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Documenting and sharing information on S. Cecilia Academy’s musical instruments: the opening of museum’s permanent exhibition and the new database consulting platform

Annalisa Bini

The Accademia Nazionale di Santa Cecilia is now completing a strong activity in documenting its musical instruments collection, in order to present both items and information about them in a renovated and integrated communication system, centred on the new museum’s site, designed by Renzo Piano, which will be inaugurated in February 2008.

The principle aim of the project is to simplify and maximize access to and exchange of information on the collection, for general public, for musicians and for scholars.

For this reason the museum will be in a central position, close to the Santa Cecilia Concert Hall and the new rooms will host both public and reserved spaces, staff offices and deposits, while a new digital database will provide a full and direct on-site / on-line access to the records of each item and to the related digital and physical documents conserved in all the Accademia’s archives (bibliographic, historic, photographic, sound and video files), performing also integrated searches. The project leads to a full review of the inventory and of items’ files; to complete the photographic documentation of all instruments and to a full check of their conservation conditions.

Public spaces will be divided in: a gallery, where part of the collection will be presented to the general public, with the help of texts, images, audio and video presentations; an educational/interactive room, where there will be a continuous activities program for children and adults; a luthier laboratory, which will present an historical part and a modern one, which will be used by museum’s staff and could be seen from the public; a multi-function room, to held conferences, seminaries, concerts; a reserved consulting room for the researchers, where they could closely analyse instruments and their documentation, thanks to database consulting sites. Database’s record model includes five sections: identification of the item, description (together with conservation) measurements, digital attachments and documents, bibliography, access.

A pink database: feminine presences in the Noseda collection and in Giuseppe Verdi Conservatory Library, Milan

Pinuccia Carrer

Born in Milan in 1837 and dead in 1866, aged only 29, Gustavo Adolfo Noseda was a fascinating and peculiar man, being both a romantic enthusiast artist and a typical businessman of Lombardy. Graduated in piano, he settled in Naples to study composition with Saverio Mercadante. Enchanted by the musical treasures of the library of the Conservatory, he decided to create “the largest Italian archive”. Not only he had the music copied, but he also purchased the collections of the most important noble Neapolitan and North Italian families. When he died the 12.000 items (including 8.000 manuscripts and 500 books of music since 1500) were donated to the city of Milan, and later were acquired by the G. Verdi Conservatory.

The collection counts 2.000 authors and 230 autographs. A printed catalogue was published at the end of the 19th Cent. by the librarian Eugenio de’ Guarinoni; in the 1960’s Claudio Sartori re-ordered the collection and prepared a manuscript card catalogue, which was later completed with a subject-medium of performance card index. Now the national online catalogue, initiated in the late 1980’s, includes all the printed scores and the largest part of the manuscripts of the great collection.

But the fondo Noseda has never been investigated “from the feminine side”.
The present research consists in an extraction from the catalogue and from the documents of all the feminine names: composers, performers, dedicatees, publishers, owners. A first result of the extraordinary musical interest has been the discovery of unpublished works linked to female composers or dedicatees, that have been performed in concerts. Thanks to the support of the Ufficio Ricerca Fondi Musicali and in collaboration with the library of the Conservatory, an online searchable database was created, where names and documents are linked to each other, highlighting their relationships.

The repertoire includes more than 1.000 names linked to documents containing feminine names; the feminine names alone are more than 500. The database puts in evidence the role of female musicians— not only composers—in the society and in the history from 1600 to the 1960’s. The relationships among feminine names, roles, type of documents suggest different and sometimes new investigation themes.

A Neapolitan Collection of Paisiello Manuscripts at Brigham Young University

Thomas M. Cimarusti

The Neapolitan composer Giovanni Paisiello (1740-1816), often referred to as the “Italian Mozart,” enjoyed immense popularity in his day, both in Italy and abroad. Mozart (who was not noted for his partiality towards Italian composers) once said “those who seek in music a pleasant distraction and a sensation of a slightly sensuous charm cannot find anything better than the fascinating compositions of Paisiello.” Napoleon, for whom Paisiello served as music director from 1802 to 1804, remained constant in his admiration for the composer, once referring to him as the “the greatest composer there is.” In spite of such praises, not one of Paisiello’s operas was published in the original full score Italian version during the eighteenth and nineteenth centuries; even today, two-thirds of his operas remain unpublished.

The purpose of this paper is to examine a collection of Paisiello manuscripts recently acquired by Brigham Young University and presently housed in the university’s Harold B. Lee Library Music Special Collections. Part of the Talleyrand Collection, the twenty-thousand pages of music bound in sixty-eight volumes include seventeen complete operas (including Il barbiere di Siviglia and Nina) as well as excerpts from thirty-six additional operas. The collection represents fifty-two of Paisiello’s known c. 90 operatic works and consequently, places it as one of the most important Paisiello collection outside Europe. Following a brief introduction concerning the provenance of the collection and the items within it, I will focus my attention on act three of Paisiello’s commedia per musica entitled Le astuzie amorose, commenting on extant variant scores and copyists (the score, which contains forty-three pages in Paisiello’s hand, appears to be the missing act III of the autograph score found in the Naples Conservatory). I will conclude my presentation with an examination of how the Talleyrand Collection impacts Paisiello research as a whole.

The music archives in the Abbey of Montecassino and the Library of S. Domenico in Ortona

Giovanni Insom

These two catalogues constitute the major results of a research based on a simple and practical demand of a necessity related to the Italian situation, where there are musical archives spread throughout the country. The aim was to catalogue and print the results of this research in the simplest possible way. The adopted software was PIKADO by RISM. On this basis, each cataloguing was divided into 4 steps: Preparation, Cataloguing, Data Analysis and Processing, and Catalogue Publishing.

The music archive in the Abbey of Montecassino

Placed in Abbey, which was one of the main centres of Christianity founded in 529 by Saint Benedict, the music archive was started in 1837-9 and contains music dated from 1551 to 1951. The most part of documents are secular
music. The cataloguing, started and promoted by IBIMUS with the financial support of the Direzione Generale degli Archivi (National Institute for Archives), was completed in 18 months between March 2000 and November 2001. All the data have been then also thoroughly analyzed and processed in collaboration with RISM and published by the Abbey of Montecassino. The composers present in the archive are 746.

Numbers of this cataloguing: total cards 10582; including: 8857 ms, 856 prints and 869 collections.

Main discoveries are autographs of two concertos for harpsichord and orchestra by Giovanni Paisiello, in C major (6141 / 7-E-18 / RobP 8.20), and in G minor (6142 / 7-E-17 / RobP 8.16); autographical hand of Pietro Alessandro Guglielmi. 26 from title page falsely attributed compositions. For example:

- Catalogue number: 6604
- Shelfmark: 1-E-6/2
- Title page: Cimarosa, Domenico
- Real composer: Perotti, Giovanni Domenico

Prints number: 856, of them XVI centh. 6 (1 unicum); XVII 23 (1 unicum); XVIII ca. 452; XIX ca. 375 (this number cannot be exact because some editions are dated between the XVIII and XIX c.). The origin of those prints is from all the main European cities. Unique documents: alto part of the first chorus of the sacred compositions by Nicola Moretti, Rome by Giovanni Battista Robletti in 1623; soprano part of madrigals by Giovanni Domenico del Giovane, Naples by the heirs of Mattia Cancer in 1582. Other unicum: Lapis, Santo, 12 ariette, Londra 1758; Wohnung, G. C. F., La Danza, Halle 1786.

Capitular Library of S. Domenico in Ortona
The second source is located in Ortona, a city of about 23.000 inhabitants on the Adriatic Sea at the other side of central Italy. Ortona is famous because in its cathedral from 1258 are conserved the bones St. Thomas. Moreover it was the birthplace of Francesco Paolo Tosti, the famous song composer and singing teacher to the English Royal Family in London at the end of the XIX in the reign of Queen Victoria. The S. Domenico Library conserves residual documents of the musical activity in the cathedral and of various local music institutions of the XIX and XX centuries.

Promoted and published by I.S.MEZ. (Institute for Music development in the South of Italy) in collaboration with the Istituto Nazionale Tostiano (National Institute for F. P. Tosti), this cataloguing revealed various interesting items: the most ancient document is the autographical hymn Quia vidisti me Thoma credidsti by Pasquale Errichelli which he composed on the 20th of August 1774; amongst many others manuscripts there are also operas and oratorios committed to the celebration of the 600th (1858) and 650th (1908) anniversaries of the transfer of S. Thomas’s bones. The activity of this chapel ceased in 1940. Another important part is the collection of XIX century prints from different local institutions.

**Italians on Russian manner: one step from serious to funny**

*Svetlana Martynova*

From 1840s onwards the Italian opera troupe existed in Russia. The lion's share of the state grant was spent for its maintenance. Huge sums were allocated with the government for the invitation of Italian opera celebrities. But Russian opera as a result suffered from lack of financing, scarcity of repertoire, poverty of costumes and sceneries. It is not surprising that in the 1860s the development of national Russian theatre was put in question and the discussion revealed the scale of criticism of domination of the Italian opera.

Rather unusual and little-known, the opera-farce "Bogatyrs", a composition by A. Borodin performed at the Bolshoi Theatre in Moscow in 1867, was in the midst of the struggle of Russian opera against Italian opera. The main feature of "Bogatyrs" was a parody reflection of well known opera and operetta arias from Italian and other foreign operas in Russia in the 1860s. Among parodied composers were Rossini, Verdi, Meyerbeer, Offenbach and some others.

Some principles of parody use of music by Rossini, Verdi (familiar melodies of them sounding unexpectedly
different) are considered in the paper. Serious and dramatic situations turn in farcical ways, the border between them is washed away. Really, there is only one step from serious to funny.

**Great Europeans in St. Petersburg in the second half of 18th century:**
Galuppi, Traetta, Paisiello, Sarti, Cimarosa, Martin y Soler

*Maria Shcherbakova*

The second half of 18th century was a very successful period for the Italian troupe in St. Petersburg. The most interesting point for investigation is the circumstances of Italian musicians staying in St. Petersburg. Many of the events constituting this period seem to have followed well-established traditions of European composers entering Russian Imperial service.

But often the background of Italian composers' employment and life in Catherine the Great' period (1761 – 1796) remains a mystery. On one hand, we know that the great Italians Galuppi, Traetta, Paisiello, Sarti, Cimarosa, Spanish composer Martin y Soler did stay and work in St. Petersburg but almost in all cases no documents relating to their stays are known. On the other hand, some “forgotten” manuscript scores lead to our reinterpretation of historical facts previously seen indisputable. The Mariinsky theatre library archives contain relevant ‘forgotten’ material.

For example, in the case of two unknown manuscript scores surviving in our archives and relating to the comic opera Fedul with the children (1790-1791) created by the Imperial playwright, Catherine the Great, at whose court the Spanish musician Martin y Soler was serving, or very rare autograph score and manuscript copy of Traetta’s cantata Astrea Placata (1770). The fact of existing this musical materials is unknown for many of researchers.