

AD LAUDEM ET GLO· SANCTISS· TRINITATIS

Incipit missale monasticū sūm cōsuetudi-
nē ordinis vallis vmbrose. **D**ñica prima
de aduētū. **S**tatio ad sanctā mariā maiorē.

Introitus.



De te leuau
animā meaz
de^o me^o in te
p̄fido nō eru
bescā: neq; ir
rideāt me in
mici mei: et
nim vnuer
si q te expe
ctāt nō p̄fun
dent. **ps** **T**u
as tuas do
mine demō
stra mihi: et

semitas tuas edoce me. **S**equit̄ imediate. **V.**
Gloria p̄i. **et** **S**icut erat. **Q**uo finito repetit̄
introit̄. **A**d te leuau. **E**t iste modus repetē.



Programmes (September 2009 – February 2010)

Until 13 September	<i>Paolo Veronese's The Wedding at Cana: a vision by Peter Greenaway</i> Venice, Island of San Giorgio Maggiore
27 – 30 August	Dance from India Course of <i>Mobiniyattam</i> Dance by Kapila Venu, Natana Kairali Centre, Kerala Venice, Island of San Giorgio Maggiore
16 – 18 September	I Dialoghi di San Giorgio <i>Space as a Contested Terrain. Landscaping Politics</i> Venice, Island of San Giorgio Maggiore
20 – 22 September	Fifth International Conference on the Future of Science <i>The DNA Revolution</i> Venice, Island of San Giorgio Maggiore
Autumn 2009	Centenary of Giordano Riccati (1709-1790) Venice, Island of San Giorgio Maggiore
23 – 29 September	International Year of Astronomy - Galileian Celebrations 2009 <i>The Worlds of Galileo. Lectures, Exhibitions, Performances and Events between Art and Science</i> Venice, Island of San Giorgio Maggiore
26 – 27 September, 3 – 4, 10 – 11, 17 – 18 October	Weekends at the Palazzo Cini <i>Re-showing the Artist's Hand. Drawings from the Donghi, Fissore and Pozzi Collections at the Giorgio Cini Foundation</i> Venice, Palazzo Cini at San Vio
30 September – 3 October	53rd International Festival of Contemporary Music <i>The Body of Sound</i> <i>The Country with No Memory. Anthropological Incursions: Bodies and Memories in Music</i> in collaboration with the Venice Biennale Foundation and the G. Mazzariol Department of History of the Arts and Conservation of Artistic Heritage at Ca' Foscari University, Venice
3 October – 12 December	Audio – video music series <i>»... Play-rew-forward-stop ...«</i> Venice, Palazzo Cini at San Vio
14 October	Concert by the Accademia Musicale di San Giorgio Venice, Island of San Giorgio Maggiore
19 – 20 October	International Center for Climate Governance <i>International Workshop on Fairness and the Commons: Socio-economic Strategies and Resource Dynamics</i> Venice, Island of San Giorgio Maggiore
23 October	Dance from India <i>Tanjore - Performance of Bharata Natyam Dance</i> The Raghunath Manet Company in collaboration with the City of Venice Venice, Teatro Carlo Goldoni
3 November	Concert for the Donation of the Alberto Bruni Tedeschi Archive <i>Messa domenicale per la missione di Nyondo</i> Venice, Island of San Giorgio Maggiore

- 11 – 18 – 25 November
Books at San Giorgio
 Venice, Island of San Giorgio Maggiore
- 11 and 14 November
Concerts of Electroacoustic Music
Festival Ex Novo Musica 2009
 Venice, Island of San Giorgio Maggiore
- 25 November
Polifonie “in viva voce” 13
Seminar *Polyphonic Singing in the Canavese Area (Piedmont)*
Concert by Coro Bajolese
 Venice, Island of San Giorgio Maggiore
- 26 November
Concert by the Accademia Musicale di San Giorgio
 Venice, Island of San Giorgio Maggiore
- 2 December
Study Day
From Shamanism to Sufism. Music and Spiritual Practices in Central Asia
 in collaboration with the G. Mazzariol Department of History of the Arts and Conservation of Artistic Heritage at Ca' Foscari University, Venice, and the Cambridge University Faculty of Music
 Venice, Auditorium di Santa Margherita
- 3 December
Inauguration of the Nuova “Manica Lunga”
 Venice, Island of San Giorgio Maggiore
- 10 – 11 December
Study Day to Celebrate the Eightieth Birthday of Marcello Conati
“Alta cagion v’aduna”
 Venice, Island of San Giorgio Maggiore
- 14 – 15 December
International Study Conference *Sebastiano Ricci (1659-1734)*
 Venice, Island of San Giorgio Maggiore
- November – January 2010
Ethnomusicology Courses
Music as Culture. Introduction to Collecting and Documenting in Ethnomusicology
 three-year degree course in Artistic Techniques and the Performing Arts
Musicians’ Words (How Musicians Describe their own Work and How they Assess Musicology Studies) specialist degree course in Musicology and the Music Heritage
 Professor Maurizio Agamennone
 in collaboration with the G. Mazzariol Department of History of the Arts and Conservation of Artistic Heritage at Ca' Foscari University, Venice
 Venice, Palazzo Malcanton Marcorà
- January 2010
International Center for Climate Governance
International Workshop on Climate Change and Social Adaptation
 Venice, Island of San Giorgio Maggiore
- 24 – 29 January 2010
27th Advanced Course
Umberto and Elisabetta Mauri School for Booksellers
 Venice, Island of San Giorgio Maggiore
- 28 – 30 January 2010
Ethnomusicology Seminar
Ethnomusicology Seen from the Music
 in collaboration with the G. Mazzariol Department of History of the Arts and Conservation of Artistic Heritage at Ca' Foscari University, Venice
 Venice, Island of San Giorgio Maggiore

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Editorial

The most significant event at the Giorgio Cini Foundation in the second half of 2009 will be the official opening of the *Nuova “Manica Lunga”*, planned for December. To mark the occasion, there will be a presentation of the refurbished monumental spaces of the “*Manica Lunga*”, the former Benedictine monastery dormitory built in the late 15th century by Giovanni and Andrea Buora. The *Nuova “Manica Lunga”* is a vast space equipped for housing, consulting and generally developing the archives, bequests and library collections in the Giorgio Cini Foundation. The new facility will be a place particularly conducive to encouraging the kind of concentration required for intellectual work and, at the same time, it will be a lively meeting place, a kind of “cultural forum” in which researchers and scholars who frequent the Island of San Giorgio will find favourable conditions for exchanging views and information on themes of mutual interest.

The completion of this project is a considerable achievement, because it makes the “*Manica Lunga*” available again for public use with functions befitting its nature as a space of meditation and study. It is the result of redesigning the interior of the historic building wholly in keeping with the tradition and prestige of the Island of San Giorgio. The architect responsible for the project is Michele De Lucchi, the winner of an international ideas competition held in 2005, which attracted entries from some top European architectural practices.

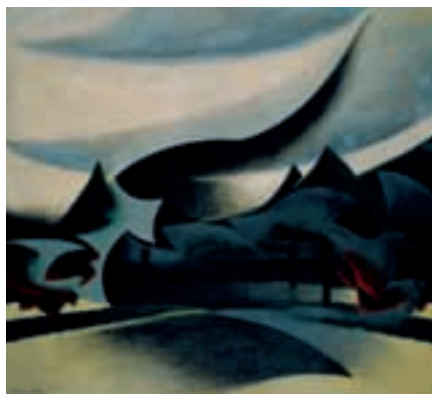
The opening of the *Nuova “Manica Lunga”* complements the definitive launching of the *International Study Centre for Italian Civilisation* named after Vittore Branca. In this issue of the *Lettera da San Giorgio*, we have enclosed the applications forms for admission and for scholarships to the Vittore Branca Centre. The Centre will start up its activities in June 2010 with the opening of the *Campus di San Giorgio*, a residence offering accommodation both to young researchers and expert scholars who wish to pursue a research project on Italian civilisation (and its relations with other civilisations) in fields such as music, literature, philosophy, history (especially the history of the Venetian state and society), and art (especially Veneto art).

These new initiatives promoted by the Foundation will be accompanied by the usual programme of cultural and academic activities in the second semester of the year. They include a number of international events which continue the Cini Foundation’s tradition of furthering knowledge about issues related to the challenges of science and the future of our planet. Two events particularly worth mentioning are the fifth edition of the *Dialoghi di San Giorgio* on the theme of “Space as a Contested Terrain. Landscaping Politics” and the 2009 edition of the International Conference on the Future of Science, which will address the topic of “The DNA Revolution”, organised in collaboration with the Umberto Veronesi Foundation and the Silvio Tronchetti Provera Foundation.

President
Giovanni Bazoli



Main Future Activities



Giacomo Balla, *Widow's veil + landscape (Battleship + widow + wind)*, 1916, oil on canvas, Mart, VAF - Stiftung, Rovereto

16 – 18 September

I Dialoghi di San Giorgio

Space as a Contested Terrain. Landscaping Politics

Venice, Island of San Giorgio Maggiore

The millenary equilibrium in the man-environment relationship, ranging from the idyllic (“mother nature”) to the conflictual (“hostile nature”), seems to have been irremediably altered. The human experience of inhabited space is becoming increasingly distressful. Individuals and communities often appear to have lost their sense of orientation and their age-old reference points: they feel “out of place” (*dépaycé*), at home and at work – but also in places for social life and recreation –, frequently experiencing an overall state of deracination. It is not clear in what way these feelings are original and new, and we might wonder whether the feeling of being “out of place” is part and parcel of the modernist great narrative.

Modern developments, however, actually seem to have radically changed our relationship with space, time and territory. Loyalty to a homeland or familiar territory with circumscribed sacrosanct borders is increasingly being replaced by the experience of several interconnected territories with uncertain, fluid borders in which traditions crossover and languages mix. At the same time, globalisation, the proliferation of new virtual spaces and new kinds of mobility have brought hitherto unknown spatial-temporal experiences. The ringing of the church bell setting the rhythm for work days and festivities has been replaced by the ringing of the global bell in stock exchanges which close in Tokyo while opening in Milan, or open in New York while closing in London. This “timeless” time extending to all sectors of human existence has given rise to an inextricable mesh of multiple biological and social time scales. And it has been accompanied by a reduction, restriction or destruction of the places of our physical existence, invaded by growing numbers of people, increasingly cumbersome goods, more resistant refuse, and increasingly lethal pollutants. Today there is a need to come to terms with a kind of ontological mutation in the idea of space, which can no longer be conceived as a container or background element whose description matches its cartographic co-ordinates, but rather an existential metaphysical dimension, inseparable from the experience of people who live in it. New visions of the world are required, innovative formulations for a liveable habitat enabling us to rethink – bearing in mind the needs of the contemporary world – the concepts of space, territory, landscape and nature so that they take into account the irreversible changes affecting them, but also the opportunities those changes offer.

What form should be given to the “greenhouses” in which human beings live so that they may again offer security and prosperity? Is the mnemonic and emotive relationship

established with certain places a constant universal factor? Are the elements involved in building identity always inextricably bound to memory (individual and collective) and the mental processes of the objectivisation of the real? To what extent is our time really specific and different from the other periods and the other episodes of globalisation? Can contradictory tendencies such as globalisation (as we experience it, with its fluid, composite identities, nomadism and networks) and the trend to make identity, places and local knowledge into a fetishist heritage be made to coexist? Is it possible to figure out a shared alternative metaphor for the notion of globalisation? Can the analysis of the relationship between language and spatial cognition, or the analysis of the mutual influences of spatial arrangements and feelings and emotions help us formulate a new approach to the concept of habitat? What kind of strategies, forms and actors will be involved in new landscaping policies? Can the land artists' creative use of space help us in this line of thinking?

Venice is an extraordinarily beautiful city that is gradually becoming uninhabitable due to repercussions of globalisation. It emblematically sums up the sense of the distressful experience of space which was the starting point for these reflections. But for this very reason, Venice also would seem to be the most suitable setting to host a multidisciplinary enquiry into landscape, territory, identity and the relations binding them together.

The participants at the 2009 edition of the Dialoghi di San Giorgio are Godfrey Baldacchino, Claire Bishop, William Cronon, Philippe Descola, Olafur Eliasson, Tim Ingold, Bruno Latour, Peter Sloterdijk, Elaine Stratford and Nigel Thrift.



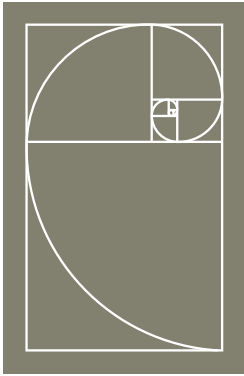
20 – 22 September

Fifth International Conference on the Future of Science *The DNA Revolution*

Venice, Island of San Giorgio Maggiore

Organised yearly by the Umberto Veronesi Foundation, the Silvio Tronchetti Provera Foundation and the Giorgio Cini Foundation, the International Conference on the Future of Science explores the importance of scientific progress as a way of improving the quality of individuals' lives, thus placing science at the centre of social debate. The topic for this fifth edition is *The DNA Revolution*.

For three days on the Island of San Giorgio Maggiore, leading world experts will focus on the impact of the DNA revolution in various fields: biotechnology; our understanding of the evolution of living beings; the protection of health and the struggle to cure major diseases, the contribution made by the latest research on genetics to our understanding of themes such as evolution and natural selection; agriculture and the management of biological resources; and, lastly, the new bioethical issues raised by the latest discoveries in genetics. Anyone wishing to attend the Conference is required to enrol at www.thefutureofscience.org.



A compositional paradigm in Giordano Riccati's architectural works: the "golden spiral"

Autumn 2009

Centenary of Giordano Riccati (1709-1790)

Venice, Island of San Giorgio Maggiore

As part of the initiatives called for by the Veneto Region to celebrate the centenaries of illustrious Veneto figures, the Foundation Scuola di San Giorgio and the Giorgio Cini Foundation have planned a very varied series of events to commemorate Giordano Riccati. A mathematician, musician, architect, theoretician, physicist and geometrician, Riccati was a remarkably creative figure, who engaged in research at the highest level in the second half of the 18th century. Born at Castelfranco Veneto and an adoptive citizen of Treviso, Riccati had intense correspondence with some of the leading cultural figures of his age: one fascinating example is provided by his exchanges with Giuseppe Tartini, which explore new issues of theoretical and applied physics of acoustics. Moreover, Riccati designed churches and theatres taking special care over theoretical, practical and architectural acoustics. A number of initiatives will be dedicated to the scientist-architect: an international study conference; all-round research in the various fields of his activities, a series of introductory lectures aimed at mapping out the broad topic of Enlightenment scientific research; the creation of a university course on Musical and Architectural Acoustics named after him; and, lastly, two concerts, with music by Veneto composers from the second half of the 18th century: Vallotti, Valeri, and Spergher. The concerts will be held in the Basilica of San Giorgio Maggiore and Chioggia Cathedral (as a reminder that Riccati was responsible for acoustic restoration of the choir in this church).



Giacomo Quarenghi, *Elevation of a Dovecote*, Fissore and Pozzi Collections

26 – 27 September and 3 – 4, 10 – 11, 17 – 18 October

Weekends at the Palazzo Cini

Re-showing the Artist's Hand. Drawings from the Donghi, Fissore and Pozzi Collections at the Giorgio Cini Foundation

Venice, Palazzo Cini at San Vio

As of next autumn, a series of exhibitions dedicated to the most significant groups of drawings in the Giorgio Cini Foundation collections will be held at the Palazzo Cini at San Vio. Admission will be free at weekends, allowing the public to also visit the permanent exhibition in the Palazzo Cini Gallery. The general public will thus have the opportunity to explore the Foundation's collections and, at the same time, appreciate the value of the research work carried out by the Institute of Art History, also documented in various catalogues. The occasion for the first exhibition has been provided by the publication of the general catalogue of drawings in the Donghi, Fissore and Pozzi collections. The exhibition will present a selection of figure drawings plus a group of architectural designs by Giacomo Quarenghi, who was largely responsible for the creation of Neo-classical St Petersburg, and two drawings by Federico Zandomenighi, a Venetian painter who befriended the Impressionists in Paris.



“Under the beech tree”, still from the film
Ode to Napoleon Bonaparte

3 October – 12 December

Audio – video music series

»... *Play-rew-forward-stop* ...«

Venice, Palazzo Cini at San Vio

The audio-video music series will continue at the Palazzo Cini at San Vio from October to December, when it will come to a close. The remaining two short series, entitled after the *forward* and *stop* buttons on video players, are intended to convey a powerful impression of the plurality of passions, of the “forward” and “stop” in artistic research, which may be represented by Virgil’s sprawling beech tree (*sub tegmine fagi*): an uncontrollable manifestation of the hypertrophy of the sense organs trained on beauty.

FORW as frenzy as ebb-&-flow. Autumn: 3 October *Hymn to the sacred mushroom* – An expedition into Cage’s semiosphere; **10 October** *Glenn Gould videogame* – Live genius; **17 October** *Vespero* – nocturne as project; **24 October** *Vjesh/Canto* – In search of the enclave song; **31 October** *Fp & Pf-(the) 2 (two) Orfei* – Two metamorphoses of the Furies’ scene; **7 November** *Ode to Napoleon Bonaparte* – A vision of Schoenberg’s anti-fascist poem.

STOP as stop. Winter: 12 December *Helicopter String Quartet* – *The tale of an elevation*.



Alberto Bruni Tedeschi, Castagneto (Turin), 1970

3 November

Concert for the Donation of the Alberto Bruni Tedeschi Archive
Messa domenicale per la missione di Nyondo

Venice, Island of San Giorgio Maggiore

«What you will hear is the *Messa domenicale per la missione di Nyondo* [“Sunday Mass for the Nyondo Mission”]; Nyondo is a small village in the area of Ruanda-Urundi inhabited by the Watussi tribe, a peace-loving primitive people. I heard it one day, accompanied by the rhythm of seven drums, like a wild heart confessing the extremely ancient desire to speak to God.» These are the words recited in the *Introito*, before the *Kyrie* and *Gloria* of the *Sanctus*, of an *Elevation* for solo orchestra, of the *Agnus Dei* and of the *Ite Missa est*, in a “normal” (according to the composer) sung mass. Alberto Bruni Tedeschi composed this work on returning from a journey to Africa. The exotic colouring, except from the monumental role of the percussion, does not, however, weigh down Bruni Tedeschi’s work, which aspires to being an artistic and spiritual exercise going beyond the occasion and the anecdotal. The work explores the classical tradition of *concertante* masses by isolating the symphonic development from contact with Gregorian chant and Modalism, but pursues figures of primitivism. The world première was performed in the studios of Hamburg Radio in 1953, under the conduction of Hermann Scherchen. The work will be re-staged in an invitation concert conducted by Cyril Diederich, on the occasion of the donation by Marisa Bruni Tedeschi, the composer’s wife, of the Alberto Bruni Tedeschi Archive to the Giorgio Cini Foundation. The Archive contains papers, scores, correspondence and audio recordings of Bruni Tedeschi’s works.

11 – 18 – 25 November
Books at San Giorgio

Venice, Island of San Giorgio Maggiore

Autumn will see the return of *Books at San Giorgio*, the series of book launches featuring the latest publications by the Giorgio Cini Foundation.

On 11 November, the *Catalogo critico delle composizioni da concerto, da camera e delle musiche per il teatro* of Nino Rota, will be presented. Edited by Francesco Lombardi, the book catalogues and re-orders chronologically all Nino Rota's non-film works on the basis of the original manuscript sources kept in the Nino Rota Archive in the Giorgio Cini Foundation.

On 18 November the featured publication will be the sixth volume in the *Viridarium* series, edited by Francesco Zambon and dedicated to *La metamorfosi* ("Metamorphosis"). In various cultures and periods this theme has undergone continuous rethinking and incessant re-elaboration. In this work some of the most highly significant examples are illustrated by eminent scholars.

Lastly, on 25 November, *Rosalba Carriera (1673-1757)*, edited by Giuseppe Pavanello will be presented. The book is a collection of papers from the International Study Conference held at the Giorgio Cini Foundation and in Chioggia in Spring 2007. Included among the initiatives promoted by the Veneto Region and the Cini Foundation to mark the 250th anniversary of the artist's death (1757-2007), the conference confirmed the leading role that she played on the 18th-century European art scene, as moreover, was highlighted in the exhibition *Rosalba Carriera "prima pittrice de l'Europa"* ("Rosalba Carriera, 'first female painter in Europe'") held in 2007 in the Palazzo Cini at San Vio.



Mauricio Kagel, *Ludwig van* (1969),
LP cover picture

11 and 14 November
Concerts of Electroacoustic Music
Festival Ex Novo Musica 2009

Venice, Island of San Giorgio Maggiore

The Festival Ex Novo Musica 2009, now in its sixth edition, features two concerts of electroacoustic music, organised in collaboration with the Giorgio Cini Foundation Institute for Music. Based on the conviction that each *sound* can only find its own *form* in the space in which it is produced, the project aims to encourage research in the field of structural convergences between the acoustic dimension and the electronic dimension of a physical space. The actual moment of the concert is thus the *summa* of experiences elaborated in the experimental stages.

Although spaces give life to and shape sounds, it is equally true that *making a space sound good* is an artistic operation; this requires an understanding of its interior life, refractions and reverberations. The warm sonority of the spacious rooms in the Giorgio Cini Foundation harmonise the rawness and ecstasy of "contemporary sounds", creating a

remarkable syncretism between “sounds of the memory” – produced by traditional instruments – and “sounds of the real”, i.e. that real whose imaginative power inevitably comes through in every work making use of electronic media.

The concerts will feature works by leading composers in the world of contemporary music (Luca Francesconi, Ivan Fedele and Claudio Ambrosini) and young composers who exploit the potential of the new technologies (Emanuele Casale, Roberto Doati, Stefano Bulfon and Michele Tadini). There will also be a homage to Mauricio Kagel, with a showing of the historic film *Ludwig van* (1969), and to Alvin Lucier, with the presentation of a new version with electronics of *Risonanza*, a work composed for the Venice Ex Novo Ensemble in 1982.



The Coro Bajolese

25 November

Polifonie “in viva voce” 13

Seminar *Polyphonic Singing in the Canavese Area (Piedmont)*
Concert by Coro Bajolese

Venice, Island of San Giorgio Maggiore

Polifonie “in viva voce” is a yearly event organised by the Giorgio Cini Foundation’s Intercultural Institute of Comparative Music Studies in collaboration with the G. Mazzariol Department of History of the Arts and Conservation of Artistic Heritage at Ca’ Foscari University, Venice. After having brought together music groups and scholars from many European regions in previous years, the programme for the 13th edition features traditional group singing from Piedmont. The spotlight will be on the Coro Bajolese, a choir from Bajo Dora, a tiny village of 350 inhabitants situated in the Canavese (an area in the north of the Province of Turin). Founded in 1966, the choir produced a very long and radical ethnographic enquiry into the collective memory and musical traditions of the village. The hundreds of documents collected were then housed in the Centro Etnologico Canavesano in 1975. The choir has performed in a large number of concerts in Italy and Europe highlighting on stage the modes and processes used by rural and mountain societies in the practise of group singing, as means of binding local communities and giving form to local identity. The collection of songs brings together and reflects very diverse social practices: from work in farm fields, mountain pastures and woods to games and religious practices. Another important aspect in this polyphonic singing is the preservation of the memory of broader historical developments involving events with much wider-ranging repercussions than the direct effects on small communities: the memory of the Great War, the Resistance during the Second World War, the experience of emigration and workers’ protest movements. The programme is divided into two parts: a seminar, involving Amerigo Vigliermo, Maurizio Agamennone and singers from the Coro Bajolese, will examine the musical, anthropological and social aspects of polyphonic singing practices in the Canavese area; and a concert in which the Coro Bajolese will perform the most representative songs from their polyphonic repertoire.



Satô (viol) player, Yunus Rajabi Archives, Tashkent

2 December

Study Day

From Shamanism to Sufism. Music and Spiritual Practices in Central Asia

Venice, Auditorium di Santa Margherita

Organised by Giovanni De Zorzi and Razia Sultanova, this Study Day has been made possible thanks to collaboration between the Giorgio Cini Foundation's Intercultural Institute of Comparative Music Studies, the G. Mazzariol Department of History of the Arts and Conservation of Artistic Heritage at Ca' Foscari University, Venice, and the Cambridge University Faculty of Music. A morning seminar will explore the main two currents in Central Asia in which spirituality and the use of music, thanks to its power to *en-chant*, have interacted since their remote origins. In an approach based on interdisciplinary comparative analysis, the speakers will use their respective instruments to focus on a "phenomenon" combining music and spirituality that they have come across in their research. An important element will thus be the various contexts that the speakers will describe with the help of ethnomusicologists, anthropologists, Orientalists, linguists, historians of literature from the areas concerned and musicians. By referring to "other instruments" (musical instruments and choirs), some experts will also deal with the issues examined during the seminar together with *Marâghî* and *Navrous*, two music groups with which they have collaborated for many years, by holding a concert during the afternoon. The "musical criterion" adopted by the organisers seemed to be an effective way of mapping out diversity and establishing affinities in the truly vast Central Asian region in which many very different peoples live: Turkmens, Tajiks, Uzbeks, Karakalpaks, Kazakhs, Kyrgyzians, Uyghurs together with Russians, who have been living in the area for centuries, and new immigrants. These peoples inhabit a geographical region which, from West to East, stretches from the Caspian Sea to the Tian Shan mountain range and the Gobi Desert, while from North to South, it goes from the Siberia steppe to the mountain chains of Tibet.



Detail of the lighting system in the main room of the Nuova "Manica Lunga"

3 December

Inauguration of the Nuova "Manica Lunga"

Venice, Island of San Giorgio Maggiore

On Thursday 3 December the Nuova "Manica Lunga" will officially be opened. The extension is the new heart of the restyled user services in the Giorgio Cini Foundation library complex. After refurbishing work, the "Manica Lunga" (the monumental space of the former dormitory of the Benedictine fathers), originally designed by Giovanni and Andrea Buora, has finally been restored for use by the general public.

The architectural and redevelopment project for the spaces was undertaken by Michele De Lucchi, the winner of an international competition held in 2005. He was then commissioned to refurbish the "Manica Lunga" for its new use. De Lucchi's design has

given shape to an open-plan multidisciplinary space making available to users the invaluable materials, often not found elsewhere, in a facility created according to the latest and highest international standards of library economics. The opening of the Nuova “Manica Lunga” means that the services offered by the Giorgio Cini Foundation libraries to the scholarly community can now rely on a total of over 500 linear metres of books on open shelving; a reception and reference area, a space for multimedia consultation; photocopying services; an Internet connection; and rooms for meetings and videoconferences. The Giorgio Cini Foundation library possessions include sections on the history of Venice, literature, theatre and opera, relations between Venice and the East, and relations between Venice and Europe. The most significant section, however, is undoubtedly that dedicated to the history of art, which has over 150,000 books and collections of periodicals (around 800 titles, of which over 200 are current titles). The project was made possible thanks to a contribution from Telecom Italia.



Sant'Agata, Le Roncole, birthplace of Giuseppe Verdi

10 – 11 December

Study Day to Celebrate the Eightieth Birthday of Marcello Conati *“Alta cagion v’aduna”*

Venice, Island of San Giorgio Maggiore

An illustrious collector of music in the Veneto oral tradition, Marcello Conati is also an eminent Verdi scholar and a musicologist who has continually explored history, historiography and music criticism with a special interest in the rather neglected sector of period press publications. To celebrate Conati’s eightieth birthday, the Giorgio Cini Foundation’s Institute for Music, its Intercultural Institute of Comparative Music Studies and its Centre for Documentary Research into European Theatre and Opera have organised a Study Day dedicated to the scholar’s various fields of research, which will be affectionately illustrated by a group of colleagues and friends from various generations.



Anton Maria Zanetti the Elder,
Bastian Ricci great friend of the Artist,
18th century, from *Album di caricature*, fol. 33

14 – 15 December

International Study Conference *Sebastiano Ricci (1659-1734)*

Venice, Island of San Giorgio Maggiore

This International Study Conference will focus on Sebastiano Ricci’s role as an ingenious forerunner of Rococo in Italy and Europe and the influence of his style on artists in the subsequent generation. Of special interest is Ricci’s revolutionary use of media and paints in his approach to painting with fluid, fringed brushwork. The Conference will also explore the social and cultural *milieu* of the Venetian artist, especially at European courts, the critical fortune of his works at the hands of contemporaries and posterity, his relationship with collectors, and the intellectual circles frequented by the artist.

Collections



Giulio Del Moro, *Bust of Doge Tribuno Memmo*, facade, Basilica of San Giorgio Maggiore, Venice

A New Donation to the Giorgio Cini Foundation: the Memmo Bequest

The Serenissima Republic of Venice was an overtly aristocratic regime. In fact the management and upkeep of the state was completely in the hands of the patriciate. After checking their right to be included in the select group of families in the so-called Venetian “Capitol”, young patricians began a political career by joining the Grand Council, which met in the Palazzo Ducale. They could then pursue their fortunes in various ways: by taking part in Senate decisions or those of the Council of Ten or by holding rectorships in subjugated cities or high office at sea or in towns on the Adriatic coast, the Aegean islands, the Peloponnese (until 1500 and then in the short-lived kingdom of Morea, from 1688 to 1715). They might also be sent to Cyprus (from 1489 to 1573) and Candia (Crete, until 1669), or as ambassadors to the great European capitals, Papal Rome or Constantinople-Istanbul.

The list of aristocratic families is very long. If we include papal, royal and princely families, which were honorary members, they added up to around 600 surnames in an alphabetical list starting with Abramo and ending with Zusto. In estimates of the percentage of nobles in the overall Venetian population the figure ranges from under three percent to almost five percent. In terms of their rights and duties in the political field, they all started on an equal footing, at least in theory. But in practice a small circle of families had more influence than the others because of lobbying and political leanings. So in the foreground we have names like Badoer, Barbaro, Barbarigo, Basadonna, Bembo, Bollani, Bon, Bragadin, Cappello, Condulmer, Contarini, Corner or Cornaro, Dandolo, da Ponte, Dolfin, Donà, Duodo, Emo, Erizzo, Falier, Foscari, Foscarini, Giustiniani, Gradenigo, Grimani, Gritti, Marcello, Michiel, Mocenigo, Molin, Moro, Morosini, Nani, Pasqualigo, Polani, Priuli, Querini, Riva, Sagredo, Soranzo, Surian, Tiepolo, Trevisan, Tron, Valier, Vendramin, Venier, Zane, Zen, Zeno, Ziani and Zorzi. But what about the Memmo family? An important presence from the Early Middle Ages to the fall of the Republic, they too must be included in the group of peers among peers.

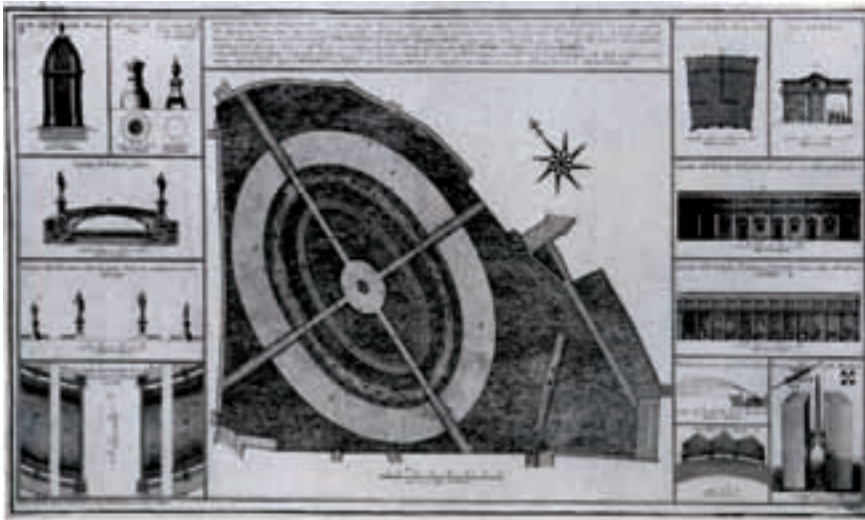
Each of the noble families can be described thanks to documents in the Venetian State Archives and, to a lesser extent, documents in the Correr Museum, the Biblioteca Marciana and at times too in the Querini Stampalia. In some cases we can also consult family papers or papers about the families saved from dispersion, and preserved and protected in the face of vicissitudes due to house removals, or reductions in living spaces, decaying memory and the encroaching of forgetfulness and oblivion. Of course memories only live on if they are cultivated. Today the last Memmo descendant, Alvise, who lives in



Giulio Del Moro, *Funeral Monument of Doge Marcantonio Memmo*, detail: *Bust of the Doge*, Basilica of San Giorgio Maggiore, Venice

Rome, still resolutely continues to remember. His family boasts two doges: Tribuno, who in 979 was forced to abdicate and become a monk and, much later, Marcantonio, doge from 1612 to 1615. Alvise Memmo is also keen to have his family remembered. Hence his decision in February 2008, to present some of his surviving family papers and documents on the family to the Giorgio Cini Foundation. The papers will be kept in the Foundation's Institute for the History of the Venetian State and Society. This was a logical decision given the Institute's mission. Moreover, the new location of the papers is even more fitting, considering that among books published directly by the Institute, we find a monograph from 1963 by Gianfranco Torcellan – a talented scholar who died prematurely at the age of 28 – entitled *Una figura della Venezia settecentesca. Andrea Memmo* ("A figure in 18th-century Venice. Andrea Memmo"). Andrea would be the most illustrious personage in the crowded picture gallery that could be created for the Memmos. In fact, he was responsible for designing the Prato della Valle, a large public square with sculptures of great men in Padua. In the last days of the Serenissima, Andrea conscientiously stuck to his public commitments despite being aware of the crisis in the Venetian State and administrative system and his anguish over a regime out of step with history. By then the Republic was not only incapable of self-renewal but was also self-entrenched and sealed off to any outside forces and new energies.

Given that the Memmo Bequest has come from Rome, we can see its arrival at the Foundation as a kind of homecoming to San Giorgio, since it was Tribuno Memmo who, in 982, donated the Island for the purposes of constructing a Benedictine monastery (the monastery and the rest of the Island were later enhanced by the magnificent church). Moreover, there is a strong Memmo presence on the Island: the bust of Tribuno is prominently displayed on the facade of the church of San Giorgio, while in the interior there is a Baroque-like funeral monument dedicated to the other Memmo doge, Marcantonio. So now on the Island of San Giorgio Maggiore – a stunning jewel set in the Bacino di San Marco – in addition to the immediately perceptible dogal presence, we have the equally visitable memory consisting of the papers, crests, genealogical trees, transcriptions, parchments, prints, antique editions, original and various other documents and photographs. In order to date the whole bequest, we must begin from an original document of 1500, then continue to the fall of the Republic, and on through the 19th century to the turn of the 20th century. From the point of view of antique collecting, the most valuable material is that from the late 18th century. But if we adopt the criterion of its historiographic value, some of the later items are more interesting. In short, the history of the Venetian Republic has been thoroughly explored and documented, but this is not the case for Venice in later centuries, when it was no longer a state, no longer a capital, no longer a dominant force, a regime, a system, no longer a city ruling the sea and land. By the 19th century it was the Venice of former glories, the subjugated Venice (by Austria, Napoleon, Austria again and – after the two-year revolutionary interlude of 1848-1849 – by Austria for a third time before it was finally annexed to the Kingdom of Rome and came to depend on Rome). Until 1797, Venice spoke in the first person. Then Venice was spoken about



Map of Prato della Valle with architectural details, according to the plan by Andrea Memmo, from Gianfranco Torcellan, *Andrea Memmo. Una figura della Venezia settecentesca*, Istituto per la Collaborazione Culturale Venezia-Roma, Florence, 1963



Andrea Memmo, from G. Torcellan, *Andrea Memmo...*, op. cit.

by other governments. It was a keyboard pounded to produce the funerary strains of Romantic poetry, its once florid life rotting and ransacked in the decay of the Decadents' necrophilia. Crumbling palaces on the Stygian waters of eerily silent canals. This was the oft-repeated leitmotif, even though life did actually go on. And it went on in a more pedestrian way as canals were filled in and more bridges built. Moreover, at this time the city also lost its island status due to the construction of the railway to the mainland. But what of the patriciate? No longer the governing body or ruling class, the Venetian

nobility was stripped of its proven role as guide and leader which it had exercised for centuries. It was as if it had been cast down from its supreme pedestal and bruised and crushed in the disastrous welter. So it became a case of *sauve-qui-peut*. Every man for himself! Some even had an easy landing. Indeed they did very nicely. This emerges from the *onomasticon* of the local administration which highlights the leading roles played by mayors from the highest-ranking noble families in the defunct Republic, still bathed in the light of past glories. The position of podestà and, from 1866, that of mayor were monopolised by men of patrician descent, such as Daniele Renier, Giovanni Correr, Pierluigi Bembo and Filippo Grimani. Their holding onto power in an age of changed circumstances, attesting to a continuing influence, raises some doubts about the gradual rise of the bourgeois and obviously also about their ability for self-promotion in an age less respectful of genealogical trees. There was, however, no member of the Memmo family among the podestas and/or mayors of Venice. This does not necessarily suggest that the family fell into disastrous ruin, as happened to the playwright Giacinto Gallina's nobleman Vidal, who was left with nothing – his relatives sold off “even the steps” of the ancestral *palazzo* – and had to scrape a living as a “copyist in the city hall”. Or the last Contarin di Hofmannsthal, who ended up in a minor post office. An albeit cursory glance at the files in the Memmo Bequest reveal, for example, that Pietro Memmo's four children were all born in Rome from 1865 to 1877. One of them, Giovanni, was an army physician with the rank of colonel, who won three silver medals and a cross for distinction in war. He also became a head of division at the war ministry and taught hygiene at the University of Rome. On 26 February 1925 a royal decree conferred the title of count on him. His father Pietro, a Venetian noble and patrician, was born in 1844 and died in Rome on 6 October 1924. Between the extremes of being important heads of local administration and the precipice of destitution, we glimpse the possibility of an interesting historical study: by following the fortunes of noble families after the fall of the aristocratic regime and the cancelling of the Venetian State from the geopolitical



View of the small canal and some statues in Prato della Valle, Padua

maps of Europe, we can trace their steps when they settled elsewhere. From such fine-grained research we can even evince some general trends. Thus, for example Rome, the capital of Italy had become a centre of gravity. And by working in Rome, Pietro Memmo – his “single salary” from six hours in an office was supplemented by “various jobs and occupations” – gave his family a dignified life and offered the chance of a “career” to his sons. What emerges in Pietro’s *Memorie* (“Memoirs”), is his quiet resignation to his own situation, although he is still mindful – but with no recriminatory whining, reactionary rancour or noble haughtiness – that the “Memmo family” must be “included among the first twelve of the

socalled apostolic families”. As a young man he had strong Risorgimento ideals, which were soon abandoned, however, as he gradually formed a personal credo, which we could sum up in a simplified version as «doing good and eschewing evil» (and this brings to mind Carducci’s contemporary invitation to work positively without wasting time in the vain effort of trying to comprehend the «immense mystery of the universe»). But Pietro was not disinclined to indulge in utopian yearnings, including a hint of sympathy for Republicanism (even wishing that “the monarchies” would disappear) and also for “socialism”, which would be the *optimum* “if the human race” were really capable of it. At this point we would add that the Gallina’s nobleman Vidal also felt a little “socialist”. But we would stress that the autobiography – in modest, muted tones, almost a chronicler’s memo – drafted by Pietro Memmo, at the age of 58 in 1902, for himself and perhaps also for his family, is a piece of serendipity to be taken into account when studies on Venice after the fall of 1797 seek to understand the life of those, like Pietro Memmo, who adapted to the dignity of work without dressing in mourning for the past glories of a family which gave the Serenissima two doges.

Gino Benzoni



The statue of Andrea Memmo in Prato della Valle, Padua

Projects and Research

The Nuova “Manica Lunga”: from the Project to the New Services



Roberto Valturio, *De re militari*, Verona, 1472

The images accompanying this text are taken from some of the books in the Giorgio Cini Foundation collections of antique books which can now be consulted in the Nuova “Manica Lunga”

Designing a new space to make use of, study and preserve the enormous library and documentary heritage of the Giorgio Cini Foundation is a key part of the strategy to reorganise and give greater visibility to activities traditionally pursued on the Island of San Giorgio Maggiore.

The leading player as regards the design and architectural aspect of the Nuova “Manica Lunga” was Michele De Lucchi; thanks to his refurbishing operation, including structural work, the “Manica Lunga” (the monumental space of the former dormitory of the Benedictine monastery) is the ideal place for studying and doing research work on the invaluable bequests and documents held by the Cini Foundation.

Moving and re-organising a library and documentary service requires a detailed thoroughgoing planning stage, which must take into account the history of the library and its collections, the layers which over time have gradually changed its structure, the latest trends in library economics, and guidelines for possible future developments of the facility. The latter aspect must also take into account possible developments in the disciplines affecting document collecting as well as new technology.

A feasibility study carried out before the reorganisation of part of the Foundation’s documentary collections involved a stage focused on analysing their history, the current situation in terms of materials, spaces, both human and economic resources, and the planning of a schedule for the practical work.

In short, we began the planning stage in 2006 and reached a complete definition of the reorganisation in 2008, while the final touches to the

organisational details were added in the first half of 2009.

Traditionally associated with the Institutes and their activities, the Foundation library services have gradually become independent and organised in a library co-ordination office with the aim of centralising and standardising according to the latest library economics procedures. The creation of a library co-ordination was the first crucial operation in reorganising both personnel and materials. The library co-ordination staff thus worked on analysing the situation, drafting operational documents and mapping the library possessions. These were indispensable steps in deciding which materials should be transferred and the subsequent removal operations.



Lodovico Dolce, *Le Trasformazioni*, Venice, 1553

In the initial stage of the reorganisation process, the library co-ordination staff were involved in quantifying the various collocations in the Art History Library.

The work on collocations, especially those referred to in the online catalogue of the Venetian branch of the Servizio Bibliotecario Nazionale (SBN; the Italian National Library Service), highlighted the need to intervene in different ways, which range from maintenance (and enhancement) of the sections for monographs on artists, museum catalogues, exhibition catalogues and Foundation publications, to the elimination of some sections, their complete revision and inclusion in the SBN. The aim of this work was to make the documentary collections

more logically structured and clearly intelligible for users.

The second stage involved analysing items most suitable for collocation on open shelves, bearing in mind that only part of the material can be used in this way. Rethinking the library collocations, an operation carried out in collaboration with staff from the Institute for Art History, was a very complicated task: the physical space was reorganised to create a documentary collection that was as exhaustive as possible and to meet the needs of specialised users; this helps researchers come across documents that they are not necessarily looking for but are of potential interest.

Some of the former monastery cells of the “Manica Lunga” have been used for conserving and highlighting the documentary bequests of the Foundation’s various Institutes and Centres (including the historical microfilm collection). Other cells have been converted for use as library offices and to conserve some of the library’s internal documents, or have been made into multipurpose rooms or rooms used to conserve the valuable collections of drawings, prints, miniatures and antique books with the possibility of installing small temporary exhibitions in the adjacent spaces.

The central part of the “Manica Lunga”, on the other hand, will be occupied by the items in the Art History Library.

We have established four macro-categories of books to be placed on the open shelves, giving precedence to items of greatest interest and most frequently requested by scholars: general consultation works of artistic interest, monographs on artists, museum catalogues, and temporary exhibition catalogues.

Books of iconology, documents on drawings and engravings, documents concerning the city of Rome and miscellaneous collections are going to be placed on open shelves in some of the cells. San Giorgio publications, i.e. books published by or with the patronage of the Foundation, are going to be placed in the spaces in the multipurpose room to make them more visible. Auction and art gallery catalogues are going to be placed on



Hypnerotomachia Poliphili, Venice 1499



open shelves in the area to be used as a photo library. Part of the enormous collection of periodical publications will also be placed on open shelves, because they are greatly requested by users. Periodicals not included among those on the shelves or not available in the collections of electronic journals and periodicals to which the Foundation subscribes will be placed in a dedicated room.

Longhena's hall maintains its function and is highlighted by the presence of magnificent 17th-century shelves of books on Venice and Padua, and the Veneto in general, thus creating an area of specialist consultation on these topics, which is unique in terms of wealth of materials and setting.

The shelves situated above the balcony, which is not directly accessible for users, will be occupied by other sections of the Art History Library. Part of the library's possessions will not be transferred to the "Manica Lunga", but will remain in their current locations. Thus although the collections on theatre, literature, history and Oriental studies, the valuable collection of the bibliophile Tammaro De Marinis, and part of the bequests of musical and literary interest will not be transferred to the Nuova "Manica Lunga", it will be possible to consult them in the new spaces. Moving the items and the reorganisation of the space will make the documentary collections in the Foundation easier to use and will support research and studies. It will also facilitate taking great care over the conservation requirements for the materials and guaranteeing the use of documents in various media.

The improved services offered to users is going to be one of the great strengths of the Nuova "Manica Lunga": documents not available on open shelving can be retrieved and delivered quickly, while the reference services have been increased and strengthened as regards the delivery and reproduction of documents in the library.

As far as consulting in the "Manica Lunga" is concerned, specially designed spaces conducive to concentration and study are available for scholars and other users. Other benefits include the wealth and variety of the collections, the delivery of personalised services, the presence of experts for advice and the rich cultural offering *in situ*.

We have gone to great lengths to adopt a systematic approach to the activities of conserving, using and processing library materials in order to make the most of the new spaces and the librarians' skills. We thus hope to have laid the basis for a virtuous circle involving the communication of knowledge and multidisciplinary exchanges.

Lucia Sardo

Presences on San Giorgio



Pope John Paul I on the *sedia gestatoria*, 1978

Pope Luciani and the Giorgio Cini Foundation

“Last June I promised I that would attend the Basilica of San Giorgio for the first anniversary of the death of Senator Vittorio Cini. On that occasion I would have commemorated him: I would have said that what I had always admired in him was his culture, which distinguished him in his speech and made him such a great patron, his gentle spirit, his capacity for introspection and his keen Christian feeling. But the Lord called me on another path and I could not keep my promise. I asked Monsignor Loris Capovilla to take my place at the ceremony. He, with Pope John, witnessed the creation of the Giorgio Cini Foundation, and he knew the late Senator personally.” This is what the Supreme Pontiff John Paul I wrote in a letter, dated 7 September 1978, addressed to Bruno Visentini, the president of the Giorgio Cini Foundation. It is the last document bearing witness to Albino Luciani’s deep bond with the Foundation and to his intense, continuous relationship with its illustrious founder.

President Visentini himself mentioned these relations the day after Patriarch Luciani’s ascension to the papal throne and expressed his delight at the recent election in a special meeting of the Foundation’s General Council held on 1 September 1978. On that occasion he stressed that for the second time in twenty years a patriarch of Venice had been elected pope, but also that the Foundation’s work programmes carried out in those years, according to the guidelines of the civil and cultural mission, inspired by the humanistic and Christian tradition of the founder and the statute, had been established “in sessions of the General Council which had been attended by Cardinal Albino Luciani, who had also made his own contribution”. “He sat listening intently and assiduously, with great discretion,” commented Vittore Branca in describing the cardinal’s presence on San Giorgio. Documents preserved in the Foundation archives and in the historic archives of the Patriarchate of Venice provide considerable insight into the close and affectionate relationship which Pope Luciani had with the Island of San Giorgio and the Foundation. From 1970 to 1978, when he was Patriarch of St Mark’s, the cardinal was always totally in tune with and supported the ideals of the Foundation, which were, moreover, an intrinsic part of Luciani’s personality. Very sensitive and acute, he was a learned connoisseur of the arts, a writer and orator *tinctus litteris*. He was gifted with a subtle Anglo-Saxon-style sense of humour, which also brought to mind Goldoni. “He always combined in his words”, as the historian Gabriele De Rosa once stressed, “a love for both scientific research and the truth, with the solicitude of a man of culture and a pastor.” Thus it comes as no surprise that right at the beginning of his term of Episcopal office in Venice, the author of *Illustrissimi* (“Great Men”; a very popular collection of



Pope Paul VI being received by Patriarch Luciani during a pastoral visit to Venice on 16 September 1972



The Patriarch of Venice, Albino Luciani, in front of St Mark's Cathedral

letters to illustrious writers and leading figures in history, the outcome of a simplicity which only a truly refined, complex man can achieve), he thanked Providence which, by making him Patriarch of Venice, allowed him to be an automatic member of the Foundation's Board of Directors. On 27 April 1970, on attending his first meeting of the General Council of the Foundation, he commented: "the other day the Count was so kind as to show me round the whole complex on the Island of San Giorgio. I had never been here before. I came away with a truly grand idea of what had been achieved. I no longer remember in which article written by Valeri I found that our poet (at least ours by adoption), said of the Island of San Giorgio: 'the island

is a stationary ship, made of earth, stones, bricks, beautiful leafy trees and human spirit.' Looking at the photographs [...], one notes, however, that in the past the island was truly degraded, reduced, except for the church, to a heap of ruins and totally abandoned. Seeing it today, from the point of view of the architecture, art and the very lively ongoing activities is something truly marvellous. [...] What I found particularly fascinating was the third institution on the island: the great Centre of Culture and Civilisation.

I had the impression of almost plunging into what we might call the Venetian Roman spirit, because here is an enormous legacy of Venetian artistic and historical wealth. We may say that Venice, like Byzantium, really was capable in the past of conserving in the Adriatic and in much of the Mediterranean what had been the development of the Latin world and today anyone wishing to see what Venice achieved must come here. I commented to the eminent professor Branca: 'What happens here is the opposite of what usually happens in the world of culture: it is not the scholar who goes from one library to another, but the libraries which have travelled and have gathered here for the convenience of the scholar.'" In his years as Patriarch of Venice, Luciani saw the full flowering of the initiatives and institutions promoted by the Foundation, by then famed throughout the world of culture. It was the realisation of a dream, a quest to study the past and provide elements for comprehending the present through an increasingly wide cultural understanding between peoples. This had been the dream of Pope John XXIII and Pope Paul VI. The elective affinities which linked them to the Foundation were inextricably woven with those of its inspired founder, with the man Vittorio Cini, who had been capable of understanding and interpreting the past and making that which has a profound and enduring value come back to life in the present. We must remember that in the last years of Luciani's



Albino Luciani on a visit to the Giorgio Cini Foundation

patriarchate, at the behest of Vittorio Cini, the tasks he had reserved for himself as a founder were transferred to the *pro-tempore* Patriarch of Venice.

On 5 April 1971, Albino Luciani, Vittorio Cini and Vittore Branca were received by Pope Paul VI. They presented the pope with a prestigious book on the Treasures of St Mark's to commemorate the 20th anniversary of the Foundation. "It was a meeting between friends with common aspirations", Don Mario Senigaglia, Patriarch Luciani's secretary at the time, commented in his memoirs. Unfortunately a lack of surviving correspondence means we cannot fully describe the bond of friendship between Patriarch Luciani and Count Cini; but the moving words used by the newly elected pope to bid his friend farewell on the day of his funeral in September 1977 are enough to grasp the full intensity of that friendship: "Vittorio Cini looked on me more as a son. He would admonish me, joke and scold me by wagging his finger. 'Never ask anything from me', 'You don't know just how fond I am of you', or 'You work too much'. I must admit that I greatly

valued seeing such an example of intelligence and culture strengthening faith instead of obstructing it as well as how the playful subtlety and courteous humour of a real gentleman were underpinned by deep humility.

When I learned of his death yesterday, I felt as if I had been orphaned, and I am not ashamed to admit it. So it is with a son's heart I pray to God that He will soon receive him in Heaven." Pope Luciani also spoke to Vittore Branca of this bond the following year. In fact, on September 1978, having received Branca in his usual familiar way in the study of his Vatican apartments, the pope confided: "Culture should instil in humanity that extra element of the soul, which alone can assure salvation for our troubled anguished world." This was only a few days before a conference at the Cini Foundation on "Tolstoy's Humanism". "We spoke about this conference", wrote Branca, "and he said: 'How I would have liked to hear something from Marxists, lay intellectuals, Catholics, literary critics, philologists, philosophers, narrators and poets about this writer who had been one of the great authors of my youth. Was his end at Astapovo a way of searching for the future or a flight from life? Was Christ still in his gospel or above all Tolstoy.'" These words are not only the indelible traces of a path of deep compassion, but also hint again at that "extra element of the soul" with which he would have continued to accompany the development of the Foundation.

Stefania Falasca

Publications

Catalogues



Gli affreschi nelle ville venete. Il Seicento

edited by Giuseppe Pavanello and Vincenzo Mancini

Marsilio Editori, Venice, 2009

The second of the four volumes in the series *Gli affreschi nelle ville venete* (“Frescoes in Venetian Villas”) is dedicated to the 17th century. The series brings together the results from research and systematic cataloguing conducted by the Giorgio Cini Foundation Institute of Art History on behalf of the Regional Institute for Venetian Villas. During the 17th century, the “villa culture” showed no signs of relenting and, indeed, the phenomenon of the patriciate’s occupation of the Veneto countryside progressed even further. At the same time, the new mercantile families began to rise significantly on the social and political scene. By acquiring noble titles, they also adopted the customs befitting their new rank and pursued ambitions of self-promotion through sumptuous residences in Venice and its surrounding countryside. Everywhere new decorative programmes appeared. In the first three decades of the century, the persistent late 16th-century tradition based on the post-Veronese model still dictated fashion, but by the mid-17th century, the seeds of the art renewal underway in Venice also began to reach the *terraferma*. This eventually gave rise to a Baroque sensibility, metaphorically played out in the contrast between the true and the false and between appearing and being. On the walls of the villas everything became illusion and visual deception in forms and matter. It was the triumph of *quadratura*, a genre studied and systematically catalogued for the first time in the field of Veneto art.

Essays

Nino Rota

Catalogo critico delle composizioni da concerto, da camera e delle musiche per il teatro

edited by Francesco Lombardi

Leo S. Olschki Editore, Florence, 2009



Thirty years after the death of Nino Rota and fourteen years since the creation of the Rota Archive at the Giorgio Cini Foundation, this “critical catalogue of the compositions for concerts, chamber music and music for theatre” is the result of another decade of work

in Rota studies. Following on from the previous publications on his filmography, film-related documents and the proceedings of conferences held twenty years after Rota's death, this book is the most complete and updated "map" of the Milanese composer's work outside film music. Thanks to comparative work on all the sources found in the Archive (correspondence, reviews, tapes, and of course, original scores, which are described and highlighted in this *Catalogue*), the book enables readers to reconstruct the timeline for a corpus of works which Nino Rota always considered could be modified, re-elaborated and re-used, and which he thus mainly kept in a state of very vital disorder.



Michele Bordin - Anna Scannapieco
Antologia della critica goldoniana e gozziana

Marsilio Editori - Fondazione Giorgio Cini, Venice, 2009

The outcome of a research project promoted in 2008 by the Veneto Region as part of the publishing initiatives to mark the third centenary of the birth of Carlo Goldoni and the second centenary of the death of Carlo Gozzi, this critical anthology is divided into two parts, dedicated to Goldoni and Gozzi, respectively. Despite the division, the work aims to meet the same criterion: i.e. explore the relationship between these two major figures which a centuries-old tradition had impoverished through effective but rather inaccurate historiographic simplifications. Michele Bordin's survey of Goldoni critics, from the earliest contemporary testimonies to more recent commentaries, presents an unconventional portrait of the playwright. Although starting from the central role of the idea and practice of "reforming" drama in Goldoni's long and prolific theatre output, Bordin tends to place more emphasis on the difficulties, uncertainty and disappointments in a career that took the playwright from Venice to Paris. Anna Scannapieco also adopts an innovative viewpoint in reconstructing the eventful, bizarre and instructive story of the critical response to Carlo Gozzi. What emerges is the typically antagonistic character of his personality and his highly varied output as a playwright and essayist, for a long time conditioned by the prejudice which considered him as only being motivated and inspired by the rivalry with Carlo Goldoni.

*Voci e Anime, Corpi e Scritture. Atti del Convegno
Internazionale su Eleonora Duse*

edited by Maria Ida Biggi and Paolo Puppa

Bulzoni Editore, Rome, 2009

To mark the 150th anniversary of the birth of Eleonora Duse (3 October 1858), an International Conference on the great actress was held in Venice from 1 to 4 October 2008. On consulting the history of theatre, we find many studies and publications dealing with Eleonora Duse's artistic production and fascinating life, but she is a figure who still offers



numerous stimuli for further study. The Conference thus also explored many of the little-known aspects of her complex artistic and human personality. In fact in the four days, many new issues, divided into several sections, were tackled: an analysis of her early performances, impressions and descriptions of her influence in the views of contemporary actors, writers and friends; her international performances; her passion for books and reading; her relations with other art forms, such as film, dance, painting and fashion; and, lastly, general considerations on her legacy as an “artist-actress” for new Italian drama. The papers in this book, entitled “Voices and Spirits, Bodies and Writing”, make use of previously unpublished documents, including newly discovered texts on the actress, and provide fresh reflections, fuelled by consulting her scripts, correspondence and photographic images. The book thus highlights and further consolidates the overall historical importance of the figure of Eleonora Duse, moreover it is also an important milestone in the three-year programme dedicated to Eleonora Duse. The programme is supported by the Veneto Region and has been developed through collaboration between the Giorgio Cini Foundation’s Centre for Documentary Research into European Theatre and Opera and the G. Mazzariol Department of History of the Arts and Conservation of Artistic Heritage at Ca’ Foscari University, Venice.



Rosalba Carrieri (1673-1757)

Proceedings of the International Study Conference
edited by Giuseppe Pavanello
Scripta edizioni, Verona, 2009

Thanks to the initiatives promoted by the Veneto Region and the Giorgio Cini Foundation through the Regional Committee for the celebrations of the 250th anniversary of the death of Rosalba Carrieri (1757-2007), it was possible to render due homage to a painter who rose to be a leading artist on the European scene. This prominent role, highlighted by the exhibition – *Rosalba Carrieri “prima pittrice de l’Europa”* – held in the Palazzo Cini in 2007, has now been emphasised again with the publication of the proceedings of the Conference held at the Giorgio Cini Foundation and in Chioggia in the spring of the same year. The papers in the book cast new light on Rosalba’s activities in the Venetian art world and on the European scene. One specific enquiry was focused on the topic of collecting Rosalba Carrieri works, which was dealt with in a conference session and also finds a place in the proceedings. For the first time (and in Italian) the remarkable Dresden collection has been examined and illustrated with exhaustive images as never before. One gem from the Dresden museum, the *Portrait of Giambattista Recanati in Abbot’s Dress*, was chosen for the cover of the book: the sitter is depicted immersed in thought with a hand over his chest, an allusion to his heart. This “portrait in grey” is a forerunner of the celebrated masterpieces of the late 18th century painted in a single colour tone.



Tullio Lombardo. Documenti e testimonianze

edited by Anna Pizzati and Matteo Ceriana

Scripta edizioni, Verona, 2008

This book entitled “Tullio Lombardo. Documents and Testimonies” was conceived as part of the Celebrations of the National Committee on Tullio Lombardo, promoted by the Cini Foundation Institute of Art History in collaboration with the Veneto Region. A collection of documents concerning the great Venetian sculptor and his family, the book provides an objective tool for reconstructing Tullio’s artistic and entrepreneurial activities. By presenting a series of contracts, receipts, *fabbrica* account books, wills and letters, the book narrates not only a biography, but also a story which, on the grounds of the wealth and variety of the daily, economic and social aspects will also be of interest to a much wider readership than historians of art and architecture. The document headwords (308), inscriptions and contemporary sources are accompanied by a chronological summary and index of names. Lastly, there is a commentary which discusses the most problematic outstanding issues.



L'industria artistica del bronzo del Rinascimento a Venezia e nell'Italia settentrionale

Proceedings from the International Study Conference

edited by Matteo Ceriana and Victoria Avery

Scripta edizioni, Verona, 2008

Entitled “The Renaissance bronze industry in Venice and Northern Italy”, this book contains the proceedings from the Conference on the figure, work and historical context of Tullio Lombardo. The Conference was held in October 2007 to mark the celebrations promoted by the National Committee for the 550th anniversary of the birth of the artist and the Giorgio Cini Foundation in collaboration with the Veneto Region. The Conference provided the opportunity to update studies on Renaissance bronze sculpture and the issues related to the use of bronze in Northern Italy. Because of the technical knowledge involved, the production of bronze works often required artists to collaborate with intermediary figures, the casters, who were called in to complete the figurative project. This is what happened in Venetian workshops at the time, as is evidenced by a number of important institutional and symbolic works found in various forms in and around St Mark’s Square: the equestrian statue of Bartolomeo Colleoni, the “Moors” on the Bell Tower, the chapel of the very powerful Cardinal Zen in St Mark’s, and the Pilae of the standard in front of the Basilica. Celebrated since antiquity, bronze was such a prestigious metal that there was a continuous and interrupted production of it throughout the period considered, i.e. the long century of the Venetian Renaissance, which includes the work of artists such as Jacopo Sansovino, Alessandro Vittoria, Andrea dei Bronzi, and Nicolò Roccatagliata. Lastly, an accurate historic account of the use of bronze in the Renaissance cannot fail to take into account the production of functional objects.

Periodicals



«Viridarium» 6 *La metamorfosi*

edited by Francesco Zambon

Edizioni Medusa, Milan, 2009

In this book, as in the previous five volumes in the *Viridarium* series, the topic (here “Metamorphosis”) is dealt with by specialists on various cultures and different historical periods. Oriental traditions preserve some of the most archaic conceptions of metamorphosis and they are the subject of the first two essays: the first is by Riccardo Fracasso, who studies mythological traditions and Chinese popular beliefs from the fourth century BC to the fifth century AD; while in the second Alessandro Grossato tackles vegetal transformations in Hinduism. Carlo Donà, on the other hand, adopts a broader comparative approach, embracing the whole of Eurasia, as he analyses the various forms and expressions assumed by the universal figure of the woman-serpent. In the next essay Ezio Albrile starts from alchemical gnosis, which conceives of the manipulation of metals as a metaphor for a physical mutation of the soul in order to examine some alarming modern revivals of the theme, and especially the description of phantasmal universes, induced by drug taking, in the visionary novels of Philip Dick. Cristina Noacco then provides a wide-ranging survey of the many Mediaeval French texts which tell stories of metamorphosis based on ancient literature or folklore and highlights their systematic re-interpretation in a courtly key. The last two chapters concentrate on a number of modern and contemporary revivals of the theme of metamorphosis: Gioia Paradisi analyses their “existential” value in the *Farfalle* (“Butterflies”) by Guido Gozzano, while Fiorenza Lipparini explores their radical aesthetic and logic-linguistic implications in contemporary literature, from Hofmannsthal and Kafka to the historic avant-garde, dwelling, lastly, on two startling short stories by Alberto Savinio.



«AAM TAC»

Arts and Artifacts in Movie - Technology, Aesthetics, Communication

An International Journal 6, 2009

Fabrizio Serra Editore, Pisa - Rome

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Fabrizio Serra Editore, Pisa - Rome 2009

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«STUDI VENEZIANI» N.S. LVI (2008)

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Music and Critical Editions of Music



Antonio Vivaldi

12 Arie d'opera per Tenore

12 Arie d'opera per Baritono/Basso

edited by Federico Maria Sardelli

Arranged for voice and piano

Editore Ricordi, Milano, 2008

At the height of the Vivaldi opera revival, while opera houses, conductors and record labels worldwide are eagerly tracking down Vivaldi's music for the stage, here is an edition that meets an increasingly deeply felt need: i.e. that for selections of arias presenting a cross-section of Vivaldi's vast output and at the same time providing a useful testing ground for singers wishing to tackle his music. Poorly represented in publishers' catalogues, Vivaldi's operatic arias were



not previously available individually, other than in outdated editions or in excessively free transcriptions from the manuscripts. Publishing these two collections consisting of 12 arias each means making available to a wider public – much wider than the circle of scholars and major opera productions – a representative selection of Vivaldi’s opera music for use by professional and amateur singers, teachers and students. Teaching and popularising are arguably the most obvious aim of these two publications: the books will be a handy study aid in training Baroque singing through examples which are also of great interest in terms of technique. They will also enable a growing number of singers to become acquainted with and deepen their knowledge of the Baroque repertoire, while opening up new possibilities for auditions and concerts. The obvious practical value of the two collections should not overshadow the musicological accuracy of the work carried out on the critical editions of the Istituto Italiano Antonio Vivaldi and accompanied by an exhaustive critical introduction by Federico Maria Sardelli, who outlines the key features of Vivaldi’s opera music.

Multimedia

CDs

Deità Silvano. Liriche da camera

Stradivarius, 2009

Music by Ottorino Respighi

Gemma Bertagnolli, soprano

Aldo Orvieto, piano

Deità Silvano (1917)

Five songs to words by Antonio Rubino. Dedication: To the Contessa Anna Piccolomini
Edizioni Ricordi, Milan

Stornellatrice (1906)

Text: Carlo Zangarini and Alberto Donini. Dedication: To the Signorina Maria Pedrazzi
Edizioni Bongiovanni, Bologna

Quattro Rispetti toscani (1915)

Text: Arturo Birga. Dedication: To the Signora Argia Pini
Edizioni Bongiovanni, Bologna

Tanto bella (1897)

Edizioni Bongiovanni, Bologna

“Evviva Rosabella” (Baldassarre Galuppi, 1706-1785)

With the figured bass by Ottorino Respighi (1912)

Unpublished manuscript in the Ottorino Respighi Bequest, Giorgio Cini Foundation, Venice



Antiche cantate d'amore

With the figured bass by Ottorino Respighi (1912)

Unpublished manuscript in the Ottorino Respighi Bequest, Giorgio Cini Foundation, Venice

L'ultima ebbrezza (1896)

Text: Ada Negri

Edizioni Bongiovanni, Bologna

Cinque Canti all'antica (1906)

Texts: Giovanni Boccaccio (I. II. III.), Alberto Donini (IV. V.)

Dedications: To Giuseppe Borgatti (I. II. III.), To Venturino Venturini (V.)

Edizioni Bongiovanni, Bologna

Scherzo (1906)

Text: Carlo Zangarini. Dedication: To the Signorina Maria Pedrazzi

Edizioni Bongiovanni, Bologna



Nino Rota. Piano Music

Brilliant Classic, 2009

Music by Nino Rota

Michelangelo Carbonara, piano

Ippolito gioca

Fantasia in G

Ballo della villanotta in erba

Suite from Fellini's Casanova

Bagatella

Preludes

Waltz

“He played the piano, like others eat.” Sighing in a mystical outburst of envy mixed with awe, Fedele D’Amico, a fraternal friend of Nino Rota and a leading 20th-century musicologist, proffered these words during an interview. Contrary to what one might expect after this introduction, the catalogue of works composed for solo piano by Rota is rather scant. Yet these works, found scattered through such a vast overall output, are the pieces of a musical puzzle, which, when put together, form a very realistic and representative portrait of the great composer.



Kreutzer Time

Phaedra, 2009

Davide Amodio, violin (instrument by F. Pique, 1793; bow by Renzo Ghirardelli; gut strings by Charles Riché)

Edoardo Torbianelli, piano (Jakesch, 1823)

Beethoven, “*Kreutzer Sonate*”

R. Kreutzer, *Sonate*

F. Ries, *Sonate*

Ludwig van Beethoven’s Sonata op. 47, the *Kreutzer*, was performed for the first time in the Augarten Theatre Vienna, at eight o’ clock in the morning on 24 May 1803. The composer himself played the piano, while the violinist was the extraordinary dedicatee of the sonata: George Augustus Polgreen Bridgetower, whom Beethoven called “Brischdauer” or simply “Bursch”.

Is there really any need for yet another recording of the *Kreutzer Sonata*?

Well, yes. Something *new* can be achieved and, anything but paradoxically, on old instruments. In fact the piano used for this recording was made in 1823 (and therefore only twenty years after the world première) and is a twin of the piano owned by Beethoven. Similarly, the violin is dated 1793 and has no shoulder pad or chin rest, while all the strings are made of gut (the first three bare and the fourth hand-covered with silver wire); the bridge has a late 18th-century form and the bow is a copy of an exemplar from the same period kept in Mozart’s house in Salzburg. By adopting the technique and body posture as indicated by period performing techniques, the musicians only need to let themselves be guided by the instruments towards a deep understanding of the score, and thus grasp the great spirit of improvisation. This not only means adding or omitting notes, but also feeling your way round the movements of the figurations as if they were living and mobile. Beethoven is known to have been a great improviser, and Bridgetower provided the ideal partner. Thus in this recording the performers did not attempt to reproduce the sounds of the morning concert on 24 May 1803, which would have been impossible even for the original musicians. Nor did they strive to recreate a kind of archaeological sense of authenticity: they gave a performance with a fresh spirit of improvisation.

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