

PREFACE

The present on-line collection of essays is based on papers read to the international conference “Antonio Vivaldi. Passato e futuro” organized by the Istituto Italiano Antonio Vivaldi of the Fondazione Giorgio Cini and held on the Isola di San Giorgio Maggiore, Venice, from 13 to 16 June 2007. Not all of the fifty-odd papers are included – some were unsuited to permanent preservation in written form, while others have achieved independent publication elsewhere – but those appearing here give an accurate picture of what the conference was about.

The choice of conference title reflected the fact that the event was conceived as a kind of general stocktaking of what scholars active in research within Vivaldi-related areas were producing in the first years of the twenty-first century. When the initial call for papers went out, it was made apparent that, provided that there was a clear Vivaldian association, a paper on any topic was admissible. Hence the grouping of papers into sessions over the four days of the conference was in the main based pragmatically and retrospectively on the abstracts received and accepted. This process resulted in the devising of the following sessions, the last seven of which were round tables containing linked papers:

Biographical and documentary aspects

The violin concertos

The works for violoncello

Vivaldi’s influence outside Venice

Stylistic aspects of Antonio Vivaldi’s music

Vivaldi and the nobility

Antonio Vivaldi’s vocal music

The vocal music for the stage

ROUND TABLES

From manuscript to edited text

The reconstruction of incomplete works

The *instrumentarium* and the vocal registers

In imitation of Vivaldi

The musical production

The vocal music for the stage

Problems of cataloguing and chronology

The conference revealed that in the twenty-first century Vivaldi continues to interest and fascinate the scholarly community. The ‘heroic’ age of major discoveries is perhaps over, although such recent events as the reappearance of

the score of the opera *Moteczuma* in Berlin and of three more Vivaldi works misattributed to Galuppi in Dresden reminds us that – fortunately – the door never closes on welcome surprises. However, the need to evaluate the material that we already have would suffice to keep Vivaldi studies in business indefinitely. It is pleasing to see how the band of Vivaldi researchers is continually being replenished by scholars of the younger generation and how, despite the relative unfashionability of research into music of the early eighteenth century in our age of ‘New Musicology’, Vivaldian research continues to thrive and to encompass new areas.

The success of the conference underlines the importance of institutional support for the pursuit of research and the dissemination of knowledge. Doubtless, a few determined scholars would continue to work on Vivaldi regardless, but the support of the Istituto Italiano Antonio Vivaldi and of its parent organization, the Fondazione Giorgio Cini, through the manifold opportunities that it provides in the form of conferences, journals, books, editions and exhibitions, has been responsible for hugely augmenting this work and channelling it productively.

As editors of these proceedings, we would like to thank all the conference participants and contributors of papers for their part in this event. We hope that readers worldwide – including some, perhaps, who might find it difficult to gain access to a printed volume – will find here material of interest to them. For us, the on-line publication of conference proceedings is a new venture, and we will be interested to learn how successful this mode of presentation is. On this occasion, financial considerations left us no choice but to replace orthodox publication in paper form by its ‘virtual’ counterpart, but we suspect and hope that there is truth in the saying that “necessity is the mother of invention”.

THE EDITORS