

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 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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Luisa Maria Zanoncelli

## **The Fondazione Ugo e Olga Levi and the Role of Music Libraries in the Era of Complexity**

The Fondazione Ugo e Olga Levi in Venice is an ONLUS (acronym for a non-profit organisation of social utility) governed by a statute for the promotion of music. Its three main initiatives include: musicological and ethnomusicological research; concerts; and studies in interpretation and post-graduate studies in musicology and ethnomusicology.

Research activities include, among other things, the diffusion of the Italian style in central-eastern Europe during the 16th and 17th centuries, Italian *Ars Nova*, and liturgical chants of oral tradition; a more interdisciplinary prospective characterizes projects on the history of the criticism and theory of film scores, with the creation of a database that collects abstracts of the reviews of music for films that have appeared in cultural and specialized journals in the past century. More original synergies with the history of art and the history of collecting bring to light a study of the first Italian experiences in musical and visual performances, with the reconstruction of installations of three artists from the Seventies (Chiari, Ambrosini and Sambin). The concerts are an occasion in which to distribute the results of the research on a vast scale, and to test the collaboration with the Conservatorio di musica "B. Marcello" in Venice. A great number of people gather to enjoy the recital of ancient and rare music, with its uncommon repertoires.

With regards to course studies, the Fondazione Levi holds an annual course in voice and instruments of the 14th or 15th century, which differentiates itself from other specialization courses in interpretation in that it includes teaching modules in the philology of music, the history of musical notation, the history of music theory, which, from the following year, will be even more intensified. Concerning post-graduate courses, the second edition of Levi Campus has just concluded a yearly series of seminars for PhD students conducted in accordance with thirteen Italian universities with PhD courses in Musicological Studies. As we well know, in the recent years, for economic reasons, universities have had to re-organise their PhD musicology courses, combining them with many other disciplines (Theatre, Cinema, History of Art, Italian literature, Latin, Archeology and so on), which have, without doubt, enriched their formation, but drastically impoverished their specific field of study.

Levi Campus is a week-long event in Venice which brings together Italian PhD students, and ten-twelve scholars from prestigious European and American

institutions. The general, far-reaching theme is dealt with from different viewpoints and using different methodologies.

The Fondazione Levi houses a specialized library whose original nucleus is made up of documents and texts created by its founders in the first half of the twentieth century; in the more than fifty years of the Foundation's activity, the library has grown progressively, especially in the sectors that regard research supported by the Fondazione. In the past few years, our attention to cultural aspects of the world of archives and libraries, as well as the technical-conceptual aspects of library science and archival science, have become a qualifying moment for the Fondazione. First of all we are working on re-cataloguing, recording annotations and ownership marks, and to the digitalization of the historical basis of the Fondazione musical documents, as well of thousands of ancient sources preserved as microfiches. We have, in addition, created study days, two important conferences and a research project, as well as updating courses for librarians.

Study days, May 2011 and June 2013: *Archives and Libraries of Music of the Twentieth Century in Veneto*. The work group, which saw the participation of the Fondazione Ugo e Olga Levi, the Fondazione Giorgio Cini, the Fondazione Archivio Luigi Nono and the Archivio musicale Guido Alberto Fano in Venice, have reported on the project for the assessment of musical funds in Veneto in the twentieth century, a project started by the Regione del Veneto and the Soprintendenza archivistica per il Veneto (Veneto Archives Authority). The study days concentrated on problems regarding the documents, for example their heterogeneity and the specificity of the individual funds, which need proper solutions in relation to the methods and means of conservation, inventorying, cataloguing and promotion. The various themes were taken on by different members of important institutions in Veneto (Fondazione Giorgio Cini, Fondazione Ugo e Olga Levi, Fondazione Arena di Verona, Biblioteca nazionale Marciana, the Conservatori di musica "A. Steffani" in Castelfranco Veneto, "F. Venezzes" in Rovigo, "B. Marcello" in Venice, the Archivio storico delle arti contemporanee). The session dedicated to valorization presented a series of concrete experiences.

Conference, June 2014: *Towards a Network of European Archives of Twentieth-Century Music. The Correspondence of Musicians and the Interaction between Archives*. The conference faced an important problem and took on a challenging goal. Since the 1980s, many archives and research centres were created to preserve and study the manuscripts and working documents of composers, for example, Paul Sacher Stiftung, Basel; the Music archives of Akademie der Künste, Berlin; the Istituto per la Musica della Fondazione Giorgio Cini in Venice; the Fondazione Archivio Luigi Nono in Venice; and the Arnold Schönberg Center in Vienna. New archival standards for personal materials which were included in larger and more heterogeneous deposits were defined (e.g. the British Library and Bibliothèque Nationale de France), and the digitalization of documents was gradually carried out. Some editions of the letters or two-way correspondence (e.g. the Boulez-Cage correspondence) have deeply changed our knowledge of the history of contemporary music, underlining the enormous importance of this topic. Al-

though leading institutions share certain principles and goals in the treatment of these documents, there is still little or no synergy, which many operators and above all specialised users need. Therefore, the Istituto per la Musica della Fondazione Giorgio Cini and the Fondazione Ugo e Olga Levi in Venice promoted an encounter between representatives of the Archives of composers and musicologists that was focused on the processing, access and editing of the correspondence. Giving examples of both past and ongoing projects, representatives of major European archives and libraries discussed the reasons for their operative choices, which may be adopted as standard procedures (or have undergone important revision) about preservation, the level of detail in the description of the documents and the conditions for public access. The editors of the correspondence of composers discussed their works: apart from differences due to their specific aims, a convergence of criteria and methodologies was found, fostered by scientific and editorial requirements. They underlined an urgent need for shared policies and means between the archives and libraries that are responsible for 20th-century music. Preliminary work on the creation of this combined effort is now in progress.

The second conference *La biblioteconomia musicale nell'era digitale tra specializzazione e servizi di pubblica lettura* (1-2 December 2014) focused on the innovation of the role of Italian music libraries between specialization and public reading in the digital age.

As we well know, in the digital age and the era of internet, new developments, not all arising from technology, have radically changed the way information and knowledge is produced and diffused, and have deeply changed the role of public libraries, which must now take their place in a more ample sphere of coordination. First of all, they are no longer consulted only by traditional users; there are new methods of making use of digitalised texts; an increasingly large part of research only exists in a digital form, giving rise to serious issues regarding its preservation and the possibility of accessing it. Moreover, the desire of research workers to reach the highest possible number of readers takes cultural and scientific communication away from commercial publishing has brought about a proliferation of different options for access and experimental publication models. The same trend emerges in the relationship between authors and publishers who promote the gift economy, and in the passage from publication as a product to publication as a process; the content, which can be improved and enriched by the author or other people, becomes dynamic and its versions grow. For all these reasons libraries now have the potential to play a key role in the creation and dissemination of culture at every stage and in all contexts: building relationships between different parties may even become one of their principal roles. Instead of being defined by their collections and the related supporting services, they will be defined by their increasingly intense synergies with other organisations, in the world of education in general and academics in particular. This ongoing transformation distinguishes the evolution of the library's role from the traditional one, while developing traditional functions and adding new and creative ones. And although, as I have already said, this is a well-known fact, little has been done in



our country to embark on this crucial phase of innovation. Roughly seventy qualified librarians have participated in the conference and listened to the speakers on topics regarding:

- The new role of the library: from an initiative based on ability to the organisation at a university level; from the value of its collections to the value of expertise
- Preservation and growth of collections and access; federated collection systems
- Formation and management of digital archives and libraries
- Libraries and digital editions
- The librarian's new role: management. Circulation of resources and copyright problems
- Services: from support to collaboration (sharing catalogues)
- From support in the description and access to documents to taking responsibility for in-depth analysis of information

Among the relators we had Françoise Leresches, the Bibliothèque Nationale de France, Richard Chessier, the British Library and Massimo Gentili-Tedeschi (Biblioteca nazionale Braidense, Ufficio ricerca fondi musicali, Milano).

The difference between the process of innovation carried out in many European countries and Italy was especially evident in the address put forth by Françoise Leresches on catalogues. Catalogues that were created and organized to give access to the collections of documents found in libraries, even though in a digital format, were meant for the local public, a public which can ask for the librarian's help. In the case of on-line catalogues, the user who logs in from a distance needs a more in-depth presentation of the information held in the library. What is more, today's catalogues are structured on the conceptual and technical bases of 1960, using ISBD standard and MARC formats which lead to technological isolation. Both are centred on the description of the documents present in the library and respond to any request that includes a list of bibliographic references that flag material resources. Leresches underlined the need to organize the catalographic information using the FRBR model, and to create a catalogue as a sort of network of interconnected data. This implies a radical change in the centre of gravity of the catalogue, which runs from bibliographic records to authority records, used to describe Works and Expressions in the catalogues using the MARC format.

Catalogued data, with the use of the standard RDF and of semantic web technology, can be open and the catalogue can be enriched by contributions created by reliable sites.

Convincing demonstrations on the workings of catalogues of this kind, created in France, concluded the information provided. Experts were stunned by the possibility, in an Italian context, of changing well-rooted traditions.

The project "the libraries of composers" have finally added the prospect of research, which has been on-going for the past twenty-five year, to the field of music.

The interest in the books of the great authors is a long-lived one. And long-lived, too, is the fascination and curiosity that their annotated pages arouse. In-

scriptions, stamps, ex libris, signatures, marginalia, underlining, notes on the jacket, and inserts: any trace of possession and reading makes a book unique and makes it an archive element, as if it were a manuscript or a letter. In the fields of library science and archival science, both national and international, precious reflections on the so-called “personal libraries” or, more specifically, “authors’ libraries”, have surfaced. They have uncovered two principles, one cultural and one organizational. The first principle is that the entire library of an author, not just the pieces with annotations, are an integral part of their archive: the whole book heritage, which shall be conserved in the order and the condition in which the possessor left it, reflects the character of the possessor and their activity. Secondly, we have the principle that confirms that the traditional distinction between library and archive must be overcome, and that appropriate descriptive criteria for this new sector have come to light. But while publications and events have been dedicated to the libraries of writers, artists and philosophers, the libraries of composers have remained, as we have already stated, the object of study solely at a historical-philological level, especially in studies on the genesis of artistic projects. And this is true notwithstanding the fact that a) the authors of music – art music, but not only – are projected, coextensively with the diffusion of their work, in a backdrop of relations that are often international, and b) music art presents a high level of transtextuality which explains, in part, the heterogeneity of the book collections in question.

Human and professional relations, and the works of others (subtexts or hypotexts), documented or preserved, in the best of cases, in the archives of the composers, are the basis of an inestimable number of musical texts. The Fondazione Levi has decided to work in this direction through a scientific initiative directed towards a wider audience, which goes beyond the community of experts in the field.

The project will include a seminar which is open to the public, a publication, and an exhibit. The seminar will be held at the beginning of October in Venice; ten relators, who have been working on the project for over a year, will disclose their findings on the libraries of eight important twentieth century composers: Gian Francesco Malipiero, Luigi Dallapiccola, Goffredo Petrassi, Giacinto Scelsi, Bruno Maderna, Luigi Nono, Luciano Berio, and Aldo Clementi.

The reports, presented as papers, will be published in 2017. During the exhibit which will take place in 2017, documents preserved in the archives and libraries in Veneto will be illustrated and exhibited.

The Fondazione Levi organizes up-dating courses on a regular basis for librarians, often in collaboration with Associazione Italiana Biblioteche (AIB) and the Regione del Veneto, on current, relevant themes. For example:

2009: *Cataloging musical material: new rules and their application in Index 2*, held by Massimo Gentili-Tedeschi.

2011: *Cataloguing vinyl records*

Cataloguing and preservation of records means knowing the history of the audio document supports and their structure. The most recent definition of aspects

of cataloguing norms for records, which are internationally shared (uniformed titles), states the topicality of the theme.

2016: *Music libraries: reference*

2016: *Music libraries: a uniform title, changes underway*

As a result of the study days, the conferences and the courses, we have a clear picture of the socio-cultural politics of the Fondazione in the field of archive and library sciences: carrying out a service that is socially beneficial through expertise and experience, and initiatives that mean to: promote the courses necessary to keep experts in the field up-to-date; help them to appreciate a complex age while keeping in mind the need to move on, actively, without passively opposing changes in the beautiful order of things by yesterday's standards; help them, by providing information, embrace innovations, even when they seem drastic, so as not to be excluded from the global network; and, with regards to archives, contribute to the creation of a network of institutions that unite and share data, even if these means giving up the much defended copyright, and learn to conform the needs of preservation and widespread valorisation and diffusion. And, last but not least, contribute to the advancement of the field by promoting original research projects.