and Jason [3], or “comic-his- toric” drama [5][8], to the “stile romanzesco” [7] and Ariosto’s literary influence [4]. They illustrate formal processes such as the distinction between recitative and aria [4][6][9], the growth of



Frontispiece of the oratorio *L'umiltà coronata in Ester* by Antonio Pariati and Antonio Lotti [11]; MS 17671, Österreichische Nationalbibliothek, Vienna



Finale of the “Sinfonia” and beginning of the “Prologo” of *L’incoronazione di Poppea* by Gian Francesco Busenello and Claudio Monteverdi [2] fol. 1v; MS Rari 6.4.1, Library of the Conservatorio S. Pietro a Majella, Naples



Finale of Act 3 of *La finta pazza* by Giulio Strozzi and Francesco Sacrati [1] fol. 109v; MS in the private library of the Borromeo princes on Isola Bella (Lago Maggiore)

the da capo form and the influence of French theatre on the dramaturgy and psychological complexity of Venetian opera around 1700 [9]. In the early 18th century, Venetian operatic production developed yet other contrasting forms and styles, received new impulses from other centres (Naples: [19]) and reached other parts of Europe (Hamburg: [14]). A genuine Venetian concept of the years after 1700 were *Intermezzi comici per musica* [10]. Dramatic oratorios [11] had been developed earlier in Rome; the Roman-Neapolitan three-act *commedia per musica* became the Venetian opera buffa [19]. Dramatic works were often (multi-author) *pasticci* [16]; celebrative serenatas imitated the operatic style [15][16]. The *dramma per musica* could be partly comical ([12], imitating *Messalina*, [8]), but usually was romantic [13], heroic-historic [17][18], or tragic [14]. Major librettists of this period were heard in Venice: Apostolo Zeno [9][19], Antonio Salvi [13], Domenico Lalli [12][18], Pietro Metastasio [17][20]. Leading native composers (Antonio Lotti [11], Antonio Vivaldi [12][15] and Baldassare Galuppi [20][21]) competed with successful foreign guests (Giuseppe Maria Orlandini [14], Johann Adolf Hasse [17] and Geminiano Giacomelli Giacomelli [18]).



Page LXXXII of *La finta pazza* by Giulio Strozzi and Francesco Sacrati [1] with the reproduction of the frontispiece of the libretto and the scenography of the prologue printed for the performance of the opera in Paris in 1645

In the late 18th century, Venetian operatic production still presented *drammi giocosi* (collaboration between Baldassare Galuppi and Giovanni Bertati [21]), and *drammi per musica* by Pietro Metastasio [24], although with major changes to themes, characters and structures. The other serious operas illustrate the gradual transformations of aesthetic, dramatic and musical concepts during the later 18th century, together with the development of new personalities and theatrical roles: Gaetano Sertor – Francesco Bianchi [25], Alessandro Pepoli – Giovanni Paisiello [27], Simeone Antonio Sografi – Marco Portogallo [29] and Giuseppe Foppa – Gaetano Andreozzi [26]. The latter's *Amleto* was an example of Shakespearean opera through the mediation of Jean-Francois Ducis; the work was part of a critical debate in which the librettist himself was involved. Venice also experienced the *Pygmalion* of Jean-Jacques Rousseau and Horace Coignet and the influence of early *mélodrame* in an all-sung adaptation by Antonio Simeone Sografi and Giovanni Battista Cimador [22]. After Christoph Willibald Gluck, the myth of Orpheus and Euridice in Ranieri de' Calzabigi's libretto version received a new musical setting by Ferdinando Bertoni [23]. Finally, at the turn of the century Venetian theatres developed one-act *farse per musica* [28] and pantomime dances [30].



Beginning of Act I of *Ottone in Villa* by Domenico Lalli and Antonio Vivaldi [12] fol. 11r; MS in the Biblioteca Nazionale Universitaria, Turin.

Reinhard Strohm, Melania Bucciarelli and Francesca Menchelli-Buttini

- 1 *La finta pazza*  
Libretto by Giulio Strozzi, music by Francesco Paolo Saccati.  
Facsimile edition of the score preserved in the private library of the Borromeo princes on Isola Bella (Lago Maggiore) and edition of the libretto by Nicola Usula, critical essays by Lorenzo Bianconi, Wolfgang Osthoff and Nicola Usula (2018).
- 2 *L'incoronazione di Poppea*  
Libretto by Gian Francesco Busenello, music by Claudio Monteverdi  
Facsimile edition of the score preserved in the library of the Conservatorio di Musica S. Pietro a Majella in Naples and edition of the libretto by Lorenzo Bianconi, critical essays by Gino Benzoni and Alessandra Chiarelli (2011).
- 3 *Il novello Giasone* (2 volumes)  
Libretto by Giacinto Andrea Cicognini and Giovanni Filippo Apolloni, music by Francesco Cavalli and Alessandro Stradella  
Facsimile edition of the score preserved in the Biblioteca comunale degli Intronati in Siena; edition of the librettos by Nicola Usula; critical essays by Fausta Antonucci, Lorenzo Bianconi and Nicola Usula (2013).
- 4 *Il Medoro*  
Libretto by Aurelio Aureli, music by Francesco Lucio (Luzzo)  
Facsimile edition of the score preserved in the Biblioteca Nazionale Marciana in Venice, of Arias preserved in the Civico Museo Bibliografico Musicale in Bologna and edition of the libretto, critical essays by Giovanni Morelli and Thomas Walker (1984).
- 5 *Il Tito*  
Libretto by Nicolò Beregan, music by Antonio Cesti.  
Facsimile edition of the score preserved in the Biblioteca Nazionale Marciana in Venice and edition of the libretto, critical essay by Giada Viviani (2012).
- 6 *L'Orfeo*  
Libretto by Aurelio Aureli, music by Antonio Sartorio  
Facsimile edition of the score preserved in the Biblioteca Nazionale Marciana in Venice, Fondo Contarini, and edition of the libretto, critical essay by Ellen Rosand (1983).
- 7 *Almerico in Cipro*  
Libretto by Girolamo Castelli, music by Antonio del Gaudio  
Facsimile edition of the score preserved in the Biblioteca Nazionale Marciana in Venice and edition of the libretto preserved in the library of Casa Goldoni in Venice, critical essay by Giovanni Morelli (2005)
- 8 *Messalina*  
Libretto by Francesco Maria Piccioli, music by Carlo Pallavicino  
Facsimile edition of the score preserved in the Biblioteca Nazionale Marciana in Venice, Fondo Contarini, of detached Arias from ms Giordano 35 preserved in the Biblioteca Nazionale Universitaria in Turin, and edition of the libretto preserved in the Raccolta Rolandi, Fondazione Giorgio Cini in Venice, critical essay by Eleanor Selfridge-Field (2001)
- 9 *Il Faramondo*  
Libretto by Apostolo Zeno, music by Carlo Francesco Pollarolo  
Facsimile edition of the score preserved in the Österreichische Nationalbibliothek in Vienna and edition of the libretto, critical essay by Carlo Vitali and a note concerning a lost Handel aria by John H. Roberts (1987)
- 10 *Tre intermezzi (1707-1724)*  
Librettos by different authors, music by Antonio Lotti, Francesco Gasparini (?) and Antonio Caldara (?)  
Facsimile edition of the *intermezzi* scores preserved in the Österreichische Nationalbibliothek in Vienna and in the Bibliothèqu du Conservatoire Royal in Brussels, and edition of librettos, critical essay by Francesca Menchelli-Buttini (2008)

- 11 *Lumiltà coronata in Ester*  
 Libretto by Pietro Pariati, music by Antonio Lotti  
 Facsimile edition of the score preserved in the Österreichische Nationalbibliothek in Vienna and edition of the libretto, critical essay by Laura Zanella (2004)
- 12 *Ottone in villa*  
 Libretto by Domenico Lalli, music by Antonio Vivaldi  
 Facsimile edition of the score preserved in the Biblioteca Nazionale Universitaria in Turin, Fondo Foà, and edition of the libretto, critical essay by John Walter Hill (1983) (with a iconographical note concerning the Roman subject in early 17th century Venetian painting by Massimo Gemin)
- 13 *Ariodante*  
 Libretto by Antonio Salvi, music by Carlo Francesco Pollaro  
 Facsimile edition of the score preserved in the Staatsbibliothek der Stiftung Preussischer Kulturbesitz in Berlin and edition of the libretto, critical essay by Olga Termini (1986)
- 14 *Nerone*  
 Libretto by Agostino Piovene, music by Giuseppe Maria Orlandini  
 Facsimile edition of the score preserved in the Staatsbibliothek der Stiftung Preussischer Kulturbesitz in Berlin and edition of the libretto, critical essays by Francesco Giuntini and Reinhard Strohm (2012)
- 15 *Due Serenate*  
 Music by Antonio Vivaldi  
 Facsimile edition of the scores preserved in the Biblioteca Nazionale Universitaria in Turin, Fondo Foà, and edition of the lyrics, critical essays by Michael Talbot and Paul Everett (1995)
- 16 *Andromeda liberata*  
 Libretto by Vincenzo Cassani, music by various authors  
 Facsimile edition of the score of the *serenata* preserved in the Conservatorio di Musica “Benedetto Marcello” in Venice and edition of the libretto, critical essay by Michael Talbot (2006)
- 17 *Demetrio*  
 Libretto by Pietro Metastasio, music by Johann Adolf Hasse  
 Facsimile edition of the score preserved in the Biblioteca Nazionale Marciana in Venice, Fondo Contarini, and edition of the libretto, critical essay by Reinhard Strohm and Francesca Menchelli-Buttini (2013)
- 18 *La Merope*  
 Libretto by Apostolo Zeno and Domenico Lalli, music by Geminiano Giacomelli  
 Facsimile edition of the score preserved in the Bibliothèque du Conservatoire Royal in Brussels and edition of the libretto, critical essay by Sylvie Mamy (1984)
- 19 *La Maestra*  
 Libretto by Antonio Palomba, music by Gioacchino Cocchi  
 Facsimile edition of the score preserved in the Biblioteca Estense e Universitaria in Modena and edition of the libretto, critical essay by Anna Laura Bellina (1987)
- 20 *Artaserse*  
 Libretto by Pietro Metastasio, music by Baldassare Galuppi  
 Facsimile edition of the score preserved in the Staatsbibliothek der Stiftung Preussischer Kulturbesitz in Berlin (and Bibliothèque Nationale de France in Paris-only the Sinfonia) and edition of the libretto, critical essay by Francesca Menchelli-Buttini (2010)
- 21 *L'inimico delle donne* (3 volumes)  
 Libretto by Giovanni Bertati, music by Baldassarre Galuppi  
 Facsimile edition of the score preserved in the Biblioteca del Pálacio Nacional de Ajuda in Lisbon and edition of the libretto, critical essay by Helen Geyer-Kiefl (1986)

- 22 *Pygmalion-Pimmalion*  
 Librettos by Jean-Jacques Rousseau and Simeone Antonio Sografi, music by Horace Coignet and Giovanni Battista Cimarosa  
 Facsimile edition of the scores of the *melodramma* and of the *scena lirica* preserved in the Archives de la Comédie Française in Paris and in the library of Fondazione Olga e Ugo Levi in Venice, and edition of librettos, critical essay by Emilio Sala (1996)
- 23 *Orfeo ed Euridice*  
 Libretto by Ranieri de' Calzabigi, music by Ferdinando Bertoni  
 Facsimile edition of the score preserved in the Biblioteca musicale Greggiati in Ostiglia and edition of the libretto, critical essay by Paolo Cattelan (1989)
- 24 *Adriano in Siria*  
 Libretto by Pietro Metastasio, music by Pasquale Anfossi  
 Facsimile edition of the score preserved in the Biblioteca del Conservatorio "Cesare Pollini" in Padua, Fondo Archivio Musicale Teatro Verdi, and edition of the libretto, critical essay by Jacques Joly (1983)
- 25 *La Morte di Cesare* (2 volumes)  
 Libretto by Gaetano Sertor, music by Francesco Bianchi  
 Facsimile edition of the score preserved in the Bibliothèque du Conservatoire Royal in Brussels and edition of the libretto, critical essay by Piero Weiss (1999)
- 26 *Amleto*  
 Libretto by Giuseppe Foppa, music by Gaetano Andreozzi  
 Facsimile edition of the score preserved in the Biblioteca del Conservatorio "Cesare Pollini" in Padua, Fondo Archivio Musicale Teatro Verdi, and edition of the libretto, critical essay by Marcello Conati (1984)
- 27 *I giuochi d'Agrigento* (2 volumes)  
 Libretto by Alessandro Pepoli, musica di Giovanni Paisiello  
 Facsimile edition of the score preserved in the Biblioteca Nazionale Marciana in Venice and edition of the libretto preserved in the Raccolta Rolandi, Fondazione Giorgio Cini in Venice, critical essay by Lorenzo Mattei (2007)
- 28 *Cecchina suonatrice di ghironda*  
 Libretto by Gaetano Rossi, music by Pietro Generali  
 Facsimile edition of the score preserved in the Bibliothèque Nationale de France in Paris (and in the Biblioteca dell'Accademia Filarmonica di Bologna – only for the Sinfonia) and edition of the libretto preserved in the library of Casa Goldoni in Venice, critical essay by Marco Beghelli (2010)
- 29 *Gli Orazi e i Curiazi* (2 volumes)  
 Libretto by Simeone Antonio Sografi, music by Marco Portogallo  
 Facsimile edition of the score preserved in the Biblioteca del Conservatorio "Luigi Cherubini" in Florence, Fondo Basevi, and edition of the libretto preserved in the Raccolta Rolandi, Fondazione Giorgio Cini in Venice, critical essay and chronological catalogue of theatrical performances in Venice (1797-1815) by Maria Giovanna Miggiani (2003)
- 30 *Balli teatrali a Venezia (1746-1859)* (2 volumes)  
 Music by Alessio Rasetti (*compositore dei Balli*, Giacomo Brighenti), Rocco Gioannetti (*compositore dei Balli*, Gaspare Angiolini) and Onorato Viganò  
 Facsimile edition of the scores of the six *balli pantomimici*, critical essay by di José Sasportes and the general chronological catalogue of theatrical dances in Venice by Elena Ruffin and Giovanna Trentin (1994)

# FONDAZIONE GIORGIO CINI

ISOLA DI SAN GIORGIO MAGGIORE - VENEZIA


14 dicembre 1966

IL SEGRETARIO GENERALE

Mio caro Danielou,

facendo seguito al mio telegramma, voglio confermarLe che ieri ho avuto assicurazione dalla Commissione Nazionale Italiana Unesco, e precisamente dalla Segretaria Generale prof. Paronetto, che la Commissione Nazionale stessa ha fatto ufficialmente la richiesta di fondi per la sezione veneziana del vostro Istituto. Tale domanda è stata fatta nella "domanda di partecipazione", sezione progetto maggiore - "Rapporti tra l'Oriente e l'Occidente". Non Le avevo risposto finora alla Sua lettera perchè non avevo potuto avere le informazioni precise dalla Commissione Nazionale Italiana. Tutto mi pare dunque che vada bene!

Molti amichevoli saluti dal

  
(Vittore Branca)

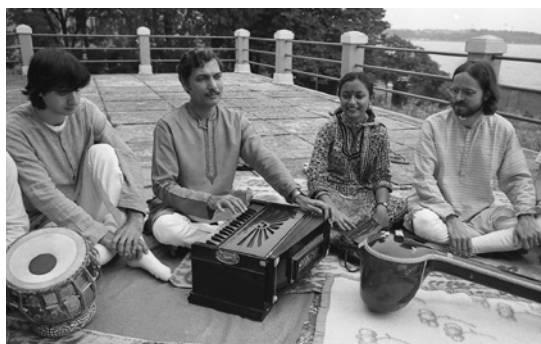
Maestro Alain DANIELOU  
International Institute Comparative  
Music Studies and Documentation  
20 Winklerstrasse  
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## PRESENCES ON SAN GIORGIO



A Bharatanatyam dance course with Savitry Nair, Fondazione Giorgio Cini



An Indian dance course with Sankha Chatterjee and Sangeeta Chatterjee, Island of San Servolo

### *From Berlin to Venice at the Fondazione Giorgio Cini: the International Institute of Comparative Music Studies, a bridge between East and West*

“On the Island of San Giorgio on 23 June [1969], the founding deed of the International Institute of Comparative Music Studies was signed by a group of eminent Italian and foreign cultural figures, including Professor Angelo Spanio, President of the Fondazione Giorgio Cini, Mario Labroca, Director of the Biennale Contemporary Music Festival, Professor Vittore Branca, University of Padua, Jack Bornoff, Executive Secretary of UNESCO’s Conseil International de la Musique, the lawyer Tito Carnelutti, the lawyer Lionello d’Aloja, Professor Maria Luisa Paronetto Valier, Secretary General of the UNESCO Italian National Commission, Maestro Francesco Siciliani, Director of Radiotelevisione italiana music programmes, and Baroness Marguerite de Reding, President of the Swiss Jeunesses Musicales. The new Institute’s origins lie in the International Institute for Comparative Music Studies and Documentation, which has been working in Berlin for many years with the aim of encouraging study and knowledge about music in Asia and Africa, as well researching all aspects of the music of the Near, Middle and Far East and Africa, also in relation to European musical forms... the director of the new Institute will be Eastern musicology specialist Alain Daniélou, while the deputy director will be Jacques Cloarec, former director of publications at the Berlin Institute, and the secretary general, Pierre Arnal. The Institute has provisionally established its headquarters in the [Cini] Foundation.” This article reporting on the founding of the Institute was published on pages 11 and 12 of the *Notiziario di San Giorgio* 36 (January-June 1969), fifty years ago. I

have quoted at length from the article because I believe it significantly reflects how much this Institute, even if only temporarily “hosted” by the Fondazione Cini, was from the outset closely linked to important figures in the Foundation and also because the aims set out in its founding deed are still shared, albeit updated over time, by the current Institute.

What is now called the Istituto Interculturale di Studi Musicali Comparati (IISMC – Intercultural Institute of Comparative Music Studies), therefore, came into being in 1969 from a “rib” of the IICMSD, founded in 1963 in Berlin by Alain Daniélou with the aim of promoting the study and knowledge of music of non-European cultures. Because Cold War tensions made it difficult to establish contacts in some parts of the world from Berlin, Daniélou chose to come to Venice for its historical role as a “bridge” between East and West and so that

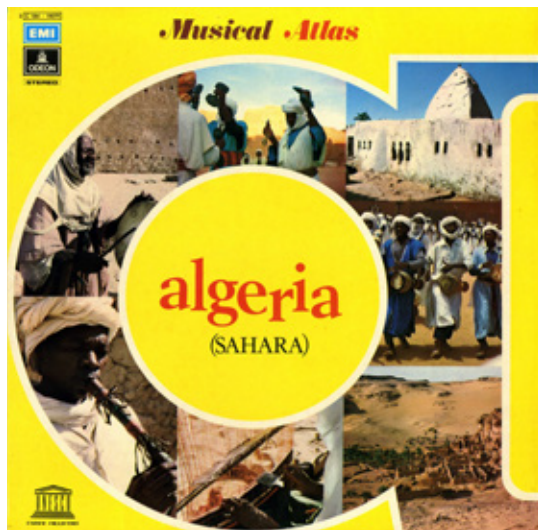
he would be free to move on the international scene. This marked the beginning of a venture that made Venice and the Fondazione Cini a

#### LEFT

Vittore Branca writes to Alain Daniélou, 1966



Alain Daniélou and Vittore Branca, Fondazione Giorgio Cini, 1971



Cover of an LP in the EMI-UNESCO collection, 1975

reference point for everything related to the promotion, study and dissemination of the great music traditions of the world.

In its first decade of life, the Institute mainly focused on the production of a highly prestigious record collection (“Musical Atlas”) in collaboration with the Italian EMI and with the support of UNESCO. This series is still valued worldwide thanks to its re-release on CD and in digital versions by the Smithsonian Institution of Washington. Another important activity in the decade 1969-1979, under the direction of Alain Daniélou, was the coordination of European festivals, involving organising concerts with musicians and dancers from various parts of the globe. Coordinated by Jacques Cloarec, the Groupe Interculturel d’Information et Coordination pour les Spectacles et les Concerts (GIICSC) met annually on San Giorgio to promote artists principally from the great Asian music traditions.<sup>1</sup>

Alain Daniélou’s strong bond with the Fondazione Giorgio Cini also led to the donation to the Foundation in 1971 of his large personal archive, consisting of his library on the music, philosophy and religions of India and a collection of Sanskrit manuscripts on the theory of Indian music, gathered in the many years he had spent in the East. The close relationship with Daniélou resulted in Indian musicians being invited to hold seminars and give performances in the early years of the IISMIC. This meant that in the 1970s in Venice, thanks also to collaboration with other city institutions, it was possible to admire musicians such as Ravi Shankar, Alla Rakha, Ram Gopal and many others.

In 1979, vice-director Ivan Vandor (appointed director in 1982) promoted a new stage in the Institute’s development: he began organising events more systematically and especially educational activities, through the establishment of an International School of Music, which he founded in 1979. Leading artists and scholars came to San Giorgio and a generation of young Italian and European musicians

was trained, especially in the field of Indian music and dance, then little known in Europe. Sitar, tabla, singing and Bharatanatyam dance were the principal subjects taught in those years, while seminars and other activities were also pursued in the Veneto region to popularise the music traditions of distant countries. Consequently, the Fondazione Cini and Venice became a reference point for the rest of Europe and unique in Italy.<sup>2</sup>

A further turning point came in 1994, when the newly appointed director, Francesco Giannattasio conceived and coordinated the International Seminars of Ethnomusicology, which

1. To encourage research projects on the early IISMIC activities, two Branca Scholarships were awarded to Linda Cimardi and Guido Raschieri, for a survey of GIICSC activities and the production of the Musical Atlas series, respectively. An essay by Linda Cimardi entitled “Dall’Asia all’Occidente – via Venezia. Festival e musica orientale in Europa negli anni ’60 e ’70” will be published in the forthcoming issue of “Il Saggiatore Musicale” XXV 1 (2018).
2. *A Descriptive Catalogue of Sanskrit Manuscripts in the Alain Daniélou Collection at the Giorgio Cini Foundation*, edited by Nicola Biondi, has recently been published in the IISMIC series, “Intersezioni Musicali”.





Myanmar in the “Music and Rite” series, © Carla Carletto 2018

were to continue for twenty years. An agreement was subsequently stipulated with Ca' Foscari in Venice to establish an ethnomusicology course, which then led to the subject being permanently taught at the university. Around this time, scholarly activities and all-round ethnomusicology thinking were developing fast and contributed to forming a generation of young scholars, many of whom teach ethnomusicology in Italian universities today, while the courses of extra-European music and the concerts and performances also continued.

It was at this time that Giannattasio successfully pursued his aim of taking the IISMC into the group of Institutes in the Fondazione Giorgio Cini. For the purpose, he received the crucial full backing of the president Feliciano Benvenuti and the late Giovanni Morelli, director of the Institute of Music: 2019 also sees the twentieth anni-

versary of the IISMC's entry into the Fondazione Cini.

Since 2004, when I took over the direction of the Institute, we have worked on a long-term project leading to the creation of an IISMC Archive focused mainly on the documentation of the events organised by the Institute, but which also includes other important collections, such as the Alain Daniélou Archive, donated in 1971, an Historical Archive, and the Ennio Vacca Archive. The now mostly digitised IISMC Archive is also part of the Fondazione Giorgio Cini Digital Archives, catalogued by using the xDams platform.

Today the Institute is engaged in the promotion of high-standard research and dissemination in the field of music and dance cultures in the world through the organisation of concerts, dance performances, workshops, seminars, conferences and the publication of books in the series “Intersezioni musicali” (Musical Intersections), in collaboration with the publishers Nota (Udine). The IISMC's ambition is to encourage projects combining educational activities, research and the performance of music and dance from the various world musical traditions and also from the contemporary scene, by seeking collaborations with local cultural institutions and authoritative international partners.

Some series of seminars set up many years ago (several are still ongoing) fully reflect this approach: for example, “Polyphonies in Viva Voce”, directed by Maurizio Agamennone for almost twenty years, “Voice and Sound of Prayer”, directed by Girolamo Garofalo, “Music and Rite”, and the Bîrûn workshops, directed by Kudsi Erguner, in which young musicians, selected for scholarships, explore neglected repertoires of the Ottoman musical tradition from a cosmopolitan and intercultural perspective.

In recent years, the IISMC has increasingly worked on being a place in which to promote and showcase the many research projects that Italian scholars pursue in various parts of the world. It aspires to be a “home” for Italian ethnomusicology, a growing discipline in the Italian academic world, involving increasingly authoritative, internationally-renowned scholars. In the best tradition of the Fondazione Cini, the Institute also aims to be a “bridge”, between Italy and the international context. To form an idea of the scope of this role, we only need to list the countries at the centre of projects organised over the last three years: Malawi, Japan, Kosovo, India, Turkey, Burma, China, Morocco, Mali and Cuba.

Giovanni Giuriati

## PUBLICATIONS

### CATALOGUES



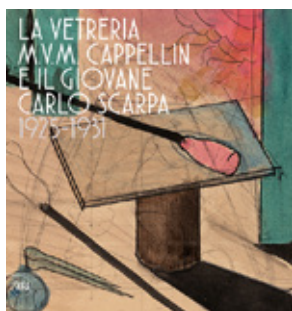
#### *I Gandolfi. Disegni della raccolta Certani alla Fondazione Giorgio Cini*

Edited by Marco Riccòmini

Fondazione Giorgio Cini / Marsilio, Venice, 2018

This book brings together the results of research cataloguing dedicated to the group of Gandolfi drawings in the collection of over 5,000 drawings once owned by Antonio Certani, a virtuoso cellist and composer; the Certani Collection was then purchased by Vittorio Cini and donated to the Foundation in 1963. The catalogue of works is preceded by an introductory essay, presenting over 100 drawings attributed to the Gandolfi, leading Emilian figurative artists between the 17th

and 19th centuries. Alongside stunning auto-graph sheets by Ubaldo, Gaetano and Mauro Gandolfi and some works by the *bottega*, in which the names of Domenico and Filippo Pedrini are prominent, ample space is given over to academic drawings for the purpose of shedding light on the world of art education in the 18th-century Bolognese microcosm, previously little studied and here reconstructed with great documentary and historical rigour.



#### *La vetreria M.V.M. Cappellin e il giovane Carlo Scarpa 1925-1931*

Edited by Marino Barovier and Carla Sonogo

Skira Editore, Milan, 2018

This is the latest title from the series of “Le Stanze del Vetro”, the project to study and develop 20th-century Venetian art glass, jointly created by the Fondazione Giorgio Cini and Pentagram Stiftung. The book is a companion volume to the Venice exhibition dedicated to the history of the Murano glass-makers Murano Cappellin & C., founded by Giacomo Cappellin after ending his partnership with Paolo Venini in VSM Cappellin Venini & C. One of the most important Venetian glassworks, thanks also to the collaboration of the young Carlo Scarpa, Cappellin & C. boasts a vast production, ranging from clear glass to *lattimi* with gold, glass paste, coated glass, glass with Phoenician decorations, figurines, animals and plants, not

to mention works created for lighting. The entire production of the Cappellin glassworks (active from 1925 to 1931) is documented with a special focus on Carlo Scarpa's work during the 1920s and the great architect and glass designer's relationship with the craftsmen. Cappellin's production and exhibitions in Paris and the United States are also discussed as well as its relationships with artists from the Turin milieu, while an in-depth analysis is provided of its unique production of stained-glass windows. Edited by Marino Barovier, the volume includes the catalogue of Carlo Scarpa's complete production for the Cappellin glassworks and, as such, is an indispensable resource for collectors, scholars and art dealers.



## *I rami smaltati detti veneziani del Rinascimento italiano* *Les cuivres émaillés dits vénitiens de la renaissance italienne*

Atti del convegno internazionale di studi / Actes du colloque international d'études

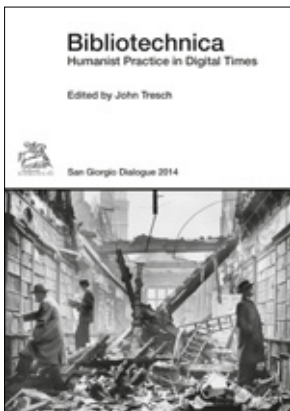
Edited by Françoise Barbe, Letizia Caselli and Isabelle Biron

Silvana Editoriale, Cinisello Balsamo, 2019

Italian Renaissance decorative arts include a small but precious production of enamelled copper objects. Traditionally attributed to Venetian workshops, they reflect the taste of wealthy patrons in the late 15th and first half of the 16th centuries. This two-volume book sums up the interdisciplinary research conducted by the Département des Objets d'art at the Musée du Louvre, the Centre de Recherche et de Restauration des Musées de France and the Fondazione Giorgio Cini. The first volume contains the proceedings from a conference at the Fondazione Giorgio Cini, organised in four main topics: the context of production in the 15th and 16th centuries; collections and collecting from the 17th to

the 19th century; scientific contributions to knowledge of the technology; and conservation and restoration. The second volume focuses on the objects themselves with studies on the decoration of the gilding, heraldic analysis, the stylistic vocabulary, and the typological analysis of the forms. The book includes an inventory of as many as 334 identified so-called Venetian enamelled copper objects in public and private collections, compiled by the Département des Objets d'art at the Musée du Louvre. This vast undertaking was made possible thanks to the support of around a hundred museums, religious institutions, antique dealers, auction houses and private collectors.

## ESSAYS



## *Bibliotechnica. Humanist Practice in Digital Times*

edited by John Tresh

San Giorgio Dialogue 2014

Fondazione Giorgio Cini, Venice, 2018

PDF e-book <https://www.cini.it/pubblicazioni/blibliotechnica-humanist-practice-in-digital-times>

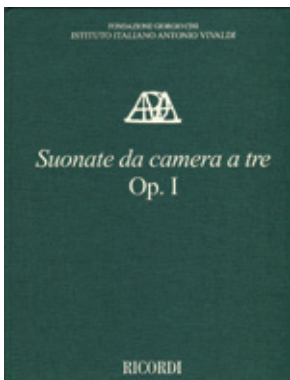
This book is the revised transcription of the 2014 “Dialogo di San Giorgio” entitled *Bibliotechnica: Digital Arts, Philology, Art History, and Knowledge Worlds*. Held at the Fondazione Cini on the Island of San Giorgio Maggiore, the “Dialogue” was planned and conducted by Simon Schaffer, Pasquale Gagliardi and John Tresh. How do changing library technologies alter the ways we relate to knowledge, nature, and each other? What do we learn about the present and future of data storage, analysis, and retrieval by

studying the machines that have made these practices possible, from ancient Greece and China, all the way up to contemporary global networks? To answer these questions, historians of science, experts in digitalisation, art historians, philologists, book historians and a poet gathered at the Fondazione Giorgio Cini in Venice. For three days, they sounded each other out about how different types of buildings, institutions, systems and objects have collected and classified books, manuscripts and works of art, and what use has been

made of them. Linking and comparing the past and the present, science and humanities, the West and the East, and the analogical and the digital, each chapter is followed by a lively, wide-ranging debate, foreshadowing unexpected connections and new issues. Set in one of Europe's most remarkable libraries

and cultural centres, *Bibliotechnica* explores how the growing digital order depends on earlier information handling techniques and suggests how the ideals of humanistic knowledge can continue to guide us in new, unfamiliar worlds.

## MUSIC AND CRITICAL EDITIONS OF MUSIC



### Antonio Vivaldi *Suonate da camera a tre, Opera I*

Edited by Fabrizio Ammetto

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2018

The twelve chamber sonatas for two violins and bass comprising Vivaldi's first published collection constitute his “official” visiting card as a composer. The musical content of Vivaldi's first opus is known almost exclusively from the Dutch reprint of Estienne Roger (1715), on which the later editions published during the composer's lifetime (Michel-Charles Le Cène, post 1723, and Charles-Nicolas Le Clerc *le cadet*, c. 1739) were likewise based. Conversely, musicians and musicologists have for a long time ignored the readings transmitted by the Venetian print (incomplete) of 1705, which this critical edition of Op. 1 analyses and

discusses in detail, allowing the discovery and correction – for the first time – of the omissions and alterations visited deliberately on Vivaldi's original by Roger, as well as the rectification of some textual errors similarly attributable to that Dutch publisher. The edition, which collates all the known main sources, also addresses the problem of the date of the *editio princeps* of Vivaldi's Op. 1. In the light of new considerations presented here, it would appear to have been published in the spring or summer of 1703: i.e., before the composer obtained the greatly desired post of “Maestro di Violino” at the Ospedale della Pietà in Venice.



### Antonio Vivaldi *Beatus vir. Psalm 111 for solo soprano and three contraltos, four-part mixed choir, two violins, viola and basso continuo, RV 795*

Reduction for voice and piano

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2018

This setting in C major for single choir of the *Beatus vir* survives fragmentarily in the Fondo Esposti (preserving remnants of the repertory of the Ospedale della Pietà) held by the Conservatorio di Musica Benedetto Marcello

in Venice, and complete in a manuscript in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek in Dresden, where it is among a small number of Vivaldi compositions that were seemingly deliberately

misattributed by their Venetian copyist to Galuppi. The work belongs to a group of compositions Vivaldi supplied to the Pietà in 1739 and takes the form of an update, with different scoring and some revised or changed movements, of his better-known setting RV 597 “in due cori”. Several of the alterations are due to the fact that whereas RV 597 had been scored for male solo and choral voices,

RV 795, like all vocal music performed at the Pietà, used exclusively female voices, hence the three solo contraltos in the meltingly beautiful *terzetto* “In memoria aeterna”.

The Introduction and Critical Commentary for this vocal score, prepared by Antonio Frigé, are closely based on those of the critical edition by Michael Talbot published in 1995.



## Antonio Vivaldi

### *Jubilate, o amoeni chori*. Introduction to the *Gloria* for contralto (or soprano), two violins, viola and basso continuo, RV 639/639a. *Gloria* for two solo sopranos, contralto and tenor, four-part mixed choir, trumpet, two oboes, two violins, viola and basso continuo, RV 588

Reduction for voice and piano

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2018

RV 588 is Vivaldi’s ‘other’ *Gloria*, a composition having many parallels with his better-known setting of the same text (RV 589). It dates similarly from the period 1713-1717, when the composer was acting choirmaster at the Ospedale della Pietà in Venice. It even borrows from the same work, a slightly earlier *Gloria* by the Venetian amateur composer Giovanni Maria Ruggieri, for its closing fugue. However, the present *Gloria*, RV 588, departs from its more famous counterpart in ingeniously combining its opening movement with the final movement of a specially designed introductory motet, *Jubilate o amoeni chori* (RV 639/639a), for solo contralto (or

soprano) and strings, although Vivaldi makes it possible, through optional cuts indicated in the autograph manuscript in Turin, to perform the *Gloria* alone.

With or without its *Introduzione*, RV 588 is a masterly work with many memorable moments, not least in its heartfelt second movement set to the words “Et in terra pax”. The Introduction and Critical Commentary for this vocal score, prepared by Antonio Frigé, are closely based on those of the critical edition by Denis Arnold and Michael Talbot published in 1990.



## *La finta pazza*

Libretto by Giulio Strozzi

Music by Francesco Sacrati

Facsimile edition of the score and critical edition of the libretto by Nicola Usula; introductory essays by Lorenzo Bianconi, Wolfgang Osthoff and Nicola Usula.

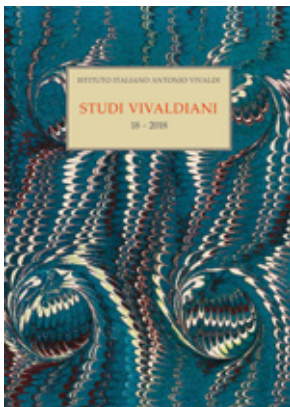
“Drammaturgia Musicale Veneta”, 1

Ricordi, Milan, 2018

The Music Section of the Archive of the Borromeo princes on Isola Bella (Stresa) possesses what today appears to be the oldest surviving score of an opera written for a commercial Venetian theatre: *La finta pazza* by Giulio Strozzi with music by Francesco Sacrati, staged in 1641 to inaugurate the Teatro Novissimo, the last project of the acclaimed architect and scenographer Giacomo Torelli. A facsimile of this score is now published in an edition supplemented by iconographic items, the libretto of the opera and three introductory essays by Lorenzo Bianconi, Wolfgang Osthoff and Nicola Usula. The first essay by Bianconi, who clarifies the circumstances of the discovery of the score on Isola Bella in 1984 and reviews the studies from the 1970s onwards

that have dealt with this opera. In the second essay, Osthoff advances thoughts about the translation into music of madness in the *Finta pazza* of Sacrati and other 17th-century Venetian operas. In the third essay, in addition to a study of the collection of 17th-century operas preserved on the island, Usula offers a codicological analysis of the manuscript and identifies the chronological and geographical coordinates of its preparation. Finally, the volume contains a critical edition of the first “travelling” version of the libretto of *La finta pazza* (linked to its production in Piacenza in 1644), and a reproduction of the five published engravings illustrating the stage sets that Torelli created for the Parisian revival of 1645.

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Fondazione Giorgio Cini, Venice, 2018

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Edited by Istituto di Storia dell'Arte

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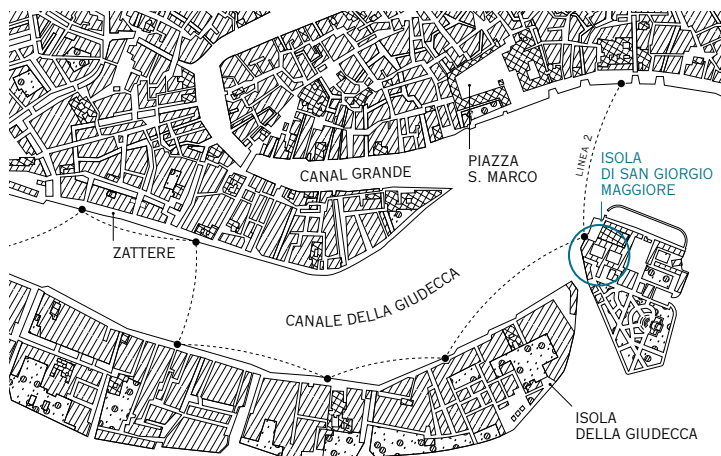
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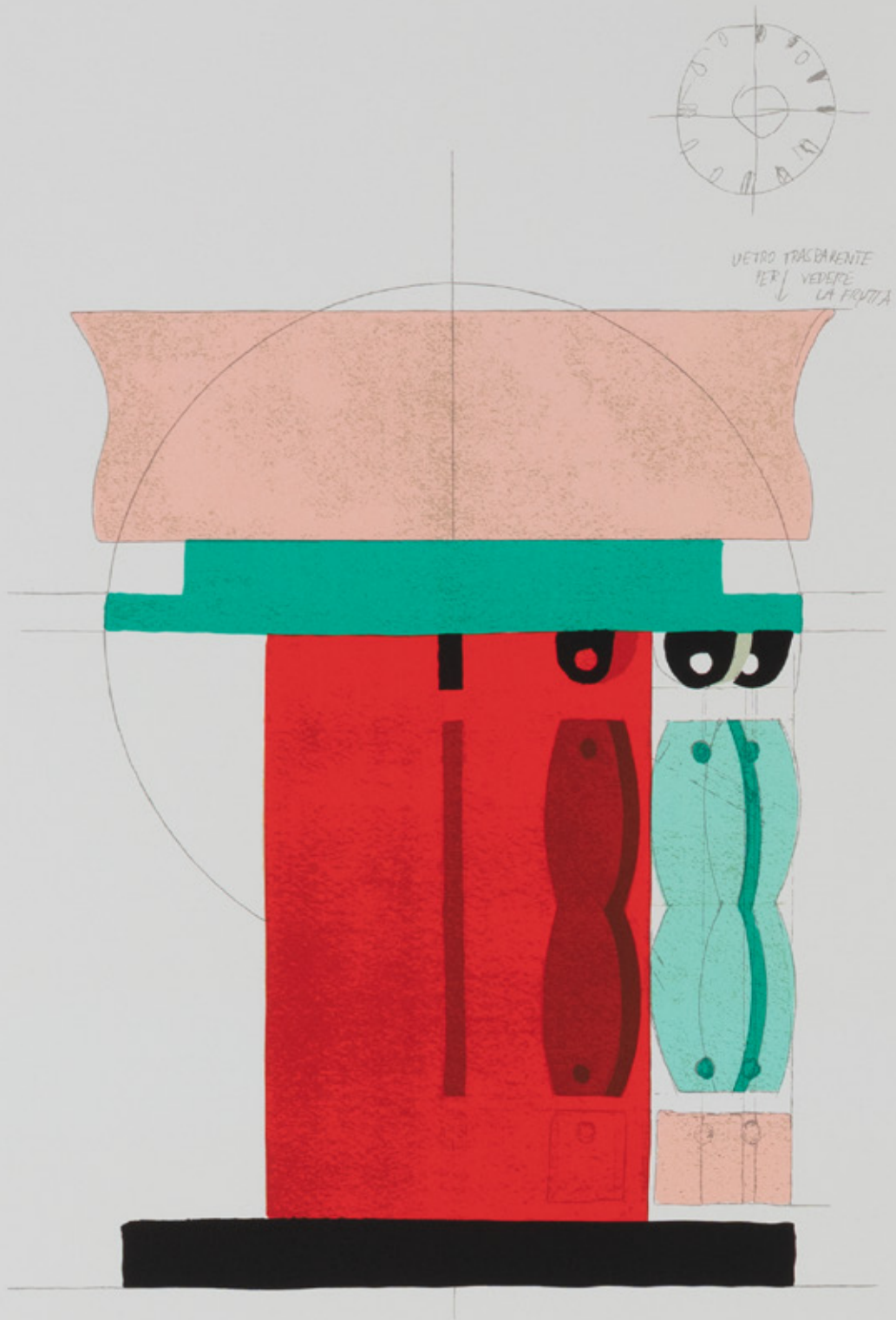


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