

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
documentazione musicali

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A Fiorella Pomponi Bocheda

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-Corùm, 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

Indice

- II Introduzione
- 15 Patrizia Martini (iccu, Roma)
La Musica nel Servizio Bibliotecario Nazionale (sbn)
- 22 Massimo Gentili-Tedeschi (Biblioteca nazionale Braidense, Milano;
iccu, Roma)
Regole di catalogazione e linee guida in Italia
- 29 Marzia Piccininno (Roma) - Elisa Sciotti (iccu, Roma)
Migliaia di suoni a portata di un clic: il progetto "Europeana Sounds"
- 35 Manuela Di Donato (Conservatorio di musica "N. Rota", Monopoli,
Bari) - Maria Teresa Natale (iccu, Roma) - Elena Zomparelli
(Conservatorio di musica "L. Cherubini", Firenze)
*MOVIO: la mostra digitale come nuovo strumento bibliografico e di
valorizzazione del patrimonio musicale*
- 45 Pierluigi Ledda (Archivio Storico Ricordi, Milano)
*Setting the Stage for a Broad Digital Network: Positioning the Archivio
Storico Ricordi as a Hub for Collaborative Projects*
- 51 Annalisa Bini (Accademia di Santa Cecilia, Roma)
*Archivi audiovisivi nelle istituzioni concertistiche: il caso
dell'Accademia di Santa Cecilia*
- 59 Andrea Malvano (Università degli studi di Torino)
*Il progetto di catalogazione e studio dei documenti musicali conservati presso
l'Archivio dell'Orchestra Sinfonica Nazionale della Rai*
- 63 Luisa Maria Zanoncelli (Fondazione Ugo e Olga Levi, Venezia)
*The Fondazione Ugo e Olga Levi and the Role of Music Libraries in the
Era of Complexity*

- 69 Angela Carone (Fondazione Giorgio Cini, Venezia)
I fondi musicali della Fondazione Giorgio Cini di Venezia: cenni storici e forme di valorizzazione dei documenti
- 78 Agostina Zecca Laterza (Milano) con la collaborazione di Valeria Luti (Archivio Storico Ricordi, Milano)
Carlo Pozzi e il "Fondo estero" di Giovanni Ricordi
- 89 Patrizia Florio (Conservatorio di musica "G. Nicolini", Piacenza)
Un progetto di ricerca e valorizzazione sull'archivio degli editori di musica Giudici e Strada conservato nella biblioteca del Conservatorio di musica "G. Nicolini" di Piacenza
- 101 Donatella Melini (Università degli studi di Pavia)
The Musical Archive of the Fondazione Antonio Carlo Monzino in Milano: Perspectives and Documentary Resources for the History of Lutherie between the 19th and the 20th Century
- 105 Maria Borghesi (Hochschule für Musik, Dresden)
Lo studio delle edizioni pratiche: metodologie e prospettive.
Il caso delle Invenzioni a due voci di J.S. Bach in Italia
- 113 Elvidio Surian (RIPM-Italia, Pesaro)
Seven Early Twentieth-Century Italian Music Periodicals: Accessing their Content in RIPM
- 119 Annarita Colturato (Università degli studi di Torino)
Il progetto "Cabiria" dell'Università di Torino
- 127 Anna Claut (Venezia)
Tesori musicali marciani
- 135 Elisabetta Sciarra (Biblioteca nazionale Marciana, Venezia)
Libri musicali della Biblioteca nazionale Marciana tra Parigi e Vienna
- 141 Annarosa Vannoni (Conservatorio di musica "G. B. Martini", Bologna) - Romano Vettori (Accademia Filarmonica, Bologna)
L'Accademia Filarmonica e il Liceo Filarmonico di Bologna: una storia comune
- 169 Giulia Giovani (Università degli studi, Siena)
I primi cataloghi della biblioteca musicale del Conservatorio della Pietà dei Turchini e del Collegio di San Sebastiano di Napoli (1794-1826)

- 179 Antonio Caroccia (Conservatorio di musica "D. Cimarosa", Avellino)
Inventari e collezioni musicali della biblioteca del Conservatorio di musica "San Pietro a Majella" di Napoli
- 221 Sarah M. Iacono (Conservatorio di musica "T. Schipa", Lecce)
Dall'esemplare alla collezione: recupero delle fonti, critica testuale e un caso di studio in Terra d'Otranto
- 233 Paolo Sullo (Istituto superiore di studi musicali "P. Mascagni", Livorno)
Storia di un "inganno commerciale" e di un manoscritto di solfeggi attribuito a Leonardo Leo custodito presso la Biblioteca provinciale "Nicola Bernardini" di Lecce
- 245 Ilaria Grippaudo (Liceo musicale "Regina Margherita", Palermo)
Cambiamento e continuità: i manoscritti del fondo musicale del duomo di Enna
- 257 Roland Pfeiffer (Universität der Künste, Berlin; DHI, Roma)
Digital Opera Manuscripts from Private Libraries in Rome
- 263 Maria Teresa Dellaborra (Conservatorio di musica "G. Nicolini", Piacenza)
Una felice interazione tra collezioni private e pubbliche: il "caso" Rolla
- 273 Stefania Gitto (Fondazione Scuola di musica di Fiesole, Firenze;
Stvdium Faesvlanvm, Wien)
Ferdinand III Habsburg-Lorraine Grand Duke of Tuscany: Collector and Cultural Mediator in Europe at the Beginning of the 19th Century
- 285 Marina Schieke-Gordienko (Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Berlin)
Ferruccio Busoni (1866-1924). His Estate in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (SBB-PK)
- 295 Nicola Lucarelli (Conservatorio di musica "F. Morlacchi", Perugia)
Il Fondo Riccardo Schnabl della biblioteca del Conservatorio di musica "F. Morlacchi" di Perugia
- 303 Federica Biancheri (Casa della Musica. Archivio storico del Teatro Regio, Parma)
Un secolo di musica nell'Archivio storico del Teatro Regio di Parma attraverso i documenti di un musicista cosmopolita: Mieczysław Horszowski

- 315 Rosa Perrotta (Comune di Napoli. Servizio patrimonio artistico e beni culturali)
Fonti per la storia della canzone napoletana: la collezione "Ettore De Mura" del Comune di Napoli
- 325 Giovanni Vacca (Roma)
The Street, the Voice, the Print: Overturning the Sources in the Making of a Book
- 329 Consuelo Giglio (Conservatorio di musica "A. Scontrino", Trapani)
Promoting Culture in Communities. The Glocal Experience of Danilo Dolci as Reflected in his Family's Library
- 339 Maria Rolfo (San Miniato, Pisa)
Danza e musica rinascimentale e barocca: i materiali del fondo archivistico "Andrea Francalanci"
- 347 Monica Boni (Istituto superiore di studi musicali "A. Peri", Reggio Emilia - Castelnuovo ne' Monti)
Sulle tracce di Armando Gentilucci. L'eredità di un compositore tra produzione e ricerca
- 364 Annalisa Capristo (Centro Studi Americani, Roma)
Fonti per lo studio della persecuzione antiebraica fascista nel settore musicale
- 383 Indice dei nomi

Elvio Surian

Seven Early Twentieth-Century Italian Music Periodicals: Accessing their Content in RIPM

Some of the fundamental issues that characterize Italian musical life and stylistic trends of the first half of the 20th century have not yet been examined systematically. This means determining not just what, so to speak, the “facts” were, but evaluating what the thoughts were behind them, in order to explain the relations adopted between works and styles, the evolution of musical taste, questions concerning musical education, production of music books and of music editions, the reception of works by major and minor musicians – both in Italy and abroad –, critical evaluation of concert repertoires and opera productions in major and minor centers, and of musical life in general. Italian music of the past century has in fact been the subject of a number of monographs and studies in the form of books and articles, as well as the subject of Colloquia limited and dedicated – and in the main never published – to local composers of this period of music history. This unfortunate situation can offer us only a partial view, a sort of mosaic, of single aspects of musical life and/or of a limited number of Italian composers and interpreters.

Italian journals of the 20th century dealing entirely with music constitute a remarkable documentary resource to explore in a very detailed manner music and musical life of the period, as it developed and was perceived by contemporaries. Yet the wealth of information contained in these specialized periodicals has unfortunately been only sporadically exploited, for various reasons, by Italian scholars and students alike. Largely utilized instead are music articles published in the local political press, mostly insignificant, of sparing documentary value and for the most part cited as well in specialized music journals.

With the aim of gaining bibliographical control and consequently having access to this exceptional source of information, RIPM (*Retrospective Index to Music Periodicals*) has developed a method of cataloguing, indexing, brief descriptions of contents, references to music examples and music iconography contained in music periodicals published in the 19th century, and recently extended the scope chronologically to the 20th century. In the digital age of technological advances, RIPM released in 2009 in electronic format, the *RIPM Online Archive for Music Periodicals* (ROA) <<https://www.ripm.org/?page=ROAoverview>>, which indicates that the corresponding full-text page(s) of a journal examined on a given annotated Calendar can be viewed with the speed of a mouse click on the citation itself

or on the symbol ROA; the original pages of the periodical can then be printed and saved in the computer. Thanks to RIPM, we thus have at our disposal a digital collection of complete periodicals that are not easily accessed and, normally, only partially available in libraries, and that can now be viewed online with a considerable amount of ease owing to the high quality reproductions of the originals. In this manner RIPM is contributing to the preservation of a significant portion of our musical patrimony.

But the conservation through digitalization of these primary sources is not sufficient to automatically assure access to, and consequent evaluation of, the sheer amount of information contained in the music journals. To facilitate rapid access to their contents clearly requires giving not only a mere list of titles and names, but a complex, in-depth indexing of the articles of each periodical, volume by volume, issue by issue, a task that is carried through by the editors of RIPM with the aid of a special computer program.

In the first half of the 20th century many music journals published in Italy were short lived, but others can be described as "monumental" due to the length and regularity of publication – some of them ran for over a quarter of century. The seven music journals that I have indexed for RIPM are a fine, representative cross section and significant examples of Italian musical press of the period. Here is a list of the periodicals I have examined following RIPM methodology:

1. «Rivista musicale italiana» (Turin, Milan, 1894-1932, 1936-1943, 1946-1955)
2. «Harmonia. Rivista italiana di musica» (Rome, 1913-1914)
3. «L'arte pianistica nella vita e nella cultura musicale» (Naples, 1914-1925)
4. «Ars Nova» (Rome, 1917-1919)
5. «La cultura musicale» (Bologna, 1922-1923)
6. «Note d'archivio per la storia musicale» (Rome, 1924-1927, 1930-1943)
7. «Incontri musicali. Quaderni internazionali di musica contemporanea» (Milan, 1956, 1958-1960)

Each of these periodicals has its own character, in artistic and sometimes overtly declared political goals by the editors and their collaborators. Neutrality and objectivity of views were undesirable and even unthinkable. They indeed report on (and document) the principal trends and the social and esthetic changes that Italian musical life underwent during the period under consideration. In the main music was perceived as a powerful mean of national identity.

Among the novelties of these 20th century periodicals with respect to 19th Italian music journals, which were in the main expressions of publishing firms or theatrical agencies and thus dedicated mostly to chronicle theatrical and concert events, is the important role they played in the active promotion and advancement of Italian musical culture in all possible ways, with the intent, as said, to define and foster a national musical identity. Wide attention is thus given to the inclusion of essays dealing with contemporary music and music education, along with historical studies concerning the rediscovery of Italy's musical past, in

relation to the most recent developments in European musical life. The general tendency is to contribute to upgrade and dignify music as an art among the arts, whereas in the previous century it was perceived mainly as a musical experience restricted to opera.

In the first decades of the century Italian musical life was animated by vivacious polemics and debates related to the definition of a national musical identity, interpreted in a nationalistic fashion. Music critics, musicologists, music educators and composers forcefully participate in the debates. Modernism versus conservatism, vanguard versus traditionalism, nationalism versus internationalism are the arguments of the controversies that are given particular attention in the music journals of the first decades of the century, immediately preceding and in the years following the First World War.

Among the strenuous advocates of the modernist tendencies and staunch supporters of the renovation of musical studies were the composers of the so called "Generation of the 1880s", very active in musical criticism, an atypical activity for Italian composers of the 19th century. Casella, G.F. Malipiero, Pizzetti, Respighi, for example, signed polemic articles decidedly critical of 19th century opera and of the agonizing situation of Italian musical life of the time. Vehicle of transmission of their ideals was the journal «*Ars Nova*», published in Rome, founded and directed in 1917 by Casella, guiding spirit and leader as well of the newly founded (1917) "Società italiana di musica moderna". The aim of the Society was to link national music to modernist tendencies of the rest of Europe; and in conjunction with the organization of public concerts, promoted works by Italian and foreign contemporary composers (Debussy, Ravel, Stravinskij, de Falla) in various cities in Italy and elsewhere in Europe. But owing to strong opposition from conservative musical circles for the provocative stance it maintained against the existing conditions of Italian music, and as a result of economic difficulties due to war events, the journal ceased publication in 1919, shortly after its foundation. A similar fate of short life (it appeared in only ten monthly issues) occurred to «*Harmonia*», a journal also published in Rome in the second decade of the century (1913-1914). The editorial board was composed of some of the most notable exponents of Italian musical life: Busoni, Domenico Alaleona, Pizzetti, Respighi. It supplies ample information on music instruction, an argument that is frequently discussed in other Italian musical journals of the time. For example: Respighi's appeal to conservatory students to broaden their professional studies, the necessity to introduce obligatory choral singing in primary schools, as present in other European countries. It must be said that unfortunately some of these proposals to enhance music instruction have yet to find a solution in modern Italy, as general music teaching is still totally absent in today's secondary schools.

These modernist tendencies were strongly opposed by periodicals reflecting the preservation of the *status quo*, documented, among other journals, by «*L'Arte pianistica*» published in Naples in 1914-1925. This specialized journal publishes articles and notices regarding exclusively piano literature of interest mostly to

amateurs of the instrument, and is thus not aimed to stimulate intellectual and aesthetic debates on contemporary music and musical life.

For the attention given to cultural topics and for its ample dimension embracing the first half the 20th century, the «Rivista musicale italiana» (1894-1955) gave a significant contribution to the advancement of a scientific method of musical studies in Italy based on philological analysis of documents, which in the musical field had been practiced for years in Germany. Some of the leading figures in the nascent Italian musicology and eminent foreign scholars contributed major articles to the «Rivista». Luigi Torchi, for example, promoted the reception of Wagnerian culture in Italy, and introduced the periodical to vivacious debates on aesthetic issues, while maintaining an interest in the rediscovery of the Italian instrumental music tradition, generally based on documentary sources. Amply criticized in the first years of publication of this periodical is the abstract idealistic philosophy inspired by Benedetto Croce, considerably distant from the positivistic stance of the «Rivista». Between 1907 and 1918 the periodical's prevailing positivistic position is somewhat tempered and some space is assigned to essays following Croce's aesthetics, which at the time were experiencing ever more diffusion in Italy, advocated by Fausto Torrefranca and Guido Pannain among others. A significant feature of the periodical is an extensive reviewing section of books and music editions, organized by country that constitutes an important tool of bibliographic information.

In the years between the two World Wars among the new music periodicals of some relevance published in Italy are «La cultura musicale» (Bologna 1922-1923) and «Note d'archivio per la storia musicale» (Rome 1924-1943).

The guiding spirit and editor of the short lived «La Cultura musicale» was Francesco Vatielli, a music historian who held a prominent position in national musical life of the time, and was very active in the field of music education and as a music critic as well. The aim of the periodical was to contribute to revitalizing Italy's critical and historical musical studies, and in this respect it reflects the efforts taken in this direction on the national level since the beginning of the century. Notable in this periodical are the reproductions in facsimile of precious documentary sources, such as autographs, letters, portraits of Mozart, Tartini, and various other composers.

Another representative figure of music historical studies in Italy was Raffaele Casimiri, a leading promoter of the so-called Cecilian movement. He was the only editor of «Note d'archivio», a periodical that concentrated on documentary and bibliographic studies of Italian composers of ancient sacred music and on the comprehensive reconstruction of musical activities of many Italian chapels, that included an immense number of names of composers, singers, organists and other categories of musicians identified in unpublished archival documents – which are to be sure systematically indexed in the *RIPM Online Archive*. Noteworthy are also Casimiri's series of essays devoted to Rome's chapels and his reviews of editions of Renaissance music, of Palestrina in particular. This periodical has become an important point of reference for many Italian

musicologists engaged nowadays in archival historical research of local musical traditions.

In the years immediately following the World War II composers engaged in experimental treatment of music, in primis Luciano Berio, founded the journal «Incontri musicali. Quaderni internazionali di musica contemporanea» (1956-1960), vehicle of the “Associazione incontri musicali”. The Association aimed to give voice to the newest, avant-garde means of expression, such as electronic music and the so-called “open work”. Of special interest are the essays published in this journal by the principal exponents of avant-garde music: Berio, Boulez, Stockhausen, Pousseur, Křenek, Cage, among others. Invaluable are as well the programs of the concerts organized in those years by the Association in Milan and Naples, and Stockhausen’s account of his tournée of concerts and conferences on electronic music in North America in 1958. Some of the essays contained in this periodical are not published elsewhere (but I have yet to double check on this particular aspect of this particular periodical).

To my belief, the main merit of the RIPM project is to facilitate the online consultation of one of the primary sources of 20th century Italian music, with regard in particular to some items of the Italian musical press of the time, duly provided with cross indexing of terms, names etc. It decisively contributes to a better knowledge of our musical heritage.

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L'Italia e la *International Association of Music Libraries, Archives and Documentation Centres* (IAML) condividono una lunga e proficua tradizione di collaborazione: la fondazione della IAML venne deliberata a Firenze nel 1949 e diverse conferenze annuali dell'associazione internazionale si sono svolte in Italia: a Milano nel 1963, a Bologna nel 1972, a Como nel 1984, a Perugia nel 1996 e a Napoli nel 2008.

Nel 2016 questo importante appuntamento internazionale si è svolto per la prima volta a Roma, grazie alla stretta cooperazione fra la IAML Italia e l'Accademia Nazionale di Santa Cecilia, presso l'Auditorium Parco della Musica, dal 3 all'8 luglio 2016.

La presenza di trenta bibliotecari musicali (il doppio rispetto al convegno IAML di Perugia del 1996), tra gli oltre 120 relatori provenienti da tutto il mondo, è apparsa come una conferma della costante, effettiva crescita della professione in Italia.

Questo volume nasce dal desiderio di far conoscere a un pubblico più ampio l'impegno con cui la comunità italiana di bibliotecari, enti e studiosi ha presentato i propri risultati di lavoro e di ricerca sul patrimonio musicale italiano in ambito professionale internazionale.

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