

a cura di
Annalisa Bini
Tiziana Grande
Federica Riva



scripta sonant contributi sul patrimonio musicale italiano



IAML Italia
Associazione Italiana delle
Biblioteche, Archivi e Centri di
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Pubblicazione realizzata con il contributo
del Ministero per i Beni e le Attività
Culturali. Direzione Generale Biblioteche
e Istituti Culturali (MIBAC-DGBIC).

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IAML Italia, Viale Papiniano 33, 20123 Milano
CF 97143640155
www.iamlitalia.it

ISBN: 978-88-943024-0-0

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Progetto grafico e impaginazione:
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A Fiorella Pomponi Boceda

Maria Fiore Pomponi Boceda

Il 29 luglio 2018 Fiorella Pomponi ci ha lasciati, improvvisamente, in silenzio per non disturbare amici e colleghi in vacanza.

Con lei abbiamo perso una preziosa collega di lavoro e un'amica discreta e sincera.

Per oltre cinquant'anni ha contribuito all'evoluzione delle norme di catalogazione delle risorse musicali, specializzandosi nella gestione dei documenti sonori e nella classificazione di tutte le tipologie di risorse.

Nella sezione musica della Biblioteca Comunale Centrale, la Sormani di Milano, ha trovato il luogo adatto per esprimere al meglio non solo le sue competenze, ma soprattutto la sua idea di biblioteca come servizio pubblico, in grado di rispondere nel modo più semplice e veloce alle esigenze di fruitori diversi.

Straordinaria lettrice di romanzi, con il marito organizzavano in casa delle "serate letterarie", dove presentavano e commentavano le novità appena lette. La sua passione e l'attitudine per la musica, le ha espresse cantando per molti anni nel Canti-Corum, diretto dal maestro Vincenzo Simmarano.

Il volontariato era per Fiorella una delle ragioni di vita e poteva praticarlo per diffondere la cultura come per aiutare gli anziani ammalati, spesso indigenti, ad essere trasportati in ospedale.

Un esempio di vita da non dimenticare.

Agostina Zecca Laterza

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Stefania Gitto

Ferdinand III Habsburg-Lorraine Grand Duke of Tuscany: Collector and Cultural Mediator in Europe at the Beginning of the 19th Century

I'd like to start my paper with a question: is it possible to retrace an European map showing the culture of music at the turn of the XIX century following the Grand Duke Ferdinand III Habsburg-Lorraine's intense life?¹

I began the research in 2012, during the Fondo Pitti's cataloguing project at the Conservatorio di musica "L. Cherubini" in Florence.² There were not any studies or essays about the history, the provenience, the holders and the use of the court music collection, and in time a lot of interesting information about the Tuscan music life and its international relationship came to light. Here, I'd like to present the skeleton of my research showing the steps of the Grand Duke Ferdinand's exile and the contacts he had with contemporary musicians, as well as the role of the collector for the dissemination and knowledge of music in Europe.

To reconstruct this musical and historical path, I needed to gather different sources:

- scores: my starting point was the musical collection of Ferdinand, well-known as Fondo Pitti, preserved in the library of Conservatorio di musica "L. Cherubini" in Florence (I-Fc). From a single score, I can get a lot of information: authors and titles, of course, but also dating, dedications, as well as notes by the composers or performers.
- a lot of historical documentation from state or private archives spreading throughout Europe: the survey of correspondence, diaries, and personal and administrative documents. Identifying the pertinent archives and the useful sources inside them is hard work because the material is vast, not always recorded, and preserved in many different places in Europe.
- literature and music studies about the places visited by Ferdinand and about people who got in contact with the Grand Duke – his family, the imperial entou-

1 Ferdinand III (Florence, 6 May 1769 – Florence, 18 June 1824) was Grand Duke of Tuscany from 1790 to 1801 and, after a period of exile, again from 1814 to 1824. He was also the Prince-elector and Grand Duke of Salzburg (1803-1805) and Grand Duke of Würzburg (1805-1814).

2 Stefania Gitto, *Le musiche di palazzo Pitti al tempo dei granduchi Asburgo-Lorena. Storia della collezione musicale granducale*, «Annali di Storia di Firenze», XI, 2011, pp. 121-154; Stefania Gitto, *La collezione musicale di palazzo Pitti (1): il catalogo del 1771*, «Fonti musicali italiane», 17, 2012, pp. 175-192 describing the Palatina Library.

rage, his friends and collaborators are relevant. Research about music collections of this period is also important.

I'd like to propose my research as a real example of how a music collection can shed light on a widespread network of relationships, today lost, between people and places that are geographically and culturally distant. Reconstructing a virtual map of these relationships through the analysis of the internal set-up of a collection and the study of the musical sources, combined with the study of archival sources, has made it possible to give us new information about the historical socio-cultural contexts but also, more importantly, to contribute to starting collaborations between the institutions currently keeping sources.

FLORENCE: BIRTH OF MUSIC COLLECTION

Destined to succeed the Grand Duke Peter Leopold Habsburg-Lorraine (1747-1792) in Tuscany, Ferdinand was born and raised in Florence at the end of the XVIII century, showing a mild character more inclined to literature, art and music than towards military and politics: a temperament that reflected on the governing methods and bureaucracy in the end of the 1700s, directed at keeping Tuscany in as neutral a position as possible. It is probably for this reason that history hasn't dedicated much space to him, considering him a minor figure in a period of time dominated by very powerful leaders and politicians, like Napoleon, Francis II, Metternich, etc. Nevertheless, one should analyze and deepen the knowledge of the Grand Duke's actions regarding the management of culture and art over his lifetime. From the beginning of his leadership, one of his initiatives was to oversee the reorganization of the Palatine Gallery and the Palatine Library, in which he launched careful political exchanges with the imperial branch and bought pictorial and literary work from the major cultural centres of Europe. As a young boy, he started collecting music and books: the huge Fondo Palatino now at the national library in Florence was owned by him. We know – thanks to research by Alison Dunlop³ – that exchanges of goods, pictures and music between Florence and Vienna were frequent. Francis, Ferdinand's brother and the future Emperor Francis II – sent to him musical copies made by Artaria, Torricelli, Lausch or Sukowaty habitually. In this way, starting in 1784, the musical archive in Palazzo Pitti began to grow by gathering not only scores from Vienna but also music composed for the Reale Camera and Cappella and copies of operatic repertoire performed in Florentine theatres.⁴ The unique feature of the actual Fondo Pitti is the presence, for almost every title, opera or oratorio included, of the scores and set of parts, orchestral and vocal, as if Ferdinand was planning to perform it. Contrary to the Viennese court, a theatre in Palazzo Pitti didn't exist, and the many theatres in Florence were managed exclusively by the impresarios and local accademie. We don't have any evidence of big staging or opera cast performances

3 Alison Dunlop, *La Kaisersammlung: Franz I/II come musicista e collezionista*, «Fonti musicali italiane», 19, 2014, pp. 23-47.

4 Cfr. Gitto, *La collezione musicale*, cit., pp. 187-189.

organized by the Grand Duke, but the documents of “Imperiale e Real Corte” at the state archive in Florence⁵ say that a lot of *accademie di canto e di suono*, with chamber ensemble or small musical group, were performed in Palazzo Pitti or in other Grand-Ducal residences. Sometimes Ferdinand himself played the keyboard or sung tenor.⁶

This first phase of Ferdinand’s government was soon to end. On the 25th of March 1799, Napoleon’s troupe arrived in Florence. The Grand Duke was forced to leave Tuscany in 24 hours, and with his wife Maria Luisa of Naples and Sicily, his four sons, and the most loyal of the court entourage sought refuge in Vienna with his brother Francis II. Fortunately we have the *Catalogo della Libreria di S.A.R. il Granduca di Toscana*, which is a perfect photograph of each piece sent to him from Florence. This catalogue is conserved in the Biblioteca comunale Forteguerriana in Pistoia,⁷ in the Tommaso Puccini papers, who at the time was the director of the “Regia Galleria” in Florence. The catalogue is actually a printed draft where corrections by hand were made and was never finalized because in 1799, the French’s arrival interrupted the revised work. *Allemande, Minuetti* and other dancing music, chamber scores – *String quartets, Sonatas, Concertos and Harmoniemusik* – and compositions by Antonio Salieri, Joseph Haydn, Wolfgang Amadeus Mozart, Domenico Cimarosa, Giovanni Paisiello, Marco Portogallo, Antonio Zingarelli, are a few examples of the many manuscripts already present in the Palatina library at the end of the 18th century.⁸

VIENNA: THE EXILE BEGINS

Once in Vienna, Ferdinand had his library and music collection sent to him from the general Gauthier of Napoleonic troop.⁹ At the Viennese court, the Grand Duke met his cousin and second wife of Francis, the Empress Maria Theresa. She came from Naples – she was the sister of Ferdinand’s wife Maria Luisa – and, like him, she loved music and theatre very much. As John A. Rice’s publication¹⁰ shows very well, she was in strong contact with the musicians in activities at that time in Vienna. She was a competent concert planner with music skills and a strong personality, and Ferdinand was soon involved in this bright musical context. For the visit of Maria Carolina – the Queen of Naples and mother of Maria Theresa and Maria Luisa – in August of 1800, the cantata *L’amore filiale* (lyrics by Giovanni De

5 Firenze, Archivio di Stato (I-Fas), *Imperiale e Real Corte*, ff. 209–215, 268, 364, 429–432.

6 For example, in April 1797, he held 26 chamber music concerts. I-Fas, *Imperiale e Real Corte*, f. 109.

7 Pistoia, Biblioteca comunale Forteguerriana, Fondo Niccolò Puccini, Indici e Cataloghi 37. The Niccolò Puccini collection includes Tommaso Puccini papers.

8 Stefania Gitto, *La collezione musicale di palazzo Pitti (II): Il «Catalogo della Libreria di S.A.R. il Granduca di Toscana» Ferdinando III (ca. 1799)*, «Fonti musicali italiane», 19, 2014, pp. 23–47.

9 Marielisa Rossi, *Bibliofilia, bibliografia e biblioteconomia alla corte dei Granduca*, Manziana, Vecchiarelli, 1996.

10 John A. Rice, *Empress Marie Therese and music at the Viennese court, 1792–1807*, Cambridge, Cambridge University Press, 2003.

Gamerra and music by Joseph Weigl) was performed by Maria Theresa, Maria Luisa and Ferdinand together with some musicians of Royal Chapel. The roles were assigned by Maria Theresa herself. Ferdinand didn't just sing in the *Cantata* but was intermediary with De Gamerra (he was from Livorno, Tuscany) and, of course, he made copies of the music for his collection. Nowadays, the only Italian copy of *L'amore filiale* is conserved in Fondo Pitti, complete with score and 37 parts.¹¹

During his three years at Imperial court, Ferdinand made copies of a lot of music from Maria Theresa's library and the Hofburg musical archive: in fact, Fondo Pitti preserves many manuscripts of Viennese composers including Weigl, Salieri, Eybler, Wratizky and this contributed to the diffusion of classical repertoire in Tuscany: nowadays, in most cases, they are the only copies preserved in Italy. On the 6th of June 1801, for Maria Theresa's birthday, *Achille* by Ferdinando Paër was performed at the Kärntnertortheater, where the composer was director from 1797. Maybe on this occasion our Grand Duke met Paër, but it is certain that the long relationship between the two Ferdinandos started in this period. Empress Maria Theresa loved Paër's music very much, and she commissioned compositions from him for different occasions and often invited him and his wife – soprano Francesca Riccardi – to perform at the accademie. In 1802, Paër became Kapellmeister at the Dresden Court, where another relative of Habsburg-Lorraine lived: Maria Theresa, princess of Tuscany, the close sister of the Grand Duke Ferdinand. Paër and his compositions are mentioned often in Princess Maria Theresa's correspondence, as well as in his cousin Theresa's letters to Ferdinand.

Currently, in Fondo Pitti there are one hundred and ten titles by Ferdinando Paër and some of these are original manuscripts: for example, the *Cantata Per la Festività del Ss. Natale a 3 Voci Con Strum: Concertati* (I-Fc, Fondo Pitti, FPT.596.1) that Maria Theresa ordered for Christmas of 1801. The words are by Pietro Bagnoli, the trusted tutor of Ferdinand's son, and we can find the complete libretto and more information about this composition in the Archivio Bagnoli conserved at the Biblioteca nazionale centrale di Firenze. Inside this music we have found another original score by Paër, unknown for the moment: on the title-page there is no title but only the word «Oratorio» and the roles are indicated «Interlocutori | Maddalena | Giovanni | Nicodemo | Giuseppe d'Arimatea | Coro d'Angeli | Coro Seguaci di Gesù». Maybe it is the other Christmas Cantata mentioned in Maria Theresa's letter, but it hasn't been identified yet.¹² On the 29th of September 1802, Ferdinand's wife died while giving birth to their fifth son. The tragic event is linked with a composition by Salieri, *L'Oracolo muto ossia la Gara degli Auguri*. Described in Bagnoli's autobiography, the Cantata was commissioned by Grand Duke to Kapellmeister Salieri on Bagnoli self's text to celebrate the birth; the performance was ready – maybe Maria Theresa and Ferdinand would have sung – when the terrible occurrence happened. This autograph is conserved in Fondo Pitti¹³ together with

¹¹ I-Fc, Fondo Pitti, FPT.528.

¹² I-Fc, Fondo Pitti, FPT.596.2.

¹³ I-Fc, Fondo Pitti, FPT.596.3. The score was thought to be lost, see Jane Schatkin Hettrick – John A. Rice, Antonio Salieri in *The New Grove Dictionary of music and Musicians*, 2nd ed.,

the Christmas Cantata by Paër, but we have another score with 42 parts and a decorated paper cover “alla maniera del Pitti” (I-Fc Fondo Pitti, F.P.T.458). But for Ferdinand the Viennese life wasn’t only music: «the dominating thought of Ferdinando III was called Tuscany» wrote Franz Pesendorfer in the only Italian biography of the Grand Duke existing.¹⁴ From Vienna he started his diplomatic battle to return in Tuscany, but he was unheard for a long time and inside he felt like a foreigner wherever politics took him. The Habsburg Lorraine family archive – spread all over Prague, Vienna and Florence¹⁵ – contains many letters written during the exile time from which we can understand his constant desire to return to Tuscany. He wrote to the Pope, to Napoleon, to Ministries and Embassadors of the major European States and, of course, many letters to his brother, the Emperor. Meanwhile he kept contact with Italy: in Florence a certain Angelo Mezzeri was his “spy” during the French government and in Rome he had Giuseppe Rospigliosi, his old trusted advisor who will have a important role in the Florentine Restauration.

SALZBURG: FERDINAND I GRAND DUKE

In spring of 1803 Ferdinand became the first Grand Duke of Salzburg. Until that moment Salzburg was held by the well known Prince-Archbishop Hieronymus von Colloredo. In the Grand Duke correspondence of this period we find several conversations about music with personal suggestions and opinions. In particular the exchange of scores with his cousin Maria Theresa is frequent and this shows how they helped each other build up their relevant collections: he requested new music from Paris, scene buffe by Mayr, Bianchi, Guglielmi and Farinelli and sacred music by Salieri, Eybler, Schacht. In return he sent, for example, the *Lo-doiska* by Kreutzer, the *Resurrezione* and the oratorio (Ferdinand III and Maria Theresa shared a love for sacred music) *Il Trionfo della Chiesa* by Paër. In Fondo Pitti, we have retrieved the version of the oratorio and, of course, all the music previously cited, with also a consistent section dedicated to Salzburg’s composers.

ed. by Stanley Sadie; executive ed. John Tyrrell, New York, Oxford University Press, 2001, vol. 22, p. 154; and in *Die Musik in Geschichte und Gegenwart*, 2. neubearb. Ausg. hrsg. von Ludwig Finscher, Kassel, Bärenreiter, 2005, vol. 14, col. 845.

¹⁴ Franz Pesendorfer, *Ferdinando III e la Toscana in età napoleonica*, Firenze, Sansoni, 1986. Cfr. anche Id., *Ein Kampf um die Toskana. Grossherzog Ferdinand 3., 1790-1824*, Wien, Verlag der Österreichischen Akademie der Wissenschaften, 1984.

¹⁵ See Archivio di Stato di Firenze (I-Fas). Imperiale e Real Corte, Segreteria di Gabinetto. Appendice 1758-1847. N72: carteggi vari 1792-1824, filze 2, 3. Wien, Österreichisches Staatsarchiv, Zentralarchiv (A-Wös). Haus-, Hof- und Staatsarchiv. Hausarchiv, Handarchiv Kaiser Franz. Národní archiv v Praze (CZ-Pa). Rodinný Archiv Toskánských Habsburků (rat). Období vlády velkovévody Ferdinanda v Toskáně (1790-1799, 1814-1824) = Prague, National archive. Family Archive of the Tuscan Habsburgs (rat). The reign of Grand Duke Ferdinand in Tuscany (1790-1799, 1814-1824). See also Eva Gregorovičová, *L'archivio familiare degli Asburgo di Toscana negli archivi cèchi*, in *Fra Toscana e Boemia. Le carte di Ferdinando III e di Leopoldo II nell'Archivio centrale di Stato di Praga*, a cura di Stefano Vitali e Carlo Vivoli, Roma, Ministero per i beni e le attività culturali, Ufficio centrale per i beni archivistici, 1999 (“Pubblicazioni degli archivi di Stato. Strumenti” 137), pp. 178-190; in formato digitale in *Fra Toscana e Boemia*, cit., <<http://www.archiviodistato.firenze.it/asfi/index.php?id=149>>.

In fact, in this period Ferdinand came into frequent contact with local musicians: the collection includes around 256 sources from Salzburg: 173 works by Michael Haydn, 69 by Luigi Gatti, 12 by Johann Ernst Eberlin, *Litany* by Anton Cajetan Adlgasser, and *Tenebrae* by Joachim Fuetsch. Ferdinand formed a fine collection of Michael Haydn's scores which also conserves the original score of *Missa S. Theresa*, in honour of the Empress. Also, the contact with Luigi Gatti was significant.¹⁶ Eva Neumayr and Lars E. Laubhold write that only a few other materials from the Salzburg Dommusikarchiv were transferred into the collection of Ferdinand III and he probably had made copies directly from personal archive of Gatti and then, at his death, from Fuetsch.¹⁷

FLEEING AGAIN: HISTORY FROM BEHIND THE SCENES

In September 1805, with the French troupes getting closer, Ferdinand and his family were again forced to flee and first found refuge in Vienna and then near Budapest. Now, in the correspondence with his relatives, he doesn't speak about beautiful music heard with his sister and her partner Anton von Sachsen in the Prague's theatre or of the orchestra he formed in Salzburg, but instead he speaks of the serious political instability that had taken over Europe. We can read about his great worry regarding the war and for the destiny that will touch him and his loved ones. So, through the correspondence of the exiled Grand Duke, we can observe the important historical occurrences of the beginning of the 1800s from backstage. We can know important historical information about the diplomatic and family relations that often remain hidden but are essential for completing the big picture of this period.

Ferdinand writes «I can only trust myself», divided between the origin of the Habsburg family, who is about to lose the Imperial title, and his great nostalgia for his title for which he would do anything to keep. This is a fact he also writes in correspondence with Napoleon, in order to create a friendship with his number one enemy. But life continues even in these precarious situations, and in a letter written in May 1806 in Budapest – a trip which we know almost nothing about – we read about the request to have chocolate made by «Signor Puliti», vinegar, straw hats and extra virgin olive oil of the best quality as you can only find in Tuscany. In addition he requested Morgen's prints, a cook book *Arte del ben cucinare ossia il Cuoco moderno*, Gazzette and Almanacchi.

MOVE TO WÜRZBURG

With the Treaty of Pressburg (1805), Ferdinand was compensated with the territory of Würzburg. On the 1st May 1806 he entered in the city, already presided

16 Stefania Gitto, *Musiche salisburghesi nella biblioteca palatina di Firenze*, in Luigi Gatti, *La musica a Mantova e a Salisburgo tra Sette e Ottocento*, a cura di Alessandro Lattanzi, Lucca, LIM, 2017 ("Studi e saggi" 2), pp. 189-201.

17 Lars E. Laubhold – Eva Neumayr, *Luigi Gatti and the «Catalogus Musicalis in Ecclesia Metropolitana» of the Salzburg Cathedral*, in Luigi Gatti, cit., pp. 167-188.

by the Austrian troupe, with the title of first Grand Duke. At the same time a new conflict between France and Prussia arose and Würzburg, strategically very important, found itself in the centre of the military movements of the French. Napoleon himself joined his army, decided to make Würzburg his commanding headquarters, and gave an ultimatum to the Prussians. The Grand Duke was forced to furnish Napoleon with troops, food and shelter and, at the same time, he wrote to his brother the Emperor about the opportunity of an alliance between Austria and France but he didn't get any reply. After the war began, Ferdinand left Würzburg for Neuburg, where he returned only when the front troops were pushed back.

In this period, what happened on the musical side? Which composers did Ferdinand meet during his German period? He wrote to his cousin Maria Theresa that there were no singers and he needed music from Vienna or Lipsia. Unfortunately no documents about Ferdinand's life in Würzburg have survived because the city, and with it also the State Archive, was bombed during the Second World War, so the research is more complicated. Thanks to a collaboration with German researchers interested in Florentine sources, I have been able to gather some information about the musical life in this period that we can regain in Florence music collection. For example, in Fondo Pitti there are many vocal and instrumental scores by Johann Franz Xaver Sterkel, a German composer and pianist educated at the University of Würzburg then musician at the court in Mainz. He lived in Regensburg, then in Aschaffenburg, and finally retired to Würzburg in 1815. He dedicated the *Ouverture à grand orchestre* a «Son Altesse Royale Le Prince Primat de la Confédération du Rhin Grand Duc», namely our Ferdinand. This is just one of the many examples that are yet to be uncovered and explored like, again, the high presence in Fondo Pitti of manuscripts by Georg Josef Vogler, also known as Abbé Vogler, composer, organist, teacher and theorist born in Würzburg in 1749. However, in the correspondence conserved in Fondo Lorena at the State Archive in Prague we found that the Florentine collaborators Mezzeri and Rospigliosi were busy following Ferdinand's wishes: he asked for scores of operas by Giuseppe Farinelli, Pietro Alessandro Guglielmi, Francesco Gnecco, or particular titles like the Cantata *Piramo e Tisbe* by Bonifazio Asioli, Giuseppe Aloisi's *Duetti* or *Il Pigmaliione* by Vincenzo Federici. This last title looked like it was very difficult to find - today the only European copy is conserved in Fondo Pitti - and thanks to the help of Salvatore Pazzaglia, maestro di cappella at Palazzo Pitti, Mezzeri was able to send the scores and set of parts to the Grand Duke together with *La Passione* by Paisiello in a version for string quartet and the *Sinfonie* by Portogallo. In the same letter there is a very important clue for my research: Mezzeri wrote to the Grand Duke «I took note to not bind any music commissioned by you in the future. However, I have to warn you that by the time I received your request, I had already bound some pieces»: it is a rare mention about the big binding work done for Pitti music collection. Indeed, another unique aspect of Fondo Pitti are the bindings: not normal covers in paper or in leather, as used for the royal collection, but covers with decorated paper:

each genre and each composer has its pattern to better recognise between the thousands of volumes. The covers were then embellished with artistic engravings taken from the theatrical dioramas, the peepshow: little theatres in paper with a three-dimensional effect.

In my studies,¹⁸ I discovered that Ferdinand bought a big stock of sheets of theatrical dioramas (more than 20,000 pieces) from a printing company in Aschaffenburg, an important printing centre close to Würzburg. This company, in turn, had acquired machines and products from a very important business founded by Martin Engelbrecht in Augsburg at the middle of 18th century. And just Martin Engelbrecht invented the dioramas, which were already out of print. So, Ferdinand bought many single diorami sheets uncut that were not yet assembled and used them as labels for his precious music collection. On each volume's cover he put an engraving and often that image represents the music inside: a street market for *Don Giovanni* by Gioacchino Albertini (the opening opera's scena), for example, or an earthquake for the *Gerusalemme distrutta* by Zingarelli, or a sacred image for the oratorios, like *Resurrezione* di Carl Philipp Emanuel Bach.¹⁹ Why did Ferdinand decide to bind his music collection with decorated papers? And why did he use the scenes extracted from theatrical dioramas, sometimes with a logical link between themes and scores? I think both for aesthetic reasons and for practical purposes: to quickly identify authors or compositions among the many, *in primis*, and to remind him of the music contained in the score. Of course, it was also because of his unique love for music and theatre. As Martin Engelbrecht described society's events through sugar-coated images where the battles became plays or gymnastic scenes, the hard work of the earth became farmer's celebrations and the aristocratic life was reduced to only parties and dances, as well as the Grand Duke sweetening his reality of exile, loss and war taking refuge in his passion for collecting music.

FERDINAND AND NAPOLEON

In fact during 1808, the relation between Austria and France became worse, and Ferdinand, like Prince of Reno Confederation, was in a difficult situation between being an alliance of France, and at the same time enemy to his brother. In accordance with his neutral politics, the Grand Duke left Würzburg to Frankfurt where he stayed only after the Wagram battle closed in favour of Napoleon. Meanwhile Napoleon wanted Ferdinando Paër at his service. Paër left Dresden following Napoleon in the Poland military campaign and then, once in Paris, became "Direttore della Musica particolare dell'Imperatore". Maybe also the re-

18 Stefania Gitto, *I diorami teatrali di Martin Engelbrecht nella collezione musicale di Palazzo Pitti*, «Arbeitskreis Bild Druck Papier», XIX, 2015, pp.123-143; Ead., *Tra Augsburg e Firenze: i diorami teatrali di Martin Engelbrecht nella collezione musicale di Palazzo Pitti*, «Imago Musicae», XXVII/XXVIII, 2015, pp. 27-61.

19 Digital examples of some Pitti's binding are published at the website of the Conservatorio di musica "L. Cherubini" <<http://www.conservatorio.firenze.it/it/biblioteca/mostra-dei-fondi-storici-della-biblioteca>>.

lationship between the two Ferdinandos contributed to strengthening the contact between the Grand Duke and Napoleon: in 1807 Ferdinand had an official visit in Paris, and then he returned many times, each time received with great care. Ferdinand was also the godfather of the son of Napoleon and Maria Luisa Habsburg, the first daughter of Empress Maria Theresa – the good “musical” friend of Ferdinand who died in 1807. Maria Luisa also loved music very much, and Paër became her personal music teacher. As you can see, Paër is always the link in the Grand Duke’s music relationships. From this period new authentic manuscripts by Paër were inserted into Fondo Pitti: *La conversazione flarmonica*, a «cantata comica a 4 voci e coro» with the personal dedication to «Sua Altezza Imp.le e Reale Il Gran Duca di Wurzburg Dall’Autore in Parigi 1807»²⁰ or *Numa Pompilio* the autograph score²¹ and two more copies, both with its set of parts.²² We also can find *Didone abbandonata*,²³ played in June 1811 for Napoleon II’s baptism. And finally, the Grand Duke’s music collection conserved the original score of *Il più bel giorno di festa*, a *Cantata | a 4 Voci | con cori* for the moment unknown; we only know the title.²⁴ In the Fondo Pitti there are many other scores by French composers, like Berton, Boieldieu, Duport, Méhul, Blangini, Lesueur, and again Cherubini, Spontini, Rossini, Auber, that in many cases are to be studied in greater depth.

THE CONNECTIONS WITH DRESDEN

Ferdinand also kept musical contact with the Dresden court from which he received scores of local composers like Naumann, Hiller, Schuster, Dotzauer, Reissiger or Weber, for example. On some scores of Reissiger and Weber we can read this provenience’s note *Musica estratta dal Manoscritto esistente | nel archivio Musicale di Dresda, e donata | a S. A. I. e R. il Granduca di Toscana | da S. M. il Rè di Sassonia* (F.P.Ch. 1195, 1196, 1197). In Florence we also have many scores by Francesco Morlacchi – who became “Direttore del Teatro di corte” in 1810 – like the *Numa Pompilio*’s autograph²⁵ or the Cantata performed in Dresden on the 20th May 1812 in the presence of «S.M.I. Napoleone I e la sua Consorte, S.M.I. Francesco I e la sua Consorte, S. M. la Regina di Westfalia, S.M. Il Re, e Regina di Sassonia, S.A.R. il Duca Ferdinando di Wuerzburg» as we can read on the title page.²⁶

Starting in autumn 1812, the European military situation worsened, and Na-

20 I-Fc, Fondo Pitti, F.P.T.360.

21 *Ivi*, F.P.T., 597.

22 *Ivi*, F.P.T. 366 e F.P.T.339.

23 *Ivi*, F.P.T.372.

24 *Ivi*, F.P.T.367. A manuscript score is to be found in the collection of Maria Luisa Duchess of Parma now in the Sezione musicale della Biblioteca Palatina (I-PAc Maria Luigia ML.122).

25 I-Fc, Cassaforte, CF.40.

26 I-Fc, Fondo Pitti, F.P.T.255: *Cantata | in occasione della fauste Nozze | di S.A.R. il Principe Federico | di Sassonia colla Principessa | Imperiale Carolina d’Austria | Poesia Orlandi | Musica Morlacchi*.

poleon's debacle was arriving. When the «theatre de la guerre approche à ma capital», as Ferdinand wrote using the French language, he preferred to quit the Grand Duchy. First, he sheltered in his Boemian territories, meanwhile the French troops were closing in on the Marienberg Fortress of Würzburg until the Austro-Hungarian militia attacked. In the last two years of his exile, Ferdinand III still travelled around Europe a lot: in Prague I found the reports of his visit in Frankfurt, Freyburg, Basel, Neimmingen, Prague and Vienna until when, in the 1814, he finally came back to his beloved Tuscany.

RETURN TO TUSCANY

After fifteen years, Ferdinand returned to Florence with the same title of Grand Duke of Tuscany, and with him also come the enormous music collection. Like a turtle with its shell, he had always taken his library and music collection with him during his long exile: when he returned to Palazzo Pitti, the court residence, he organized twenty-two rooms holding 42,000 books and two more were dedicated only to his private music collection.²⁷ From this moment forward, few new scores become part of the his personal music collection and the whole music library, or “Archivio della Musica” as it is called in the old papers, has a formal structure with a official librarian, Giuseppe Lorenzi, Florentine composer and publisher. He will be in charge of re-organizing the Archivio della Musica and filling out a catalogue: he decided the division in three section – Teatro, Chiesa, Strumentale – the same structure kept when the music collection was transferred at the Regio Conservatorio di musica, in 1862.

Now Fondo Pitti is formed of over six thousand titles of music only composed or performed in Europe from the middle of 18th century to the middle of 19th century, from Händel to Verdi: one thousand composers for one century of music, four thousand manuscript scores plus two thousand items of printed music with approximately fifty thousand vocal and instrumental parts. The catalogue of Fondo Pitti is now searchable on the Italian nation library catalogue OPAC SBN.²⁸

THE ROLE OF A COLLECTION IN HISTORY AND THE WORK OF LIBRARIANS TODAY

After having studied and rebuilt the bibliographic history of the Fondo Pitti, and identified the historical stratification, I'd like to focus on the main motivation for the birth and development of this collection. I'd like to shed light on why Ferdinand III wanted to compile such a large personal music collection. For performance? For study? Or just for the sake of collecting? In light of my research and after seeing that most of the sets of parts have never been used, I could say that passion for collecting is the primary reason of his actions. Collections are also assembled for different purposes: for use, or for show; for study, or for admiration, but often the reasons are not so clear. It seems to be the norm for collectors to “begin at the

27 Francesco Inghirami, *Descrizione dell'Imp. E R. Palazzo Pitti di Firenze*, Firenze, presso Giuseppe Molini e Comp. all'insegna di Dante, 1819, p. 42 and sgg.

28 OPAC SBN <www.opac.sbn.it>

beginning”, without necessarily having in mind any formal plan to develop their collections in one direction or another. Is collecting music a wish or a necessity? Maybe both. For sure the pleasure of collecting itself is the main motive. Tracing the history of the art of collecting music is a relatively new scholarly phenomenon:²⁹ library collecting is a multiform practice that is still studied little and is in part mysterious because it strongly identifies with the objectives, behaviour, often seemingly unintelligible, and the personality of the collector, but it “hides” important information for the comprehension of social and cultural contexts, the construction of categories of thought linked to the taste and aesthetic and the conceptual structure inserted inside historical disciplines. In this case, the Fondo Pitti is a good example to know how the phenomenon of collecting could have a strong influence on music’s circulation, forwarding the sources and knowledge of music in order to understand the traditional cultural context. A multi-disciplinarian approach with a synergic action of artistic, historical, economic and social disciplines could give us further information about the culture of the beginning of 19th century and also helps us create research methodology for subjects complex and rich of contamination as in the Florentine case.

I conclude with a consideration by John Wagstaff, also a librarian, that in my opinion has linked the study of the music collection with the job of music librarian today very well:

Collectors are above all motivated by enthusiasm and, to some extent, by idealism. This is what makes them and their collections so much more fascinating than anything that can be created by a library collection development statement. [...] “It is clear that no library, however dynamic it may be, can ever compete in enthusiasm, determination and flair with that of a collector [...]. We must resign ourselves to the fact that, from this point of view, the private collector is always ahead of the institution” (p. 285; my translation). This statement is surely ample justification, if any were needed, for librarians and archivists to continue to celebrate private collectors and to work closely with them.³⁰

29 Cfr. *Collectionner la musique*. Vol. 1: *Histoires d’une passion*, édité sous la direction de Denis Herlin, Catherine Massip, Jean Duron, Dinko Fabris, Turnhout, Brepols, 2010.

30 John Wagstaff’s review of *Collectionner la musique*. Vol. 1: *Histoires d’une passion*, édité sous la direction de Denis Herlin, Catherine Massip, Jean Duron et Dinko Fabris, «*Fontes Artis Musicae*», 59/4, 2012, also published in *The Free Library* <<https://www.thefreelibrary.com/Fontes+Artis+Musicae/2012/October/1-p52247>>.