

PROJECTS AND RESEARCH



La popularité du gramophone (Agence Rol), gallica.bnf.fr
(Bibliothèque nationale de France)

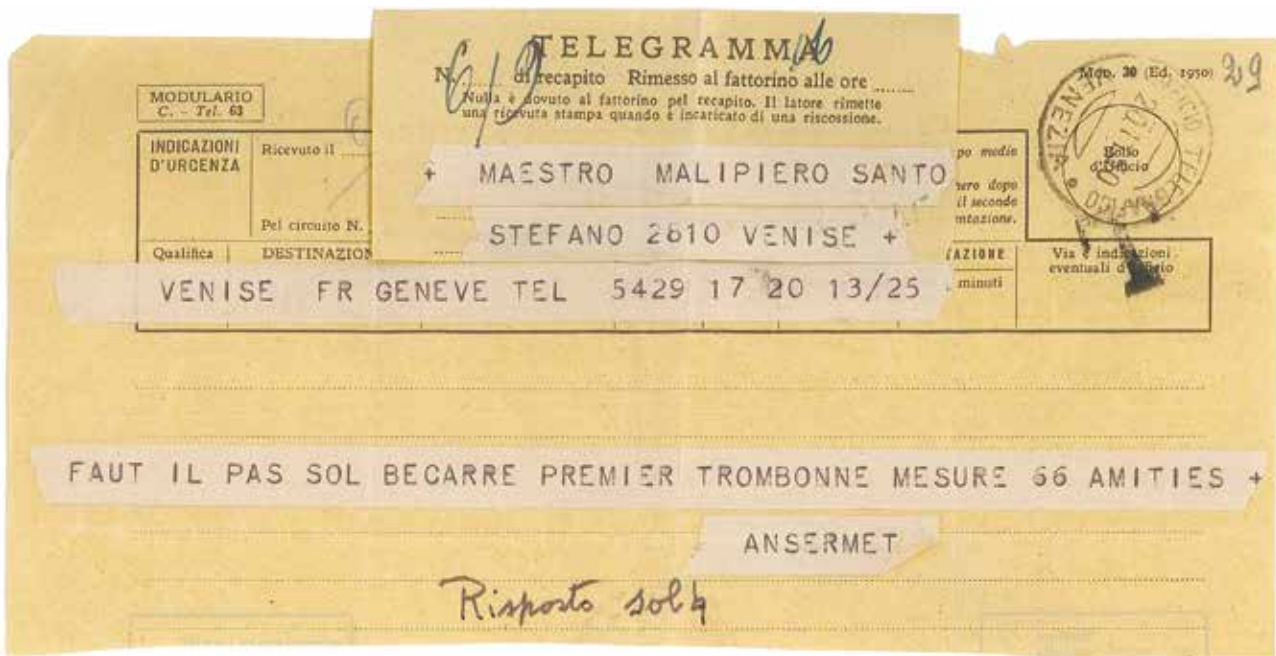
Thirty Years of the Institute of Music

In 2015 the Institute of Music will celebrate thirty years of activity, a period that coincided with a crucial phase in Italian musicology, especially as regards studies on 20th-century music. Giovanni Morelli, the Institute's first director, played a leading role during this time of change, expressing his deep commitment to a multidimensional conception of the discipline and combining mainstream historical-philological approaches with elements of systematic musicology and ethnomusicology, as well as welcoming suggestions from the historiography of other arts and from philosophy, psychology and sociology. Fully reflected in Morelli's terminology and in the multiple perspectives found in his publications, this new outlook was of key impor-

tance in orienting the Institute. Especially during the last decade under his direction, the Institute's activities concerned many fields of the musical culture of our time, enlivened as it is by the simultaneous presence of diverse elements.

The Institute of Music made its first moves on a ground marked by multidisciplinary work, within the framework of the Institute for Literature, Theatre and Opera, founded in 1955. Its director, Gianfranco Folena, had laid the foundations for pioneering studies in the history of music for theatre and poetry for music. In 1972 was the first in a series of annual international conferences that were to become landmarks in the development of this field of study. Over the years, leading figures such as Nino Pirrotta, Harold Powers, Pierluigi Petrobelli, Ellen Rosand, Lorenzo Bianconi and many other eminent scholars contributed. This development then took on a more specific character in a series of collaborations involving the Institute of Music, directed by Morelli, and the Centre for Study and Documentary Research into European Theatre and Opera. Here I am referring to conferences and books such as (1987), (1988), (1989), (1990), (1991) and (1992). Another significant step in the relationship between the two Institutes was, lastly, the acquisition of the archive of Aurel Milloss (1990), which they still manage jointly.

The archives of Gian Francesco Malipiero, Alfredo Casella and Ottorino Respighi, on the other hand, belong to a historic nucleus that made the Institute of Music one of Europe's major archives of 20th-century music. The presence of the archives of these composers, authoritative exponents of musical Neoclassicism, made a crucial contribution to defining and communicating our identity to the outside world. Thanks to the intense and continuous support of the scholarly activities of the Luigi Nono Archive (since its foundation in 1993), the acquisition of the Camillo Togni Archive (2000) and the project, in collaboration with the DMCE of the Université Paris 8 and the Centro Studi Luciano Berio (2010-2014), the Institute's scope was extended to experimental and avant-garde music. The Institute was further distinguished in



Telegram from Ernest Ansermet to Gian Francesco Malipiero,
20 November 1950 (Fondo Gian Francesco Malipiero,
Fondazione Giorgio Cini)

1995 with the acquisition of the archive of Nino Rota, an outstanding composer of film music. Rota's very tangible presence was not only felt in the conferences and books dedicated to him but also came through in the Institute's growing commitment to multimedia artistic production in the last few years of Morelli's management. Emblematic of this was the creation in 2004 of the international reviews and, whose fields of interest embraced radio music, film music, record production and soundscape studies.

This network of interests has been the reference point for the Institute's programmes since I took over as director on 1 March 2012. The events organised in March 2013 to commemorate Morelli's intellectual personality were associated with three elements in this network: a conference, , which tackled the transformations in listening behaviour in various fields of musical life applying a plurality of methods; an exhibition, (the video can be consulted online at <http://youtu.be/oLFrV4VXVM>), in which a selection of documents preserved in the archives were presented to the public; and a concert by Ex Novo Ensemble, entitled , which reconstructed the climate of innovation in an historic phase that saw Italian composers play a leading role on the international scene.

In terms of philological studies, the Institute of Music has an equally impressive history. Alongside institutions with a similar structure, such as the Paul Sacher Stiftung in Basel, and the music archive of the Akademie der Künste in Berlin, our Institute has contributed to defining new criteria for historical research in 20th-century music. Scholars who have worked for more or less prolonged periods in these archives have become increasingly convinced that the sources in question no longer simply represent evidence of one stage in the compositional process, but can also provide crucial information not found elsewhere as to the structure itself of the musical message or, in other cases, as to the trends in musical culture as a whole. At the same time, composers have become increasingly aware of the exemplary and historic significance of the sources that they themselves produce, that often no longer represent strictly private developments in musical thought. This was illustrated by Morelli in one of his – unfortunately – rare

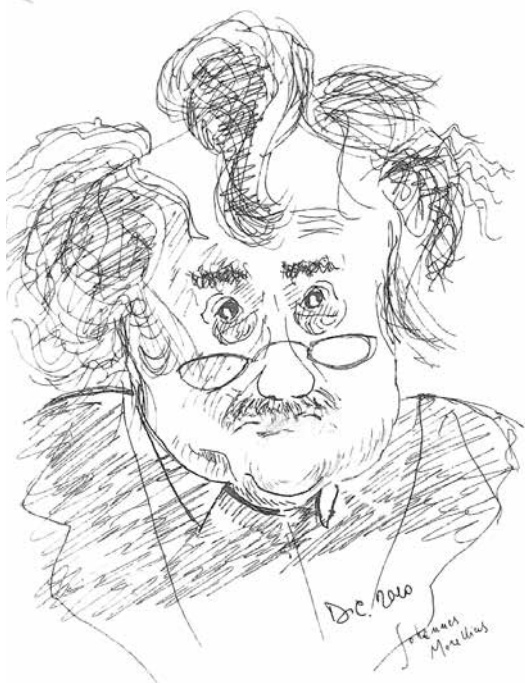


Oskar Schlemmer, *Dancer (The Gesture)*, 1922-1923
(Pinakothek der Moderne, Munich)

articles on philological approaches to composers and their work, when he stressed that: “musicians have become more conscious of their ‘intellectual’ dignity, and their conscience has become more uneasy and tense in the last century than it had been – both intellectual and tense, that is – in previous centuries. Many composers have actively intervened on the residual traces of their own working methods, imbuing them with signs of deliberate self-interpretation, thus almost always providing the preservers of their memory with a personalised working scheme” (from his paper at the national conference (Ferrara, 25-26 March 2000), available online at: ww.aib.it/aib/commiss/cnsbnt/morelli.htm). Recognising the significance of these sources, along with all of the cultural objects to which a given composer may have turned, lies at the basis of a programme to extend our archives that, in the first three years of my work as director, has led to the acquisition of some highly important collections: Giacomo Manzoni, Giovanni Salviucci, Roman Vlad, Egisto Macchi and Domenico Guaccero.

The conference entitled , held in June 2014 in collaboration with the Fondazione Ugo e Olga Levi and coordinated by Paolo Dal Molin, is indicative of the Institute of Music’s role on the scene of institutions devoted to the preservation and promotion of 20th-century musical sources. In this case, the Institute has become a leading player in a network of information and exchanges involving – for the first time in a significant way – new members of the European Community. The adoption of a computerised system for archival description, along with the launch of our systematic campaign to reorder and make in-

ventories of archives according to international standards, are crucial steps towards increasing our relations with similar institutes and scholars worldwide. To this we can add two publishing ventures, due to be launched in our thirtieth anniversary year: the online periodical , which will publish the results of the most innovative research carried out in the Institute’s archives on an annual basis, and the series (Brepols Publishers), dedicated to publishing facsimiles of and critical commentaries on significant sources that bear witness to compositional processes. The series will begin with four volumes on the relationships – documented in the Institute’s archives – between film directors and composers: (Federico Fellini, Nino Rota), (René Clair, Roman Vlad), (Werner Schroeter, Giacomo Manzoni) and (Joseph Losey, Egisto Macchi). This editorial initiative will stand alongside a series more specifically focused on issues involving the history, aesthetics and sociology of musical activities – (series editor Gianmario Borio, Ashgate Publishing) – bringing together the work of research groups in the Institute of Music or in partner institutions. The series’ advisory board – made up of Robert Adlington, Esteban Buch, Mark Delaere, Giovanni Giuriati and Wolfgang Rathert – is involved both in selecting and coordinating scholars and in planning activities to achieve specific results; it guarantees the highest standards, and a continuous interaction with the research community. In 2015 the first two volumes in the series will be presented to the public: (edited by Gianmario Borio)



“Giovanni Morelli” in Gino Belloni, *Caricature e ritratti*, Scripta, Verona, 2014

and (edited by Esteban Buch, Igor Contreras Zubillaga and Manuel Deniz Silva).

The Institute of Music is part of a larger structure, the Fondazione Giorgio Cini, whose research centres have been modelled on Institutes for Advanced Studies. Research, conceived as a transnational effort aimed equally at understanding artistic creation today and recognising the value of our historical heritage, is a fundamental aspect of the Institute’s life, along with the preservation and promotion of its archival endowments. Scholarly activities are distinguished by their formats, methods and objectives. The conference is the form of communicating knowledge that we use for wider-ranging themes, and is designed to provide a meeting place for leading representatives of international musicology and neighbouring disciplines. Besides its function as a public illustration of the results of recent, highly qualified research, a conference is one stage in a process that begins with the identification of a relevant theme and, after gradual adjustments, ends with the creation of a product that can play a positive role in international debates, update research criteria and open new perspectives. In designing these projects I have given particular attention to ensuring methodological pluralism: complex phenomena can in fact only be adequately dealt with in a combination of various currents of contemporary thought and an intense, sincere dialogue between scholars of different nation-

alities and theoretical backgrounds. This kind of work must be distinguished from activities – seminars or study meetings – on themes that are more circumscribed as to the repertoires, historical periods or sources investigated. This more specialised sphere of activity involves a new generation of scholars who consider the Institute of Music to be one of the liveliest forums dedicated to music from the 20th-century and other historical periods, seen from the point of view and according to the standards of the contemporary world. Opening up to young scholars in this way was one of the elements that inspired Morelli’s programmes and, in the critical situation facing Italian universities and research today, it takes on the appearance of an historical mandate, which the Institute acknowledges with a sense of commitment and responsibility. Scholarly activities in 2015 have thus been organised around a theme that in many ways sums up the activities of the Institute of Music for the last three decades, bringing them to interact: . This title alludes to a relationship, or more precisely a system of ongoing cross-references between music and the other performing arts: theatre, dance and cinema. The major events in the 2015 programme are the seminar (organised by Giordano Ferrari, Daniela Tortora and Gianmario Borio), the second meeting of the study group , coordinated by Roberto Calabretto and Gianmario Borio, and the conference (organised by Gianmario Borio, Patrizia Veroli and Gianfranco Vinay). This conference will tackle a key issue in the theory of performance, since dance arises from interwoven media (both acoustic and visual) and its reception involves stratified forms of sensory perception. Current studies on dance illustrate the consequences of a greater awareness of multimedia production and aim to make “choreo-musicology” a model

of multidisciplinary synthesis. One of the event's objectives is to give further impetus to this process, which will be aided not least by listening to the views of two protagonists of these sectors, who will give keynote lectures.

Gianmario Borio