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ABSTRACTS

Concerning Florenzio de Faxolis, the presumed author of *Liber musices* (I-Mt, 2146): or rather, «Who was Florentius musicus»?

FRANCESCO ROCCO ROSSI

Liber Musices (I-Mt 2146) is a Latin manuscript of musical theory commissioned at the end of the fifteenth century by Cardinal Ascanio Maria Sforza which gives only few and inadequate indications of its author – his Christian name and religious status (Florentius musicus et sacerdos). Nevertheless, the authorship has been regularly ascribed over the years to an almost unknown priest from Milan, Florenzio de Faxolis. This attribution originated in 1899 when Enrico Motta discovered two archive documents which recorded the presence of Faxolis in Milan approximately during the same years as the compilation of the codex and the sole homonymy with Florentius musicus and the presumed Milanese craftsmanship discernible in the treatise were judged sufficient to attribute to him the compilation of the *Liber musices*. The fons et origo of this decision, however, are somewhat untenable and inconsistent not only because a Christian name alone does not guarantee the coincidence of the two persons, but also – and above all – because research on the doctrinal content of the volume and on the theoretical referents of Florentius reveal that the «Milanese characteristics» of the *Liber musices* and of its author are a false assumption. In addition, no study of any sort has been made so far aimed at outlining the life of Florenzio de Faxolis. This paper reconstructs a biography of him (through the few archival documents which have come to light) that in fact confirms both the absence of any relations whatsoever between Faxolis and Ascanio Sforza and the fact that Faxolis never had anything to do with the world of music.

A hitherto unknown source of fifteenth-century lauds

OTTAVIO BERETTA

Some polyphonic lauds, otherwise unknown, are included in the miscellaneous codex of Brother Agostino da Ponzone which can be dated 1485-1523 and is preserved in the Provincial Library of the Minorites of Florence. The paper gives the modern edition of both texts and music as well as a number of facsimiles.

Unknown seventeenth- and eighteenth- century musical editions discovered at Conversano

CLAUDIO ERMOGENE DEL MEDICO

During the restoration of a liturgical codex, preserved originally in the Chapter Archive of the Conversano (Bari) Cathedral and now in the Diocesan Archive of Conversano, three musical editions of the seventeenth and eighteenth centuries were found, two completely unknown. The paper describes the three editions, i.e. *Primo libro di madrigali a cinque voci* (First book of five-part madrigals) of Donato Antonio Spano (Naples, Scipione Bonino-Giovanni Battista Sottile, 1608) and the two unica; the first of Giovanni Lorenzo Missino (*Trophaeum divini amoris*, a collection of motets for 2-6 voices and organ, published at Naples in 1614 by Gargano and Nucci) and the second of Gaetano De Stefanis (*Armonie sacre di divoti concerti, opera seconda*, Bologna, Marino Silvani, 1707).

Roman editions of chamber cantata: Domenico Crivellati (1628), Francesco Gasparini (1695), Bernardo Gaffi (1700)

GIULIA GIOVANI

Three volumes of chamber cantata were printed in Rome in the seventeenth and eighteenth centuries. Domenico Crivellati's *Cantate* diverse, printed by Robletti in 1628 can be regarded as one of the first examples of the genre and is reminiscent of Venetian editions for its similarity to the contemporary volumes of Alessandro Grandi and Giovan Pietro Berti. The *Cantate da camera a voce sola* of Francesco Gasparini (1695) and Tommaso Bernardo Gaffi (1700), both printed by Mascardi, correspond perfectly to the formal canons typical of the by now well-established genre. The two volumes share some interesting characteristics, such as the wealth of interpretative indications given in both the recitative and aria sections. Analysis of the dedications and of the texts set to music contribute to throw light on the context in which these cantatas were composed and make it possible to relate them to the Roman 'school' of Bernardo Pasquini.

The chamber cantatas of Carl Heinrich Graun

NASTASJA GANDOLFO

Carl Heinrich Graun (1704-1759) was one of the principal German

composers exponent of the Italian cantata genre in Germany in the first half of the eighteenth century, together with his contemporary Johann Adolf Hasse. For ten years Graun was employed at the ducal court of Braunschweig-Wolfenbüttel (1725-1735) and then entered the service of Crown Prince Frederick of Prussia, working first at Ruppin and Rheinsberg and later in Berlin after Frederick's accession to the throne of Prussia. For a long time the question of the distinction between cantatas ascribable to Carl Heinrich Graun and to his brother Johann Gottlieb remained unsolved, since many sources indicated the composer solely by the surname «Graun». Christoph Henzel tackled the problem in *Graun-Werkverzeichnis* (2006), listing 38 cantatas attributable without doubt to Carl Heinrich on the basis of a critical examination of the autographs and of the calligraphy of the copyists. C. H. Graun composed cantatas during the whole of his active life but few however can be dated with certainty, judging by the 26 autographs in existence (preserved for the most part in the Staatsbibliothek of Berlin), 10 can be attributed indicatively to the period of Braunschweig, 8 to the period of Ruppin/Rheinsberg and one to that of Berlin. The manuscripts of Graun's cantatas were fortunately included in various collections during the second half of the eighteenth century, the most important being the collections of Johann Philipp Kirnberger, of Princess Amalia of Prussia, of Sidonia Pappritz, of Duchess Luise Friederike of Mecklenburg-Schwerin and of Giovanni Battista Martini. The authors of the poetic texts of the cantatas are on the whole unknown: the known names include those of Paolo Antonio Rolli, Pietro Metastasio and Princess Maria Antonietta Walpurgis. In addition, Francesco Algarotti may well have been the author of the text of the cantata *Sacra ad amore ombrosa selva antica*. The greater part of Graun's cantatas are written for his own voice, that is tenor, with an accompaniment of strings and basso continuo. The most common form is two arias, each preceded by a recitative; the use of accompanied recitative is frequent.

Musical celebrations for the marriage of Vittorio Amedeo di Savoia and Ferdinanda di Borbone, from diplomatic correspondence (1750)

PAOLO CASCIO

Collating various sources, the paper describes the musical festivities organized at Madrid and Turin from 6 April to 7 July 1750 in celebration of the marriage of the Bourbon Infanta Maria Antonia Ferdinanda to Vittorio Amedeo III of Savoy. The sources consulted were located at Madrid (Archivo Histórico Nacional, Biblioteca Nacional) and at Turin (Archivio di Stato, Biblioteca Reale) and included the

correspondence of the two Ambassadors involved in the marriage (Manuel de Sada e Antillan from Turin, Giuseppe Ossorio from Madrid) and two printed narrative sources (Gaceta de Madrid; Raccolta de' giornali stampati a Torino). From a critical comparison of the above-mentioned sources it has been possible to reconstruct the musical events realized for the occasion. In particular, the paper discusses the organizational, financial and artistic aspects of the productions staged and based on the following libretti: *Fetonte sulle rive del Po*, Cantata: Caretti/Giay; *Le tre Dee riunite per le nozze dell'Altezza Reale di Vittorio Amedeo Duca di Savoia, e di Maria Antonia Ferdinanda Infanta di Spagna*, *Serenata*: Bartoli/Giay; *El asilo del Amor / L'asilo d'Amore*, Cantata: Metastasio/Corselli; *Armida placata*, Opera: Migliavacca/Me/e; *La vittoria d'Imeneo*, *Festa teatrale*: Bertati/Galuppi.

Music and theatre in the Diario napoletano of Carlo de Nicola (1798-1825)

MARINA MARINO

Giuseppe De Blasio was responsible for the discovery and circulation of Carlo de Nicola's *Diario napoletano* when, in 1906, he edited and published the manuscript preserved at the Società di Storia Patria in Naples, having successfully identified its authorship. From that moment, the *Diario* has been a highly valid source of information for research historians as well as for scholars studying the Neapolitan theatre of the revolutionary period, starting from Benedetto Croce and up to the most recent authors. In 1963, the publisher Giordano of Milan reprinted the first volume of the *Diario* covering the two-year period 1798-1800, but not until 1999 was a complete re-edit in three volumes published by Luigi Regina of Naples to mark the bicentenary of the Parthenopean Revolution. The overview of all the news items on musical and theatrical events in the lengthy span of time covered by the *Diario* (well over the single year of revolution) serves to throw new light on the presence and activity of Paisiello and Rossini in Naples, on secular and sacred festivities, on the relations between politics and theatre during the successive alternation of sovereignty between the Bourbon kingdom, Jacobin republic, first Bourbon restoration, decade of French domination and subsequent second Bourbon restoration. The vision of these events evoked by Awocato De Nicola is pitiless, but all the same represents an invaluable testimony that has contributed to fill the numerous historiographical lacunae of the early nineteenth century and in addition offers new ideas for research.

Diabelli, Ricordi and the melodie of Franz Schubert in nineteenth-century Italy

CINZIA BALESTRA

The paper examines the Lieder of Franz Schubert which were published in Italy as from the Forties of the Nineteenth Century, following up previous studies which suggested the existence of an exclusive connection between the Italian and the French publishers. The spread of Schubert's music in Italy, however, can be attributed not only to the contribution - unquestioned - of the French publishers, but also to that of the Viennese publishers, in particular Diabelli & Co. In effect, the Italian tradition of printing Schubert's Lieder in the nineteenth century is directly connected to the editorial policy of Anton Diabelli, principally responsible for the posthumous publication of Schubert's songs at Vienna between 1830 and 1851, a policy intended to advance appreciation of the composer by a specific type of audience. Although the source of Schubertian song in Italy can without doubt be traced to the French publishing house, a direct commercial contact can be evinced as existing between Diabelli & Co. and Ricordi, the linchpin of Italian music publishing in the second half of the nineteenth century. The existence of this connection has been confirmed also by the discovery of two unpublished documents, the one from the Ricordi Historical Archive and the other from the Gesellschaft der Musikfreunde Archive of Vienna. The paper is completed by numerous tables giving the contents of the collections of Schubert's Lieder which are the object of discussion.

Bach in nineteenth-century Italy: the Italian editions of music for harpsichord

GAIA BONONI

The paper first traces, in an introductory section, the principal stages of the handing down of Bach's keyboard works by major centres and publishers of music in Europe from the date of his death to the issue of the first volumes of the complete critical edition by the Bach Gesellschaft (1850). The paper subsequently illustrates the activity of Italian publishers who between the nineteenth and twentieth centuries printed and circulated Bach's keyboard compositions, first proposed in series and in anthologies dedicated to the keyboard repertoire and then, on meeting with a more lively interest in the music of the German composer, printed as monographic editions. The paper then gives a

description of the single editions, illustrating the stages of publication, the compositions included and the eventual attempted revisions as from 1843, the year when the name of the composer appeared for the first time in Ricordi's catalogues, up to the first forty years of the twentieth century. Among the various editions the paper singles out the first Italian edition of Book I of The Well-Tempered Klavier, printed in Rome half-way through the Forties by the publisher Francesco Ricci at the Pittarelli and Santinelli printing works, and proposes a synthesis of the collation with the corresponding edition prepared by Johann Nicolaus Forkel that was printed at Leipzig by the publishers Hoffmeister & Kiihnel (1801). Examination follows of the revisions of Czerny, Bix, von Bülow, B. Cesi, Longo, Buonamici, Mugellini, Tagliapietra, Bustini, Casella. Finally, the paper is completed by an Appendix listing the keyboard works of Bach published in Italy from 1843 to 1946.

Pianos in Naples during the nineteenth century

FRANCESCA SELLER

The intention of the paper is to throw light on the unexpected expansion of the manufacture of pianos at Naples throughout the nineteenth century, analyzing the trade laws at the basis of the expansion of the sector, the public debate on duties, patents and building methods, the role of national exhibitions and the relations of the manufacturers with the College of Music. The quantity and quality of the pianos produced is detailed in the Appendix to this paper, giving a list of 193 piano makers, retailers and tuners; compilation of the list was made possible by consulting archive documents, catalogues of exhibitions (starting from the first, held in 1809), commercial directories, contemporary newspaper excerpts, and reports on the industrial production of that time contained in the Annali civili del Regno di Napoli.

The Folk Songs of the Righi fondo in the Municipal Library of Verona

MARCELLO CONATI

Ever since he was a student, Ettore Scipione Righi (Verona 1833-1894), barrister by profession, a strong supporter of Italian unity, animated by multiple cultural interests - from archeology to literature - devoted particular attention to folkloric research: folk songs (the first transcriptions go back to 1852), tales, proverbs, sayings and adages.

Ali the material he collected in years of research (including eight folders of Veronese folk songs) is preserved in the Municipal Library of Verona and is for the most part unpublished. The Righi fondo also includes four small folders containing pages with printed staves (each of 16 pages) on which musical transcriptions entitled *Melodie popolari* (Folk Songs) had been scored, for a total of 122 musical texts. The handwriting is in no way similar to that of Righi and up to now all attempts to identify the author have been unsuccessful: without doubt an expert musician, but one who did not differentiate between authentic folk songs, patriotic anthems and the occasional more elaborated melody. After excluding from the list all foreign songs and anthems, approximately ninety authentic folk songs remain (94, to be exact), for the most part from the Verona area and all unpublished. A letter from a correspondent of Righi enables dating them prior to 1873. In any case, whoever the author of the musical transcriptions may be, the sole fact that their drafting dates back for the most part to the seventh decade of the nineteenth century makes them definitely one of the oldest testimonials of folk songs of the northern regions of Italy and above all one of the most outstanding for quantity and variety of texts, considering that the published collections containing the first examples of transcriptions of folk songs of this geographical area are (with very few exceptions) of a few decades later and that the number of transcriptions included in them are by far inferior to those in the four folders of the Righi fondo.

Music for silent films during the fifties of the twentieth century: music editions and manuscripts in the Archive and Library of the National Film Museum of Turin

FLAVIA INGROSSO

The paper proposes bringing to the attention of scholars an important collection of editions and manuscripts preserved in the Archive and Library of the Film Museum of Turin which document some of the principal stages by which music gradually edged into films, first as a

simple accompaniment and later as an essential element of the screenplay. An initial brief indication of some of the key events in the history of film music is followed by an inventory of the documents preserved in the Turin Library, which include a precious collection of music composed for the sound accompaniment of silent films, such as the piano arrangements for accompanying the cornerstones of the history of the cinema: *Music for Méliès Program: Early French Films* (music of Browning), *L'assassinat du duc de Guise* (music of Saint-Saëns), *The Birth of a Nation* (music of Breil and Griffith), *Hearts of the World* (music of Elinor e Griffith), *Metropolis* (music of Huppertz), etc. Added to these is the music composed specifically for silent films, used to symbolize particular scenic and emotional situations, published at Paris by Choudens between the twenties and the early thirties of the twentieth century and scored for small or large orchestras (*Gaietyfilm*, for comedy situations; *Mysticfilm* for spiritual scenes and prayers; *Cosmofilm* for documentaries and landscape settings; *Dramafilm* for dramatic situations; *Tragicfilm* for tragic situations) and the Italian equivalent of similar repertoires during the same years (*Biblioteca Cinema*, ed. *Ricordi and Repertorio Orchestrale*, ed. *italica Ars*). The most substantial part of the musical patrimony of the Library, however, consists in the scores of soundtracks, songs and dance tunes for films from the twenties to the seventies of the twentieth century, above all Italian, American and French films; the inventory of this paper is restricted to the soundtracks of films produced up to the Fifties; the composers listed include Bixio, D'Anzi, Hirschmann, Hollander, Porter, Ruccione, Strinsky, Warren, etc. The Museum Archive however also contains musical documents which it has not been possible to include in the inventory owing to limited space, such as editions and manuscripts relative to the film *Cabiria* (music of Pizzetti and Mazza) and the music mss. of the conductor Ugo Giacomozzi, dating back to the early thirties and housed in the *Enrico Mecozzi Fondo*.

Traduzioni a cura di Anne Ricotti