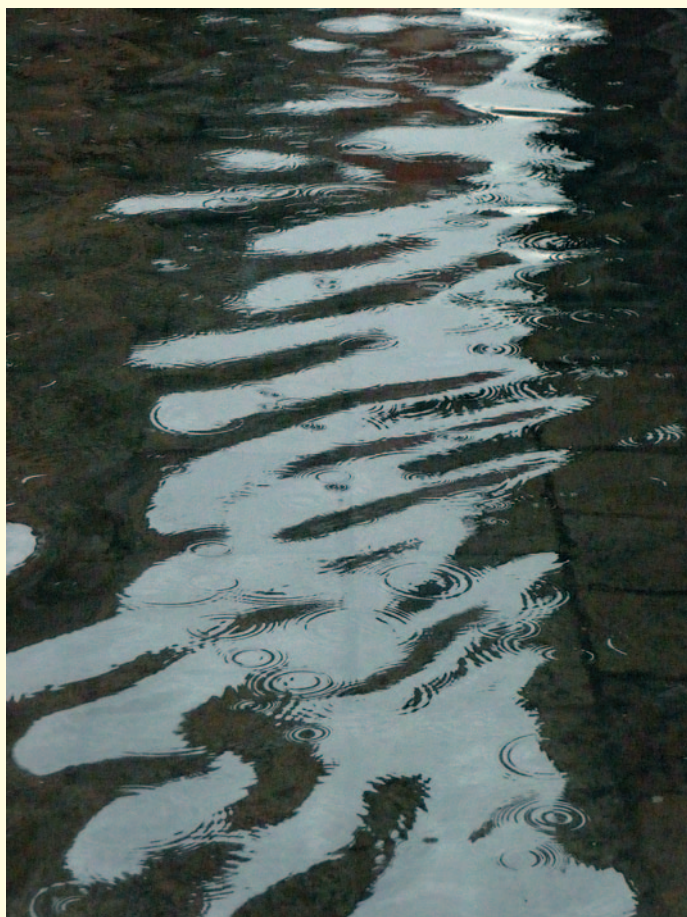


FONDAZIONE GIORGIO CINI
ISTITUTO ITALIANO ANTONIO VIVALDI


MYRIAM ZERBI

A FLOW OF MUSIC

ANTONIO VIVALDI
AT THE ORIGINS OF A REDISCOVERY



VENEZIA
FONDAZIONE GIORGIO CINI
2020



This book recounts the circumstances leading up to the foundation of the Istituto Italiano Antonio Vivaldi, established by Antonio Fanna and Angelo Ephrikian on 23 January 1947. It retraces the sometimes surprising adventures in postwar Italy that took the two protagonists from the dream of reviving the Red Priest's music to the publication of his complete instrumental works. Using the letters of the leading players, contemporary press reports and the personal memories of one of the founders, the author reconstructs the Istituto's vicissitudes focusing especially on its first years, full of high emotions, enterprise and tenacity, in a war-torn country where a desire for renewal was everywhere palpable, through to 1978 when it was donated by Antonio Fanna to become part of the Fondazione Giorgio Cini in Venice. The story, which is enlivened with a copious apparatus of images and documents, unfolds through the personal testimonies of those involved: Angelo Ephrikian, who dreamed the original dream, Antonio Fanna, who laid the practical foundations of the Istituto and ran it for fifty years, Alfredo Gallinari the enabling benefactor, who until now has remained, by his own wish, anonymous, Francesco Continetto, the copyist, who transcribed over five hundred of Vivaldi's manuscripts, Gian Francesco Malipiero, the Istituto's artistic director and editor of the greater part of the Venetian composer's music, and Eugenio Clausetti the enlightened head of the music publisher Casa Ricordi.

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Photograph by Arianna Monti

SAGGI VIVALDIANI

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FOREWORD

This book intends to retrace the events that led to the setting up of the Istituto Italiano Antonio Vivaldi, founded by Antonio Fanna and Angelo Ephrikian on 23 January 1947, and piece together the story of its earliest years. To flesh out my account, I chose to journey again in person the highways and cross the bridges over which those events ran their course, digging out the sources, knocking on doors (which were opened), gathering, recasting, assembling the evidence of correspondence, fragments of news and reports from the newspapers of the time.

I retraced the vicissitudes of the various stages, some extraordinary and, often enough, blessed by strokes of luck, the capricious goddess whose good auspices are vital in bringing any enterprise to port, as Fanna himself could attest: "If luck had not been on my side, on at least three occasions, I think that our edition of the instrumental music would hardly have seen the light of day". That same *Fortuna* whom I saw along the way often arm-in-arm with *Kairos* who embodies, in Greek mythology "the right moment".

Some of the themes touched on in this volume have already been covered in other contexts, but I have chosen to rehearse them and bring them together to fill out the plot of the story, and then to weave into the structure what amount to the "stories behind the story" exploiting the opportunity of studying the protagonists' own words from the private archive of Antonio Fanna and the possibility of listening to his own voice through his notes and memories; recollections that run through the narrative like veins in the marble, and will, I hope, add colour to the progress of the venture.

I hope that a reading of this book will prove useful for the reconstruction of the circumstances that led to the founding of the Istituto Italiano Antonio Vivaldi and its first eventful years of life, trusting that the collage of documents and oral reminiscences will flow like a romance, whose principal actors I can identify in advance as Angelo Ephrikian, the instigator, Antonio Fanna, the realizer, Alfredo Gallinari, the benefactor, Gian Francesco Malipiero, the Artistic Director of the Istituto Vivaldi and editor of the majority of the instrumental works, Francesco Continetto, the copyist, Eugenio Clausetti, the publisher.

Last, and by no means least, *Fortuna* and *Kairos*.

Each of these protagonists contributed with their own rhythm and pitch to see through a choral adventure – sometimes extemporising, sometimes in harmony – which brought back to the light of day, after more than two hundred years of darkness, the music of this great Venetian composer.

MYRIAM ZERBI



Fig. 1. GIROLAMO FORABOSCO, *The Miraculous Rescue* (detail). Venice, Church of Santa Maria Assunta (commonly "Gesuiti").

Ad. 6 Maggio 1678
 Antonio Lucio figliolo del sig^{ro} Gio:
 Battista Agustin Vecellio sonador
 et della sig^{ra} Camilla figliola del^{lo}
 Camillo Calicchio sua cons^{orte} nato
 li 4 marzo ult^{imo} caduto, qual'ebbe
 l'acqua in casa et pericolo di morte
 dalla Comore all'ent^{ra} mai^{or} Margarita
 Veronese, hoggi fu portato alla chiesa
 vicine gl'effortissimi e sagli ss^{ti} da
 me Vincenzo Forari en Primario di
 quale to bene il sig^{ro} Antonio & Gen^{ro}
 Camo Vecellio Specier all'Infe-
 gna del Dore in Contro

Fig. 2. ANTONIO LUCIO VIVALDI, baptismal record. Archivio Storico del Patriarcato di Venezia, Parish of San Giovanni in Bragora, Register of Baptisms, Reg. n. 10, 6 May 1678.

For a long time the accepted myth was that an earthquake had convulsed marshbanks and dry land, stirring up the waters of the lagoon to invade the city, shouldering through the canals and the *rii* with an impetus launched from the depths of the earth, ripping up the flagstones of *calli* and *campi* and shaking palaces and houses, while the bells of Venice rang out wildly, chimneys collapsed with a terrifying crash and everywhere the Venetians were running for their lives – all this on the day when Antonio Vivaldi was born. Extraordinary natural portents are cheerfully summoned by tellers-of-tales to lend a superhuman frame to the appearance of great men. Some stories, such as that of the raging elements that whipped up the waves and jounced the forest of sunken tree-trunks underpinning the Serenissima, then zoom in to foreground a mother who offers, in the nightmare grip of her panic, her child to the Most High: “Save my child from the fury of the earth and the waters and I will consecrate him to You and make him Your priest.”¹ In reality, no seismic event is recorded in Venice on 4 March 1678, in the dogeship of Alvise Contarini;² whatever quake there was must have been in the breast of Antonio’s mother, Camilla Calicchio.³

Two years earlier, already pregnant by Giovanni Battista Vivaldi “barbier e sonador” (barber and musician), she had hastened to marry him in the church of San Giovanni Battista on the Giudecca, some way from the Castello *sestiere* and her own parish of San Giovanni in Bragora,⁴ perhaps in order to elude the

¹ Among the many sources reporting this fanciful story, see: REMO GIAZZOTTO, *Vivaldi*, Milan, Nuova Accademia, 1965; edition consulted: Turin, ERI, 1973, p. 12; VIRGILIO BOCCARDI, *Vivaldi a Venezia*, Treviso, Canova, 2003, p. 31; GIANFRANCO FORMICETTI, *Venezia e il prete col violino*, Milan, Bompiani, 2006, p. 7; VIRGILIO BOCCARDI, *Le origini lucane di Antonio Vivaldi*, catalogue of the Pomarico Vivaldi Festival (August 2012), Pomarico, 2012, pp. 32-33; DARIO PICCOTTI – ALVARO TORCHIO, *Vivaldi e il segreto del Mondo Nuovo*, Viterbo, Stampa alternativa/Nuovi Equilibri, 2013, p. 36.

² A number of earthquakes have struck the *Serenissima*, one indeed on 4 March but in 1365. In Vivaldi’s own century shocks were felt on 16 July 1670, reaching the Lagoon from the epicentre in Verona; on 11 April 1688 (or possibly on 17 April according to GIAMBATTISTA GALLICCIOLLI, *Delle memorie venete antiche, profane ed ecclesiastiche*, Venice, Domenico Fracasso, 1795, vol. 2, p. 235): when a powerful quake in the Romagna was felt in the city; on 4 December 1690: an earthquake in Istria caused the big Bell of St-Mark’s to toll and damaged the church of San Giovanni e Paolo; on 6 July 1693, a heavy tremor in Mantua registering in Venice; the Venetians were shaken again in 1695 when the earth moved in Asolo. In 1678 there was indeed a quake, but in Siena – and on 24 rather than 4 March – this is said to have caused all the bells of Monte Oliveto to ring, but was not in fact felt in Venice. See: MARIO BARATTA, *I terremoti in Italia*, Turin, Bocca, 1901, pp. 55, 147, 150, 154, 163, 173, 181.

³ Camilla Calicchio, born on Christmas Eve 1653 of a Venetian mother and a father from Pomarico (Basilicata). On the Lucanian origins of the Calicchio family, see GASTONE VIO, *Antonio Vivaldi e i Vivaldi*, “Informazioni e studi vivaldiani”, 4, 1983, pp. 82-96; *Documenti sulle origini pomaricane di Antonio Vivaldi*, ed. Pietro Varuolo, catalogue of the Pomarico Vivaldi Festival (August 2010), Pomarico, 2010; VIRGILIO BOCCARDI, *Le origini lucane di Antonio Vivaldi*, cit.

⁴ Camilla had been baptised in the church of Sant’Antonin. Archivio Storico Patriarcale di Venezia, Parish of Sant’Antonin, Baptismal Register, Reg. no. 3, 29 December 1653. This document is published and transcribed by MICKY WHITE in *Antonio Vivaldi. A Life in Documents* (“Quaderni vivaldiani”, 17), Florence, Olschki, 2013, pp. 3-4.

prying glances and *ciacole*⁵ of the neighbours. Her witness at the nuptials was a gondolier friend Andrea Vedova, coincidentally nicknamed “Tremamondo” (earthshaker). The child that Camilla was then carrying, Gabriella Antonia, born five months later, was fated to have a short life.⁶ It may be supposed that on that day in early March the agitation in the heart of Camilla, as she brought her first son into the world, was an entirely intimate and personal upheaval.

Still, if there was no actual earthquake to mark the advent of Antonio Vivaldi, the true seismic event was himself: baptised with all haste at home “for fear of his dying”⁷ he brought with him into the world an enthusiastic genius for experimentation that would revolutionise the instrumental music of the eighteenth century, opening it to new horizons. Gifted with an exceptional natural talent, he would astonish his public with original subjects, novel chromatic contrasts, surprising flights of intuition that would shake traditional understanding of harmony.

He was always pushing at the limits and expanding possibilities, announcing as much with fanciful titles such as *Il cimento dell’armonia e dell’invention* (*The Contest between Harmony and Invention*) or *L’estro armonico* (*The Harmonic Invention*), characterised by unusual rhythmic structures and a lively musical texture full of instrumental effects, which take shape in attacking allegros, bursting with energy, and melancholy adagios of great emotional heft. Exuberant himself by nature, Antonio Vivaldi sought in music the airiness his own lungs lacked, owing to the asthma that afflicted him, and he brought his own particular creative *furor* to the task. A facility of invention and an easy lyricism make for a new sonic universe where music delineates a harmonic atmosphere of bold lines and dazzling colours. The Venetian will lead a life that seems an endless succession of dramatic turns, and a similar extravagant tone unites across the centuries, under an adventurous star, the life story of the troubled musician, first coddled then snubbed by *Fortuna*, with the singular vicissitudes marking the rediscovery of his music after nearly two centuries of neglect.

His parents, Camilla and Giovanni Battista “dal Violino”,⁸ son in his turn of one Agostino, “sartor” (tailor),⁹ are “persons of good standing”; Antonio, as “a sound fellow in reputation and manners”¹⁰ will be destined for holy orders. Recent

⁵ Gossip.

⁶ She would breathe her last only three months after the birth of her brother Antonio, on 9 June 1678, barely eighteen months old. See MICKY WHITE, *Antonio Vivaldi. A Life in Documents*, cit., p. 8.

⁷ Archivio Storico del Patriarcato di Venezia, Parish of San Giovanni in Bragora, Baptismal Register, Reg. no. 10, 6 May 1678; MICKY WHITE, *Antonio Vivaldi. A Life in Documents*, cit., p. 8.

⁸ Archivio di Stato di Venezia, San Zaccaria, B. 115, f. G. 13; reproduced by MICKY WHITE, *Antonio Vivaldi. A Life in Documents*, cit., p. 71. Antonio’s father is so described in a document recording a payment for a “house and shop” at no. 10, Campo SS. Filippo e Giacomo.

⁹ The occupation of Agostino Vivaldi, Antonio’s grandfather, appears in some witness statements attesting the unmarried state of his son, also Agostino, Antonio’s uncle. See GASTONE VIO, *Appunti vivaldiani*, “Informazioni e studi vivaldiani”, 12, 1991, pp. 77-85, in part. 81-83.

¹⁰ MICKY WHITE, *Antonio Vivaldi. A Life in Documents*, cit., p. 12.

archival research¹¹ has cast some light on members of Camilla's family who would most likely have had a crucial influence over little Antonio's early years, while he was growing up in the Castello *sestiere* with Zanetta Temporini – his strong-willed maternal grandmother, whose first husband had been that Camillo Calicchio who had moved up to Venice from Pomarico, at that time part of the Kingdom of Naples – and her brother Giovanni Francesco, who had become the principal priest at San Giovanni in Bragora in the very year that Antonio was born (1678). It was no great surprise then that Antonio, following in his great-uncle's footsteps, would also embark on an ecclesiastical career, a choice that at the time afforded the opportunity of a good education and a decent standard of life. In Venice he would be known as the Red Priest, for the coppery hair-colour he inherited from his father, which marked him out and ensured he would never go unnoticed. A first-class violinist, also like his father, he is cited in guides to the Wonders of Venice as one of the glories of the city.¹²

He was invited, as he himself records, to play for the pope "in his private chamber, on two occasions",¹³ and from the age of twenty-five taught, as choir-, violin- and concert-master, at the Ospedale della Pietà, a charitable hospice for foundlings, which provided the more talented *putte* (girls) – few enough, in relation to the rest – with a sophisticated musical education.

The music performed in the four Venetian "hospitals" (Pietà, Mendicanti, Incurabili, Ospedaletto) enjoyed a high reputation as, besides being charitable institutions (they took in and cared for orphans), fulfilled an analogous role to today's Conservatori di Musica (Music Schools) co-opting the prominent masters of the time onto their teaching staff.

In the years when Vivaldi was teaching there – from 1703 to 1740, off and on – the Pietà boasted "an exquisite choir of girl singers, being Angelica, Barbara, Candida, Cecilia, Marina, Prudenza, Silvia and more" and "an orchestra with wide range of instruments in which Lucietta shines on the organ, Anna on the violin and what is most marvellous to behold is that some of them both play and sing wondrously, like Prudenza who with the same sincerity can sing soprano, play the violin or the *violoncello inglese*, and the theorbo peerlessly.

And there are others who most delicately play the flute or the oboe".¹⁴ The

¹¹ ELEANOR SELFRIDGE-FIELD – MARGHERITA GIANOLA, *La famiglia materna di Antonio Vivaldi*, "Studi vivaldiani", 15, 2016, pp. 13-46.

¹² VINCENZO CORONELLI, *Guida de' Forestieri sacro-profana per osservare il più ragguardevole nella Città di Venezia, con la di lei pianta esata per passeggiarla in gondola, e per terra [...]*, Venice, Gio. Battista Tramontin, 1706, p. 20. Among the city's star offerings in the fields of entertainment and culture leading artists and performers are singled out, among whom are the violinists "Gio Battista Vivaldi and his priest son". See also KARL HELLER, *Antonio Vivaldi: the Red Priest of Venice*, Leipzig, Reclam, 1991, p. 40.

¹³ Letter dated 23 November 1737 from Vivaldi to the Marchese Guido Bentivoglio d'Aragona, published in *Antonio Vivaldi da Venezia all'Europa*, eds Francesco Degradà and Maria Teresa Muraro, Milan, Electa, 1978, pp. 290-291.

¹⁴ VINCENZO CORONELLI, *Guida de' Forestieri per osservare il più riguardevole nella Città di Venezia [...]*, Venice, 1713, pp. 19-20.

maestro of these *putte* came to be known and admired well beyond the Lagoon (the playwright Carlo Goldoni, who knew and worked with him, reckoned he was better known abroad than at home): he was asked to compose a Serenade for the wedding of the fifteen-year-old Louis XV of France, his concertos enjoyed considerable success in Germany and *Le Quattro Stagioni* (*The Four Seasons*) was a favourite with audiences in both Paris and London.¹⁵

Restless and versatile by nature, Vivaldi soon begins to frequent the world of the theatre, both in the guise of composer of operas and of impresario, who, in exercising control over the staging and direction of the works put on, must also be prepared to assume with the risks of the venture.

He certainly gets himself talked about: he will not conduct the mass, our Don Antonio, pleading “constriction of the chest”: “It is now 25 years that I have not said the mass, nor will I again, not on account of any command or prohibition, as you may inform His Eminence but from choice, and this due to an affliction I have suffered from birth, which still torments me. After being ordained a Priest, I said the mass for little more than a year and then had to desist, having three times had to quit the altar without finishing, on account of my infirmity. For this reason I live almost always at home, and if I go forth, do so in a gondola or a carriage, being unable to walk any distance. It is an infirmity or rather a restriction of the chest. No nobleman summons me to his house, not even our prince, as all are aware of my ailment. Immediately after eating I can usually go out, but never on foot. This is the reason I do not celebrate the mass”.¹⁶ An infirmity that did not prevent him none the less from conducting an anything but quiet life, doing the rounds of Europe’s concert halls.

“My excursions are always very expensive, because I always undertake them with four or five persons to help me”¹⁷ – having to keep at arm’s length, hemmed in as he was by responsibilities that could easily become anxieties, the complex world of opera, and often required to involve himself personally in engaging, and

¹⁵ MARIO RINALDI, *Itinerario della rivalutazione vivaldiana*, in *Vivaldi veneziano europeo*, ed. Francesco Degradà (“Quaderni vivaldiani”, 1), Florence, Olschki, 1980, pp. 289-302, in part. pp. 290-291.

¹⁶ Letter, dated 16 November 1737, from Vivaldi to the Marquis Guido Bentivoglio d’Aragona, reproduced in MICKY WHITE, *Antonio Vivaldi. A Life in Documents*, cit., pp. 235-236. Of the thirteen letters from Vivaldi’s correspondence, all addressed to the Marquis Guido Bentivoglio d’Aragona, at one time preserved in the Ferrara Archivio di Stato and subsequently dispersed among private collections in Italy and abroad, six were first published in FEDERICO STEFANI, *Sei lettere di Antonio Vivaldi veneziano maestro compositore di musica della prima metà del secolo XVIII*, Venice, Tipografia del Commercio di Marco Visentini, 1871 – a small volume put together for the Covolo-Guarnieri wedding. On the question of his infirmity a number of hypotheses have been advanced, from asthma to agoraphobia: see ROGER-CLAUDE TRAVERS, *La maladie de Vivaldi: critique de la thèse de 1981 in Antonio Vivaldi. Passato e Futuro*, eds Francesco Fanna and Michael Talbot (Proceedings of International Conference, 13-16 June 2007, Venice, Isola di San Giorgio Maggiore), Venice, Fondazione Giorgio Cini, 2009, pp. 13-29, published online: <www.cini.it/publications/antonio-vivaldi-passato-e-futuro-it>.

¹⁷ Letter from Vivaldi to the Marchese Guido Bentivoglio d’Aragona, reproduced in MICKY WHITE, *Antonio Vivaldi. A Life in Documents*, cit., pp. 235-236.

paying, librettists, composers, singers, musicians, orchestra, choir, stage-designers, dancers down to costume assistants and make-up artists. Criticised for his close “friendship with the singer Girò”, his protégée and favourite



Fig. 3. BENEDETTO MARCELLO, *Il Teatro alla moda*. Title-page vignette.

performer, who travelled Europe with him,¹⁸ he lived a high life of fame and reward. The epitome of the fashionable musician and impresario, he has been immortalised as such in the caricature which fronts Benedetto Marcello’s squib *Il Teatro alla moda* (1720), a scathing parody of the pomp and spectacle of theatreland – eighteenth-century Venice had more theatres than any other European city – which ridiculed the failings and vanities of stage luminaries.

The pamphlet claims to be “printed in the Borghi di Belisania for Aldiviva Licante” and from the anagram “Aldiviva” (A. Vivaldi), together with the figured cherub with a broad priest’s hat playing the violin, balancing on one foot on the tiller of a Venetian boat, it is not hard to arrive at the Red Priest and his virtuoso exploits, perhaps one of those “matchless flights” that so amazed the Baron von Uffenbach, of Frankfurt, who heard him play in March 1715.¹⁹

In 1740, shunned by an indifferent public who had so recently admired, envied and fêted him at home and abroad (“I have the honour to correspond with nine princes of the blood”),²⁰ at the age of sixty-two, he abandoned the city of his birth, leaving behind him his precious personal musical archive.

He hoped to find a welcome in Vienna from the music-loving Emperor Charles VI, who had already demonstrated his admiration for the composer while visiting Trieste some years before, and to whom he had dedicated his *La Cetra* set of concertos in 1727. He would have remembered too how His Majesty, who liked to compose himself, played the harpsi-chord and was given to conducting the court orchestra, had engaged him at great length in musical conversation on that visit. Contemporary commentators recorded the fact, amazed that the taciturn monarch had “talked more with him in a fortnight than he had with his ministers in two years”.²¹ There was no emperor to greet

¹⁸ MICKY WHITE, *Antonio Vivaldi. A Life in Documents*, cit., pp. 235-236. The “Signora Anna” and her sister Paolina accompany Vivaldi on his journeyings “on account of my affliction, and these ladies are a great help to me because they are well acquainted with all my weaknesses”; see also *Ibid.*, p. 238. Letter, dated 23 November 1737, from Vivaldi to the Marquis Guido Bentivoglio d’Aragona: “I never lodge in the same house as the Girò women. Let malicious tongues say what they will, but your Excellency knows that in Venice there is one house which is mine, for which I pay 200 ducats, and another, a good way off, being the Girò residence”.

¹⁹ *Antonio Vivaldi da Venezia all’Europa*, cit., p. 12.

²⁰ MICKY WHITE, *Antonio Vivaldi. A Life in Documents*, cit., p. 236.

²¹ It was the Abate Antonio Schinella Conti (1677-1749), physicist, mathematician and historian,

him, however, in the Habsburg capital; the sudden death on 19 September 1740, of “His Royal Majesty and Sacred Catholic Caesar” at the age of fifty-five, plunging Vienna into six months’ mourning with all the theatres closed, proved ruinous for the Venetian musician.

FROM EARTHQUAKE TO ECLIPSE

We know little of the Vivaldi’s Viennese vicissitudes, beyond that he was living in a house rented from a certain Frau Wahler, the widow of a saddler, in the Kärntner Tor area close to the eponymous theatre [Kärntnertortheater], when, less than a year after Charles VI’s demise, death took him unawares in the night between Thursday 27 and Friday 28 July 1741. After a modest funeral, he was buried in the cemetery of the public hospital, by the Karlskirche.²² His remains were deposited in a common grave and subsequently lost when the cemetery was destroyed on the instructions of the Emperor Joseph II in 1783. From earthquake to eclipse: the Venetian maestro’s music, for all that it had a considerable influence on his contemporaries – not least on Johann Sebastian Bach who transcribed some of the Red Priest’s violin concertos for organ and harpsichord²³ – followed the fate of its originator, and sank into oblivion.²⁴

The only lifelike (notwithstanding its satirical hue) portrait we have of him is the caricature executed in Rome by the local artist Pier Leone Ghezzi; at the foot of the drawing a caption identifies the subject with the nickname the musical world knew him by: “The Red Priest, musical composer, who staged the opera at Capranica in 1723”. Vivaldi was one of the protagonists of the original parade of eighteenth century manners created by Ghezzi under the title *Il mondo nuovo*, where literally hundreds of “types” of every sort and condition were captured by his pen, the whole making up, in the manner of a gossip column, a magazine

who reported this in a letter of 23 September 1728, to Marthe Marguerite, Countess de Caylus preserved in a manuscript in the Biblioteca Marciana di Venezia, Mss. fr., app. 58: ANTONIO SCHINELLA CONTI, *Lettres (historiques, littéraires et politique) (si l’on veut) de M. l’abbé Conti noble venitien à Madame de Caylus publiées sur le manuscrit originale et inédit revu par le Compte de Caylus Son fils*. Also on the meeting, see LUIGI CATALDI, *L’incontro di Vivaldi con l’Imperatore Carlo VI a Trieste nel 1728* in Antonio Vivaldi. *Passato e Futuro*, cit., pp. 161-177.

²² CARL F. PANAGI, *Bilddokumente zu Vivaldis Tod in Wien*, “Informazioni e Studi vivaldiani”, 6, 1985, pp. 111-127. MICHAEL TALBOT, *Vivaldi*, London, Dent, 1993, p. 169: the author suggests that the lodgings could have been provided by the management of the Viennese theatre for Vivaldi’s use as a “visiting maestro”. Recent studies have tended to qualify the myth of Vivaldi’s dying in penury, pointing out that the modest cost of his funeral, often cited as an indicator of the Venetian’s indigence in his Vienna period, was actually in line with that of the general run of Viennese citizens’: Michael Lorenz <<http://michaelorenz.blogspot.is/2014/06/haydn-singing-at-vivaldis-exequies.html>>.

²³ MARIO RINALDI, *Itinerario della rivalutazione vivaldiana*, in *Vivaldi veneziano europeo*, cit., p. 289.

²⁴ *Ibid.*, pp. 289-302; the author goes so far as to speak of the “ostracism” of the Red Priest: none of his music remained in the repertoire, with the exception of *The Four Seasons*, in the only existing Italian edition, for “enlarged orchestra” by Bernardino Molinari, and the odd concerto score, altered and revised,

portrait of the society of his time in all its variety: aristocrats, travellers, literati, composers, castrati, musicians, maids, doctors, priests, painters and footmen.²⁵

He was still remembered as a violin virtuoso in 1750, when the German composer and music critic Friedrich Wilhelm Marpurg (1718-1795) – founder and editor of one of the first musical journals we know of, “Der kritische Musicus an der Spree” – maintained in all Austria and Germany there were no violinists who could match the skill of Vivaldi.²⁶ Another admirer was the French *aventurier* and friend of Casanova, Ange Goudar,²⁷ who in 1765 lauded *The Four Seasons* as a marvellous example of programme music and, elaborating his enthusiasm, declared “He has put the four seasons of the year into a violin concerto”, contriving that in the *Primavera* you can hear all of nature being reborn, in the *Estate* the plenitude of the crops, in *Autunno* the leaves falling “to sweeps of the bow”, while in the *Inverno* the music so precisely evokes the season of frosts that an “icy shudder” shakes every listener. Yet when Johann Wolfgang Goethe passed through Venice for the first time in 1788 and again in 1790, he never heard Vivaldi’s name mentioned; and we find in fact no trace of the Red Priest in his celebrated *Italian Journey*.²⁸

From the middle of the nineteenth century – under the influence of positivism, which



Fig. 4. PIER LEONE GHEZZI, Antonio Vivaldi. Ink sketch, 1723. Rome, Vatican Library.

as was the way at the time. The sole publication on the composer, before those of the twentieth century, remains that of FEDERICO STEFANI, *Sei lettere di Antonio Vivaldi veneziano maestro compositore di musica della prima metà del secolo XVIII*, cit. In modern times, biographies of Vivaldi and studies of his life and work are numerous, e.g.: MARIO RINALDI, *Antonio Vivaldi*, Milan, Istituto d'Alta Cultura, 1943; MARC PINCHERLE, *Vivaldi*, Paris, Le Bon Plaisir, 1955; WALTER KOLNEDER, *Vivaldi: Leben und Werk*, Wiesbaden, Breitkopf & Härtel, 1965; REMO GIAZZOTTO, *Vivaldi*, Milan, Nuova Arcadia, 1965; ID., *Antonio Vivaldi*, Turin, ERI, 1973; ROLANDE DE CANDÉ, *Vivaldi*, Paris, Éditions du Seuil, 1967; MICHAEL TALBOT, *Vivaldi*, London, Dent, 1978; EGIDIO POZZI, *Antonio Vivaldi*, Palermo, Epos, 2007; SYLVIE MAMY, *Antonio Vivaldi*, Paris, Fayard, 2011.

²⁵ Pier Leone Ghezzi (1674-1755), painter. *Il mondo nuovo* was left by him to Pope Benedict XIV who passed it on to the Fondo Ottoboniano of the Vatican Library. See PIERLUIGI PETROBELLI, *Il musicista di teatro nelle caricature di Ghezzi in Antonio Vivaldi. Teatro musicale, cultura e società*, eds Lorenzo Bianconi and Giovanni Morelli (“Quaderni vivaldiani”, 2), Florence, Olschki, 1982, pp. 415-426.

²⁶ MARIO RINALDI, *Itinerario della rivalutazione vivaldiana*, in *Vivaldi veneziano europeo*, cit., p. 291.

²⁷ Ange Goudar (1708-1791), man-of-letters, traveller and adventurer. His estimation of Vivaldi can be found in ANGE GOUDARE, *Espion chinois ou l'envoyé secret de la cour de Pekin pour examiner l'état présent de l'Europe. Traduit du Chinois*, Cologne, 1765.

²⁸ Johann Wolfgang Goethe (1749-1832) composed his *Italienische Reise* published in two volumes between 1813 and 1817.

grounded its world-view in science even when addressing the realm of music, hitherto considered an adjunct of other cultural activities – attitudes would become more scientific and musical research the preserve of specialists and scholars.

The first reconsiderations of Vivaldi's work would come from the burgeoning German musicology, which approached him from the point of view of the role he played in Bach's musical maturation, the latter having, as we have seen, transcribed some of his concertos; indeed some of the earliest modern editions of the Red Priest's scores are to be found as appendices to the corresponding transcriptions in the Bach catalogue.²⁹ These first illuminations of Vivaldi from German scholars would culminate in the publication, in 1922, of Wilhelm Altmann's Thematic Catalogue, which would list the printed works and a number of unpublished concertos.³⁰ Again in Germany, in the first decade of the twentieth century, Arnold Schering, violinist and musicologist, in the thesis on Vivaldi's violin concertos with which he concluded his studies at the University of Leipzig in 1902,³¹ had treated the Venetian composer in his own right, detaching him from Bach, and allocating him a decisive role in establishing the structure of the concerto.

In Italy, towards the end of the nineteenth century, on the 159th anniversary of his death, Luigi Torchi discusses Vivaldi over several pages of the "Rivista Musicale Italiana" – a journal that was especially alert to the progress of musicological studies – making a notable step forward on the road to a revaluation of his music, which he adjudges "lofty, lean and modern", finding in it a "robustness, fire, easy invention, great fluidity".³² He goes on to pronounce a first estimation of the Venetian, which remains decisive: "as a symphonist his importance is immense: he stands at the origins of the new music". Still in Italy, the composer and musicologist Alceo Toni pens an essay under the heading *Una nuova antica gloria musicale italiana: Antonio Vivaldi*, a title pioneering in its patriotism, a pride

²⁹ I owe much of my rapid summary of the contributors to the dawn of the "Vivaldi revival" to the brilliant and detailed essay by ROBERTA MILANACCIO, *The Vivaldi/Malipiero Edition. Neo-idealist 'Authenticity' in the Post-War Publishing of Early Music*, in EAD., *Tradition vs Renewal: Music publishing at Ricordi in the 20th century*, Unpublished doctoral dissertation, King's College London, 2018, in process. The first musicologists to cite Vivaldi in relation to Bach were JULIUS RÜHLMANN, *Antonio Vivaldi und sein Einfluss auf J. S. Bach*, "Neue Zeitschrift für Musik", 45-47, 1867; HUGO RIEMANN, *Musiklexikon*, Leipzig, Hesse, 1882; PAUL WALDERSEE, *Antonio Vivaldis Violinconcerte unter besonderer Berücksichtigung der von Johann Sebastian Bach bearbeiteten*, "Vierteljahrsschrift für Musik-Wissenschaft", 1885. Vivaldi's concertos RV 522, RV 299 and RV 580 were published by ERNST NAUMANN, *Johann Sebastian Bach's Werke. Herausgegeben von der Bach-Gesellschaft zu Leipzig*, Leipzig, Breitkopf & Härtel, in, respectively, 1888, 1891, 1894. See also: RUDOLF ELLER, *Vivaldi and Bach*, in *Vivaldi veneziano europeo*, cit., p. 55; MICHAEL TALBOT, *Antonio Vivaldi: a Guide to Research*, New York-London, Garland, 1988. Talbot divides the Vivaldi revival into four separate phases and working through the stages, gives the credit for the first phase to the German scholars.

³⁰ WILHELM ALTMANN, *Thematischer Katalog der gedruckten Werke Antonio Vivaldis*, "Archiv für Musikwissenschaft", 4, 1922.

³¹ ARNOLD SCHERING, *Geschichte des Instrumental-Violin-Konzerts bis A. Vivaldi*, Leipzig, 1902; ID., *Geschichte des Instrumental-Konzerts bis auf die Gegenwart*, Leipzig, Breitkopf & Härtel, 1905.

³² Luigi Torchi (1858-1920), one of the founders of the school of Italian musicology; from its establishment in 1904 he worked alongside Giuseppe Bocca on the editorial staff of the "Rivista

that will all too soon be subsumed by a nascent Fascism into a myth of nation whose ideology will co-opt Vivaldi's name for its own propaganda purposes.³³

Another contribution to familiarising Vivaldi's name came from Alceo Toni's four-hand piano reductions of the *Four Seasons* concertos that introduced those pieces, which would become more than any others emblematic of the musical world of eighteenth century Venice, into the houses of the bourgeoisie.³⁴ For a long time, though, even Vivaldi's birth and death dates remained unknown – the former had been communicated by Mario Rinaldi to the members of the Accademia Musicale Chigiana in 1943,³⁵ but documentary confirmation was only found in the archives of San Giovanni in Bragora in 1965 by the English scholar Eric Paul, while the document recording the latter was unearthed in the archives of the *Stephansdom* at Vienna in 1938 by the noted researcher of things Venetian, Rodolfo Gallo. Still, in 1923, the German violinist Andreas Moser named Vivaldi as one of the greats of the instrument³⁶ and five years later, while Arcangelo Salvatori's biography of the Red Priest added a few tesserae to the mosaic of the maestro's biography,³⁷ *Grove's Dictionary of Music and Musicians* balances an acknowledgement of his reputation of superb violinist with an ungenerous hatchet job on his abilities as a composer, suggesting that Vivaldi had been mistaken in abandoning his violin playing, at which he had few equals, for composing, which he had meagre talent for.³⁸ For or against, all these annotations are little more than drops in the ocean of oblivion; the bright flame of the Red Priest's fame was in effect utterly doused.

ANGELO EPHRIKIAN AND ANTONIO FANNA: IMAGINING AND ENACTING.

FROM THE DREAM OF LISTENING TO "THAT" MUSIC TO THE INTENTION OF PUBLISHING THE INSTRUMENTAL OPERA OMNIA. THE ADVENTURE BEGINS

With the memory of the Red Priest all but faded away, a happy turning point came at last with the rediscovery of his works in the 1920s and 1930s, to the point when, in 1947, an ardent spirit of adventure spurred the founding of the Istituto carrying his name.

musicale italiana", for which he wrote numerous articles and essays. LUIGI TORCHI, *La musica istrumentale in Italia nei secoli XVI, XVII e XVIII*, "Rivista musicale italiana", 6, 1899, pp. 707-711.

³³ As part of the effort to revitalise patriotic emotions and build up a nationalistic myth harking back to the former glories of the Italian peninsula's cultural patrimony, the hagiographic literature pictured Mussolini at the violin dashing off pieces by Vivaldi, among those by other luminaries of the musical history of the Italian people. See RAFFAELLO DE RENSIS, *Mussolini musicista*, Mantua, Paladino, 1927, p. 21.

³⁴ Alceo Toni (1884-1969), composer and music critic on "Il Popolo d'Italia". For the transcriptions, see CESARE FERTONANI, *Edizioni e revisioni vivaldiane in Italia nella prima metà del Novecento (1919-1943)*, "Chigiana. Rassegna annuale di studi musicologici", 41, 1989, p. 239.

³⁵ MARIO RINALDI, *La data di nascita di Antonio Vivaldi*, "Quaderni dell'Accademia Chigiana", 5, 1943.

³⁶ ANDREAS MOSER, *Geschichte des Violinspiels*, Berlin, Max Esses Verlag, 1923, pp. 137, 145, 200 and 209.

³⁷ ARCANGELO SALVATORI, *Antonio Vivaldi: (il Prete rosso), Note biografiche*, "Rivista mensile della città di Venezia", 7, 1928, pp. 325-346.

³⁸ REGINALD LANE POOLE, *Vivaldi in Grove's Dictionary of Music and Musicians*, New York, Macmillan, 1928, 5, pp. 556-557.

Antonio Fanna, just past his twentieth birthday, and Angelo Ephrikian were driven by the desire to go back and hear the forgotten Venetian's music played again, and, further, a dream that would soon become a concrete project, they promised themselves they would bring to fruition an edition of all Vivaldi's instrumental music, at the time largely unknown. The time had come to return their composer to the position he merited among the great names of music.

The overall situation of Vivaldi's music then can be summarised as follows: some three hundred instrumental works, mostly unpublished, were – indeed are – in the Biblioteca Nazionale di Torino, together with nearly all his vocal works, sacred and secular, and some operas; another hundred or so works are held in various libraries in Naples, Venice, Dresden,³⁹ Berlin, Schwerin, Paris, Vienna and Cambridge. During Vivaldi's lifetime, between the first decade of the eighteenth century and 1729, a little over a hundred of his instrumental compositions, concertos and sonatas, were published in albums numbered 1 to 12: the first editions of Op. 1 and Op. 2 were printed by the Venetian publishers Bortoli (1705) and Sala (1709); subsequently, all collections (including Op. 1 and Op. 2) were printed in Amsterdam. A small number of instrumental works were printed by different publishers in Paris, London and again in Amsterdam.

The idea of assembling Vivaldi's *Opera Omnia* for publication had already been aired not only in Italy but also abroad where, for example, in the early 1940s a commission from the United States was preparing to be sent across the ocean to photograph and bring back to America copies of all the Vivaldi manuscripts extant in Italy.⁴⁰ The Leipzig music publishers Breitkopf & Härtel had also "established a relationship with a group of Italian musicians with a view to working together to publish the existing manuscripts", but the destruction of their premises during the war interrupted the relationship.⁴¹

What was known and played of Vivaldi in the first half of the twentieth century? At the end of the Second World War a tiny percentage (4% or 5%) of his work was known, and that mostly in the versions of "casual transcribers"⁴² who, having no great concern to ensure faithfulness to the composer's original text in their modern renditions, did not hesitate to substitute instruments or integrate others into the score, thereby altering the intended sound structure; generally on the assumption that in order to make it more palatable to a public used to the late Romantic repertoire, the orchestra required "beefing up" by, say, doubling the strings with wind instruments or with the arbitrary insertion of other instruments

³⁹ The music preserved here is that copied by the German violinist Johann Georg Pisendel (1687-1755) and taken home for performance with the Dresden Hofkapelle or Court Orchestra, of which he was *Konzertmeister*.

⁴⁰ As we read in *Appunti sulla costituzione di una fondazione per la pubblicazione delle opere di Antonio Vivaldi*, drawn up by Antonio Fanna (Antonio Fanna personal archive). The news was passed on by Roberto Foà, at the time resident in New York, who will, as we shall see, come to play a key role in the story of the Vivaldi revival.

⁴¹ *Ibid.*

⁴² ALBERTO BERTOLINI, *Un Istituto per l'Opera omnia di Vivaldi, il 'prete rosso', "Il Gazzettino"*, 30 March 1947.

altogether in extra roles. Nothing prevented them converting a string concerto into one for a soloist, or adding or eliding tempos at will, or even constructing concertos by putting together movements from different compositions, capriccio-style, however the transcriber thought they sounded best. A paradigmatic example of this behaviour, and the liberties which one could take without raising eyebrows, is the case of Tivadar Nachéz who published four of Vivaldi's concertos in 1912, stating on the back cover: "The original manuscript used for the present edition has been reworked so freely that this accordingly constitutes an original work. Any transcription for re-use of this work is therefore strictly forbidden and may be the subject of legal proceedings".⁴³ There were others who simply appropriated Vivaldi's name to pass off as original music from the Red Priest pieces composed "in the manner of": no less than Fritz Kreisler, the great Viennese violinist, penned melodies that he passed off as the scores of long-dead composers, among which there were some ascribed to the Venetian. A notorious example is that of the *Violin Concerto in C major* – very well received and included in the programmes of important venues such as the Società del Quartetto di Milano (5 April 1907) or the Teatro alla Scala (April 1913) – which the violinist confessed, in 1935, to have been his own, in the style of Vivaldi.⁴⁴ Arturo Toscanini, in his turn, in the autumn of 1923, conducted both at the Teatro alla Scala and at the Milan Conservatorio di Musica performances of a *Concerto in A minor for two violins and strings*, Op. 3, n. 8, as refashioned by the American composer Sam Franko (published Schirmer, New York, 1909), which adjusted the original at several points and replaced the last movement with an Allegro taken from another concerto in A minor.⁴⁵ But the most egregious transcription was surely that made by Bernardino Molinari⁴⁶ of *The Four Seasons*, published by Ricordi in 1927.

Molinari's rewrite bristles with liberties and interpolations:⁴⁷ the original concertos, conceived for violin and strings, found their ensembles swollen by oboes, clarinets and bassoons resulting in an orchestration as lush as it was distant from Vivaldi's conception. And it was in this guise that *The Four Seasons* were first recorded in 1942, for the Cetra label, in what would remain the

⁴³ MICHELANGELO ABBADO, *Antonio Vivaldi nel nostro secolo con particolare riferimento alle sue opere strumentali*, "Nuova rivista musicale italiana", 13/1, January-March 1979, special number on the occasion of the third centenary of the birth of Antonio Vivaldi (1678-1778), pp. 79-113, in part. pp. 82-83.

⁴⁴ When Fritz Kreisler (1865-1962) admitted in 1935 that the compositions were in truth his own, the music world was thrown into confusion. See newspaper extract: FRANCO ABBIATI, *Tutto Vivaldi catalogato e numerato*, "Nuovo Corriere della Sera", [1946]. Also: JOSEPH BRAUNSTEIN, *Rinascita di Vivaldi*, "The Long Player", July 1953; MICHELANGELO ABBADO, *Antonio Vivaldi nel nostro secolo con particolare riferimento alle sue opere strumentali*, cit., p. 84.

⁴⁵ MICHELANGELO ABBADO, *Antonio Vivaldi nel nostro secolo con particolare riferimento alle sue opere strumentali*, cit., p. 85.

⁴⁶ Bernardino Molinari (1880-1952) was at the time principal conductor of Rome's Orchestra Sinfonica dell'Augusteo, later the Orchestra dell'Accademia Nazionale di Santa Cecilia.

⁴⁷ MICHELANGELO ABBADO, *Antonio Vivaldi nel nostro secolo con particolare riferimento alle sue opere strumentali*, cit., p. 86.



Fig. 5. Antonio Fanna

benchmark edition for years to come. In the midst of this labyrinth of muddle, misrepresentation and paucity of knowledge, the times were certainly ripe for the rediscovery and re-evaluation of the authentic music of the Red Priest. The decision however to publish Vivaldi's vast output in its entirety necessitated the convergence of favourable factors: direct access to the sources, in order to carry out a meticulous transcription of the originals, and – this a *condicio sine qua non* – sound financial backing to initiate the project and

carry it through to the end. Musicologists and publishers had hitherto been discouraged by these conditions never having been altogether guaranteed.

A gentle, sober and self-effacing manner was the first impression left by Antonio Fanna, class of 1926, a young man of few words, with an enigmatic *kouros*-like⁴⁸ smile which hid more than it revealed, hinting at a fundamentally tenacious and determined nature. After finishing high-school at seventeen he enrolled at Venice's Ca' Foscari University to study Economics, while at the same time frequenting conducting courses with Ettore Gracis and experimental composition with Raffaele Cumar at the Conservatorio di Musica "Benedetto Marcello" in the same city, and studying piano with Luigi Pavan.

It is to him, and to his friend Angelo Ephrikian, who was the first to tell him about the Vivaldi manuscripts in the Biblioteca Nazionale di Torino, that we owe the founding of the Istituto Italiano Antonio Vivaldi.

Passing through the Selvana area, on the north-eastern edge of Treviso, the road in the direction of Carbonera runs alongside a long brick wall interrupted by a wrought-iron gate affording a long prospective to the villa known as "delle Rose", though also as Villa Eugenia, a mansion built with material salvaged from an old eighteenth century manor house belonging to the Mantovani-Orsetti family, knocked down in the 1890s. A series of demolitions and reconstructions have left only the original *barchessa* (service-building) and the adjacent small church from

⁴⁸ Greek full-length sculptures of male youths from the Archaic period (seventh- to fifth century B. C.).

the original eighteenth century complex.⁴⁹ What is now the facade of the central building, built on the cusp of the eighteenth-nineteenth centuries, stands immersed in the greenery of a vast park traversed by the river Storga which has been diverted into two fish-ponds, a round basin and the so-called “Roman basin”, with a series of small waterfalls and rivulets enlivening its transit.

Bought by Antonio’s father, Antonio Fanna senior, in the early 1920s, it was requisitioned in 1943 by the Prefecture of Treviso and subsequently, in the spring of 1945, at the close of hostilities, by the Air Force, which occupied the ground floor, allowing the owners the option of continuing to inhabit the upper floors.

The entire Fanna family was transferred to the *barchessa* in 1943, although the main house was never in fact used by the requisitioning institution, and remained empty. On 7 April 1944, Antonio’s eighteenth birthday, an allied bombardment, which the newspapers of the time called “the Good Friday disaster” or the “the Passion of Christ and of Treviso” unleashed 2,000 bombs, which resulted in the loss of 1,000 civilian lives and the destruction of over 80% of the city’s housing stock and architectural patrimony, but luckily spared the Villa delle Rose’s buildings, although some explosives fell in the gardens. The Fanna family took refuge in the Villa Gastaldis, now Sina, at Visnadello, ten kilometres north of Treviso, the home of a sister of Antonio’s father.⁵⁰ Fanna remembers:

In the period prior to the founding of the Istituto Vivaldi, I shuttled to and fro between Treviso and Venice, some thirty kilometres apart, setting out from the Villa delle Rose – and later from Visnadello – for the University and the Conservatorio, travelling by bicycle, as many did in those days. To conserve energy we used to hang on to the backs of lorries, which trundled along at under 25 miles per hour, to hitch a lift. You used to see numbers of them on the roads with two or three cyclists attached.

After the 1944 bombardments I moved to Venice, where I lived in Rialto for a while as guest of an uncle.⁵¹ Venice at the time was known as “the rabbit-hutch of Italy”: it was thought in fact to be a safe refuge by those fleeing the calamities of the war, relying on the belief that this unique and fragile city would never be bombarded. It was a close call, however, whether I would be here to describe the events of those years. On 21 March 1945 I was with a group of fellow students at the entrance to the Conservatorio at Palazzo Pisani in the Campo Santo Stefano when the air-raid sirens went off closely followed by an enormous explosion. There was a heavy bombardment going on in the Marghera industrial zone over on the mainland which caused the whole framework of the leaded glass over the doorway to crash to the ground. I would have been crushed underneath it had not an alert companion grabbed my arm to pull me out of the way. The director, Francesco Malipiero, has left a written account of the incident, where he says: “The Conservatorio suffered only a lot of broken panes from the 21 March 1945 explosion, but all the contents were undamaged”.⁵² Not least the students!

⁴⁹ GIUSEPPE MAZZOTTI, *Le ville venete*, Treviso, Canova, 1954, p. 702.

⁵⁰ “Zia Mema”, Maria Fanna Gastaldis (1877-1952).

⁵¹ Luigi, known as “Gigi”, Fanna (1893-1964), brother of Antonio Fanna senior (1872-1950).

⁵² GIAN FRANCESCO MALIPIERO, *Così va lo mondo*, Milan, Il Balcone, 1946, p. 36.

It was towards the end of 1945 that I first met Angelo Ephrikian,⁵³ who was at the time music critic on the «Giornale delle Venezie».

Angelo's family was Armenian. His father Akop, was born in 1873 in Akhaltsikhe (an area with a Armenian population, now part of Georgia) and died in 1952 in Treviso. He had come as a novice to San Lazzaro, the island headquarters of the Armenian Mechitarist Order in the midst of the Venetian Lagoon, probably between the age of eight and ten, and there taken orders. At the time of his ordination he relinquished his baptismal name, according to tradition, and assumed that of one of the deceased fathers of the Armenian Church, or of his own congregation, calling himself Father Sukias Ephrikian.

A geographer/topographer, he eventually became the director of the monastery's famous press, which had been active since 1796, printing books in over thirty languages and in various alphabets. Author of a monumental illustrated topographical dictionary of historic Armenia and places throughout the world with a significant Armenian presence, and of a work devoted to the Mother See of the Armenian Church, Etchmiadzin, he changed tack, abandoned his monk's cowl, quit the island and, together with the beautiful Venetian Laura Zasso, raised a family in Treviso, where he ran his own printing works, producing embossed labels.⁵⁴ An intellectual and a bibliophile, he handed down to his son Angelo a fine collection of Armenian books.⁵⁵

Angelo was twelve years my senior and an extraordinary person. He had studied violin and composition and graduated in Law at Milan, where he had worked as a "secret agent" for the Istituto per la Previdenza sociale. His stories about his adventures undercover when he dressed up and adopted a false moustache to unmask cheating and identify tax evaders were exhilarating and never failed to enthral me. He had even invented a device to protect banks from counterfeiting and fraud which so delighted the then CEO of the Banca Commerciale Italiana, Raffaele Mattioli, that when Ephrikian explained the idea to him he declared: "If we succeed in putting into practice what you have invented, I will replace the monument down there in the Piazza della Scala with one dedicated to you!" He would have been taking over from Leonardo da Vinci!

He also told me about his Resistance past fighting in the ranks of the Giustizia e Libertà movement, when with the nom-de-guerre "Corrado" he was part of the National Liberation Committee which coordinated and directed operations and of how he saved the Committee's archive for posterity by concealing documents in the Liceo Musicale (Musical High School) "F. Manzato" at Treviso, or how as a magistrate he had

⁵³ Angelo Ephrikian (1913-1982). See: *Angelo Ephrikian e la riscoperta vivaldiana*, ed. Robert de Pieri, Crocetta del Montello, Antiga, 2013.

⁵⁴ The help of Minas Lourian, Director of the Centro Studi e Documentazione della Cultura Armena and member of the governing body of the Unione degli Armeni d'Italia, has been crucial for the tracing of this brief profile of Angelo Ephrikian.

⁵⁵ Angelo Ephrikian passed on this library to Boghos Levon Zekian, formerly Professor of Armenian Language and Literature at Venice's Ca' Foscari University and ordained Archbishop of the Armenian Catholic archeparchy of Istanbul by Pope Bergoglio.

renounced his judicial robe, abandoning the courtroom in mid case, rather than condemn a needy defendant, accused of a trivial crime, and apply a law which should have been equal for all but ended by being in actual practice less than just. I was impressed by his manual dexterity: he could readily sort out the machinery of the old printing presses in the family works when it seized up, or the engine of his Fiat "Topolino", a conveyance that would



Fig. 6. Angelo Ephrikian

play a leading role in our story. We used to meet up every day; when I went to his house in Treviso's Via Amalteo, I would often find him in overalls, stretched out under a press trying to put its complicated workings to rights. He was married to his longtime companion Bruna, and they had a daughter, Laura. He had also been to our place and met my parents. Thanks to Ephrikian I got to know the world of the theatre, as he would get me in along with him on his journalist's pass to watch the rehearsals at the Teatro La Fenice.

With the war over, the Villa delle Rose continued to be requisitioned but the family were allowed back in. Shortly after 25 April 1945, therefore, my father, my mother Ippolita, my sister Luisanita and my brother Giuseppe and I returned to Selvana and settled ourselves in on the upper floors of the villa, while the rest of the building remained in the hands of the Air Force. The garden, half destroyed in the bombardments, had become a repository for the lorries purloined with a little chicanery from the well-funded American army. One day a certain Captain Limiti from the occupying regiment offered Angelo and me the chance of flying to Milan on an Air Force plane. Enthusiastic at the idea, we clambered into the body of the aircraft and sat ourselves down on the only two metal seats. It was just us and the pilot. The flight was a nightmare. We flew at 125mph, unpressurised, through continual air pockets, with sudden losses and gains in altitude of dozens of metres. Landed at last, we were greeted by laughing soldiers who complimented us on our daring, telling us to our alarm, that the aeroplane we had travelled in was one of those passed over to the Italian forces by the Allies, which were given no maintenance whatsoever and simply flown as long as they lasted. A further detail of no small significance was that only the pilot possessed a parachute!

My relations with Angelo had become so close with the passage of time that he asked me to be a godfather at the baptism of his newborn son Gian Claudio.

We had developed a firm friendship, spending whole nights discussing music. Angelo would often sit himself down at the piano and run through eighteenth and nineteenth-century scores. Vehement and impetuous by nature, he was driven by a great passion: he wanted to dedicate himself entirely to music and succeed as a conductor. He would repeat over and again a phrase that still echoes in my head: "Don't you feel inside you

a fire that sets your heart aflame and eats you up? The sacred flame of a true love of music?"

In those years (1945-1946), with Italy in ruins, you breathed an atmosphere buzzing with vitality; on all sides the urge for renewal was palpable. You had the impression that there was nothing that could not be accomplished. The war had, as Malipiero – who will be another protagonist in this story – put it, left us “with our bones broken but our spirit intact”.⁵⁶

My own first encounter with Antonio Vivaldi came in 1946, on the day when Angelo showed me a book, published the previous year, from the pen of Mario Rinaldi: it contained a numerical themed catalogue of Vivaldi’s compositions,⁵⁷ largely based on Olga Rudge’s thematic index of Vivaldi manuscripts which she published in facsimile.⁵⁸ Leafing through that catalogue we were seized by an extraordinary enthusiasm; the spark had been struck, that music could not be allowed to remain unknown! Ephrikan was adamant, we had to act – and he spurred me on: together we must do something to revive, as he put it in words coloured with emotion, that “joyous sound, that infinite, boundless light, that unerring instinct for colouring”!

Right from our first summary and quickfire inspection of the catalogue, Vivaldi’s musical writings seemed to us to be so evidently a treasure-house that straightaway it was clear to us both that publication of these masterworks in the form the composer had conceived them was an urgent necessity, starting with the ones in the Biblioteca Nazionale di Torino.

Civilisations bursting with vitality don’t worry too much about preserving things, concerned as they are with the continual creation of novelties. Quite often, in fact, in the eighteenth century, after a performance, the separate instrumental parts of a score, and indeed the score itself, having served their purpose, would be thrown away or recycled for some other useful end, not least for wrapping goods, fruit and vegetables even; and the composers themselves were not treated very differently: “When the present had no call to regret the past, musicians by the simple act of dying just disappeared from the musical scene”.⁵⁹ In eighteenth-century

⁵⁶ GIAN FRANCESCO MALIPIERO, *Cossì va lo mondo*, cit., p. 20.

⁵⁷ MARIO RINALDI, *Catalogo numerico tematico delle composizioni di Antonio Vivaldi. Con la definizione delle tonalità, l’indicazione dei movimenti e varie tabelle illustrative*, Rome, Cultura Moderna, 1945. Disregarding the order of the concertos in Olga Rudge’s index (see following note), he assembles sections and groupings without reference to the manuscripts. “Both these indices, Rinaldi’s and Rudge’s, we found to be incomplete” Fanna warns. See also: MARIO RINALDI, *Itinerario della rivalutazione vivaldiana*, in *Vivaldi veneziano europeo*, cit.

⁵⁸ Olga Rudge (1895-1996), American violinist and musicologist, secretary of the Accademia Chigiana. Published her *Catalogo tematico dei concerti inediti nella Biblioteca di Torino*, in *Antonio Vivaldi. Note e documenti sulla vita e sulle opere*, ed. Sebastiano Arturo Luciani, Siena, Accademia Musicale Chigiana, 1939, and the *Catalogo delle opere vocali inedite e dei microfilms della Biblioteca Chigi Saracini*, in *La scuola veneziana (secoli XVI-XVIII). Note e documenti raccolti in occasione della settimana celebrativa (5-10 settembre 1941)*, ed. Sebastiano Arturo Luciani, Siena, Accademia Musicale Chigiana, 1941. Together with her life companion, the poet Ezra Pound, she was a key presence in the Vivaldi revival, and herself planned to publish all his works in facsimile.

⁵⁹ GIAN FRANCESCO MALIPIERO, *Antonio Vivaldi*, talk on the Rete Rossa, 5 October 1947 (broadcast 18:14-18:21). Transcription preserved in Antonio Fanna’s private archive.

Venice the consumption of music was voracious and Vivaldi was one of the most prolific composers in the history of music. That “the old fellow who could write at such prodigious speed”, as Charles De Brosses, traveller and polymath, recorded, “boasted of being able to write a whole concerto with its various parts faster than the copyist could copy it” has become one of the pillars of Vivaldi hagiography.⁶⁰ That dispatch is evident even in the handwriting of his autograph manuscripts, crammed with annotations that get ever denser and more succinct, tumbling out as if in flight from the pen that has hardly time to fix them on the page. The extraordinary fact that so much of Vivaldi’s work has survived, we owe to his scrupulous meticulousness, which caused him to prepare copies of much of his music to keep in his personal library. The Red Priest thus himself created an archive that would preserve the memory of his art for transmission to posterity.

In the aftermath of the Second World War, musicology in Italy was still in its infancy, and tended to treat Vivaldi’s manuscripts as drafts requiring elaboration for actual performance,⁶¹ which inevitably distorted the original sound scheme.

Angelo and I had to decide at the outset on a procedural method for unleashing into the musical world a very large number of hitherto unknown instrumental works by Vivaldi. Should we make each score the object of a close critical study before publication and consequent dissemination? Proceeding in this fashion would have meant printing no more than four or five pieces a year. Or should we opt instead for an alternative solution and try to get a wide range of compositions out there as rapidly as possible, with an edition that would none the less be a faithful reflection of the manuscripts? The latter option would entail transcribing the scores with maximum fidelity to the original texts, merely indicating, in parentheses, the minimum number of reviser’s interpositions essential for performance, as well as realising the bass line (*basso continuo*) – printed in a smaller typeface – which the old manuscripts lacked.

In this connection, we might remember an episode from Vivaldi’s biography: the Red Priest was well known for not bothering to provide figures for the realisation of the bass on the harpsichord, or only very rarely, considering any musicians worth their sort ought to be capable of improvising off their own bat during performance. When he was expressly requested to provide numbers under the bass notes for his Violin Concerto in A major, RV 340, dedicated to his pupil, the talented violinist Johann Georg Pisendel, as a help for harpsichordists, unable to refuse, he added them in heavy numerals, with the irritable terse autograph comment, clearly indicating how he felt about it: “Per li Coglioni” (“for Idiots”).

Going back to the choice of direction, the duo decided on the transcription

⁶⁰ CHARLES DE BROSSES, *Lettres familières d'Italie: lettres écrites d'Italie en 1739 et 1740*, Paris, P. Didier et Cie., 1740. In the eighteenth letter, dated 29 August 1739, he writes: “C’est un vecchio, qui a une furie de composition prodigieuse. Je l’ai ouï se faire fort de composer un concerto, avec toutes ses parties, plus promptement qu’un copiste ne le pouvait copier”.

⁶¹ Alfredo Casella (1883-1947), Aleksandr Il’ič Ziloti (1863-1945) and Bernardino Molinari (1880-1952) were some of the more illustrious proponents of this idea.

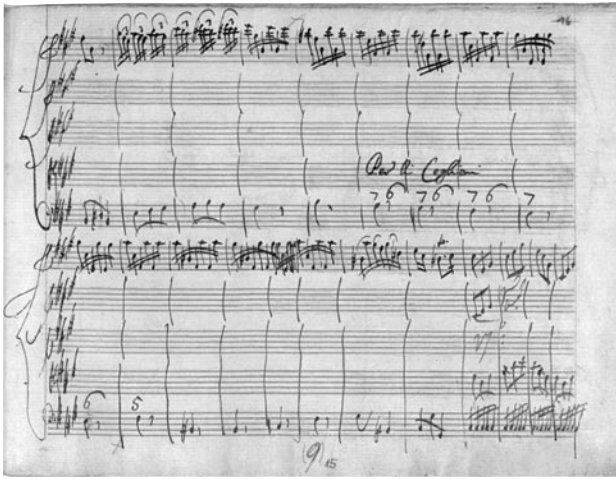


Fig. 7. Manuscript page of Concerto in A major for violin and strings "dedicated to Johann Georg Pisendel", RV 340.

so as to get the grand Vivaldi heritage in unsullied form into the concert halls without loss of time.

"Everything happened with a miraculous ease" Ephrikian recalled.

INITIAL ADVENTURES

A large part of Vivaldi's music was to be found in Turin. To make the copying of manuscripts simpler and quicker and to avoid a continual toing and froing for the necessary consultation of the originals, it seemed a good idea to make photographic copies of all the Vivaldi manuscripts kept in the National Library – a rapid and reliable method of reproduction which would obviate any risk of transcription error. So, in the autumn of 1946 we decided to take ourselves, for the first time, to Turin, destination the Biblioteca Nazionale, in Ephrikian's ancient Fiat "Topolino". It was 15 October.

Before setting out we loaded up five or six spare tyres with Ephrikian, who always travelled kitted out in his work overalls, well aware that he would need to be kneeling to change a wheel or on his back under the car to fix some malfunction every hour or so of the seven or eight the journey would take us. At that time very few cars were circulating on the roads, which were still partly untarmacked and used mainly by horses and carts, scattering behind them horseshoes, nails and other perils continually threatening to burst one's tyres. We passed through town and countryside devastated by the recent disastrous war. In Turin the only good hotel left standing was the elegant Principi di Piemonte, in the centre, but we sought out much humbler lodgings. Over the following winter, on the occasions of our visits to the city we would always ask on entering a hotel whether it was heated, but even when the reply was "Absolutely!" the verbal enthusiasm was matched at best by a temperature of 10°-12° C (40°-45° F)!

Always along with us was a singular character, our friend the engineer and photographer Giarda, who on the first day alone managed to snap hundreds of photographs with his Leica! To our great surprise we were allowed easy and unhindered access to the manuscripts Vivaldi had left to posterity. To expedite the

approach which, with its obligation of fidelity, constituted for those times a notable step forward in the direction of respect for original documents.

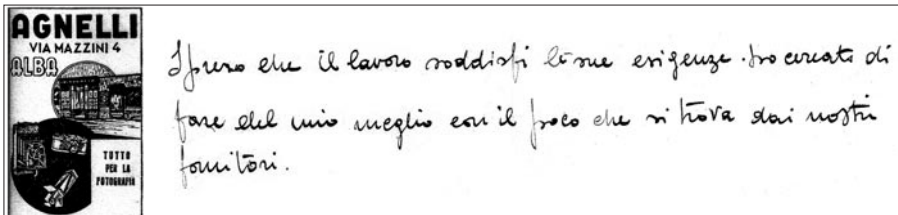
Having discarded the facsimile option for practical reasons, Ephrikian and Fanna settled on working towards an edition which would be both impeccable philologically and represent a version ready for performance, complete with all necessary orchestra parts,

work we propped the great volumes on a lectern with the camera on some ad hoc contrivance facing them. Giarda snapped away and one of us turned the pages.

We worked flat out without wasting any time; we were far from sure the same permission to photograph would be afforded us on the following day and feared that at any moment some officious veto would bar our continuing. Instead everything went smoothly and in the space of very few expeditions of two or three days' work each, a considerable proportion of the manuscripts had already been photographed. The adventure of the Vivaldi revival was under way and these were the beginnings of what would become the Istituto Italiano Antonio Vivaldi's photographic archive.

You have to remember that back then nothing could be achieved simply. It was even a problem finding the rolls of film, and to get hold of photographic paper we had to turn to the x-ray department of Treviso hospital, and only through its then head, Prof. Nicola Lovisatti, who interceded with the factory on our behalf did we manage to obtain a sufficient quantity of Agfa photographic paper, the same kind that the hospital used for radiography. To be fair, the situation was hardly any better for professionals: the photographer Piero Agnelli, who had offered to make some further photographic copies of Turin manuscripts for us, complained of finding it difficult to obtain still very scarce basic materials.⁶² Once all the photographs had been shot and printed, we had the original manuscripts to hand and the work of copying could begin.

At this point we needed to engage some expert copyists, however and – this was the main sticking point – we lacked funds for getting the publishing project off the ground; equally we lacked a publisher prepared to take on the risks and capital outlay the operation would entail.

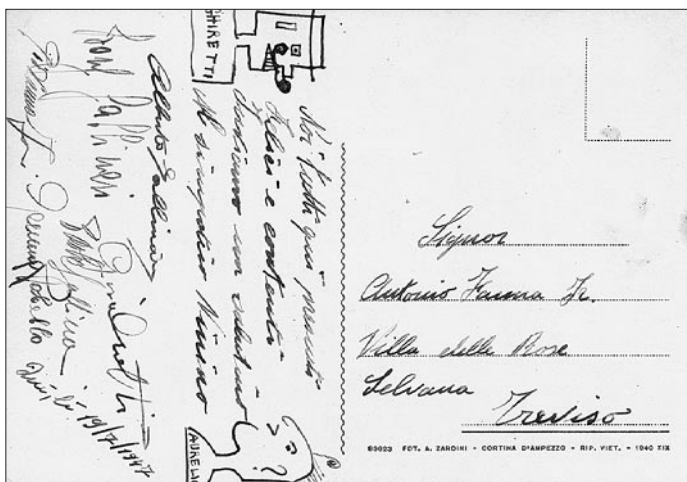


FORTUNE FAVOURS THE BRAVE. AN AUSPICIOUS MEETING

The Fanna family were the owners of a villa at Cortina⁶³ where they would spend the summer months, and in that fateful year, 1946, it was decided to let it: the misfortunes of the war had in fact resulted in substantial damage to their property, both to the Villa delle Rose and to the family business, and a degree of financial retrenchment was called for. So it came about that a Signor Crotti, an industrialist from Reggio Emilia, rented the Cortina house and on a visit to

⁶² Letter from Piero Agnelli to Antonio Fanna, Venice, 2 December 1946. Antonio Fanna's private archive.

⁶³ Villa Le Gazzelle, built in 1939 by Domenico Perona, a young surveyor from Piemonte who had established himself as one of the leading practitioners in Treviso.



Figs 8-9. Postcard of the Villa Le Gazzelle at Cortina, sent to Antonio Fanna by the Gallinari family.

Vivaldi", he invited him to come and see him in Reggio Emilia, where they could talk about it further.

Selvana to pay his respects to the Fanna family, he brought with him his brother-in-law Alfredo Gallinari, also an entrepreneur from Emilia, who confessed to having worked when a young man as an apprentice to a music engraver and to have preserved ever since a flicker of musical enthusiasm.

Listening to Fanna talk, he perhaps felt that affection, undimmed over the years, flare up again.

At any rate the sympathy that this gentleman immediately felt towards the young man quickly became more like a fellow feeling, and when Antonio confided to him: "I have a dream:

Rail journeys too were no easy matter after the war: dead-slow and freezing trains, hard, uncomfortable seats.

The carriages, creeping along, often at night, passed through largely devastated towns and landscapes, frequently having to stop altogether due to missing track. Travellers had to get down, as like as not in the open countryside and clamber into lorries for stretches where the railway was unusable. As late as 1948 I remember having to go to Milan by lorry to Toscanini's concerts at the Teatro alla Scala.

It was the first of November 1946 when I decided to set off for Reggio Emilia.

From Selvana it took five or six hours travelling to get to Bologna, which I reached around midnight. Looking for a place to sleep in a city in ruins from the war, I found a bed in a room that seemed suspended above the rubble, reached by a rickety

external staircase, over which a lopsided sign improbably announced “Hotel”. I remember how that evening an old crone without the ghost of a smile opened the door of this ruin, which at least gave me the chance to rest up a while and clean myself up before this meeting which would prove, although I didn’t know it then, crucial for our Vivaldi adventure.

At four o’clock the next morning I had to catch another train on to Reggio Emilia. When I reached the Gallinari house,⁶⁴ a nineteenth-century villa in the suburbs, with magnificent stained glass doors such as I’d never seen before, the owner welcomed me in, urging me to “tell me about this Vivaldi, about whom I know nothing”.

After hearing me out, the man who would become the patron of our enterprise gave me some confidence in my hopes by concluding with: “Help me to get things clear; bring me written confirmation from some well-known musicians that this project is worth backing”. I resolved to gather together as quickly as possible the information and documents he wanted.

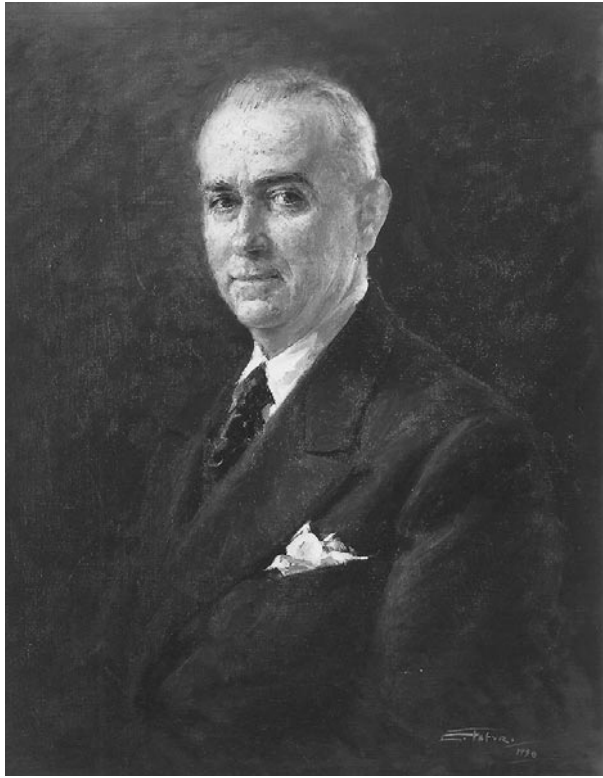


Fig. 10. Portrait of Alfredo Gallinari, 1950.

⁶⁴ Alfredo Gallinari (1888-1952), from Reggio Emilia. He and his brother Durante were proprietors and managers of a company selling wine-related products, a firm established at the turn of the century by their father Grimaldo. Uniting professional astuteness with a profound sense of civic duty he was equally assiduous in his business life and in his social commitments. Among his many charitable enterprises was the construction, financed with his brother, of the Santa Maria Nuova Hospital in Reggio Emilia (between 1945 and 1952, the year of his death). A bust, commissioned by his son Arnaldo in his memory, stands in the hospital’s entrance hall, where a stone recognises both philanthropic brothers. See LUISA BOSI – LAURA GASPERINI, *Durante Gallinari. Storia di una vita borghese in una città di provincia. Reggio Emilia 1875-1972*, Reggio Emilia, RS Libri, 2012. Alfredo Gallinari did not live to see the first edition of Antonio Fanna’s *Catalogo numerico-tematico delle opere strumentali di Antonio Vivaldi* (1968), dying on 23 November 1952.

FIRST STEPS. THE IDEA OF A VIVALDI FOUNDATION

Fanna wasted no time, and being an habitu   of the Teatro La Fenice he was able to ask for opinions and written statements from musicians passing through Venice, such as Mario Rossi,⁶⁵ principal conductor of the Orchestra della Rai di Torino, and the pianists Gino Tagliapietra⁶⁶ and Wilhelm Backhaus.⁶⁷ Mario Rossi immediately enthusiastically approved the “noble intentions” of the project and hoped soon to be able to participate in the dissemination of the Venetian Maestro’s music, pronouncing himself always available for “the performance of Vivaldian musical treasures” (fig. 54).⁶⁸

Gino Tagliapietra applauded this “significant step towards accomplishing a task that was owing to Venice, to Italy and to the whole musical world”, recalling that the Soci  t   Antonio Vivaldi, founded and directed by himself, with the scope of popularising the Venetian master’s music through concerts, competitions and lectures, had only suspended operations when forced to by the war, “the rupture of all possibility of international fellowship”, and by lack of funds. He wished good fortune and success to the “fine and worthy cause” of publishing Vivaldi’s works “especially the unpublished ones preserved in the Turin and Dresden libraries” which would “reveal to the world beauties hitherto unsuspected and inaccessible to the majority”. He goes on to render homage to “the enthusiastic and enlightened benefactor of the enterprise”, who would enable the project to achieve a deserved success (figs 55-56).⁶⁹

In the course of his search for recommendations from well-known and established musicians of the time, Fanna also approached Gian Francesco Malipiero,⁷⁰ formerly teacher of composition and latterly director, from 1939 to 1952, of the Liceo Musicale di Venezia (Venice Musical High School), which in 1940

⁶⁵ Mario Rossi (1902-1992), after studying composition in Rome with Ottorino Respighi and taking his diploma in conducting, was at the helm of the Orchestra della Rai di Torino from 1946 to 1969.

⁶⁶ Gino Tagliapietra (1887-1954), pianist and composer, taught piano at the Conservatorio di Musica “B. Marcello” in Venezia from 1906. Secretary of the Antonio Vivaldi Society founded by the American violinist David Sinclair Nixon (see its *Statuto* in the “Rivista Musicale Italiana”, 42, fasc. 2, 1938, p. 256), set up to promote the publication of Vivaldi’s music. The association, in which many musicians, Venetians and “foresti”, enrolled – Olga Rudge among them – only enjoyed a brief life, folding before initiating publication. Another involved in the group was Vittorio Fael (1898-1982) – a Venetian violinist and enthusiastic teacher famous for his celebrated instruction “quando che son  , dov   parlar: dis   parole, magari parolasse, ma parl  ” (“when you play, you must speak, speak words, even swear-words, but speak”) – roving representative and “propagandist” for the Friuli Antonio Vivaldi Society, who had organised and conducted Vivaldi performances in Udine and Cordenons often featuring his pupils.

⁶⁷ Wilhelm Backhaus (1884-1969), one of the most celebrated pianists of the twentieth century.

⁶⁸ Letter from Mario Rossi to Antonio Fanna, Venice, 6 December 1946. Antonio Fanna’s private archive. The letter is written on paper headed “Ente Autonomo del Teatro La Fenice di Venezia”.

⁶⁹ Letter from Gino Tagliapietra to Antonio Fanna, Venice, 9 November 1946. Antonio Fanna’s private archive.

⁷⁰ Gian Francesco Malipiero (1882-1973) was a member of the generation of musicians who contributed to shepherding Italian instrumental music back into the main current of the European

had become the Conservatorio di Musica “Benedetto Marcello”. Malipiero, who between 1926 and 1942 had himself brought to fruition, under his own editorship and at his own expense, a monumental edition of Monteverdi’s *Opera Omnia* – an edition the author was at pains to define as “anti-musicological and anti-nineteenth-century (in order to avoid anachronism) which respected the originals and was not marred by elaborations” (fig. 70) – drafted his declaration with all his trademark verve, accentuating the rhythms of his prose with characteristic underlinings:

“Dear Fanna,

How should I answer your request? Antonio Vivaldi! How could anyone doubt the necessity of publishing his works? And it is a necessity: whoever makes possible a Vivaldi (*Opera Omnia*) edition, faithful to the originals, eschewing anachronisms and any intrusions of dubious taste will be a benefactor of music.” (figs 57-58)⁷¹

Once the letters of recommendation from experts in the field had been collected, a first draft of a statute was sketched out – for presentation to Gallinari – for the projected Foundation dedicated to Antonio Vivaldi, which would formally oversee the publication and dissemination of the huge bulk of material, which it was estimated would amount to some 650 compositions from the pen of the Venetian musician, “one of the greatest of all time”, a marvellous innovator for his “powerful timbres and melodies, his sophisticated feeling for the architecture of developing themes, his profound sense of colour, [...] pioneer of the ‘programme music’ that would expand, a century later, into German Romanticism”. The document closed with the observation that “today there is taking place for Vivaldi what happened a hundred years ago with Bach, when, towards the midpoint of the nineteenth century, more or less with the centenary of his death, his music too was rediscovered and the publication of his works was set in train. That is what we need to do for Vivaldi”.⁷²

The Foundation would work together with the music publisher Ricordi,⁷³ which “uniquely in Italy” could guarantee the necessary knowhow and organisation for distributing the edition worldwide, having branches in Rome, Naples, Palermo, Paris, London, New York, Buenos Aires, Leipzig and São Paulo in Brazil. The services of the best Italian musicians and musicologists would be called on for checking over the work “with the greatest possible diligence and speed”.⁷⁴ Italian and foreign radio stations would be kept informed and involved

tradition. His own anti-romantic music took its inspiration from the example of the seventeenth and eighteenth centuries.

⁷¹ Letter from Gian Francesco Malipiero to Antonio Fanna, Venice, 6 December 1946. Antonio Fanna’s private archive. The letter is written on paper headed “Conservatorio di Musica Benedetto Marcello di Venezia”.

⁷² *Appunti sulla costituzione di una fondazione per la pubblicazione delle opere di Antonio Vivaldi*, cit.

⁷³ The publishing house was founded by Giovanni Ricordi in 1808 and was run until 1919 by members of the Ricordi family (Giovanni, Tito I, Giulio, Tito II).

⁷⁴ *Appunti sulla costituzione di una fondazione per la pubblicazione delle opere di Antonio Vivaldi*, cit.

in the project so as to encourage the broadcasting of the newly published compositions. The statute of the projected Foundation went on to enumerate a sequence of aims and the steps needing to be taken:

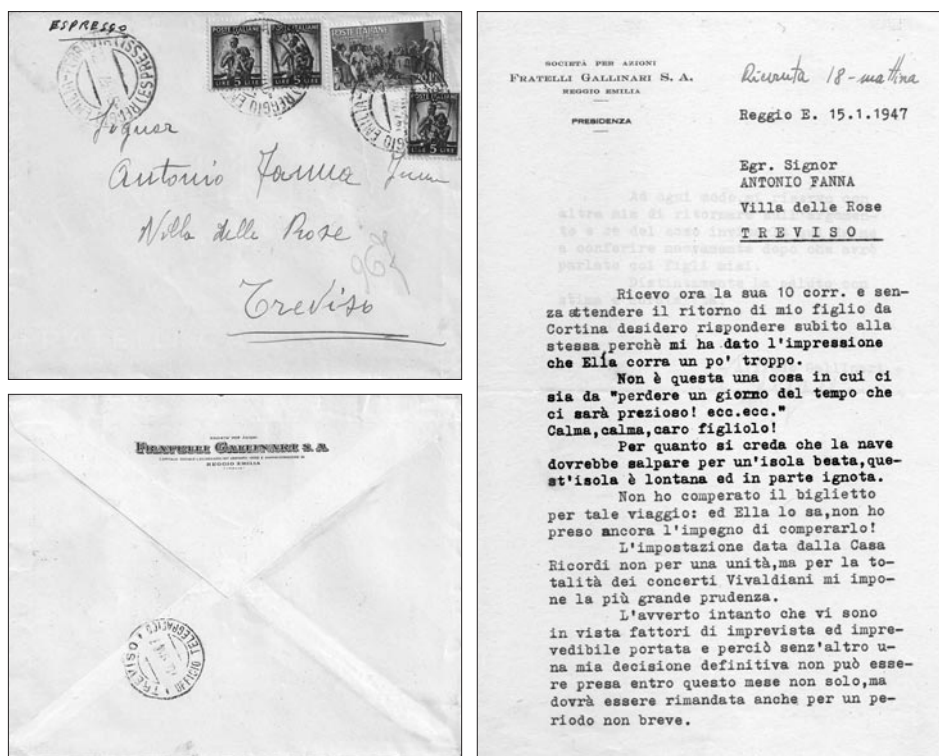
- a) trace and photograph all the extant manuscripts in their various libraries;
- b) set up an archive of photographic images. This would serve two purposes: the creation of duplicates of all Vivaldi's manuscripts to safeguard the master's music in the unlucky event of the originals being damaged or destroyed, and establishing a basis for a centre of Vivaldi studies which could become a research hub for scholars throughout the world;
- c) distribute to selected musicians photocopies of the compositions for revision, and oversee their carrying out of this phase;
- d) assemble the finished work and deliver it to the publisher Ricordi for printing;
- e) distribute, in association with Ricordi, the published material;
- f) establish agreements with major cultural organisations worldwide with a view to setting up Vivaldi study centres;
- g) promote the performance of Vivaldi concerts in the major music centres in Italy and abroad. To this end negotiations with the Teatro La Fenice in the composer's home city of Venice, were already in hand, with a view to organising an annual Vivaldi festival linked to international competitions for instrumentalists (figs 59-63).

Following the initial letter I sent to Gallinari on 24 July 1946 outlining our Vivaldi project and my first conversation with him in Reggio Emilia on the 1 November, by 8 December I had ready all the documentation he had asked me for: the comments of various musicians on the Venetian maestro and the timeliness of publishing his work, together with the statute for a projected foundation dedicated to Vivaldi. I sent him the whole lot immediately.

Fanna's fervour, his anxiety to act straight away "with a view to not losing a single day of precious time", seemed initially too impetuous to the Emilian industrialist, who tried to rein in his enthusiasm, expressing a degree of doubtfulness about Fanna's careering enterprise: "[...] I get the impression that you are running ahead a little too fast. This is really not a question of 'losing a single day of precious time! etc. etc.' Calm down, my dear boy. However much you may believe that this ship must set sail for the Blessed Isles, those are still far off and to some extent undiscovered. I have not yet bought my ticket for such a voyage; nor, as you know, have I yet committed myself to buying it!"⁷⁵

None the less, between the shockwave of the young Antonio's pressing desire to realise his project, which he ably justified and argued for, and the reasonable caution of the financier, brisk progress was made towards beginning the necessary work.

⁷⁵ Letter from Alfredo Gallinari to Antonio Fanna, Reggio Emilia, 15 January 1947. Antonio Fanna's private archive.



Figs 11-13. Letter from Alfredo Gallinari to Antonio Fanna, 15 January 1947.

A certain promptness was called for at this juncture. Apart from cementing the financial underpinning of the project we were embarking on, we had to convince the music world that establishing a complete edition of Antonio Vivaldi's music was a very real possibility, as I outlined to Gallinari.⁷⁶ We were quickly comforted by the encouraging reactions which were immediately forthcoming, together with the first indications of concrete support for our plans: the University of Padua committed itself to setting up a course in Vivaldi's musical aesthetic, and the management of the Teatro La Fenice made it known that they wished it to be the first institution to promulgate Vivaldi's rediscovered works, offering the theatre, its resident orchestra and conductor, for a season-opening inaugural concert dedicated to the Red Priest.

At this delicate moment there arrived, opportunely and propitiously, a request from the Swiss radio network in Lausanne to be the first outside Italy to broadcast these centuries-lost scores by the Venetian master, programming a series for the month of March. This was an opportunity not to be lost for encouraging the

⁷⁶ Letter from Antonio Fanna to Alfredo Gallinari, Treviso, 18 January 1947. Antonio Fanna's private archive.

international promulgation of the two Trevisans' project. Gallinari "without any commitment regarding wholesale Vivaldi publication" but agreeing that an important "opportunity had come up" undertook to finance the immediate printing of three unpublished concertos to be performed by the Lausanne orchestra.⁷⁷

The first step had been taken, and the attitude that Fanna himself had asked to be excused as "perhaps excessive hurry",⁷⁸ had revealed itself, after a rapid succession of favourable developments, to be a winning formula for transforming an idea into an "enterprise in progress".⁷⁹ Gallinari now decided to finance the whole project, while remaining himself in the background,⁸⁰ insisting on a clause that no modern sponsor would dream of proposing: that his name should not appear. His generous gesture was thus accompanied by virtues of sobriety and discretion not much practised in our own day, which indeed, like the word "goodness" are looked on almost negatively, the sort of things that give rise to a knowing smirk at best. If we opt here to "out" this generous benefactor from the anonymity he maintained throughout the whole affair, it is with the justification of two notes in his own hand, where he states that he does not want to appear "pel momento" ("for the time being"),⁸¹ which surely authorise us, after so many years, to give due credit to this enlightened entrepreneur without whose support no project however exalted could have come to fruition (fig. 64).

A handwritten note in cursive script on a light-colored background. The text reads: "non Vivaldi si figurare pel momento".

We soon discovered that setting up a Foundation, which would be subject to a raft of legal and fiscal constraints, would require negotiating too many bureaucratic hurdles and we decided to proceed in a slightly different direction, establishing instead, with less fuss, an Institute, which apparently required no bureaucracy. On 23 January 1947, after a final, clinching, discussion, Gallinari agreed to subsidising the publication of a hundred or so of Vivaldi's compositions, after which, he said "if the enterprise is worth its sort, it will be able to walk on its own legs". And on that day, in Treviso, at 10.30 in the evening, the Istituto Italiano Antonio Vivaldi was born.

⁷⁷ Letter from Alfredo Gallinari to Antonio Fanna, Reggio Emilia, 18 January 1947. Antonio Fanna's private archive.

⁷⁸ Draft of telegram sent by Antonio Fanna to Alfredo Gallinari, 18 January 1947. Antonio Fanna's private archive.

⁷⁹ Letter from Alfredo Gallinari to Antonio Fanna, Reggio Emilia, 28 April 1947. Antonio Fanna's private archive.

⁸⁰ Before finally deciding to undertake the financing, Alfredo Gallinari asked Antonio Fanna to speak also to his son Alberto "as the project presented by you would certainly have a different colour and warmth than I would be able to provide myself" (letter from Alfredo Gallinari to Antonio Fanna, Reggio Emilia, 2 January 1947. Antonio Fanna's private archive). Alberto Gallinari, as Fanna will report (letter from Antonio Fanna to Alfredo Gallinari, Treviso, 10 January 1947. Antonio Fanna's private archive), "displayed a lively interest in the matter and told me that for his part he would do nothing to stand in the way of the decision".

⁸¹ Letters from Alfredo Gallinari to Antonio Fanna, Reggio Emilia, 18 January and 3 February 1947. Antonio Fanna's private archive.

The first meeting with the eventual benefactor had taken place on 1 November 1946; in less than three months the project was ready to get off the ground. The good ship Utopia had not sunk with all hands on its first impact with the rocks of reality. The Vivaldi music that we listen to today owes its rebirth to a decisive chance meeting between the enthusiasm, the resourcefulness and the determination of the two young men and the farsightedness of a benefactor who, believing in the value of the idea, had provided the means for its realisation. A lucky encounter and a happy compact of intent that would find, as we shall see, a correspondingly vital and effective commitment on the part of a great publisher.

THE ISTITUTO ITALIANO ANTONIO VIVALDI IS BORN

The news of the founding of the Institute, and its official communication to the Education Minister Guido Gonella, aroused a lively interest in the cultural world: the press was full of praise and encouragement and the Radio Italiana – which at just that time was being reorganised into two different channels *Rete Rossa* and *Rete Azzurra* (The Red and the Blue Networks) – also publicised the fact.

In Turin the “Nuova Stampa” carried the news, emphasising the symbolic value of a great victory, and honouring the generosity of whoever had given the idea his financial backing: “An important edition of the complete works of Vivaldi (now accepted to be the greatest of Italian musicians, the ‘Bach of the Italians’) is now, at last, an established fact.

The renaissance of one of the greatest jewels in our country’s cultural crown we owe to the Istituto Italiano Antonio Vivaldi and to those who have made possible its creation with an incomparable gesture of the highest patronage. A truly great victory that elevates us, the defeated, over all the victors.”⁸²

The “Gazzettino Sera” reported: “A monument is being erected to the glory

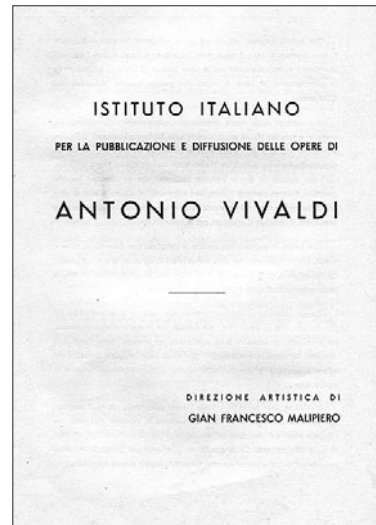


Fig. 14. Prospectus of the Istituto Italiano Antonio Vivaldi.

⁸² Extract from “La Nuova Stampa” [1947]. The definition of Vivaldi as “the Bach of the Italians” had been formulated by Alfredo Casella in a speech before the then Education Minister, Giuseppe Bottai on 10 October 1939, in which he argued the importance of the publication in its entirety of the colossal *Opera Omnia* of that Red Priest who fully deserves the epithet “The Bach of the Italians”. Transcript by FIAMMA NICOLodi, *Vivaldi nell’attività di Alfredo Casella organizzatore e interprete*, in *Vivaldi veneziano europeo*, cit. p. 323.



Fig. 15. Bust of Alfredo Gallinari.

of Venice: the recall to life from out of the sleep and oblivion of the silent archives of virtually the whole of Vivaldi's production, for centuries hibernating on the shelves of the Biblioteca Nazionale di Torino. A true goldmine of forgotten music [...] mostly unpublished, which now, thanks to the enthusiasm of a few young musicians and a noble act of patronage, is about to be restored to the art world in the fullness of its original sonority [...] An enterprise of truly enormous proportions: there are over 500 scores to be returned to the world of living sound [...] An initiative that in its scope and nobility is without precedent in the history of modern music."⁸³ What "might have seemed a pipe-dream promoted by youthful enthusiasm" was actually coming about in an operation that bore comparison with the Bach-Gesellschaft's work in Germany and the efforts of the Purcell Society in Great Britain: "We will hear again a Vivaldi who is wholly Vivaldi."⁸⁴

AGREEMENT WITH THE PUBLISHER RICORDI. A HAPPY OPPORTUNITY

The music publishers chosen as best suited to the task of printing the manuscripts once they had been transcribed and readied were, as we have said, Ricordi, who offered the solidest guarantee for such a monumental work, whose achievement required both speed and precision. The Milan firm, which had emerged from the war severely damaged – headquarters, plant, offices, workshops and warehousing all having suffered in the bombardments – was on the lookout for a major project to relaunch its activities. This happy coincidence (*Fortuna* again!) greatly assisted Fanna's approach, in that he found a favourable terrain when he introduced himself to Eugenio Clausetti, the managing director of the publishing house, claiming to be the representative of a "group of financiers" and outlining the Istituto Vivaldi's intentions.

The publisher, soon won over to the proposed plan, welcomed and embraced the idea, putting his technical and commercial facilities at their disposal.

The ambitious publishing programme sketched out envisaged a rate of production it would be difficult to maintain even today: twenty-five instrumental music scores a year. The scores would be printed in an edition that fully reflected the original manuscripts while furnishing at the same time any additional material necessary for performance.

Two months on from the foundation of the Istituto Italiano Antonio Vivaldi,

⁸³ MARIO NORDIO, *I capolavori inediti di Vivaldi tornati all'ammirazione del mondo*, "Il Gazzettino Sera", 7 June 1947.

⁸⁴ GUIDO PIAMONTE, *Rinasce Vivaldi a Villa delle Rose*, "Gazzetta Veneta", 23 May 1947.

Antonio Fanna, as the Istituto Vivaldi's President, signed a contract with Ricordi, which would become thereby the sole publisher of all the works which the Istituto was bringing back to the light of day (figs 73-75).

It was 18 March 1947.

We did not worry about future developments. We were setting out into the unknown. There was money enough to proceed for three or four years, publishing a hundred scores or so. Ricordi undertook to cover half the cost of the paper for the scores and the whole cost of the paper for the performance material, as well as the printing expenses for both, leaving the Istituto to meet the other half of the paper costs and the engraving expenses.

MALIPIERO COMES ABOARD. "HEAVEN AND HELL!"

Gian Francesco Malipiero, a profound connoisseur of seventeenth- and eighteenth-century Italian music, was the scholar closest in sympathy with the ongoing Vivaldi Revival, as well as being a prestigious personality in the music world who could lend credibility to the project. I would often meet up with him, either in the Venice Conservatorio, which he directed, or in his house in Asolo where he lived surrounded by an astonishing number of cats and dogs, with whom he admitted to feeling more at ease than with human beings. His knowledge of ancient music together with his reputation as a respectful editor of manuscripts suggested to Angelo and myself the notion of offering him the artistic directorship of the new Institute.

Malipiero readily accepted the artistic direction of the Istituto Italiano Antonio Vivaldi and the overall editorship of the publishing venture; he gave immediate rein to his enthusiasm with a document that is a clear statement of his musicological creed, and with its welter of underlined, scored through, added and overwritten words, reveals much of the emphasis, vehemence and impetuosity of his character. This letter, which constitutes the first testimony of Malipiero's partnership with the Istituto Vivaldi, would be reproduced in the *Preface* of the first volume of complete collection of Antonio Vivaldi's instrumental music:

"The Red Priest"! Heaven and Hell!

What we know of his life needs to be read between the lines. It is reported that he was unable to say the mass because "too narrow-chested", but none the less composed, conducted, and played the violin wonderfully. A number of kindly women kept him company and travelled with him, as he had need of their care. Of course we want to believe all this. And yet, we believe that the Red Priest was red in more than just his hair. And then, what is the true origin of his music? He was not a disciple of Corelli, nor are the various Geminianis, Veracinis, Tartinis his fellows. His concertos are a form of musical expression without precedent.

And what is the significance of his subtitles: the seasons, disquiet, repose, suspicion, the night, etc. etc.? Was he perhaps a precursor of programme music? No, because there is no programme. What we have instead is a genius, an

innovator and reckless daring. It seems that, particularly in Venice, he was not appreciated as much as he deserved. His seems to have been a century in which large emotions were to be avoided.

Vivaldi's music is all emotion, thrill and elation. The instrumental works still demand the maximum commitment from their performers because he treats his musical material with an unusual aplomb, but never can we accuse him of the slightest error in the writing.

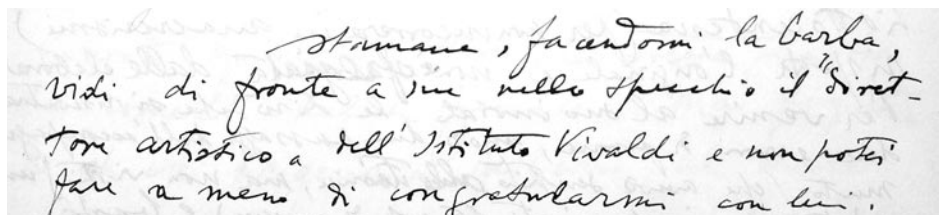
From time to time small doubts may arise regarding the interpretation of certain signs that Vivaldi employed out of laziness, to avoid having to repeat. Where such doubts cannot be readily resolved we could print the offending passages in facsimile.

Besides his glorious concertos [...] Vivaldi composed some fifty operas and these we can forgive him for, even if an autograph note in the margin [...] may read *this work was composed in five days*,⁸⁵ perplexing us somewhat, in so far as in a race with an expert copyist he must have come out ahead.

We do not look at the paintings of Guardi and Canaletto through a magnifying glass with a view to setting them up alongside the Sistine Chapel. For the same reason the sonorities of Vivaldi's orchestration should be respected and improvisation restricted to the odd chord repeated on the harpsichord (simply as harmonic filling, non-contrapuntal so as not to clutter the original line), no doubling of wind instruments and limiting the strings to 12 violins maximum (including first and second), 8 violas and cellos, 2 double basses, in short, no more than 22 string instruments, and the right ones, altogether. Because ballast will only attenuate the verve of the Red Priest's music.

The Istituto Vivaldi, in partnership with Ricordi Publishing, will begin by giving precedence to the manuscripts of the concertos for orchestra. Simultaneously, we will classify and study the vocal music and the those operas that helped Vivaldi financially in his lifetime. His instrumental music has not followed him to his tomb precisely because it has the inner strength to resist the ravages of time, and few arts are more ravaged than music (figs 65-68).

Though barely launched, the Istituto Italiano Antonio Vivaldi – which had needed for its own establishment something of the same “reckless daring” that Malipiero had identified in the Venetian musician – was ready to put out to sea, at its helm the same Malipiero, who, on the day following his appointment wrote with his accustomed irony to Eugenio Clausetti: “This morning while shaving I saw in front of me the new ‘artistic director’ of the Istituto Vivaldi and I couldn’t resist congratulating him” (fig. 69).



Stamane, fa automi la barba,
visti di fronte a me nello specchio il "Diret-
tore artistico" dell' Istituto Vivaldi e non potersi
fare a meno di congratularmi con lui.

⁸⁵ On the original title-page of the opera *Tito Manlio* can be seen the famous autograph gloss “Vivaldi’s music written in 5 days”.

THE BACKGROUND. EZRA POUND, OLGA RUDGE AND THE ACCADEMIA CHIGIANA

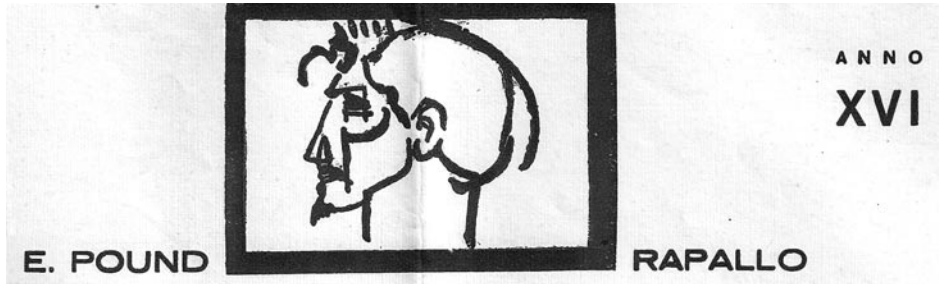


Fig. 16. Ezra Pound's letterhead.

At this point we will take a step backwards in time and run briskly through some of the background, starting with a note by Ezra Pound,⁸⁶ which seems surprising today: "Nobody, in 1938, knows anything of Vivaldi. A few (less than six) scholars have approximately respectable ideas of his compositions. Not one of them has even read through all of his composition."⁸⁷ Previously, in 1936 he had referred in "Studi Tigulliani" to "the enormous 'continent' of Vivaldian composition as yet unstudied or even catalogued with any precision. Fétis lists twenty-eight works [...], Robert Eitner (*Quellen Lexicon*) gives twenty-five titles (*La Costanza, Dorilla, Griselda*, etc.).⁸⁸ The most systematically assembled list of Vivaldi's instrumental compositions is that of Wilhelm Altmann (*Thematische Katalogue*)" (figs 50-51).⁸⁹ Pound, who was already in 1936 organising his "Concerti Tigulliani" (named for the stretch of Ligurian coast on which Rapallo is situated), had elected himself a promoter of the rediscovery of Antonio Vivaldi, co-opted as a patriotic emblem of ancient Italian glories, within the ideological panorama of the Fascist regime's cultural nationalism which, according to a pronouncement issued by Giuseppe Bottai, the Education Minister, was directed towards the retrieval of milestones of the "great autochthonous traditions of Italian art". With this end in view, he set himself to seeking out unknown pieces by Vivaldi for performance,⁹⁰ and organised public concerts of both known and

⁸⁶ Ezra Pound (1885-1972), American poet, essayist and translator who in 1925, after periods in London and Paris, settled in Rapallo and passed the greater part of the rest of his life in Italy.

⁸⁷ EZRA POUND, *Guide to Kulchur*, London, New Directions Publishing, 1938, p. 150.

⁸⁸ François Joseph Fétis (1784-1871), Belgian composer & musicologist, author of the monumental *Biographie universelle des musiciens et bibliographie générale de la musique*, published in Brussels in 8 vols, 1835-1844, by Leroux (vols 1-2) and Meline, Cans et Compagnie (vols 3-8). Robert Eitner (1832-1905), German musicologist, author of *Biographische-Bibliographische Quellen-Lexikon der Musiker*, 10 vols, Leipzig, Breitkopf & Härtel, 1899-1904.

⁸⁹ Extract from "Studi Tigulliani", [1936]. WILHELM ALTMANN, *Thematischer Katalog der gedruckten Werke Antonio Vivaldis*, cit., pp. 262-269. This index of Vivaldi's printed works was republished in a facsimile edition in the compendium *La scuola veneziana*, published by the Accademia Chigiana on the occasion of the 1941 Settimana Musicale.

⁹⁰ CATHERINE PAUL, *Ezra Pound, Alfredo Casella and the fascist cultural nationalism of the Vivaldi revival*, "Quaderni di Palazzo Serra", 15, 2008, pp. 91-112.

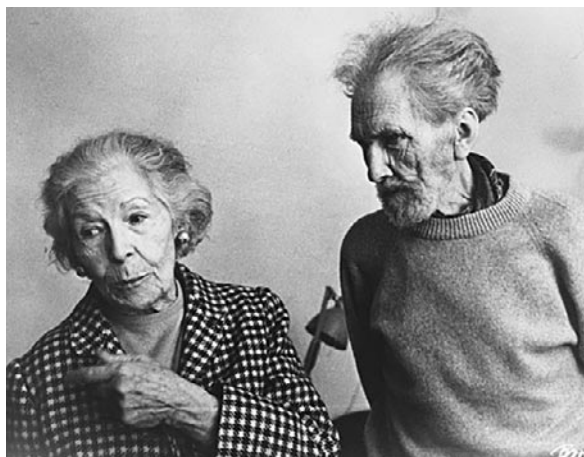


Fig. 17. Olga Rudge and Ezra Pound.

or a conductor.⁹¹ He quickly saw that Vivaldi “is a going train”.⁹² Olga Rudge, American violinist and his life companion, from 1935-1936 explored the holdings of the Biblioteca Nazionale di Torino, where she would go to copy Vivaldi scores to play – she played the violin herself in the Tigullian concerts – or to have others play. After trying, together with a fellow American violinist, David Nixon, to get an Antonio Vivaldi Society off the ground in Venice,⁹³ Rudge, again in 1938, had the idea of founding, with Sebastiano Arturo Luciani⁹⁴ and Antonio Bruers,⁹⁵ a Vivaldi Studies Centre under the umbrella of the Accademia Musicale Chigiana, a musical institute established in Siena by Count Guido Chigi Saracini in 1932.

Alfredo Casella put the plan to the Count, who was however unpersuaded of the need for a specific committee of Vivaldi scholars.⁹⁶ Pound meanwhile continued to work away at his transcriptions, concentrating on a group of unpublished concertos preserved in Dresden’s Sächsische Landesbibliothek of which he had obtained microfilms. He confided in a letter that “by the time we get through with the Dresden collection I think there will be no

unknown or little known compositions by the Venetian. Setting up a workshop for study, transcription and arrangement, whose scope was to investigate the musical heritage of Italy in the epoch immediately antecedent to Bach, Pound began by setting small instrumental groups to interpreting Vivaldi’s works, usually in transcriptions for violin and piano, whose performance did not therefore require a full orchestra

⁹¹ Extract from “Studi Tigulliani”, cit. There follows a list of Vivaldi’s instrumental compositions taken from Altmann’s 1922 *Thematischer Katalog*.

⁹² CATHERINE PAUL, *Ezra Pound, Alfredo Casella and the fascist cultural nationalism of the Vivaldi revival*, cit., p. 11.

⁹³ See note 66.

⁹⁴ Sebastiano Arturo Luciani (1884-1950), musicologist, composer and film critic, took part in the revival of musicological studies of the Italian eighteenth century, notably on Scarlatti and Vivaldi. He was a member of the artistic board organising the Settimane Senesi from their inauguration in 1939.

⁹⁵ Antonio Bruers (1880-1954). See ANTONIO BRUERS, *La rivendicazione di Antonio Vivaldi. Nel decennale delle settimane musicali senesi (1939-1949)*, Accademia Musicale Chigiana, special number for the “Settimane Musicali Senesi”, 6, Siena, 1949.

⁹⁶ “Quaderni dell’accademia chigiana”, 13, 1947, p. 13, but see also note 135. Letter from Guido Chigi to Alfredo Casella, 25 October 1938, reprinted in FIAMMA NICOLODI, *Vivaldi nell’attività di Alfredo Casella organizzatore e interprete*, in *Vivaldi veneziano europeo*, cit., p. 321.

obstruction to the use of the Turin manuscripts" (fig. 47).⁹⁷

Vivaldi, according to Pound, was a composer relatively unknown to the majority, but not to Arturo Toscanini, who would have him rather a standard bearer of Italian music. The celebrated conductor had left Italy in 1937 for the United States, where he began a working relationship, which would last through to 1954, with the NBC (National Broadcasting Company) Symphony Orchestra, created especially for him and made up of some of the most respected American players of the time.⁹⁸ In his first NBC concert, performed in the New York studios of the RCA – the leading music broadcaster, with some two hundred local stations – he conducted Vivaldi's *Concerto Grosso in D minor*.⁹⁹ It was Christmas night, 1937, and the Venetian musician's melodies were heard by millions of music lovers all over the world!

The Accademia Chigiana enjoyed in those years a worldwide reputation as a centre for advanced musical studies and began in 1938 to reclaim, if in a somewhat haphazard manner, some of the Venetian's scores. Vivaldi "must have had a flow of music inside him! You should see how smoothly and effortlessly he throws out melody and counterpoint", said Vito Frazzi¹⁰⁰ to Count Chigi, while the former was working with Alfredo Casella on the transcriptions.

Olga Rudge had become the Academy's secretary in 1933 and had assembled there a collection of microfilms of Vivaldi's manuscripts, amplified by a donation from Pound of microfilms of the printed works kept in the Library of Congress in Washington.¹⁰¹

It was accepted generally, if in very vague terms, by the music world at large that the musicologist Alberto Gentili, who deserves credit for having traced the precious Vivaldi manuscripts and committed them to the safekeeping of the Biblioteca Nazionale di Torino, retained a sort of monopoly on their study, as well as an exclusive arrangement with Ricordi, with whom he had contracted as far back as 1927 to publish the music step by step as he examined it. In a letter of 19 June 1928, signed by Carlo Clausetti and Renzo Valcarengi,¹⁰² Ricordi Publishing, having examined all the commercial angles of the edition, stated that

⁹⁷ Letter from Ezra Pound to Mrs Frost, Rapallo, 25 January 1938. Antonio Fanna's private archive. Pound's Vivaldi crusade was interrupted by his other concerns, which took him to America in 1939, then back to Italy to lend his support to the Fascist Regime, ending with his arrest in 1945. Musicology owes to Pound the existence of Concerto RV 585, the sole manuscript of which, held by in the Dresden Library, was destroyed in the war and survives thanks to his microfilm copy.

⁹⁸ Arturo Toscanini (1867-1957), one of the greatest Italian conductors. A staunch opponent of Fascism, he left Italy during Mussolini's regime to settle in America, where he continued to conduct up to the age of 87. Among his last concerts was that of 14 March 1954, at Carnegie Hall, which included a performance of Vivaldi's *Concerto Grosso in D minor*, with which he had inaugurated the NBC broadcasts in 1937.

⁹⁹ ANDREA DELLA CORTE, *Toscanini*, Turin-Pordenone, Edizioni Studio Tesi, 1989, p. 272.

¹⁰⁰ Letter from Vito Frazzi to Guido Chigi, 10 January 1939. Archivio Accademia Chigiana.

¹⁰¹ For Olga Rudge's thematic index, see notes 57 and 58.

¹⁰² In 1919, Ricordi Publishing invited Carlo Clausetti (1869-1943), member of a family of

"this sort of project, which can clearly not be considered a commercial venture, but on which a self-respecting editor may willingly embark, largely as an artistic and public duty, is nearly always subsidised by the state, often generously, while we have punctually and willingly taken it on without calling for help of any kind and entirely at our own risk".¹⁰³ In 1936, after "laborious negotiations", "numerous obstacles", repeated journeys by Gentili to Milan, and thanks to a subsidy from Turin University's Parini-Chirio fund,¹⁰⁴ the first six scores



Fig. 18. GIAN FRANCESCO MALIPIERO, Portrait of Alfredo Casella, 1918.

transcribed by Gentili finally appeared under the Ricordi imprint.¹⁰⁵

Meanwhile, at the Accademia Chigiana, Sebastiano Arturo Luciani explained to Count Chigi that even if Gentili, who "has put so much of his learning into the recognition of the value of this treasure trove", had earned a "first go" at studying the material, he was sure that he would be able to "simplify things" regarding access to the manuscripts, having besides "a friend on the best of terms with Gentili",¹⁰⁶ thus also reassuring Alfredo Casella who had complained: "we Italian scholars, and the Americans too, have applied in vain to make copies and transcriptions."¹⁰⁷ In order not to give up on Vivaldi it was clearly necessary to find a way round the obstruction.

An exchange of communications in 1938 between the Accademia Chigiana

celebrated Neapolitan publishers associated for many years with Ricordi, to take over the running of the firm, jointly with Renzo Valcarengi.

¹⁰³ GABRIELLA GENTILI VERONA, *Le Collezioni Foà e Giordano della Biblioteca Nazionale di Torino*, extract from "Accademie e Biblioteche d'Italia", 32, 1964, p. 8. See also ANGELA VALENTI DURAZZO, *I Durazzo. Da schiavi a dogi della Repubblica di Genova*, Brescia, La Compagnia della Stampa Massetti Rodella Editori, 2004, pp. 242-244.

¹⁰⁴ Letter, 18 February 1936, from Alberto Gentili to Gino Tamburini, Director of the Biblioteca Nazionale di Torino after the death of Luigi Torri in 1932. Gentili archive.

¹⁰⁵ GABRIELLA GENTILI VERONA, *Le Collezioni Foà e Giordano della Biblioteca Nazionale di Torino*, cit., p. 9. Part of the series was destroyed during the war by a fire in the Ricordi warehouse.

¹⁰⁶ Letter from Sebastiano Arturo Luciani to Guido Chigi, 16 August 1938. Accademia Chigiana archive.

¹⁰⁷ ANTONIO BRUERS, *La rivendicazione di Antonio Vivaldi. Nel decennale delle settimane musicali senesi (1939-1949)*, cit., p. 10.

and the Ministry of Education¹⁰⁸ seemed to dispel any fears of further difficulties: the Ministry issued an authorisation to photograph the Turin scores.

None the less, Vito Frazzi,¹⁰⁹ in a note to Chigi, remained convinced that it was necessary “to see to it as a matter of urgency that the two volumes were transferred to Florence through the agency of the Ministry, to ensure that Gentili didn’t put a spoke in our wheels”.¹¹⁰ But time passed and nothing happened.

The following year, between 16 and 21 September 1939, the Accademia put



Fig. 19. GINO SEVERINI, Poster for “Settimana musicale” dedicated to Antonio Vivaldi.

on a “Settimana Musicale” (“Week of Music”) in Siena dedicated to Vivaldi, promoted by the Count as “one of the greatest but also one of the least known composers of the eighteenth century”. The programme consisted of both secular music (little known concertos, some never before performed in the modern era, and the opera *L’Olimpiade*) and a selection of sacred works, an aspect of the Red Priest’s repertoire at the time totally unexplored.

Much of the music presented to the audience was in the form of transcriptions by Casella, fluctuating between a desired ideal of fidelity to the original and a contrary impulse to adapt the Venetian’s orchestration – seen as “most curious [...] and rather ingenuous in the

¹⁰⁸ Letter from Antonio Bruers to the Ministry of Education, 27 July 1938, and reply from the same, 11 August 1938. Accademia Chigiana archive.

¹⁰⁹ Vito Frazzi (1888-1975), composer and teacher of composition at the Accademia Chigiana.

¹¹⁰ Letter from Vito Frazzi to Guido Chigi, 12 November 1938. Accademia Chigiana archive. See FIAMMA NICOLodi, *Vivaldi nell’attività di Alfredo Casella organizzatore e interprete*, in *Vivaldi veneziano europeo*, cit., p. 311, note 31.

simplicity of its arrangement"¹¹¹ – to late Romantic taste. Each score was performed in what he himself called a "sensitive transcription" ("exploiting the substance of the music without taking too much account of Vivaldi's notation", as the "Gazzetta Veneta" put it),¹¹² a procedure which even Olga Rudge was happy to call "Casella-brand green sauce".¹¹³ The inauguration of this "Settimana Antonio Vivaldi" kicked off with an address by Fausto Torrefranca¹¹⁴ entitled (revealingly) "Vivaldi romantic e la melodia nuova". Casella had commissioned his friend the Futurist painter Gino Severini¹¹⁵ to create a poster for the event, but the design failed to find approval, being rejected as "too modern".¹¹⁶

In that same year (1939) Olga Rudge published a first thematic catalogue of the Turin manuscripts, listing the incipits of some 300 of Vivaldi's instrumental works.¹¹⁷

In 1941 a further Settimana dedicated to Venetian baroque music was organised in Siena, again under the artistic direction of Alfredo Casella, which included the performance of two Vivaldi concertos and the oratorio *Juditha triumphans*.¹¹⁸

The years pass, troops cannons and bombers bring studies and transcriptions to an abrupt end, and silence again closes around the Venetian. The idea that access to the Biblioteca Nazionale di Torino's Vivaldi holdings was the sole preserve of Alberto Gentili proves to be unfounded, and we shall shortly see why.¹¹⁹

First however we must jump further backwards in time to take a rapid bird's eye view of the vicissitudes of Vivaldi's manuscripts themselves.

¹¹¹ CESARE FERTONANI, *Edizioni e revisioni vivaldiane in Italia nella prima metà del Novecento (1919-1943)*, cit., pp. 256-261. The phrase in quotes is taken from Casella's editorial preface to Vivaldi's *Concerto in C major*.

¹¹² GASTONE BELOTTI, *L'Istituto Nazionale Antonio Vivaldi*, "Gazzetta Veneta", 20 October 1947.

¹¹³ Letter from Olga Rudge to Guido Chigi, 6 May 1939. Accademia Chigiana. See FIAMMA NICOLodi, *Vivaldi nell'attività di Alfredo Casella organizzatore e interprete*, in *Vivaldi veneziano europeo*, cit., p. 314.

¹¹⁴ Fausto Torrefranca (1883-1947), music historian and musicologist, librarian of the Naples (1915-1923) and Milan (1924-1938) Conservatori di Musica, Professor of the History of Music in Florence from 1939. During the 1923-1924 academic year he gave a degree course at Rome University on the theme "The Unpublished Vivaldi", as recalled by Mario Rinaldi, who attended it. See MARIO RINALDI, *Itinerario della rivalutazione vivaldiana*, in *Vivaldi veneziano europeo*, cit., p. 298; FAUSTO TORREFRANCA, *Le origini italiane del romanticismo musicale*, Turin, Forni Editore, 1930.

¹¹⁵ Gino Severini (1883-1966), Italian painter, protagonist of various artistic avant-gardes, notably Divisionism, signatory of the Manifesto of the Futurist Painters.

¹¹⁶ Letter from Antonio Bruers to Guido Chigi, 13 August 1939. Accademia Chigiana archive. "Going back to the illustrated poster, I can assure you that we have saved the Siena Academy from serious [...] embarrassment". Before being rejected, the poster was published in Ferrara's "Corriere Padano" on 11 September 1939.

¹¹⁷ OLGA RUDGE, *Catalogo tematico dei concerti inediti nella Biblioteca di Torino*, in *Antonio Vivaldi. Note e documenti sulla vita e sulle opere*, Siena, 1939, pp. 47-59. See notes 57 and 58.

¹¹⁸ FIAMMA NICOLodi, *Vivaldi nell'attività di Alfredo Casella organizzatore e interprete*, in *Vivaldi veneziano europeo*, cit. p. 324.

¹¹⁹ GABRIELLA GENTILI VERONA, *Le Collezioni Foà e Giordano della Biblioteca Nazionale di Torino*, cit., p. 3. There was indeed a clause included in the deed of gift to the Biblioteca Nazionale di Torino, expressing the buyer Foà's wish that Gentili be entrusted with "the assessment and subsequent

THE VIVALDI MANUSCRIPTS: FROM THE STREETS OF VENICE TO THE FOÀ AND GIORDANO DONATIONS

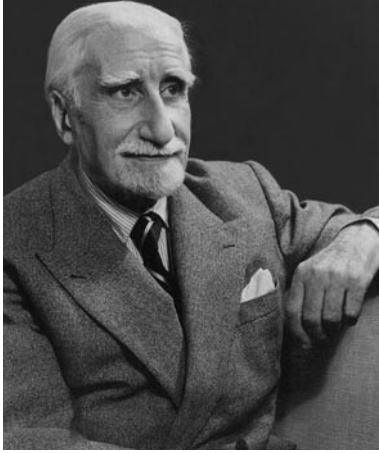


Fig. 20. Alberto Gentili

The key year in the story of Vivaldi's rediscovery was 1926. The year when Antonio Fanna was born and Marc Pincherle was in Venice studying the Red Priest in the archives of the Pietà – and discovering that none of the scholars and musicians he came across in the city knew very much about the composer – was also when Alberto Gentili,¹²⁰ holder of the first chair in Music History and Aesthetics at Turin University, composer and Director of the Bologna Conservatorio di Musica, was consulted by Luigi Torri, the Director of the Biblioteca Nazionale di Torino, for an evaluation of a considerable collection of manuscript and printed music books in the possession of the Salesian fathers of the San Carlo college in

Borgo San Martino (Monferrato). The rector of the college, Monsignor Federico Emanuel was thinking of selling the collection to finance an urgent restoration project that would upgrade the classrooms and repair the chapel and the rooms their founder Don Giovanni Bosco had himself lived in. After preliminary discussions with a number of antiquarian dealers it had become clear that a reliable valuation was called for.¹²¹ On opening the chests transferred to the Biblioteca Nazionale di Torino from the college attic, Gentili was struck dumb by what he found: they were packed tight with an enormous quantity of Vivaldi manuscripts, all unheard of and unperformed since the death of the Red Priest.

This rendered the situation somewhat delicate. As a measure to block the

publication" of the manuscripts. In the letter from Roberto Foà to Luigi Torri dated 15 February 1927 (day of the sale), the stockbroker also expresses his desire that Alberto Gentili take on "the study of the said collection and its consequent publication with a view to its best appreciation and dissemination". See also MARIA LETIZIA SEBASTIANI, *Alberto Gentili e l'acquisizione della raccolta Mauro Foà, in Torino musicale scrinium di Vivaldi. Il teatro vivaldiano nelle raccolte manoscritte della Biblioteca Nazionale Universitaria di Torino*, eds Maria Letizia Sebastiani and Franca Porticelli (introduction to exhibition, Turin, Biblioteca Nazionale Universitaria, 14 February – 3 June 2006), Turin, L'Artistica Savigliano, 2006, p. 125.

¹²⁰ Alberto Gentili (1873-1954) had studied composition with Giuseppe Martucci, obtaining his diploma with maximum marks, at the Liceo Musicale di Bologna (Bologna Music High School). He had subsequently taken a law degree, again in Bologna. Pursuing his specialisation under the tutelage of Joseph Rheinberger in Munich, he enjoyed for some years a parallel career as conductor and composer. This, and a good deal of further information on Gentili's life and on the Biblioteca Nazionale di Torino Vivaldi manuscripts, is recounted by his daughter in GABRIELLA GENTILI VERONA, *Le Collezioni Foà e Giordano della Biblioteca Nazionale di Torino*, cit., pp. 1-26.

¹²¹ *Ibid.*, p. 1.

immediate sale and dispersion of the hoard, Luigi Torri availed himself of a legal expedient: he had it secured as a “national treasure” and kept for the time being on the library premises. It was now necessary to get a state body to buy it under “first refusal” provisions, but given the lack of public funds, financing needed to be obtained from private individuals. And this was duly achieved. Gentili managed to have the whole of the Salesian holding – not only Vivaldi’s but other examples of rare music from sixteenth, seventeenth and eighteenth centuries – acquired by Roberto Foà, a stockbroker and close friend, who, with his wife Diodata, then donated it to the Biblioteca Nazionale di Torino in memory of their son Mauro, who had died in infancy, and whose name it still perpetuates as the “Fondo Mauro Foà”.¹²² The Gentili family had been for many generations proprietors of a paper mill and a working knowledge of paper proved to be a useful adjunct to the investigator’s scholarship in examining the diverse music sheets he had succeeded in getting entrusted to the library. Even an initial inspection revealed that the fourteen gatherings of Vivaldi manuscripts exhibited notable anomalies: from the numbering of the vellum volumes with odd numbers only (I,III,V,VII etc.) and the fact that the final leaves of some of the volumes contained interrupted compositions that were then not concluded in any of the other volumes, Gentili deduced he was faced with a series of items, all from an original bequest from the Marchese Marcello Durazzo of Genoa, that represented only half a library, probably broken up on the occasion of a shared inheritance.

It was therefore essential to get to work immediately and trace the missing half. A study of the Durazzo family tree and research into the various branches of descendants led Gentili back to Genoa and to Giuseppe Maria Durazzo, the son of Flavio, brother of the Marcello who had donated his library to the Salesians. Notwithstanding the Marchese Giuseppe Maria’s reputation as an all but inaccessible recluse,¹²³ by means of careful diplomacy and with the help of Faustino Curlo – a nobleman of Genoese origin and librarian of the National Library – together with a letter of introduction from a high-ranking Jesuit, Padre Antonio Oldrà, who knew the Marchese, Gentili managed, after a number of fruitless visits (access to the library was repeatedly denied), to finally confirm the discovery of the missing half of the Vivaldi collection, in thirteen even-numbered volumes. At this point the two halves, previously divided between the heirs, could, surely must, be reconnected and preserved together to resume their original integrity. This would however require finding another buyer prepared to make a second donation to the Biblioteca Nazionale di Torino.

Negotiations were gruelling: it took Gentili three years to convince the owner, who eventually gave way, agreeing to the sale of the books “as long as the buyer was prepared to then make a gift of them to the Library”.¹²⁴

¹²² *Ibid.*, p. 3.

¹²³ *Ibid.*, p. 6.

¹²⁴ *Ibid.*, p. 7. Message of 3 January 1930 to Professor Luigi Torri, director of the Biblioteca Nazionale di Torino.



Figs 21-22. Bookplates portraying Mauro Foà and Renzo Giordano.

And such a one was found. A Turin wool industrialist, Filippo Giordano, unhappily matched with Roberto Foà by the coincidence of having suffered a similar loss of a son in his first years of life, was persuaded by Gentili to buy, in memory of little Renzo, the missing portion of the collection and to donate it to the Library.

Profound acts of patronage these, uniting the Foà and Giordano families, who thus procured for the Biblioteca Nazionale di Torino in perpetuity half each of the collection,¹²⁵ and in so doing, at the same time, by attaching their lost sons' names, Mauro and Renzo, to the gifts, perpetuated their memories. Gentili had succeeded in his ambition of reuniting this invaluable patrimony: all the musical genres that the Venetian composer put his hand to, from instrumental to vocal works, from sacred pieces to operas, are represented in the twenty-seven reunited volumes that collect together manuscripts from Vivaldi's own pen with copies by other hands.

But what routes had the manuscripts followed to reach this point?

Sonatas, concertos, symphonies, cantatas, sacred music, operas, all the manuscript works that constituted Vivaldi's own library, accumulated in his Venetian residence on the Riva del Carbon, a few steps away from the Rialto Bridge, and inherited on his death by his siblings Margarita, Zanetta and Francesco, barber, wig-seller and publisher, were sold. The bill of sale has not yet come to light, which would be the first link in the chain stretching from the Grand Canal to the Biblioteca Nazionale di Torino. However they soon appear in the possession of the Venetian merchant, collector and bibliophile Jacopo Soranzo (1686-1757) and we know that it was he who had Vivaldi's compositions bound, according to genre, in twenty-seven vellum

¹²⁵ *Ibid.* The deed of acquisition of the volumes by Roberto Foà is dated 15 February 1927; the donation to the Library took place formally on 23 May 1927; the deed of acquisition by the industrialist Filippo Giordano is dated 30 April 1930. The State's official acceptance of the gift is acknowledged on 30 October 1930.

volumes.¹²⁶ On Soranzo's death, without heirs, the Vivaldi volumes, along with a part of his enormous collection which included thousands of codices and a vast reference library of over 50,000 printed works, passed to the "Corner (Cornaro) a San Maurizio" family. Marco Giuseppe Cornaro, Bishop of Vicenza from 1767 to 1779 sold the Vivaldi volumes in 1778 to one of the leading collectors of the time, the Abbot Matteo Luigi Canonici (1727-1805), a Jesuit, then secular priest, owner of a famous collection of codices and rare and valuable printed books. After the Jesuit, the volumes passed into the hands of Count Giacomo Durazzo (1717-1794), a diplomat from a noble and hugely rich Genoese family. A bibliophile and collector – his donation formed the original nucleus of the Albertina's print collection – and from 1749 to 1752 Genoese Ambassador to Vienna, and was appointed in 1754 General Director of Viennese theatres by the Empress Maria Teresa, he was subsequently Austrian ambassador to the Venetian Republic (1764 to 1784).

It was in this latter period, in about 1780, that the count came into possession of Vivaldi's music manuscripts. On his demise, again without direct heirs, the collection remained with the Durazzo family, and was handed down for a couple of generations before reaching Giuseppe Maria Durazzo (1805-1893) who split it between his two sons, Marcello (1842-1923) receiving fourteen volumes and Flavio Ignazio (1849-1925) the thirteen tomes that passed on his death to his son, another Giuseppe Maria (1882-1960).¹²⁷ Marcello Durazzo, when willing his library to the Salesian Fathers of Monferrato, could hardly have imagined that his treasures would reach their destination heaped on a *tombarello*, a two-wheeled tippable cart normally used for hauling humbler materials such as stones, sand, or manure even, and not an obvious conveyance for a cargo of precious codices.¹²⁸

To and fro went the *tombarello* over the three kilometres dividing the Marchese's residence at Occimiano from Borgo San Martino, and on each journey, reaching the college, it stopped in the courtyard and dropping its tailgate dumped the books onto a mounting pile which grew with each lap.¹²⁹

There the books remained, heaped on the ground, day and night, until a place was found for them on the shelves, and when those were full, in chests that ended up in the attic. All this was witnessed with great indignation by the widow, Francesca Durazzo da Passano who frequently and fruitlessly enjoined the rector of the college to take particular care of the bequest,¹³⁰ begging him even to not

¹²⁶ The volumes are already in the catalogue of Soranzo's library by 1745. See ALBERTO BASSO, *Da Vivaldi a Durazzo, passando per Soranzo e Canonici*, in *Torino musicale scrinium di Vivaldi. Il teatro vivaldiano nelle raccolte manoscritte della Biblioteca Nazionale Universitaria di Torino*, cit., p. 68.

¹²⁷ ANGELA VALENTI DURAZZO, *La famiglia Durazzo. Storia di una tenace passione dinastica*, in *Torino Musicale scrinium di Vivaldi. Il teatro vivaldiano nelle raccolte manoscritte della Biblioteca Nazionale Universitaria di Torino*, cit., p. 101.

¹²⁸ GABRIELLA GENTILI VERONA, *Le Collezioni Foà e Giordano della Biblioteca Nazionale di Torino*, cit., p. 11.

¹²⁹ For an account, replete with anecdote, of this incident – and many others – see FEDERICO MARIA SARDELLI's historical novel *L'affare Vivaldi*, Palermo, Sellerio, 2015.

¹³⁰ ANNARITA COLTURATO, *Giacomo Durazzo, che «alla dolcezza delle maniere... la perspicacia delle idee soavemente accoppiando» favorì la riforma del teatro musicale settecentesco*, in *Torino musicale scrinium di Vivaldi. Il teatro vivaldiano nelle raccolte manoscritte della Biblioteca Nazionale Universitaria di Torino*, cit., p. 115.

disturb the order of the books when removing them, so as to be able to make use of the complete card index compiled by the Marchese over many long years of bibliographic endeavour.¹³¹ Her words fell on deaf ears. From that day onwards no-one laid a hand on the volumes and no more was heard of the manuscripts until Monsignor Federico Emanuel had the bright idea that the sale of all those papers might come in useful for the financing of necessary repairs to the school.

As Antonio Fanna points out:

In following the vicissitudes of the Vivaldi volumes as they passed from one collector to the next, we should not imagine that these connoisseurs were aware of the value of the music contained in them, as the accounts of some of the modern authors who have concerned themselves with the subject would have us believe. In reality, those sheets of music, in the eyes of collectors and of the world at that time, were worth little or nothing: Vivaldi was in fact one of many unknown, or largely unknown, composers whose works formed part of a general stock of hundreds of volumes that passed from one library to another, without, as often as not, attracting so much as a passing glance. It would be as if one of today's collectors acquired an entire library which happened to contain musical works by Lorenzo Balbi or Adriano Fadini, contemporaries of Vivaldi. Who has heard of them? Immediately the equation would kick in: unknown composer = mediocre composer. With very few exceptions, it was only as a result of Alberto Gentili's investigations that the value of the music hidden in these collections began to be realised.

GENTILI, THE ACCADEMIA CHIGIANA AND THE "VENETIAN EDITORIAL GROUP"

With Vivaldi's entire personal library now safely acquired and reassembled in the Foà and Giordano collections, Gentili had begun to study and transcribe a first group of pieces which were soon presented to the public in a "Concert of Ancient Music from the Foà Collection in the Biblioteca Nazionale di Torino", which was performed in the Turin's Theatre on 28 January 1928.¹³² Alongside arias by Alessandro Stradella and Felice Giardini, the programme contained Vivaldi's *Concerto in E minor for cello and piano*, *Adagio in C minor for violin and piano*, *Adagio in C major for violin and piano*, *Six Arias for voice and piano*, *Adagio in G minor for violin and piano*, *Concerto in E flat major for violin and piano*.

Let us now leave Gentili to his studies and jump forward nearly twenty years. The war is over and the Accademia Chigiana is getting itself organised to resume exploration of the impressive Turin holdings, which had remained in the air after the go-ahead received from the Ministry of Education in 1938, proposing to work as methodically and comprehensively as possible towards a full publication of all Vivaldi's music. The constitution of a Centre of Vivaldi Studies was duly

¹³¹ GABRIELLA GENTILI VERONA, *Le Collezioni Foà e Giordano della Biblioteca Nazionale di Torino*, cit., p. 11.

¹³² *Ibid.*, p. 8. The concert was staged by the Gruppo Universitario Musicale della Delegazione Universitaria Artistica.

announced – that proposed by Olga Rudge in 1938 had never got off the ground – with Count Guido Chigi Saracini as president and a co-ordinating committee composed of Alfredo Casella,¹³³ Olga Rudge, Sebastiano Arturo Luciani and Virgilio Mortari.¹³⁴ Its declared objective was to “assemble photographic copies of rare printings and manuscripts and to promote research into and performance of Vivaldi’s music”¹³⁵ with a view to producing a “complete edition of the works of Antonio Vivaldi based on manuscripts and original printings” in partnership with Istituto di Alta Cultura di Milano. Publication was supposed to proceed at the rate of four or five volumes a year.¹³⁶ We are now in November 1946 and with a publication programme taking shape, Count Chigi contacted Alberto Gentili, trusting that he would be among the most active protagonists.¹³⁷ He then wrote to Casella that “Volume One of the *Opera Omnia* will be ready within the year”.¹³⁸

In the meantime rumours of what was going on in Treviso were not slow in penetrating Siennese territory, and news of Antonio Fanna and Angelo Ephrikian’s plans reached the ears of the Accademia Chigiana. A shot across the bows of the foolhardy Trevisans was clearly called for.

A letter from Virgilio Mortari to an unidentified correspondent, apparently in response to a request for information regarding Fanna and Ephrikian’s project, sounds a note of caution towards the two young men, warning them not to bite off more than they can chew, with the hardly concealed scope of discouraging their temerity and leaving the field free for the Accademia Chigiana’s efforts, which were, in his words, “already in train”. He begins by saying: “With regard to Vivaldi, it is again clear that there is no lack of good initiatives. In this case, in fact, rather the opposite [...] a Centre for Vivaldi Studies has been established in Siena which will shortly be widely publicised, and its activities will include

¹³³ Alfredo Casella (1883-1947). Composer of the “1880 generation”, immediately following Puccini’s whose leading exponents were Ildebrando Pizzetti, Gian Francesco Malipiero, Franco Alfano and Ottorino Respighi. Together with Respighi, Pizzetti and Malipiero, he founded in 1917 the Società di Musica Nazionale, later to become the Società Italiana di Musica Moderna, among whose aims, other than encouraging the performance of new music (it presented Bartók, Hindemith, Stravinsky, Ravel, Kodály, Schönberg, for the first time in Italy), was the revival of music by forgotten composers. The above-named, with Gabriele d’Annunzio, also established the Corporazione delle Nuove Musiche, whose ambitions were similar: to make better known music of the international present and to shed light on the “passato italico”, thereby combining innovation and tradition.

¹³⁴ Virgilio Mortari (1902-1993), composer and teacher of composition at the Venice conservatory (1933-1940) and at that of Santa Cecilia in Rome (from 1940). Artistic Director of the Accademia Filarmonica Romana (1944-1946) and of the Teatro La Fenice in Venice (1955-1959).

¹³⁵ FIAMMA NICOLodi, *Vivaldi nell’attività di Alfredo Casella organizzatore e interprete*, in *Vivaldi veneziano europeo*, cit., p. 329. The author emphasises that the Centre was founded then, in 1946, as reported in the “Quaderni dell’Accademia Chigiana”, 13, 1947, p. 13. The announcement of a Centre actually established by Olga Rudge in 1938 was put about with a view to establishing the primacy of the Accademia’s institution.

¹³⁶ FIAMMA NICOLodi, *Vivaldi nell’attività di Alfredo Casella organizzatore e interprete*, in *Vivaldi veneziano europeo*, cit., pp. 329-330.

¹³⁷ Letter from Guido Chigi to Alberto Gentili, 4 November 1946. Gentili archive.

¹³⁸ Letter from Guido Chigi to Alfredo Casella, 6 November 1946. Accademia Chigiana archive.

the publication of an *Opera Omnia* under the auspices of the Istituto di Alta Cultura di Milano, which has already had the first volume printed (the 12 Violin Sonatas) and will soon be putting it on sale".¹³⁹ Then, concerning the reports that the Treviso crew were also planning to launch a systematic edition of the *Opera Omnia*, Mortari does his utmost to deflect their project, which he thinks quite frankly reckless and irresponsible: "It could be very dangerous to go ahead with such a ... Fascist urgency (you mention the idea of a January debut). Remember that our own enterprise, which is already at an advanced stage (after more than a year of preparation), is still not quite ready for its first 'parturition' for all that the proofs of the first volume have already been corrected and signed off by the steering committee (Casella, Luciani and myself). Nor do I think it possible to publish a large number of volumes in a short space of time, above all without a specialised publishing apparatus.

Remember that Bach's *Opera Omnia* took 80 years. For Vivaldi you have calculated approximately 25-30 years. It seems that the complete work will consist of some 40-45 thousand pages [...]. In short, a 'snail's pace' is the order of the day."¹⁴⁰ He concludes by recommending, indirectly, that Ephrikian and Fanna drop the idea of an *Opera Omnia* and suggests that instead they pick from Vivaldi's output "a sizeable collection of pieces suitably adapted for modern performance" and publish only "as much as is right and fitting that the public know of Vivaldi and no more than the music market worldwide, including its more sophisticated and specialised reaches, can absorb".¹⁴¹

On 7 February 1947 a letter is sent from Siena to the Ministry of Education requesting it to intercede with the Biblioteca Nazionale di Torino that they might dispatch two volumes from the Foà-Giordano collection to the Chigiana so that their copyists can more comfortably transcribe the music in the Academy with a view to the preparation of what will be the first "Complete Edition" of Vivaldi.¹⁴²

Too late! In March 1947, the Library's director, Ester Pastorello,¹⁴³ replies succinctly, not considering it "indispensable [...]" that this precious material be exposed to the risks of an undesirable removal" and asks the gentlemen at the Chigiana to "examine another possibility [...]" already amply taken advantage of by the Venetian editorial group who have photographed over a thousand pages here, almost all of them the Maestro's music."¹⁴⁴

¹³⁹ Letter from Virgilio Mortari, Rome, 4 December 1946. Antonio Fanna's private archive.

¹⁴⁰ *Ibid.*

¹⁴¹ *Ibid.*

¹⁴² Letter from Guido Chigi to the Ministry of Education, 7 February 1947. Accademia Chigiana archive.

¹⁴³ Ester Pastorello (1884-1971), director of the Biblioteca Nazionale di Torino from 1937 to 1947, when, on 1 June she requested early retirement. Did she perhaps think she had gone too far in standing up to a colossus like the Accademia Chigiana to the advantage of two young pretenders? Was she made to pay the price? Her premature withdrawal remains a mystery.

¹⁴⁴ Letter from Ester Pastorello, 10 March 1947. Accademia Chigiana archive. The letter is reproduced in FIAMMA NICLODI, *Vivaldi nell'attività di Alfredo Casella organizzatore e interprete*, in *Vivaldi veneziano europeo*, cit., p. 330, note 114.

The “Venetian editorial group”, formed by Angelo Ephrikian and Antonio Fanna without wasting much paper or troubling the slow wheels of bureaucracy, had succeeded in a mission that to the indignant Accademia Chigiana must have seemed something of a smash-and-grab raid,¹⁴⁵ and a real “dash of cold water”¹⁴⁶ on their own plans. The Chigi family’s motto, “Micat in vertice” (“Shines from a height”), used by the Academy’s founder as a mission statement and bright ideal running through all the institutions projects, had been outblazed by the irrepressible youthful impetus of *doing*, and doing straight away, which had privileged concrete action over grand announcements.

Fanna and Ephrikian (with their photographer Giarda) had moved with an agility, daring and resourcefulness that would have been inconceivable for a behemoth like the Accademia Chigiana with its grandees and all its unavoidable procedures. They had, besides, acted with the blessing of Alberto Gentili, who had replied to Fanna’s enquiry regarding a Foundation for Vivaldi studies with a show of full-hearted approval:

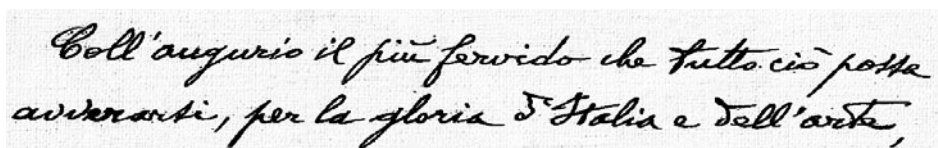
*Toto corde io applaudo alla Loro iniziativa
in favore delle musiche vivaldiane*

I applaud *toto corde* your initiative on behalf of Vivaldi’s music [...] As an Italian and as an artist I am entirely delighted to find you youngsters demonstrating such a constructive enthusiasm and so much active veneration for our ancient and glorious cultural heritage [...] I am profoundly convinced of the validity of your enterprise: it has all the requisite elements to be received with the greatest favour and with the liveliest practical involvement by the whole musical world [...] After all, my own absolute conviction that the entirety of Vivaldi’s work deserves to be rescued and made ever better known by every possible means, I believe I demonstrated many years ago both by taking on myself the responsibility of convincing two leading Turin citizens, Commendator Foà, and Count Giordano to disburse considerable sums to buy and donate to this National Library his invaluable manuscripts, and by dedicating years and no small labour to transcribing, editing and publishing at least a portion of them. Now it will be a certain path to glory to establish a foundation with the means and the time in front of it to aspire to the complete editing, publishing and performing of all of Vivaldi’s surviving music that is still only in manuscript. In the most heartfelt expectation that all this may come to pass, for the greater glory of Italy and of art. (figs 52-53).¹⁴⁷

¹⁴⁵ LUCIANO ALBERTI, *Come nacque a Venezia il Centro di Studi Vivaldiani*, “Chigiana. Rassegna annuale di Studi Musicologici”, 41, 1989, extract, Florence, Olschki, 1991, p. 53.

¹⁴⁶ FIAMMA NICOLODI, *Vivaldi nell’attività di Alfredo Casella organizzatore e interprete*, in *Vivaldi veneziano europeo*, cit., p. 330. The expression, used by Nicolodi, is repeated by Luciano Alberti, at the time artistic director of the Accademia Chigiana, in LUCIANO ALBERTI, *Come nacque a Venezia il Centro di Studi Vivaldiani*, cit., p. 55.

¹⁴⁷ Letter from Alberto Gentili to Angelo Ephrikian, Turin, 11 November 1946. Antonio Fanna’s private archive. When the first volume was printed by Ricordi, under the banner of the Istituto Italiano Antonio Vivaldi, Antonio Fanna sent a copy to Gentili with a covering letter, dated 30 August 1947



As terse as it was indigestible, the news that the manuscripts had already been photographed infuriated Chigi, who immediately lined up his artillery.

August 1947: "The Vivaldi venture and the passionate commitment that my institute, with myself in the vanguard, have put into the exhumation of the beautiful compositions of the Red Priest and the publication of his Opera Omnia [...] risk being fraudulently snatched from us by the high-handedness and arrogance of that malign musical mountebank who answers to the infamous name of Malipiero [...] I will fight to my last drop of blood against that Venetian sphinx to defend my project and my academy".¹⁴⁸ Enraged and on the war path, Chigi could not accept the slap in the face, and in turning on Malipiero particularly, his resentment may not appear, at first sight, without some justification: on 21 December 1946 the Count had received a letter from Malipiero which read: "I must congratulate you on your Vivaldi edition and I trust that the Red Priest will return to life as Carlo Goldoni and his contemporaries knew him".¹⁴⁹ Malipiero at that time however was still wholly unaware of the coming adventure that would bind him for some twenty-five years to the name of Vivaldi.

The sudden death of Casella in March 1947, Mortari's defection from the committee and the precarious financial condition of the Istituto d'Alta Cultura di Milano, which was supposed to underwrite the Chigiana operation, were a

(Gentili archive): "To the man who first dedicated his efforts to the revaluation of the great Venetian maestro and who has so generously helped us with our preparatory work."

¹⁴⁸ Letter from Guido Chigi to Ezra Pound, 7 August 1947. Accademia Chigiana archive. Chigi and Malipiero were also at opposite poles regarding their musical preferences. The Count loved the songs of Francesco Paolo Tosti while Malipiero was for Monteverdi and ancient music. Casella's approach to Vivaldi's music, when working with Chigi, was anathema to Malipiero, whose guiding principle was to stick as scrupulously as possible to what the composer had written. Back in 1939, on the occasion of the "Settimana Antonio Vivaldi" at Siena, Malipiero wrote to Casella on 29 September (Casella archive): "Your Sienese venture was most admirable. I would like to have been present at the performances, not least to see if the Vivaldi spirit had been allowed to come through intact, as I am quite intransigent as far as the rendering of the music of the past is concerned. Reducing it to a simulacrum of any old nineteenth-century music, or distorting it with twentieth-century additions is an error; it is the distortions that ensure its ephemerality. Our job is to bring into the light what has been in the shadow but is not dead. Dressing up cadavers is an error." See FIAMMA NICOLODI, *Vivaldi nell'attività di Alfredo Casella organizzatore e interprete*, in *Vivaldi veneziano europeo*, cit., p. 322.

¹⁴⁹ Letter from Gian Francesco Malipiero to Guido Chigi, 21 December 1946. Accademia Chigiana archive. In an earlier letter, again to Count Chigi and likewise preserved in the Accademia's archive, dated 6 December 1946, Malipiero requested from Chigi a publication concerning Antonio Vivaldi which he knew had emanated from the Accademia in 1939 and was indispensable to him for a "Vivaldi bibliography".

series of setbacks that would put an end to Chigi's campaign: Luciani had to admit, writing to Olga Rudge: "We have been outmanoeuvred; we must have the courage to admit as much".¹⁵⁰

Antonio Fanna expressed himself as still ready to work together with the Chigiana, but the sticking point for the count was Malipiero; as he wrote to Luciani on 25 July 1947: "Maestro Fanna has written me a very friendly letter, in which he reiterates his keen desire to work with us on Vivaldi. Really most courteous, Fanna, but I don't see how such a collaboration could function with a Malipiero in the middle, whom I simply can't abide".¹⁵¹

And then, forced by the turn of events to draw a line under the episode, he makes the bitter admission, having every appearance of a white flag being raised: "What a figure we have cut!"¹⁵² Still Chigi, contemptuously, has a last go at Malipiero whom he apostrophises, specifying his opprobrium with a savoury literary allusion, as a "coachman fly".¹⁵³



Fig. 23. From "Il Giornale della Sera", 14 July 1948.

though, and once we had resolved any misunderstandings it was agreed we would collaborate now and again when possible, dividing up the work to be done (fig. 76).

This meeting was followed by a series of courtesy calls, explorative forays on both sides into the opposing camp, reconnaissance surveys so to speak, and then each continued on his chosen path.

When I went to see Count Chigi in Siena in the summer of 1947, he received me cordially but obviously believing me too green in years to be quite credible, peppered his discourse with any number of "Tell your father", as if the age and inexperience of his visitor rendered our plan implausible, for all that it was in the process of becoming operational, and he supposed that behind his young interlocutor must hover the support, financial at least, of a family. The conversation proceeded amiably

¹⁵⁰ Letter from Sebastiano Arturo Luciani to Olga Rudge, 5 April 1947. Accademia Chigiana archive.

¹⁵¹ Letter from Guido Chigi to Sebastiano Arturo Luciani, 25 July 1947. Accademia Chigiana archive.

¹⁵² *Ibid.*

¹⁵³ The jibe derives from Phaedrus's fable *The Fly and the Mule*, and is used to denote people who claim importance for themselves by boasting of affairs in which they have actually only played a minor or irrelevant part: persons who proclaim they are in charge of a situation in reality controlled by others.

The following year a rumour circulated that Sebastiano Arturo Luciani was proposing to make a film about Vivaldi. On 14 July 1948 Rome's "Il Giornale della Sera" reported the news and an interviewer sought details from Luciani.

The latter replied in rather sly and enigmatic tones without really giving much away. He let slip however that he thought that the composer might be played by Gian Francesco Malipiero, if only on account of the "quite telling" similarity he detected between the two, and being besides of the opinion that "only a musician such as Malipiero, no less extravagant than his great fellow-citizen" could "do full justice to the role". Was this the beginning of a rapprochement aimed at bridging the gap between the Siena Centro di Studi Vivaldiani and the Istituto Vivaldi or a piece of colour-supplement whimsy?

The film never got off the ground and the photo accompanying the article, supplied by Luciani, which supposedly showed a bizarre and amusing resemblance to the well-known Vivaldi caricature, probably betrayed the ironic intent of this media sally.

1947. THE EDITION GETS UNDER WAY: THE ENGINE ROOM

The Istituto Italiano Antonio Vivaldi, symbolically located in Venice, was actually housed administratively, together with the archive of thousands of photographed sheets,¹⁵⁴ in the Villa delle Rose at Selvana, while Ephrikian's Treviso residence became the engine room of the operation, kitted out with a laboratory for printing the microfilms, and a team of musical copyists was recruited to get straight to work on the Vivaldi scores (figs 78-84).

Soon work was in full swing in Treviso's Via Pomponio Amalteo and at the Villa delle Rose. Not a great deal of equipment was necessary: a piano, two tables, two enlargers, trays for developing and a heap of specialised photographic paper. In the living-room/laboratory of Ephrikian's home the microfilms of the manuscripts shot at the Biblioteca Nazionale di Torino were assembled, catalogued, developed and printed. In the space of a few months thousands of near life-size photographs were collected at the Istituto Vivaldi to allow work to proceed on facsimiles of the originals. The copyists faithfully recorded in clearly legible script



Fig. 24. Presumed portrait of Antonio Vivaldi. Bologna, Museo Internazionale e Museo della Musica.

¹⁵⁴ ALBERTO BERTOLINI, *Un Istituto per l'Opera omnia di Vivaldi, il 'prete rosso'*, cit. The text speaks of twenty-two thousand stills.



Fig. 25. Antonio Fanna at the enlarger.

Vivaldi's scribbled notes to arrive at transcriptions ready to be completed by the reviser who would get them in shape to be forwarded to the publisher. Everyone worked enthusiastically in a feverishly charged atmosphere, subconsciously aware that an extraordinary endeavour was afoot: they were bringing back to the light of day music that had been buried and forgotten for centuries, and accomplishing "one of the most prodigious musical ventures in the history of music".¹⁵⁵

The photographed copies were hung up in the bathroom and elsewhere around the house to dry, and Angelo's daughter Laura still remembers how at night those black and white dangling sheets of paper had, to a child's mind, a rather lugubrious and disturbing effect.

Gianfranco Ferrara recalls his arrival to join the team at the Istituto Vivaldi: "They were looking for a copyist: I applied, was taken on, and got to work.

I remember how, once the negatives were printed, we approached the scores in an atmosphere of religious awe. Working alongside Francesco Continetto, a peerless copyist, we would transcribe the notes onto staff paper, with pen and ink, with absolute respect for the originals. Faced with these 'sacred texts' I felt like an ancient scribe. I copied Vivaldi's writing just as he had conceived and set it down himself. There was a portrait of Vivaldi¹⁵⁶ there in the workroom to whom, as the presiding deity, we would

¹⁵⁵ ROLAND DE CANDÉ, *Histoire d'une résurrection*, "Vivaldiana", 1, 1969, pp. 13-28.

¹⁵⁶ The original of this presumed portrait of Vivaldi, by an unknown artist, which has now become a famous icon of the Red Priest, is in Bologna at the Museo Internazionale e Biblioteca della Musica.



Fig. 26. Angelo Ephrikian at the enlarger.

appeal when the texts threw up interpretive difficulties".¹⁵⁷

After a couple of years the copying work was left wholly to Francesco Continetto. His writing was so precise and sharp that a score from his hands seemed looked as if it were printed already; and from those hands came something like 500 of them!¹⁵⁸

The Istituto's activities do not go unnoticed. In the "Gazzettino Sera" we read: "A most interesting project is under way in the tranquil 'workshop' of a charming villa on the outskirts of Treviso where the exhumation of Vivaldi's masterpieces is in train. Here two young musical enthusiasts, Angelo Ephrikian and Antonio Fanna preside over the examination and organisation of a vast photographic hoard [...] From the enlargements, three skilled copyists – a veritable School of musical transcription has been set up for the purpose – reproduce with absolute fidelity to which the so-called 'revisori' (editors) add no more than the dynamic and bowing marks, realising the 'bass' for the harpsichord [...] A fundamental principle of what we improperly call 'transcriptions': no alteration or elaboration of the original manuscript beyond the concern to render them performable in accordance with modern notation [...] Perhaps it is this aspect that marks the

¹⁵⁷ GIANFRANCO FERRARA, *In memoriam Angeli Ephrikian*, in *Angelo Ephrikian e la riscoperta vivaldiana*, cit., p. 59.

¹⁵⁸ Francesco Continetto was also an accomplished cellist and in the summer months played with the ensemble at the Caffè Lavena in St Mark's Square in Venice. After an initial period at Ephrikian's house, he took to working from home where batches of photographed manuscripts were delivered at regular intervals.

particular merit of the Istituto Vivaldi and distinguishes its approach from that of others, admirable though their efforts may be – those of the Accademia Chigiana at the head of them – which limit themselves to the publication of Vivaldi's *Opera Omnia* without worrying about performability."¹⁵⁹ One writer goes so far as to compare the Vivaldi revival with the great revolution in physics: "Vivaldi is like one of those stars whose light reaches our planet after many years' voyaging [...] A fourth dimension has been lacking in the history of music, that is, the sense of the relativity of glory in time: the rediscovery of Vivaldi, upsetting the classifications, has contributed to bringing in a wider criterion of judgement and expanding the musical universe. One can almost say that what has happened in physics has now happened music. It used to be thought that the world of Italian classical music was limited by an essential operatic base and that beyond this there was the void, while in fact there were other constellations, other nebulae."¹⁶⁰

Once we had discovered, during the transcription work, that over a hundred of Antonio Vivaldi's instrumental works had come down to us in two or more versions and that these different versions were hardly ever completely identical, after an initial period when he had worked as a copyist, Gianfranco Ferrara was entrusted, in the sixties, with the intricate task of correlating the different sources¹⁶¹ of each of the works published by the Istituto Vivaldi. The variations were marked up with red indicators on the photographic material conserved in the Institute. This was merely a preliminary step with a view to creating, in the not too distant future, a true critical edition. In the meantime, in order to keep to our commitment to publishing a volume every week, the work, begun in June, needed to be pursued with all speed in each of its stages.

The revisers of the first two series, each of twenty-five scores, were Ugo Amendola, Angelo Ephrikian, Antonio Fanna, Bruno Maderna and Romeo Olivieri.¹⁶² In this first phase, Malipiero's contribution was restricted to a limited number of revisions and the supervision of the whole edition, which he approved with a "Seen" followed by his signature. From the third series onwards it was agreed that to achieve the desired consistency throughout the work, it would be best if Malipiero personally took charge of the revision of each score of the entire edition. Thus completed and signed off by the artistic director, the transcribed music was sent off to Milan where it was engraved in the Ricordi workshops, and, after a final rechecking, forwarded to the printing department.

¹⁵⁹ MARIO NORDIO, *I capolavori inediti di Vivaldi tornati all'ammirazione del mondo*, cit.

¹⁶⁰ EMILIO RADIUS, *La Gloria è vecchia*, "Europeo", 2 November 1947.

¹⁶¹ The fruits of these comparative labours would be seen in the *Appendice quinta* of Antonio Fanna's *Catalogo numerico tematico delle opere strumentali* published in 1968.

¹⁶² Amendola was responsible for the editing of one volume, Fanna of three, Maderna of five, Olivieri of three and Ephrikian of twenty-seven. In 1965-1966 Ephrikian returned to revise the twelve concertos of Op. 4, *La stravaganza*, which he also engraved, and in 1968 five of the six concertos of Op. 12. Malipiero edited eleven volumes of the first two series and then took over the editing of almost all the remaining volumes of the series. See too MICHELE CHIAPPINI, *La scrittura dell'interpretazione*, doctoral thesis in Cinema, Music and Theatre at Bologna University, Academic Year 2015, p. 61, note 5.

Meanwhile the musical world continued to wax enthusiastic about the birth of the Istituto Italiano Antonio Vivaldi as a concrete step, "one of many, small as may be [...] which contributed to getting an enfeebled Italy back on the rails culturally, when it was still in those years in the grip of fears and fervours that were anything but aesthetic in nature, but concerned with identity and survival."¹⁶³

"We are witnessing, without doubt, one of the most important music publishing endeavours of the century, one that will reflect honour on Italy and lay the foundations for a profound historical-artistic re-evaluation of the legacy of that the great author of *The Four Seasons* has left to the world."¹⁶⁴ Nor did the press fail to remember and pay an anonymous homage to the "patronage, still not entirely gone out of fashion, of a benefactor who has made the foundation of the Istituto Italiano Antonio Vivaldi possible."¹⁶⁵

MALIPIERO AND THE EDITION

Malipiero oversaw the publications in full agreement with the basic premise guiding the Istituto: faithfulness to the original text, to which, as Ephrikian states in his *Introduction* to the *Concerto in B flat major for violin, strings and cembalo* (F.1, n.1), the first of the whole series, there should be "nothing, essentially, added, modified or substituted". What Ephrikian called "the sublime clarity of Vivaldi's conception" should be reproduced "as it stands and how he wished it to be".¹⁶⁶

A procedure, however, a long way from the musical thinking of Casella, Siloti,¹⁶⁷ Molinari and other musicians of the time, who thought it quite normal, necessary even, to adapt early music to the modern taste, with such rearrangement as one thought fit. Telling, in this context, is something written by Casella in the aftermath of a musicological Congress held at Siena in September 1940, which had seen lined up against one another the two opposing camps of those who advocated the use of original instruments for the performance of baroque music and those who, by contrast, thought it needful to make adjustments to early music to bring it closer to the changed sensibilities of a contemporary public: "According to the opinion of certain musicologists, works that have been resuscitated for our mechanical age, having gone into hibernation in one of gilded carriages and candlelight, should be performed exactly as they are found in the libraries [...] To be sure, if such ancient instruments as the spinet, the viol, the viola d'amore, lutes,

¹⁶³ MARZIO PIERI, *Pre-echi vivaldiani*, in *Cinquant'anni di produzione e consumi della musica dell'età di Antonio Vivaldi. 1947-1997*, eds Francesco Fanna and Michael Talbot ("Quaderni vivaldiani", 10), Florence, Olschki, 1998, pp. 3-34, in part. p. 14.

¹⁶⁴ ALBERTO BERTOLINI, *Un Istituto per l'Opera omnia di Vivaldi, il 'prete rosso'*, cit.

¹⁶⁵ Extract from *Riscoperta di Vivaldi*, "Il Giornale di Vicenza", 16 April 1947.

¹⁶⁶ ANGELO EPHRIKIAN, *Nota introduttiva*, in *Edizione completa delle Opere strumentali di Antonio Vivaldi*, ed. by Istituto Italiano Antonio Vivaldi, vol. 1, Milan, Ricordi, 1947.

¹⁶⁷ Alexander Siloti (1863-1945), Russian composer, pianist and conductor. Made over two hundred arrangements of music by Bach, Beethoven, Liszt, Tchaikovsky and Vivaldi.



Fig. 27. Concerto in C major "Per la Santissima Assunzione di Maria Vergine", RV 581.



Fig. 28. Symphony in E major, RV 131.

cornetts, basset horns etc. are to be recalled, these performances must always be exceptional events, confined to a limited and refined public. I do not think that many people are, for example, sophisticated enough to appreciate a Bach prelude performed on a clavi-chord, which you can hardly hear unless you are right beside it [...] In my opinion, the rule [...] according to which early music should only be performed as written and on period instruments, is well enough in theory, but in practice we have to proceed on rather different lines."¹⁶⁸

We have already mentioned the case of *The Four Seasons*, "of all Vivaldi's concertos perhaps the most butchered by the 'improvers'", as Malipiero lamented.¹⁶⁹ No less than Virgilio Mortari, in a letter aimed at deflecting Ephrikian and Fanna from their intention of publishing the Venetian's *Opera Omnia*, declared, apropos of Vivaldi's musical writing: "Anyone familiar with the Red Priest's music will recognise the pointlessness of

thinking of commercial distribution for a good number of the works, nor would it be an honest procedure for adjustments to go so far as to substitute for the weakness of the original music." Malipiero, on his part, states in no uncertain terms, as an article of faith: "Anyone compiling an edition of the works of Antonio Vivaldi should not delude themselves that they will be making great discoveries or resolving thorny problems. Their main responsibility is to not give in to the temptation to make Vivaldi into Beethoven, messing about with the harmonies, the rhythm and so on. A musician performing Vivaldi must feel a spiritual kinship with him, understand his music, and in publishing it not behave

¹⁶⁸ ALFREDO CASELLA, *Musicasti, musicologi e... musica*, "Scenario", March 1941, pp. 123-125.

¹⁶⁹ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 28 October 1956. Malipiero correspondence, Antonio Fanna's private archive.

like a surgeon¹⁷⁰ but like a humble copyist, faithful, careful, and diligent.”¹⁷¹

Working on the autograph manuscripts, Malipiero had to get to grips with Vivaldi's erratic hand: a dynamic, fluid, agile script, flung onto the paper all in one breath, teeming with notes and graphemes rising and falling abruptly, traced with an accelerating rapidity that becomes headlong in passages, almost a scribble, dense with flamboyant, curving, confident upward strokes, which graphologists call “arrogant curves”.¹⁷² Malipiero does his best to discover a key to interpreting the “shorthand” the composer employs in his constant urge to hurry through, to shorten the time and effort of writing, by inventing graphic formulae expressed in succinct signs to reduce the interval between the flash of inspiration, whose possibilities mustn't be allowed to escape, and the getting it down on paper. These abbreviations, at first sight “indecipherable”, soon became, in Malipiero's words “not excessively enigmatic”.¹⁷³ None the less, he warned Fanna: “Be sure to advise the copyist about leaving some of the lines empty (without trying to economise on paper) for future sudden illuminations on certain puzzles.”¹⁷⁴

In typically highly-coloured vein, Malipiero records in his *Cossi va lo mondo*: “Even as we lived in a state of anxiety over the fate of our culture, we tried to fight back by envisaging great enterprises. We navigated in the wake of our heroes towards distant shores that existed only in our imaginations.”¹⁷⁵ And so he set sail, with Fanna and Ephrikian, on their great adventure. A personality out of the ordinary, a real gentleman, unique in his idiosyncrasies and remarkable for his eccentric personality and impulsive nature; the honorarium he requested for the vast task he was undertaking on behalf of the Istituto Vivaldi was eloquent and utterly typical, and reveals the moral character of a man entirely outside the

¹⁷⁰ There is an obvious swipe here at Casella – at the time the best-known transcriber of eighteenth-century music – and at his methodology, a far cry from the principle of copying early music without re-elaborations and performing it entirely as written. Casella, in fact, was quite convinced of the need to adapt and even re-orchestrate compositions that “fashion, the whim of mankind, or mere historical chance has condemned to decades, if not centuries of oblivion [...] declining [...] to keep alive what is to all intents and purposes dead to our modern sensibilities”. See ALFREDO CASELLA, *Musicisti, musicologi e... musica*, cit., p. 125.

¹⁷¹ GIAN FRANCESCO MALIPIERO, *Antonio Vivaldi il Prete rosso*, Milan, Ricordi, 1958, p. 121; ID., *Antonio Vivaldi*, talk on the Rete Rossa, cit.; MARZIO PIERI, *Pre-echi vivaldiani*, cit., p. 15. In the introduction, dated 28 October 1952, to his *Vivaldiana*, Homage to the Red Priest, piece for orchestra, Malipiero writes: “I have ushered into print over a hundred of Antonio Vivaldi's concertos. My boast is to have acted as no more than a humble copyist, so correct, precise and unassailable are these concertos. I have never allowed myself to be tempted into speculative corrections.”

¹⁷² LIVIA PANCINO, *Le caratteristiche grafiche della mano di Vivaldi secondo il metodo grafologico*, “Informazioni e studi vivaldiani”, 13, 1992, pp. 67-95.

¹⁷³ GIAN FRANCESCO MALIPIERO, *Antonio Vivaldi il Prete rosso*, cit., p. 32; ID., (*Appunti sui concerti di Vivaldi*), 2 ff., loose manuscripts [1948-1949], Gian Francesco Malipiero archive, Vivaldi folder, Fondazione Giorgio Cini, Venice. See MICHELE CHIAPPINI, *La scrittura dell'interpretazione*, cit., p. 23.

¹⁷⁴ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 13 November 1951. Malipiero correspondence, Antonio Fanna's private archive.

¹⁷⁵ GIAN FRANCESCO MALIPIERO, *Cossi va lo mondo*, cit., p. 64.

accepted conventions to an extent which cannot but astonish, particularly in our own, profit-g geared times: "Fanna, if you really want to do me a favour, you could provide a car for the trips from Asolo to Venice and vice-versa, and get hold of some dry bread for my dogs" was all that the Maestro asked. He had taken refuge in Asolo from the crowds and noise of the city, convinced that the radio, the gramophone and the cinema persecuted humanity with the most frightful clamorous music specifically to prevent us living and thinking in peace and silence.¹⁷⁶ "I have not succeeded in promoting a respect for silence," he said, "and yet noise is a destructive force. Light one can deal with, but noise not. In my daily life I have gone down on my knees to beg for a bit of silence. Uselessly, because for the brutes noise is a necessary outlet, a relief [...] I have always dreamt of living in the country to get away from noise [...] In 1923 I moved out of the city because noise has always been my greatest enemy."¹⁷⁷

I used to drive the car into Venice to pick up Malipiero and take him up to Asolo. He was not much concerned with hours and minutes as measured by the hands of the clock; he had an entirely personal conception of time. I have had on occasions to wait hours for him. His Asolo hideaway was a "lair" stuffed with animals: an indeterminate number of dogs and cats wandered through the house and the garden, and two owls kept the maestro company on working nights. He particularly loved his dogs; he maintained they had given him nothing but joy and satisfaction, with their moving demonstrations of abnegation and unconditional love. When Chinù, his favourite Pekinese, died, he was unable to go back into his large study on the first floor, where he had a beautiful grand-piano under which Chinù, who followed him like his shadow, was in the habit of curling up. At that time – this was the late 1940s – bread was not an easy thing to come by, so I would meet Malipiero in Venice at the Piazzale Roma and together we would take the bags of stale bread I had managed to procure back to his dogs. He would send me hilarious letters from his hermitage: "Hey from the gondola, what's new? Disease is rife, bread is scarce, on the bridge flaps ... well, I won't say what flaps, but they (my dogs) beg me as their father, in its name: Our Fanna who art in Treviso, give us this day our daily bread, etc. etc.!" (fig. 85).¹⁷⁸ He was completely unconcerned by financial considerations, and would insist: "Cash remuneration fills me with horror [...] friendship alone can be the basis of our working together, so that we can be free of everything that is not part of our complete disinterest in the things of this terrible ruined world."¹⁷⁹

perché mi fanno orrore i compensi in denaro,

¹⁷⁶ *Ibid.*, pp. 39-40.

¹⁷⁷ GIAN FRANCESCO MALIPIERO, *La pietra del bando*, Venice, Ateneo, 1945, pp. 75, 82.

¹⁷⁸ Letter from Gian Francesco Malipiero to Antonio Fanna, Venice, 9 December 1947. Malipiero correspondence, Antonio Fanna's private archive.

¹⁷⁹ Letter from Gian Francesco Malipiero to Antonio Fanna, Venice, 5 April 1947. Malipiero correspondence, Antonio Fanna's private archive.

The work was proceeding full speed ahead and a good deal of excitement was bubbling around the name of Vivaldi in those years. Marc Pincherle, a pioneer of Vivaldi studies who had dedicated a large part of his life to the Venetian, finally signed off his monumental monograph in 1948. He described how everyone in the small circle of musicologists closest to him would continually request updating on the progress of his Vivaldi, forever asking “How’s it going?” with a mixture of apprehension and resignation, as if seeking news of an ancient uncle in the long-stay ward. Pincherle’s study offered to the scholarly community a composer of comparable artistic stature to Handel and Bach. When he embarked on his researches, the French Scholar, aware then of little more of Vivaldi than Bach’s transcriptions and the Vivaldi-Kreisler *Concerto in C major* (which would subsequently prove to be only Kreisler’s), had written an initial doctoral thesis at the Sorbonne on the Red Priest, which he testifies to having been “pulverised by a German gunner indifferent to musicology” during the war. He used to claim proudly that it had been he who had first sparked Alfredo Casella’s curiosity about the Venetian: “I met Casella by chance when I happened to dine with him with some mutual friends in 1924 or 1925. My enthusiasm for Vivaldi was at its peak and he became our main topic of conversation. Casella then hardly knew his name.” From that moment on, once the flame was lit, Casella’s interest in Vivaldi burgeoned until the musician became one of the promoters of the revival movement that did so much to make the Red Priest known and loved. At the close of his monograph Pincherle added an “Important note” in which he says that while he was putting the finishing touches to his study he had heard that the Istituto Italiano Antonio Vivaldi, founded by Antonio Fanna, had embarked on the publication of the complete works of the Red Priest, and that twenty-five scores, edited by Fanna, Maderna, Malipiero and Olivieri, had already appeared from Ricordi. Pincherle’s own text is accompanied by an *Inventaire thématique* of the Venetian’s instrumental works, fuller than those of Olga Rudge and Mario Rinaldi, enumerating in key order the opening bars of the first movements of all the instrumental compositions.¹⁸⁰

THE FIRST TWENTY-FIVE SCORES APPEAR

There had been endless discussion at the Istituto on the physical form the edition should take – the quality of paper, the font, the covers of the volumes and all the problems of a typographical nature concerning the publication of a series. The aim was a product that would be clear, functional, and both practical and elegant.

On 7 November 1947, slightly ahead of schedule, Antonio Fanna was in Milan to pick up from Ricordi the first suite of twenty-five scores of instrumental music:

¹⁸⁰ MARC PINCHERLE, *Antonio Vivaldi et la musique instrumentale*, Paris, Librairie Floury, 1948. The second volume of the work contains the *Inventaire Thématique*. See also MARC PINCHERLE, *Antonio Vivaldi*, “Rassegna musicale”, 2, 1929, nos. 11, 12; ID., *Vivaldi*, Paris, Edition Le bon plaisir, 1955; ID., *Rencontre de Vivaldi*, “Vivaldiana”, 1, 1969, pp. 7-11.

nineteen concertos, five sonatas and a symphony. The first run of the edition, in 27 x 20 cm format, was of four hundred copies, one hundred and fifty of which, numbered and in a special binding, were reserved for the Istituto Vivaldi and its subscribers. Impeccably printed on fine paper specially prepared by the Galvani paper mill at Cordenons, the scores came out ready to be performed (figs 95-97).

The Istituto could be proud of its first year of activity: in the midst of a physically semi-destroyed, but spiritually alive Europe, it had earned a position in the vanguard of the cultural initiatives of the postwar period. The rediscovered music of Antonio Vivaldi won over public and professionals alike, and those who embraced it, Antonio Fanna observed, from his privileged standpoint and with the impassioned hyperbole of youth, found “their hearts swollen with emotion and a splinter of heaven in their souls”.

Leading figures from the music world were quick to express their full approval of the work so far: “I welcome this handsome, clear, functional and accurate edition” congratulates Mario Rossi, conductor of the Orchestra della Rai di Torino. “I greet with the greatest joy this first volume of the projected Vivaldi edition, impeccable from both the artistic and the typographical points of view,” writes Andrea Della Corte, lecturer in the History of Music at Turin University and author of *Storia Universale della Musica* and promises to “be its fervent promoter, in the lecture hall and the musical journals.”¹⁸¹

FROM SCORES TO CONCERTS

Once published, it was important that the scores became living things and were performed. The most persuasive proof of the worth of our labours could only be given by the public and the critics, in their reactions to the music that was being retrieved.

The written pages needed to be heard again in the concert halls, after two centuries’ hiatus. Alongside the work on our edition, there thus began, immediately, a parallel campaign of promotion, as a necessary complement and integral part of the programme the Istituto had proposed: that of bringing back to life the work of the Red Priest through the recovery and performance of his music, which must continue to live and breathe in our own times.

So Vivaldi was born for a second time in Venice: on 13 April 1947, three months after its foundation the Istituto Vivaldi inaugurated its concert programme, and the first newly published scores received their baptism at the Teatro La Fenice, whose orchestra, conducted by Angelo Ephrikian, with violinists Arrigo Pelliccia and Rino Fantuzzi, and oboist Tullio Riedmiller, presented the unpublished Vivaldi compositions to the public. On this occasion also, due recognition was given in the programme to “the outstanding gesture of generous patronage” thanks to which the Istituto “was embarked, in partnership with Ricordi Publishing, on executing one of the greatest exhumations in the

¹⁸¹ *Report*, 15 November 1947. Antonio Fanna’s private archive.

history of music". Angelo Ephrikian, too, in his guise as conductor had a key role in this "brilliant rediscovery and resurrection of Vivaldi",¹⁸² proposing himself as a pioneer of a new style of performing early music, which would soon become the accepted model to be followed.¹⁸³

And what was the listeners' response? To the audience at the Teatro La Fenice, finding itself confronted by "A Vivaldi that was all Vivaldi, without the routine addition of another, contemporary name, belonging to a transcriber or reviser or interpreter, what you will",¹⁸⁴ and accustomed instead "by age-old tradition to a Vivaldi filled out or plumped up with counterpoint injected by less than scrupulous revisers, hearing this music for the first time would have revealed a new Vivaldi, leaner and more elemental, glittering with the arcane luminescence of the primitive".¹⁸⁵ Doubtless not a few listeners would have been disoriented by this encounter with the authentic music of the Venetian and found the "new" unadorned sound "less appetising, less agréable"¹⁸⁶ to ears accustomed to the grandiose sonorities of romantic orchestration, to garish Wagnerian instrumental cloud-masses, to the elaborations of Molinari, Casella or Siloti, revisers who with their "dubious interpretations reclothed in contemporary dress the composers of the past".¹⁸⁷ Vivaldi, as far as the Istituto bearing his name was concerned, "had no need of collaborators but rather of faithful servants"¹⁸⁸ who would reconduct his compositions to sounding as they were originally conceived. Even if the listener, habituated to a different, sometimes overwhelming volume of sound, might well find in Vivaldi's music defective in its "excessive linearity, it's exaggeratedly chaste primitivism",¹⁸⁹ Malipiero, right from the first volume of the edition, published in 1947, had been explicit about the editorial criteria underpinning his work and had laid down the guidelines to be followed when performing the Red Priest's music: "the orchestral sonorities should be respected and improvisation limited to the odd repeated chord on the harpsichord". It was in fact an insult to Vivaldi to imagine his sense of orchestration so primitive that one could unbalance it at will with "adjustments" like doubling the strings with wind instruments.¹⁹⁰ If the inviolability of the composer's writing was among the fundamental axioms guiding Malipiero's editing, he also knew that fully

¹⁸² ANTONIO FANNA, *I manoscritti vivaldiani*, in Angelo Ephrikian e la riscoperta vivaldiana, cit., pp. 53-57, in part. p. 55.

¹⁸³ JEAN CLAUDE DEMOULIN, *Angelo Ephrikian pionnier de la restitution authentique de la musique de Vivaldi*, in *Cinquant'anni di produzione e consumi della musica dell'età di Antonio Vivaldi. 1947-1997*, cit., pp. 95-112.

¹⁸⁴ GUIDO PIAMONTE, *Rinascere Vivaldi a Villa delle Rose*, "Gazzetta Veneta", Padua, 23 May 1947.

¹⁸⁵ GUIDO PIAMONTE, *Or volge un anno*, "Mondo Europeo", Florence, 1 July, 1947.

¹⁸⁶ *Ibid.*

¹⁸⁷ GIAN FRANCESCO MALIPIERO, *Antonio Vivaldi il Prete rosso*, cit., p. 8.

¹⁸⁸ GIAN FRANCESCO MALIPIERO, *Antonio Vivaldi*, talk on the Rete Rossa, cit.

¹⁸⁹ GUIDO PIAMONTE, *Ritorna il Prete Rosso*, "Gazzetta Veneta", 1 September 1947.

¹⁹⁰ GIAN FRANCESCO MALIPIERO, *Prefazione all'Edizione completa delle Opere strumentali di Antonio Vivaldi*, ed. Istituto Italiano Antonio Vivaldi, vol. 1, Milan, Ricordi, 1947; ANDREA DELLA CORTE, *Tutto Vivaldi*, "Agorà", September 1947, p. 20.



Figs 29-30. Concert programme, Théâtre Municipal de Lausanne, 25 May 1947.

recuperating his music meant ensuring that the original thought of the musician was appreciated now, breathing life into a document of the past through an interpretive act taking place in the present.¹⁹¹ With regard to such an interpretation, and consequently for the reanimation of the work, Malipiero explains to Eugenio Clausetti,¹⁹² with his customary underlining, “given that back then they improvised their performances according to the means available, we now, while avoiding anachronisms and aberrations, can allow ourselves to be guided by our own experience. The important thing is not to touch the rhythm and the harmony.”¹⁹³ Amen.”

The Istituto Vivaldi’s edition was immediately received encouragingly both in Italy and abroad. We have seen how at the outset the Orchestre de la Suisse Romande asked for unpublished material to perform at a concert on the Sunday of Pentecost, 25 May 1947, as part of a festival entitled “Trésors de l’Art Vénitien” organised by the Musée Cantonale des Beaux-Arts. Ernest Ansermet, an influential figure in the music world, conducted the performance at the Lausanne Municipal Theatre.¹⁹⁴ Transmitted by radio stations in Switzerland, England, Germany

¹⁹¹ MICHELE CHIAPPINI, *La scrittura dell’interpretazione*, cit., pp. 23-24.

¹⁹² Eugenio Clausetti, son of Carlo Clausetti – who had steered the publishers from 1919 to 1943 – ran Ricordi in partnership with Alfredo Colombo.

¹⁹³ Letter from Gian Francesco Malipiero to Eugenio Clausetti, 20 April 1959. Gian Francesco Malipiero archive, correspondence with Casa Ricordi, Fondazione Giorgio Cini, Venice.

¹⁹⁴ The soloists were: Henri Helaerts, bassoon; Lucien Schwarz, violin; Paul Dennes, oboe; Bonnal

(Baden Baden), Paris and a few in America too, the crisp chromatic vivacity of the Venetian's music sounded out worldwide, encapsulating "better than anything the voice of his era and his native city".¹⁹⁵ If Italian radio missed the opportunity of offering its listeners these first fruits offered by the Venetian concert at the Teatro La Fenice and the Swiss event,¹⁹⁶ the foreign press trumpeted the success of the rediscovered Vivaldi with loudhailers: "His music is the image of the city he was conceived in. It is utterly Venetian in its luminosity, its colour, its verve, its effervescent tone, its brilliant impetus [...] But [...] it can also strike an intimate and moving note, when called on to convey more profound feelings, which carries a poetry and an intensity that few Italian composers of the time were able to express as he was able to".¹⁹⁷ In the Swiss publication «Radio Actualité» we read: "The Istituto Italiano Antonio Vivaldi is embarking on one of the most important publishing projects in the history of music. And this will not be merely a sterile exercise in exegesis. Vivaldi's art is so alive and topical that its study cannot fail to open up new avenues and bring new and unexpected elements to the story of musical aesthetics".¹⁹⁸ And finally, on the evening of 22 August, Italians tuning in to the Rete Azzurra were able to enjoy the *Concerto in C major for two oboes, two clarinets, strings and basso continuo* performed by the Orchestra della Rai di Torino, conducted by Mario Rossi, and could appreciate themselves "the real Vivaldi", "in the simple but none the less rich texture of Vivaldi's orchestration, [...] the genuine expression of the composer."¹⁹⁹ Unrecognisable in relation to what had been hitherto issued under the Venetian's name, the new Vivaldi was at last revealed in his authentic spirit.

The echo aroused by the Istituto's work was beginning to stir things up in the music world: Vivaldi was being played and listened to left and right; in a short space of time over a hundred performances of the Venetian's music were staged in Italy and abroad.²⁰⁰ The Vivaldi revival had entered its second phase, spreading the word, which would make the edition more widely known and enjoyed.

In the early autumn of 1947, the Istituto, in partnership with the Ente Biennale di Venezia, staged at the Teatro La Fenice the first Vivaldi Festival, over three evenings: October 3rd, 4th and 5th (figs 102-105). Aiming to showcase unpublished or unfamiliar works from the past alongside contemporary compositions, the

and Mercati horns; Germaine Vaucher-Clerc, harpsichord. Six unpublished concertos were performed: *Concerto in G minor "for the Dresden orchestra"*, for violin, two recorders, two oboes, bassoon, strings and harpsichord; "La Notte" *Concerto for bassoon and orchestra*; *Concerto in B flat major for violin and strings*; *Concerto in C major for two oboes, two clarinets, strings and harpsichord*; *Concerto in D minor for oboe and strings*; *Concerto in F major for two horns, two oboes, two bassoons, violin and harpsichord*.

¹⁹⁵ ROLAND DE CANDÉ, *Des œuvres inédites de Vivaldi*, "La Gazette de Lausanne", 28 May 1947.

¹⁹⁶ GUIDO PIAMONTE, *Occasioni perdute*, "Gazzetta Veneta", 9 June 1947. "They obviously had some interesting new boogie-woogie to transmit", was the sarcastic comment from an anonymous journalist writing in the "Gazzettino Sera" of 27 May 1947.

¹⁹⁷ AL. M., *L'Art vénitien à Lausanne. Un concert d'œuvres d'Antonio Vivaldi*, "La Suisse", 26 May 1947.

¹⁹⁸ Press extract: L'O. S. R. *joue à Lausanne des œuvres de Vivaldi*, n. d. [May 1947].

¹⁹⁹ GUIDO PIAMONTE, *In ascolto alla radio. Ritorna il Prete rosso*, "Gazzetta Veneta", Padua, 1 September 1947.

²⁰⁰ Report, 15 November 1947, Antonio Fanna's private archive. On 1 August at St. Moritz, the

Autunno Musicale Veneziano came at the end of the 10th Festival Internazionale di Musica Contemporanea, (11 September-5 October), organised by Ferdinando Ballo and Mario Labroca, which brought to the lagoon city modern music by Italian and foreign composers.²⁰¹ The festival events, which assembled all the most important figures of the international music world (even the “Daily Mail” took notice of the occasion),²⁰² were the perfect background against which to present the fruits of the Istituto’s first months of activity and, through the performance of a clutch of unpublished pieces “pop the cork on the eagerly anticipated Vivaldi cycle”,²⁰³ even before the first Ricordi volumes were commercially available.

The Venetian composer had actually been on the bill from the Festival’s very first edition in 1930, which had also witnessed a performance of Malipiero’s *Pause del Silenzio* (composed in 1917): Bernardino Molinari had conducted the Orchestra dell’Augusteo di Roma in his own transcription of the *Four Seasons*. Other subsequent editions (1934, 1937) had also featured the Red Priest’s music, albeit filtered through revisions (by Dandelot and Casella) which had denatured the original sound. At the 1947 Festival, however, the rediscovered Vivaldi appeared in an altogether new guise, shorn of “disfiguring elaborations”.²⁰⁴ Franco Abbiati, one of the acutest musical critics of the time, made an interesting observation: “After twenty days of contemporary music, we can only conclude that the most modern and revolutionary of composers is none other than Antonio Vivaldi, who died more than two hundred years ago”, directing the young generation of musicians, always eager for novelties, to the bold harmonies of the *La Notte* bassoon Concerto and the *Al Santo Sepolcro* symphony.²⁰⁵

In the first of the concerts, on 3 October, the programme consisted of “*Salve Regina*”, *Sacred Cantata for contralto and double orchestra* (Eugenia Zarewska, contralto), *Concerto in C major “per l’Assunzione di Maria Vergine” for violin and double orchestra* (Vittorio Brero, violin), the “*S. Sepolcro*” *Symphony for strings* and the

Sinfonia al Santo Sepolcro was presented for the first time to the public. On 22 August the score of the *Concerto in C major for two oboes and two clarinets* was requested for a première on the radio, to be preceded by a comment on the Istituto’s activities. 27 September: Ettore Gracis conducts another *Concerto for two oboes and two clarinets* at Trieste. 11 October: at the Teatro La Fenice, in honour of the Université Populaire du Canton de Zurich and in the presence of the Swiss ambassador to Italy, two *Sonate a quattro* were performed by Luigi Ferro and Angelo Stefanato (violins), Aleardo Savelli (viola) and Giorgio Lippi (cello) together with a *Sonata for two violins and basso continuo*. A first performance of the *Concerto Madrigalesco* as part of the Concert Spirituel at Le Locle in the Canton of Neuchâtel and a *Concerto for flute, oboe and bassoon* was given at Lausanne on 23 October.

²⁰¹ Some thirty composers were featured at the Festival, including Stravinsky, Bloch, Alfano, Honegger, Tommasini, Casella, Respighi, Bartók, De Falla, Dallapiccola, Tocchi, Tippet, Zanon, Gorini – nearly all first performances – also Shostakovich’s *Lady Macbeth* and Mario Peragallo’s *La Collina* (from the *Spoon River Anthology*). The Vivaldi set was programmed alongside performances of Mozart’s *Idomeneo* and *Requiem*.

²⁰² Press extract, *Venice Stages a Festival*, “Daily Mail”, 31 August 1947.

²⁰³ FRANCO ABBIATI, *I primi due concerti del ciclo vivaldiano*, “Corriere della Sera”, 5 October 1947.

²⁰⁴ GIAN FRANCESCO MALIPIERO, *Riflessioni sul X Festival Musicale Veneziano*, “Lo Smeraldo”, 30 November 1947.

²⁰⁵ *Relazione*, 15 November 1947, Antonio Fanna’s private archive.

"Laudate Pueri", Sacred Cantata for soprano and orchestra (Ginevra Vivante, soprano), conducted by Nino Sanzogno. On the second evening the Ferro Quartet (Luigi Ferro, Angelo Stefanato, Aleardo Savelli and Giorgio Lippi), together with Guido Novello (flute), Tullio Riedmiller (oboe) and Giovanni Graglia (bassoon), performed a selection of chamber sonatas. The third day Nino Sanzogno again mounted the podium to conduct the *Concerto in G minor "for the Dresden orchestra", for violin, two recorders, two oboes, bassoon, strings and harpsichord*, the *Concerto in G minor for strings and harpsichord* (in place of the F major Concerto announced in the programme), the *"La Notte", Concerto in B flat major for bassoon, strings and harpsichord* (Giovanni Graglia, bassoon), the *Concerto in C major for two oboes, two clarinets, strings and harpsichord* and the *Concerto in C minor for cello, strings and harpsichord* (Giorgio Menegozzo, cello).

The Festival was an undiluted triumph: the concert on 5 October with the orchestra of the Teatro La Fenice conducted by Nino Sanzogno was broadcast by the Rete Rossa (fig. 98),²⁰⁶ intercut with a conversation with Malipiero in which he hit out with his habitual eloquence at certain composers of the time and the prevailing musicology: "For three quarters of a century foundations have been laid, using often enough pretty flimsy materials, on which our musical geniuses are supposed to reach for the sky. The result has been a proper Tower of Babel, or I should say a conglomerate of towers of Babel in reinforced concrete (reinforced with bad faith) [...] The original Tower of Babel failed to reach the heavens because the men building it stopped being able to understand each other, exactly as has happened with the musical Babel [...] The exhumations began the day that the contemporary arts put on their beggars' cloaks [...] musicology became the last resort of failed composers [...] that reduced "Palestrina to a rural maestro di cappella, Monteverdi [...] to homespun Wagner and Vivaldi to an early nineteenth-century classic [...]". He went on to insist that "Antonio Vivaldi more than the others lent himself to questionable interpretations, with Johann Sebastian Bach having already led the way [...] In the last twenty years, conductors, musicologists, would-be composers have fallen on the Red Priest to serve him up to us badly masticated. What should we do then? Just copy out and publish the music as it was written."²⁰⁷

Nor did Ephrikan mince words in the Festival programme: "If I were to think of touching up Michelangelo's colours in the Sistine Chapel or of correcting Giotto's perspective in line with Paolo Uccello's meticulous technique, everyone would call me a madman. But if I add new colours to a Vivaldi score there would not be many to cry foul [...] a score seems to be, clearly is, open to any kind of abuse: add on, take away, blow up, change, diminish. What does all this mean? The original lyrical intuition, that expressed itself in that form, that inhabits that form as the only one possible, becomes nothing more than a pretext for what has

²⁰⁶ In 1946 the RAI (Radio Audizioni Italia), which had replaced the EIAR (Ente italiano per le audizioni Radiofoniche, set up 1928) in 1944 reorganised national programming on the medium wave into the Rete Rossa and the Rete Azzurra, which complemented one another in their output.

²⁰⁷ GIAN FRANCESCO MALIPIERO, *Antonio Vivaldi*, talk on the Rete Rossa, cit.

come to be called “transcription” or “free revision” [...] interpretation has come down to a complete (and historically incoherent) superimposition of personalities and images. The phenomenon without a doubt arises out of nineteenth-century Romanticism. It is the child of romantic incontinence. Homer has been superseded by Ossian. The basic sonic material has become fired with a spurious sensuality, and out of that sensuality erupts the unbridled arrogance of the interpreter [...] So now a full and intimate understanding of the highest artistic values of the past requires a committed rolling back of these incoherent intrusions. We must address the original texts with a rigorous historical awareness that will drag interpretation back within its proper limits and allow us to see those texts in their authentic language and their genuine essence. All this demands a stringent application of the highest exegetical and philological standards. And in the presentation of the definitive text it is essential that the reviser’s work be clearly distinguished from the original because his intervention is critical in function and not exegetical; it is analysis and not synthesis; science and not art.”²⁰⁸

In the days following the Festival the papers were full of comments on the concerts: where one might write that Vivaldi’s sacred music heard on the evening of 3 October “left a profound impression and offered the intensest enjoyment”,²⁰⁹ another would have liked to see more vigour from maestro Sanzogno’s baton “less committed to the widespread preconception that early music should be performed without fire and emotion, particularly in the case of Vivaldi’s which was so ardent, so turbulent, so full of passion.”²¹⁰

“The Autunno Musicale Veneziano concluded in style under the luminous name of Antonio Vivaldi. The three concerts devoted to the unpublished music of the Red Priest were among the loftiest and most fascinating of the Festival. It could hardly have closed in a nobler key. The inspiring Vivaldi rediscoveries demonstrated, in the framework of this traditional international event, all the importance of an artistic and cultural event of highest resonance. The sacred and profane pieces performed revealed themselves – thanks to the praiseworthy efforts of the Istituto Italiano Antonio Vivaldi – to be genuine artistic treasures [...] Vivaldi captivated his listeners, not only with the purity of his inspiration, but with his lively imagination and the surprising variety, often ahead of its time, of his expression. The contemplative sweetness of his adagios, the vivid fluency of his faster tempi, the spirit, the originality, the life in every page reclaimed from the oblivion of centuries! In the face of such splendour, we can only ask with trembling anticipation: what further emotions has the marvellous Vivaldi resurrection still in store for us? This great Vivaldi triumph was, without the shadow of a doubt, the most

²⁰⁸ ANGELO EPHRIKIAN, Programme for the 10th Festival Internazionale di Musica Contemporanea e Autunno Musicale Veneziano, 1947.

²⁰⁹ MARIO NORDIO, *Vivaldi inedito nell’Autunno Veneziano*, “Gazzettino Sera”, 4 October 1947.

²¹⁰ GABRIELLA ARICH, *Vivaldi inedito chiude la stagione*, “Messaggero Veneto”, 5 October 1947.

positive element in the Festival's balance sheet."²¹¹

Vivaldi returned then to centre stage and this hardly known celebrity again conquered his public after two hundred years. And while on those first evenings there was no shortage of Italians who had never before heard his music, there were equally numerous foreigners present in the auditorium to admire his works.

The newspapers reported the case of a Japanese journalist who was so taken with the Venetian's music that she promised she would do her utmost to take "the lovely and sonorous name of Vivaldi" home to the people of the rising sun and the even more surprising instance of her American colleague who, happening to be in the lagoon city in search of a current news item, found himself by chance in front of the Teatro La Fenice and "to pass the time, as one might drop in to a dance-hall or a cinema, went to the first of the three Vivaldi concerts. He was so enthused by what he heard that he remained in Venice for the other two", persuaded that Vivaldi could become "one of the big American attractions of 1948."²¹²



Fig. 31. Telegram from Walter Toscanini, 7 October 1947.

On 7 October still in 1947, Arturo Toscanini – who had already, as we have seen, shown an interest in Vivaldi's music and had been conducting his compositions since 1920,²¹³ long before the adventure of his rediscovery got under way, and had introduced the Venetian's work to North American audiences in 1937 – put in a request to Ricordi for the orchestral scores of the *Concerto in Si Bemolle maggiore for*

violin, strings and harpsichord, the very first volume (F. 1, n. 1), hot off the press, to perform with the NBC Symphony Orchestra with Mischa Mischakoff on the violin, in a programme that would offer works by the Red Priest's together with those of Bach and Handel.²¹⁴ Another "magnificent christening present" for the edition!²¹⁵

Three months after the founding of the Istituto Vivaldi, on 13 April 1947, Ephrikian had inaugurated his own career as a Vivaldian conductor wielding the baton at the Teatro La Fenice in a concert that marked a first public hearing for

²¹¹ MARIO NORDIO, *Le armonie di Vivaldi concludono il Festival veneziano*, "Il Mattino d'Italia", 12 October 1947.

²¹² Press extract, *Posta da Venezia*, "Il Gazzettino", 9 October 1947.

²¹³ MICHELANGELO ABBADO, *Antonio Vivaldi nel nostro secolo*, cit., p. 85.

²¹⁴ Johann Sebastian Bach, *Suite for orchestra* n. 3; George Frideric Handel, *Concerto Grosso in B minor* Op. 6, no. 12; Bach-Respighi, *Passacaglia in C minor*.

²¹⁵ ROGER-CLAUDE TRAVERS, *Le temps du monaural: 1948-1959. Premier âge d'or méconnu du disque vivaldien*, in *Fulgeat sol frontis decorae. Studi in onore di Michael Talbot* ("Saggi vivaldiani", 1), Venice, Fondazione Giorgio Cini, 2016, p. 236. Online publication: <www.cini.it>.

the Istituto's endeavours (figs 99-101). After the concert, Malipiero, who had preferred not to sit in on the rehearsals, declared himself more than satisfied: "Perfect: faithful copyists were all that it needed".²¹⁶ He confessed that the evening had given him one of the greatest experiences of his life: to finally hear "the true Vivaldi".²¹⁷ The hard labour of transcription had passed the test of performance and Vivaldi's music at last sounded as it ought to. That "Malipieran model of interpretive and performative praxis"²¹⁸ proved to be in perfect harmony with the concert practice to which Angelo Ephrikian and begun to dedicate his efforts.

THE ORCHESTRA SINFONICA DELLA SCUOLA VENEZIANA: FIRST CONCERT TOUR

The ambition of publicising the Red Priest's music as "originally interpreted" was with a view to recovering that long unheard "Venetian sound", that perfect harmony with his orchestra that Vivaldi had achieved with the *putte* of the Pietà, as listened to and lauded by De Brosses;²¹⁹ a unique sonority that it was the aim



Fig. 32. The Orchestra Sinfonica della Scuola Veneziana conducted by Angelo Ephrikian.

²¹⁶ ANGELO EPHRIKIAN, *Il suono veneziano*, in *Angelo Ephrikian e la riscoperta vivaldiana*, cit., p. 28.

²¹⁷ JEANNE PIERRE DEMOULIN, *Angelo Ephrikian e gli amici del Cercle Vivaldi de Belgique*, commemorative pamphlet with testimonials by friends and critics on the second anniversary of his death, Milan, 30 October 1984, p. 26.

²¹⁸ CESARE FERTONANI, *Il gusto del paradosso: a proposito di Vivaldiana di Gian Francesco Malipiero*, in *Antonio Vivaldi. Passato e futuro*, cit., p. 402.

²¹⁹ On 29 August 1739: Charles de Brosses writes on the musical scene in Venice and praises the

to revive, and therefore, necessarily, “re-invent”.²²⁰ The idea took shape of forming an instrumental ensemble which would need to specialise in the performance of the Red Priest’s scores, and the music of his time. Thus it was that an “Orchestra Sinfonica della Scuola Veneziana” came into being, created by the Istituto Vivaldi, cherry-picking the best players from the Teatro La Fenice; the make-up of the orchestra – conforming to what was assumed to be Vivaldi’s own line-up – envisaged six first violins, six second violins, six violas, four cellos and two double basses. The mission, for Luigi Ferro, first violin, Aleardo Savelli, first viola, and Giorgio Menegozzo, first cello, flanked by Tullio Riedmiller on the oboe, and their conductor Angelo Ephrikan, was to take the newly rediscovered music to the different cities of Italy. In choosing the musicians who would comprise the orchestra, Ephrikan wanted to get as close as possible to what must have been the formal unity and technical virtuosity of the ensemble formed by the *putte* of the Pietà who had been so successful, under the Maestro’s baton, in bringing out the “splendour” and the characteristic “luminosity of sound” of his music.²²¹ It was vital to succeed in reproducing an authentically Vivaldian and typically Venetian sound, and to focus on the expressive values of the individual style of a composer who as a “marvellous scene-painter” could conjure a whole “world of strong lights and colours”. It would be necessary to reimagine performances with what Angelo Ephrikan called that “pure joy of sound” which was the key to the music’s appeal. Coming face to face with the manuscripts had been enlightening for Ephrikan: “Anyone who has not experienced it first-hand cannot, I believe, understand the strange ways in which an autograph text speaks so clearly and evocatively of things we never suspected. As I perused those handwritten pages, I was deciphering, without effort, what seemed the readily apparent exact sounds intended by the writing.”²²²

“I assembled my musicians, then, with particular care from among the Venetians, scrupulously checking on their training backgrounds [...]. This ensemble (which I called precisely “of the Venetian school”, and such they really were) [...] might plausibly be said to reproduce the ideal circumstances of the Pietà”.²²³ All the orchestra’s members were in fact graduates of the same school, Luigi Ferro’s, at the Venice Conservatorio di Musica.

Ospedale della Pietà, which he rates the best of the four Venetian Ospedali where music was played. He extolls in particular the perfections of the *putte*: “Of the four hospitals, the one I frequent most assiduously and where I enjoy myself most is the Ospedale della Pietà: the foremost for the perfection of its symphonies. What a precision of execution! Only here can you hear that first stroke of the bow so groundlessly boasted of by the Paris Opéra.” Quoted in *Antonio Vivaldi da Venezia all’Europa*, cit., p. 16.

²²⁰ MICHELE CHIAPPINI, *La scrittura dell’interpretazione*, cit., p. 74. The author speaks interestingly of an optimal “invention of tradition”.

²²¹ GIANFRANCO FERRARA, *In memoriam Angeli Ephrikan*, cit., p. 59.

²²² ANGELO EPHRIKAN, *Il suono veneziano*, in *Angelo Ephrikan e la riscoperta vivaldiana*, cit., p. 26; ANGELO EPHRIKAN, Programme for the 10th Festival Internazionale di Musica Contemporanea e Autunno Musicale Veneziano, cit.

²²³ ANGELO EPHRIKAN, *Il suono veneziano*, in *Angelo Ephrikan e la riscoperta vivaldiana*, cit., pp. 28-29.

The object was to introduce Vivaldi into the concert halls of Italy to make him known to a wider public. Having come up with the idea of the tour, worked out an itinerary and established the availability of the venues, the next thing was to find the financing. Certain ladies of "Milan society" had encouraged Ephrikian

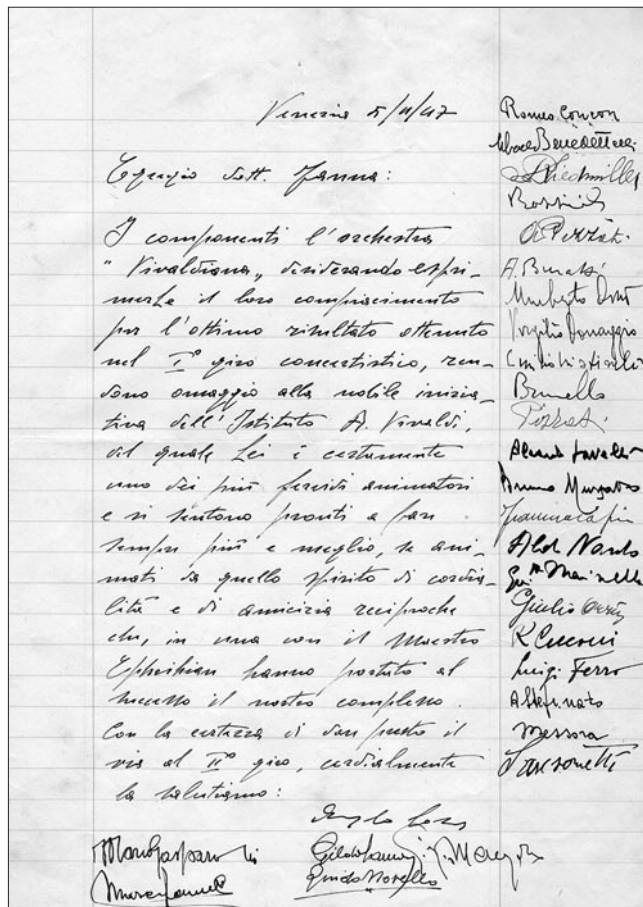


Fig. 33. Letter from the Orchestra Sinfonica della Scuola Veneziana to Antonio Fanna, 5 November 1947.

brand-new scores, fresh from the press (fig. 106). In the letter sent to Antonio Fanna at the conclusion of the tour (fig. 33), as well as those of the principals – Luigi Ferro, Aleardo Savelli, Giorgio Menegozzo and Tullio Riedmiller – we can recognise, among the other orchestra members, the signatures of Angelo Stefanato, Aldo Nardo and Bruno Mussato, violins; Guido Novello, flute; Ubaldo Benedettelli, bassoon; Giulio Orrù, double bass, also also of Romeo Concon, Mario Gasparotto, Virgilio Donaggio, Mario Gasparoni.

On the bill, six concertos, all previously unpublished: *Concerto in G minor "for the Dresden orchestra"*, F. XII n. 3, *Concerto in C major*, F. XII n. 1, *Concerto in*

to think they might sponsor the Orchestra Sinfonica della Scuola Veneziana's "artistic adventure", but on this occasion his good luck wandered off amidst talk and flattery and empty pleasantries and no hard cash was forthcoming. The necessary sum had therefore to be diverted from the publishing fund.

The Orchestra Sinfonica della Scuola Veneziana, composed of some twenty musicians under the baton of Ephrikian, was ready then to set off on its "first concert tour" lasting twelve days, playing each day in a different city, with a pause on Saturday 18 October and two performances on Sunday 26, in Bergamo and Milan. Thus twelve Italian cities would hear the notes of the

C minor, F. III n. 1, *Concerto in D minor*, F. VII n. 1, *Concerto in G minor «La Notte»*, F. XII n. 6 and *Concerto in G minor*, F. XI n. 6 (fig. 107).

And this was their itinerary: Friday 17 October, Turin, Sala del Conservatorio; Sunday 19 October, Gorizia, Salone degli Stati Provinciali del Castello; Monday 20 October, Trieste, Ridotto del Teatro Verdi; Tuesday 21 October, Udine, Salone del Castello; Wednesday 22 October, Padua, Centro d'Arte Liviano, Sala dei Giganti; Thursday 23 October, Trento, Palazzo della Società Filarmonica; Friday 24 October, Verona, Teatro Nuovo; Saturday 25 October, Genoa, Palazzo Ducale; Sunday 26 October, 4pm, Bergamo, Sala Alfredo Piatti, Istituto Musicale Donizetti, and 9.15pm, Milan, Teatro della Basilica; Monday 27 October, Ferrara, Auditorio; Tuesday 28 October, L'Aquila, Teatro Comunale (figs 108-119).

It had initially been proposed to extend the tour southwards over the days following, calling at Rome, Naples, Bari, Catania, Palermo, Trapani and Syracuse, but the commitments of the Fenice orchestra²²⁴ intervened to render it impossible.

The opening concert at Turin certainly won over its listeners: "First-class ensemble [...] quite exceptional in their discipline and execution, under the direction of the able and enthusiastic Maestro Ephrikian".²²⁵ On this inaugural evening of the Conservatorio's concert season they were received with "prolonged applause" by a "numerous and attentive" public.²²⁶ Ephrikian could reckon himself well satisfied by having hit the mark: already on that debut appearance the critics took note of the orchestra's harmony and cohesion. Excellent reception from the Gorizia audience too, turning up in large numbers to the Salone degli Stati Provinciali del Castello,²²⁷ together with the city officials – the Deputy Prefect, the Commissioner and the Mayor – for a matinée on Sunday 19 October: that unfamiliar music turned out to a discovery which enthused and surprised everyone with the eighteenth-century composer's modernity and multifaceted variety.²²⁸

After the "unqualified success"²²⁹ of the "musical turn" to the "heart applause" of the Gorizia audience,²³⁰ the players moved on to Trieste to play to a near full house in the Ridotto del Teatro Verdi on the inaugural concert of their Concert Society's season: "a performance of exemplary lucidity" offering "over a thousand people" the opportunity of getting to know Vivaldi's music "which will no longer be thought to be limited to two or three recurring works in the concert repertoire".²³¹ "The audience comes away with their spirits smoothed and serene. Our warmest thanks, Vivaldi *redivivus*, and thanks too to those who have brought us your still eloquent, if long unheard

²²⁴ Rehearsals of Beethoven's nine symphonies with the conductor Vittorio Gui were due to begin.

²²⁵ LA VIOLA, *Cronache musicali*, "Il Giornale dell'Arte", 1 November 1947.

²²⁶ *Musiche di Antonio Vivaldi al Conservatorio*, "L'Italia", 18 October 1947.

²²⁷ *Nella Sala degli Stati Provinciali musiche di Vivaldi*, "La Voce Libera", 20 October 1947.

²²⁸ *Eterna giovinezza della musica di Vivaldi. Vivo successo del concerto nella Sala degli Stati al Castello*, «Messaggero Veneto», 21 October 1947.

²²⁹ *Pieno successo del concerto vivaldiano*, "Il Lunedì", 20 October 1947.

²³⁰ *Il brillante successo del concerto vivaldiano*, "Giornale di Trieste", 21 October, 1947.

²³¹ *Il Concerto vivaldiano alla Società dei Concerti*, "Il Corriere di Trieste", 21 October 1947.

discourse!"²³² The concert was also broadcast and the press generous in its praise, the local newspapers repeating the same enthusiastic words at one concert after another so that rereading all of them becomes a rather repetitive exercise.

The next stop was Udine, on the evening of 21 October where Vittorio Fael, the artist director of the "Amici della Musica", "a believer in the potency of the Vivaldian language" since far-off 1936,²³³ introduced the new concert season, welcoming the orchestra with a brief address in which he gave a rapid profile of Vivaldi the man and outlined the story of the rediscovery of his music.²³⁴ Again on this occasion, "a joyous evening's enjoyment"²³⁵ for the audience who flocked to the Salone del Castello. "Vivaldi enthralled his listeners not only with the clarity of his inspiration but also with his vivid imagination and surprising variety [...] How much life remains in every page snatched from the oblivion of centuries."²³⁶

The auditorium of the Centro d'Arte Liviano in Padua was no less moved by the "charm of a straightforward beauty" in an easy musical exposition where "the melody flows broadly, punctuated with vivid bursts of joy in the allegros or steeped in tender melancholy in the slow movements",²³⁷ and "the lively enthusiasm of the audience underlined the success with their deeply felt contentment at the revelation of the unpublished writing of the great Venetian."²³⁸

And again at the Trento Filarmonica the eagerly awaited season-opening Vivaldi concert garnered a warm welcome: "An opening that could hardly have been more gratifying either with regard to the programme or in terms of public participation."²³⁹

"The brand-new programme [...] the flawless execution, given us by admirable performers [...] a young orchestra of strings and woodwind fused spiritually and technically under the baton of a young conductor, Angelo Ephrikian," made the performance in Verona's Teatro Nuovo "an exceptional evening [...] absolutely out of the ordinary",²⁴⁰ an "extraordinary artistic feast".²⁴¹ "Maestro Ephrikian extracted everything one could wish for from his orchestra: the clarity, the integration, the balance of sound and the profound illumination in the heavenly 'largos' so that the Red Priest emerged as alive and modern in his essential genius, in the passionate grace of his human lyricism."²⁴²

²³² G. A., *Alla Società dei Concerti. Musiche vivaldiane inedite*, "Il Messaggero Veneto", 21 October 1947.

²³³ See note 66.

²³⁴ Vittorio Fael was also the conductor of an ensemble named after Vivaldi.

²³⁵ *La brillante serata vivaldiana degli "Amici della Musica"*, "Il Gazzettino", 23 October 1947.

²³⁶ *Musiche inedite vivaldiane dirette dal maestro Ephrikian*, "Giornale di Trieste", 22 October 1947.

²³⁷ GASTONE BELLOTTI, *Antonio Vivaldi. Per subire il fascino della sua musica basta ascoltarla una sola volta*, "Gazzetta Veneta", 4 November 1947.

²³⁸ *Prime audizioni di concerti vivaldiani*, "Gazzetta Veneta", 23 October 1947.

²³⁹ *L'inizio della stagione di concerti alla Società Filarmonica*, "Il Popolo Trentino", 26 October 1947.

²⁴⁰ *L'Orchestra vivaldiana iersera al Nuovo*, "Corriere del Mattino", 25 October 1947.

²⁴¹ *L'Orchestra vivaldiana agli "Amici della musica"*, "L'Arena", 22 October 1947.

²⁴² *Il concerto vivaldiano agli "Amici della musica"*, "L'Arena", 25 October 1947.

"A magnificent evening of pure aesthetic enjoyment" and another success on the Genoa leg, rewarding those who had not passed up on the occasion fearing the monotony of an entire programme dedicated to Vivaldi.²⁴³ The Vivaldi tour, already "recognised as one of the most important [events] of recent years",²⁴⁴ confirmed



Fig. 34. Angelo Ephrikian and Antonio Fanna with members of the Orchestra Sinfonica della Scuola Veneziana.

the "exalted stature of this great, mysterious and really little-known composer of ours",²⁴⁵ who in the Ducal Palace, ancient seat of the maritime republic, had brought to life "the limpid light, the languor and the allure of the lagoon"²⁴⁶ transposed into a music in whose "lightness and transparency" we hear the gentle lapping of its waters.²⁴⁷ The Genoese newspapers were not slow to recognise and report the commitment behind the concerts: "The Istituto Italiano Antonio Vivaldi [...] is undertaking a promotion project that cannot be too highly praised, and which will bring before the admiration of the world many hitherto unknown aspects of one of the greatest most interesting musical geniuses of all time."²⁴⁸

Sunday 26 October was double-concert day: immediately after the afternoon performance at Bergamo in a "packed Sala Piatti",²⁴⁹ the orchestra was off to Milan to inaugurate the Milan Chamber Music Association's concert season at the Teatro della Basilica. The positive response of the Milanese exceeded all expectations to the extent that the concert was in the news for the scuffles caused by an astonishing turnout which found the organisers unprepared.

The Carabinieri had to intervene to control the crowd: "A minor miracle this week at the Basilica, normally chilly and deserted. A huge crowd and people turned away."²⁵⁰

²⁴³ *Il concerto vivaldiano*, "Corriere del Popolo", 26 October 1947.

²⁴⁴ *Grande concerto vivaldiano*, "Corriere del Popolo", 25 October 1947.

²⁴⁵ *Concerto vivaldiano*, "L'Unità", 26 October 1947.

²⁴⁶ *Il concerto vivaldiano a Palazzo Ducale*, "Il Lavoro Nuovo", 26 October 1947.

²⁴⁷ GASTONE BELLOTTI, *Antonio Vivaldi. Per subire il fascino della sua musica basta ascoltarla una sola volta*, cit.

²⁴⁸ *Concerto vivaldiano all'Isola*, "Il secolo XIX", 26 October 1947.

²⁴⁹ M. BALLIN, *Omaggio a Vivaldi alla Società del Quartetto*, "Eco di Bergamo", 27 October 1947.

²⁵⁰ BARDOLFO, *Genio e sregolatezza. Una settimana quasi d'oro*, "Candido", 2 November 1947.

Emilio Radius, author and journalist, who worked for the leading illustrated magazine of the post-war period, the "Europeo", was on the scene and reported: "At nine o'clock the hall was full; a few minutes later, groaning; at a quarter past nine, no one could get in and latecomers' tickets were refunded. Nothing similar had ever occurred at the Basilica. Milan gave the lie to the prejudice that questioned the breadth of its musicality. The headquarters of opera was impatient to hear Vivaldi, a Venetian cold-shouldered by the Venetians [...] In evidence were members of the Quartetto, of the Amici della Musica, of the Teatro del Popolo, Teatro alla Scala season-ticket holders, many students of the Conservatorio and the other music schools. Nor were distinguished listeners absent, like the music lover but reluctant concert-goer Riccardo Bacchelli [...] Why not rerun the Vivaldi Festival concerts in Milan at the Teatro alla Scala? [...] Vivaldi seems to be ever more loved by the public [...] Vivaldi is big business. Milan has proved it [...] The Vivaldi tide is running high, and growing."²⁵¹ Riccardo Malipiero, composer, music critic, and nephew of Gian Francesco, had contributed a few introductory words to the concert.²⁵²

At Ferrara, the following day "enthusiastic and unreserved applause" from the public present, moved especially by the encore, the Symphony "al Santo Sepolcro", "where the musical expression, in a writing pared down to the essentials, achieves an emotional intensity that will not easily be forgotten."²⁵³

The last concert, opening the new season at the Teatro Comunale, received from the audience at L'Aquila "nothing short of a triumphal reception [...] They demanded encores without end, wanted to hear *La Notte* a second time, called loudly for Maestro Ephrikian" who, impeccably and scrupulously faithful to Vivaldi's text, rendered without interference or overemphasis, but with great elegance, the bright instrumental colours of the Red Priest's music.²⁵⁴

The concert tour had been a triumph. Its reception had been favourable well beyond the most optimistic forecasts: the press, whose snowstorm of headings like "total success", "resounding success", "brilliant evening", "grand concert" set the seal on the success of the adventure, also sang loudly the praises of the Istituto itself: "The Istituto Vivaldi is a marvellous creation of postwar Italy: thanks to the generosity of anonymous philanthropists, it is in the process of giving birth to the most magnificent publishing project of the century."²⁵⁵

²⁵¹ EMILIO RADIUS, *La Scala nonostante la generosità materiale e spirituale dei suoi dirigenti ha perso una grande occasione*, "Europeo", 9 November 1947. Riccardo Bacchelli (1891-1985), a novelist originally from Bologna, is best known for his novel *The Mill on the Po* (*Il mulino del Po*, 1938-1940).

²⁵² Riccardo Malipiero (1914-2003), as well as being a musician and cultural coordinator, wrote for a number of weeklies and daily newspapers. Son of the cellist Riccardo, after studying piano in Milan and composition in Turin, he continued under his uncle Gian Francesco and became one of the leading promoters of twelve-tone music in Italy.

²⁵³ BENEDETTO GHIGLIA, *Il successo all'Auditorio del Festival Vivaldi*, "Corriere del Po", 29 October 1947.

²⁵⁴ Press extract: NINO CARLONI, *I Concerti dell'Aquila. Incontro con Vivaldi*.

²⁵⁵ *La quarta manifestazione della Società ferrarese dei concerti*, "Il Giornale dell'Emilia", 26 October 1947.

NEW LIFE FOR THE NEW MUSIC OF VIVALDI

These first, and gratifying, encounters between the public and the “new” music of Vivaldi signalled the beginning of the unexpectedly vast proliferation that the music of the Red Priest would see in the years to come. The Venetian’s name permeated the musical scene of the day. “It’s as if it were the will of history that Vivaldi should become a topical figure two hundred years after his death, and, what is stranger still, that he seems destined to point the way ahead to today’s young, he himself being so crazily young and unconventional, through the many paths and ‘isms’ of our musical age. I would like to define this task of mediation with another ‘ism’: ‘Vivaldism’”, declared the composer and musicologist Remo Giazotto, who ventured: “It could well be that the Vivaldi concerto will ere long dethrone the Verdi dramatic opera. The musical theatre is no longer what the young go for”, and he goes on to add: “if we were to conduct a referendum on the musical preferences of the Italians [...] chamber ‘gymnastics’ would come out ahead of symphonic music and if they were to be asked to name their favourite composer, Vivaldi would score highly [...] It is the young in particular who love Vivaldi.”²⁵⁶ Barely a year on from his rediscovery, Vivaldi has come to represent one of the opposing poles in an argument that pitches Verdian opera against instrumental music, and that of Vivaldi *par excellence*, felt to be more modern by the younger music-lovers, and preferred by the next generation as a result. Opera, on the other hand, seen by such as Casella as “conservative” and “passé”, is favoured by the parental generation and, according to Giazotto will be for the listeners of the future of merely “archaeological interest, for study and debate”. What suit the times, are, in Giazotto’s view, “symphonic, ever more symphonic, tempi. The spirit of the Greek prefix *syn* has never been taken so literally; not the sum of sounds, but the synthesis of sounds.”²⁵⁷

One of the clinching ingredients of the Vivaldi renaissance in the period after the Second World War was the happy synchrony between the publishing project and the simultaneous distribution of the Red Priest’s compositions through the international music system: concert halls, festivals, concert societies, radio stations and the record market all contributed to spreading knowledge about, and the performed music of, the Venetian.²⁵⁸ The scores emerged from the holdings of the Biblioteca Nazionale di Torino – “explorers and tireless excavators continue to bring to the surface whole blocks of complete works, or shards and fragments of them, still bright and polished, unharmed by their centuries-long burial [...] A true labour of extraction and refinement which already has its

²⁵⁶ REMO GIAZOTTO, *Minacciato il dramma di Verdi dal concerto di Vivaldi*, “Corriere di Milano”, 8 February 1948.

²⁵⁷ REMO GIAZOTTO, *Il teatro musicale non interessa i giovani. Gli anziani invece sostengono che il melodramma resta la più genuina espressione della musicalità italiana*, “Corriere di Milano”, 25 January 1948.

²⁵⁸ MICHELE CHIAPPINI, *La scrittura dell’interpretazione*, cit., p. 59.

holding companies, its plants and its markets"²⁵⁹ – and were immediately introduced into the concert circuits of leading Italian institutions: such as the Milan *Pomeriggi Musicali* (24 January 1948, conductor Ettore Gracis, violinist Michelangelo Abbado) and the Accademia Filarmonica Romana (Teatro Eliseo, 27 January 1948, in partnership with the RAI which broadcast the concert performed by the Orchestra Sinfonica di Radio Roma conducted by Angelo Ephrikian). The Vivaldi tide flowed on: Ephrikian again, with the Radio Roma chamber orchestra, brought two all-Vivaldi concerts to Rome on 18 and 22 March, at the Teatro Eliseo, broadcast by the Rete Rossa (figs 122-126).

The experience is a success. In Milan too, "where the music aficionados number more or less four thousand" and "three hundred Vivaldians already constitute a sizeable faction",²⁶⁰ at the close of the Teatro alla Scala symphonic season the posters go up announcing no less than three evenings wholly dedicated to Vivaldi, 13, 16 and 18 November (figs 127-131): Ephrikian conducts new scores having their first performance in Milan along with others making their first modern appearance anywhere, and the "resounding" success "rewards and does credit to the taste of the public".²⁶¹

In the second concert, an engaged and involved audience hearing for the first time the sacred choral music of the Red Priest, "maintained a rapt and suspenseful silence for some minutes, rare enough on these social evenings".²⁶²

A full house and a very varied public, "and the fact that the orchestra was so small and the hall so vast in no way detracted from the triumph which was as broad as a smile of satisfaction. All the musicians of Milan were present, all the journalists who concern themselves with music, many artists and

Nella splendida «Sala Grande» di Ca' Giustinian a Venezia, si svolgeranno da domenica 6 marzo, per «L'ora vivaldiana», quattro concerti organizzati in collaborazione con la Società «Amici della Musica» di Venezia. Del grande musicista veneziano saranno presentate opere in gran parte in prima esecuzione, realizzate dall'Orchestra Vivaldiana di Venezia diretta da Angelo Ephrikian, nella compagine che già l'anno scorso ottenne, in una fortunata tournée in Italia, calorosissimi consensi. E' una manifestazione d'arte squisitamente veneziana e la RAI ne curerà la trasmissione, alle ore 17,30, secondo il calendario sottoindicato:

DOMENICA 6 MARZO	DOMENICA 20 MARZO
LA PRIMAVERA (da «Le quattro stagioni») (a cura di A. Ephrikian)	L'AUTUNNO (da «Le quattro stagioni») (a cura di A. Ephrikian)
CONCERTO GROSSO IN SOL MAGGIORE - F. IV, n. 1 (a cura di A. Ephrikian)	CONCERTO GROSSO IN DO MINORE - F. I, n. 12 (a cura di R. Olivieri)
CONCERTO IN SOL MINORE - F. XI, n. 6 (a cura di G. F. Malipiero)	CONCERTO IN SI BEMOLLE MAGGIORE detto «Il funebre» (a cura di A. Ephrikian)
CONCERTO IN LA MAGGIORE - F. XI, n. 4 (a cura di A. Ephrikian) Violino principale L. Ferro	CONCERTO IN RE MINORE PER OBOE E ORCHESTRA - F. VII, n. 1 (a cura di A. Ephrikian) Solista T. Riedmiller
DOMENICA 13 MARZO	DOMENICA 3 APRILE
L'ESTATE (da «Le quattro stagioni») (a cura di A. Ephrikian)	L'INVERNO (da «Le quattro stagioni») (a cura di A. Ephrikian)
SINFONIA IN SI MINORE «Al Santo Sepolero» - F. XI, n. 7 (a cura di A. Fanna)	CONCERTO GROSSO IN DO MAGGIORE - F. XII, n. 1 (a cura di A. Ephrikian)
«LAUDATE PUERI» - Cantata per soprano e orchestra (a cura di A. Ephrikian) Soprano G. Vivante	CONCERTO IN SOL MINORE detto «Per l'Orchestra di Dresda» (a cura di A. Ephrikian)
	CONCERTO IN DO MAGGIORE detto «Per la solennità di S. Lorenzo» - F. XII, n. 14 Violino principale L. Ferro

Fig. 35. Press cutting, 22 February 1948.

²⁵⁹ *Concerto vivaldiano alla Filarmonica, "Il Momento", 28 January 1948.*

²⁶⁰ GIULIO CONFALONIERI, *Trecento vivaldiani, "Omnibus", 9 December 1948.*

²⁶¹ *Id., Utime Teatrali. Alla Scala secondo concerto dedicato a Vivaldi, "Il Tempo di Milano", 18 November 1948.*

²⁶² Press extract, *Alla Scala il secondo concerto vivaldiano, "Umanità", 18 November 1948.*

writers and elegant ladies. Some splendid outfits made their debut in honour of the Red Priest."²⁶³ A midnight dinner at the end of the Vivaldi cycle was offered by the Casa della Cultura to fête Maestro Ephrikian, the soloists Ginevra Vivante and Eugenia Zareska, and Antonio Fanna.

The Orchestra Sinfonica della Scuola Veneziana hit the boards again in the spring of 1949 at Treviso's Teatro Comunale, where the public was impatient to celebrate Antonio Vivaldi and a rediscovery that was felt to be "wholly Trevigiano" (Fanna and Ephrikian were after all both from Treviso).

"The wake-up call sounds for Antonio Vivaldi" wrote Malipiero in the Radiocorriere.²⁶⁴ For four Sundays (6, 13 and 20 March and 3 April) the RAI's Rete Rossa transmits from Ca' Giustinian in Venice a "Vivaldi Hour", four concerts of exclusively Vivaldian music performed by the orchestra founded and conducted by Ephrikian, the pieces in each case receiving their first radio performance. On every occasion the transmission opened with a fragment from one of the *Four Seasons*, passages that would soon acquire a global popularity.

The only published edition of the *Seasons* at the time was Bernardino Molinari's, which Ephrikian considered "unorthodox". The originals, however, were in Brussels and Ephrikian, being unable to consult them in the time available, found himself forced to prepare his score working backwards from Molinari.

He later found, much to his satisfaction, when he compared his versions with photographic copies of the sources, that he had got them exactly right.²⁶⁵

The third, 1949, edition of the Autunno Musicale Veneziano showcased two Vivaldi novelties, *La Senna Festeggiante* and the *Beatus Vir*, edited respectively by Ephrikian and Bruno Maderna (who worked with the Istituto Vivaldi in the years 1947-1948), works which closed the concerts of the 12th Festival Internazionale di Musica Contemporanea at the Teatro La Fenice (3-18 September 1949), which had opened with Toscanini conducting the Orchestra della Scala (figs 132-133).

Rodolfo Pallucchini, General Secretary of the Biennale, having seen the success of the previous Autunno Musicale Veneziano, had pressed for the inclusion of new works by the Prete Rosso: "It always seemed very strange to me. Not to say disrespectful, that Venice had left it to Siena the honour of glorifying, if that is the word, one such as Vivaldi. This is a name *we* need to bank on."²⁶⁶

Ephrikian's ensemble soon had followers. A year later the Collegium Musicum Italicum was founded, changing its name for its first United States tour to I Virtuosi di Roma, a squad put together by Renato Fasano²⁶⁷ and made up of some of the best Italian instrumentalists – the first violin was none other than

²⁶³ EMILIO RADIUS, *Notizie musicali*, "Europeo", 28 November 1948.

²⁶⁴ GIAN FRANCESCO MALPIERO, *L'ora vivaldiana*, "Radiocorriere", 23, no. 10, 27 February – 5 March 1949, p. 3.

²⁶⁵ ANGELO EPHRIKIAN, *Il suono veneziano*, in *Angelo Ephrikian e la riscoperta vivaldiana*, cit., pp. 25-31.

²⁶⁶ Typed letter from Rodolfo Pallucchini to Ferdinando Ballo, 29 October 1947. Venice, ASAC, Fondo Musica, Fondo 1, Busta 2 (1942-1949).

²⁶⁷ Renato Fasano (1902-1979), composer, pianist and conductor.

Luigi Ferro, a leading light of the Orchestra Sinfonica della Scuola Veneziana – while in 1951 ten musicians, many of them pupils of the Virtuosi, came together to form I Musici, who played without a conductor. These two orchestras – committed to the propagation of Baroque music and welcoming into their ranks a number of elements of the original Orchestra Sinfonica della Scuola Veneziana – together with I Solisti Veneti, founded in 1959 and conducted by Claudio Scimone, would take Vivaldi's music to every corner of the world.²⁶⁸

Meanwhile, new discoveries continued to emerge: the Hungarian musicologist Bence Szabolcsi unearthed three unpublished Vivaldi manuscripts in the library of the Naples Conservatorio di Musica: a *Sinfonia in do maggiore*, a *Concerto per archi in sol maggiore* and a *Concerto per violoncello* entitled *Il Ritiro*, which were performed in Budapest by an ad hoc chamber ensemble made up of members of the Hungarian Radio Orchestra, under Frigyes Sándor, receiving a warm public welcome.²⁶⁹ In 1948 the lives of Fanna and Ephrikian begin to take different paths. Ephrikian will devote his time to conducting the orchestra while Fanna will carry on running the Istituto Vivaldi and the publishing project. Malipiero writes, apropos the situation: "I confess that this has upset me, because the Istituto was you two. But I will put it behind me, and may God's will be done."²⁷⁰ The friendship between the two never faltered however, and each knew he could count on the other, should the need arise.

Years later when we had met up and were joking about the vicissitudes of our lives, Angelo, only half in jest, said to me: "To begin with, if they mentioned me at all, they said "He's the son of the famous Armenian scholar"; then they started to say: "He's the father of Laura, the actress"; and now it's: "He's the father-in-law of the famous pop singer Gianni Morandi". You see, I haven't made much of a career!" But actually he was a really gifted conductor.

EUGENIO CLAUSETTI AND CASA RICORDI

The Orchestra Sinfonica della Scuola Veneziana's tour had reduced the financial resources available for the publishing project. In 1948 I foresaw with alarm that by the end of the following year, or not much further on, the till would be more or less empty. What was to be done? One night there came to my mind those stories I had heard as a boy of fabulous sums won at the legendary Casino of Montecarlo, where the management even offered to pay the ticket home for those patrons who had totally ruined themselves at the tables, to avoid their attempting suicide on the spot, to the discredit of the Principality of Monaco. I decided, in a not wholly serious spirit, to

²⁶⁸ ROGER-CLAUDE TRAVERS, *Le temps du monaural: 1948-1959. Premier âge d'or méconnu du disque vivaldien*, in *Fulgeat sol frontis decorae. Studi in onore di Michael Talbot*, cit.; MICHELE CHIAPPINI, *La scrittura dell'interpretazione*, cit., p. 60.

²⁶⁹ *Eseguite a Budapest le opere inedite di Vivaldi*, "Reggio Democratica", 8 February 1948. The RD actually prints "Cello Concerto" in error for "Violin Concerto" with reference to *Il Ritiro*.

²⁷⁰ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 14 August 1948. Malipiero correspondence, Antonio Fanna's private archive.



Fig. 36. Eugenio Clausetti

replenish the coffers of the Istituto Vivaldi by trying my luck at the Venice Casino, where I risked a couple of thousand lire of my savings, losing, obviously, the lot. But rather than contemplating suicide, I went to the cinema.

Life takes unexpected turns sometimes. If it had not been for the typhoid fever, contracted at the seaside in Palermo, afflicting Eugenio Clausetti's children, the Vivaldi publishing project would very likely sooner or later run aground. Instead, once again, *Fortuna* came to our aid. In the summer of 1948 Clausetti was on holiday at Cortina where he had taken his children to convalescence from the typhoid and take advantage of the mountain air. He asked if he might stop off at Villa delle Rose on his way back to Milan (we had known one another since 1946 on account of Vivaldi). Down here the children ran around enjoying themselves at the fish pool in the park among the trout and the frogs, or out

on the little lake, along the river, following the watercourses and the cascades.

I remember being amazed by Clausetti's unconventionality – he was in shirtsleeves and tieless – used as I was to my father who never took his tie off, even in his own house. Between Clausetti and myself a profound mutual respect had grown up over our history of work-related meetings, which had mutated over time into a friendship. Before leaving, Clausetti point-blank made me an offer I would never have guessed at: "Would you like to come and work with me at Ricordi?" For me, a humble provincial – my astonishment at the fact that it was possible to go around without a tie testifies to that – was like touching the moon with your finger: I would be going to work in one of the world's greatest houses, publishers of Verdi and Puccini! I also grasped that this unexpected turn-up could, in some way, have positive implications for the continuance of the Vivaldi project. I accepted the offer with enthusiasm: if I could make my mark working there, something good might come of it. By the beginning of 1949 I was in Milan. Capitalising on the experience I had gained in the family business, I began to deal with reorganising the offices, that were still working along nineteenth-century lines. For example, in charge of the daybook was an old gentleman, dressed strictly in black, with white hair and grand mustachios, who, standing upright behind a lectern, entered each individual entry in an immaculate calligraphy tricked out with frills and curlicues. Every week I took my recommendations to Clausetti, we discussed them together and more often than not he agreed with them. I began to deal with the reprinting of composers' editions, and eventually with new publications: I had to check the contents, oversee the graphic aspect, the covers, and so on. I also took charge of organising and printing a brand new series of paperback scores, which at that time only the publishers Eulenburg and Universal produced. At a certain point I began to "nitpick" the operations of the Italian and foreign subsidiaries, noting anything I thought was not really working. Clausetti almost always agreed with me and backed me up. I used to go with him to the Ricordi box at the Teatro alla Scala to watch the performances. On summer evenings we went to the swimming baths together. I looked



Fig. 37. The fishpond at Villa delle Rose.

Galleria, had been bomb-damaged and were still being restored. The temporary offices were in the Ricordi building housing the graphics workshops in Viale Campania, about three kilometres out from the centre. I remember that when for some reason the electricity failed, the engine of a tank parked in the works courtyard was pressed into service, making the most terrible noise but, by means of god-knows-what gadgetry, covering the emergency. When the restoration was finished and we returned to Via Berchet, I was assigned premises equipped with a grand piano; I recall that one day while I was at work, the pianist Alfred Cortot, considered then the greatest living interpreter of Chopin, was offered my office, as he needed to practice before an evening concert at the Teatro alla Scala. That day I worked away to a background of Chopin played by Cortot.

Those were my “glory years”, brightened further by meeting the person who would become my wife. In fact, decades earlier I had played on the beach at the Venice Lido with Mariapia Roncoroni. Our mothers, both Milanese, were friends, and over the years that followed, even if they didn’t see one another, exchanged letters and photographs of their growing children. In 1945, when they returned from Switzerland where they had taken refuge for political reasons, mother and daughter came to the Villa delle Rose, before setting out for Argentina to join husband and father, and settle there. Meeting Mariapia was the classic *coup de foudre*. We went off to Venice together to see the great Tintoretto pictures at the Scuola di San Rocco, but two days later they left. I thought I would never see her again, but instead, in 1948, the whole family came back to Italy. We saw each other in Milan for Toscanini’s concerts at the Teatro alla Scala, and we got married in 1950, in Assisi. Now, seventy years after our first meeting at Villa delle Rose, we mutually support and keep each other going in our old age. I owe so much to Mariapia, a gifted painter and sculptress, for helping me to grow up, in every way.

The Vivaldi venture was by now well set on its way. The Red Priest’s music was spreading and the recordings proliferating. Ricordi’s catalogue was enhanced with a major name, which was competing with those of Verdi and Puccini. It seemed to me the time had come to confess to Clausetti the true financial position of the Istituto Vivaldi, starting from my initially introducing myself as the representative of a “group of financiers” which had of course never existed. We shared a few laughs over the whole story, and in the end his decision was: “We carry on”. Ricordi Publishing modified the contract, taking on the financing of the enterprise, and the edition was able to continue on its way.

on him as an older brother, and loved him as one; and I think he was fond of me too (he nominated me as a guardian to his children, if he should die before his time).

So I worked at Ricordi while simultaneously overseeing the Vivaldi edition, which I was able to do from a privileged position. The historic Ricordi headquarters in Via Berchet, just round the corner from the

MALIPIERO AT THE HELM. VIVALDIAN STORMS

Gian Francesco Malipiero, whose “perpetually distracted air was a gentlemanly camouflage for an active and tenacious memory, an exceptional power of comprehension, a fine visual sense, a multifaceted culture rooted in the concrete”,²⁷¹ besides being a composer, was an essayist and writer of tongue-in-cheek memoirs (*La pietra del bando*, *Così va lo mondo*, *Ricordi e pensieri*, *Il filo d’Arianna*). A polemicist and music critic, in an interview with a French journalist – to whom he revealed, by the by, that he was a descendent of the Doge Pasquale Malipiero who had ruled the Serenissima from 1457 to 1462 – he outlined his methods of work on the manuscripts: “Nothing is more valuable than an exact edition. I collate the manuscripts, compare the variants, establish a definitive text and this pure and unadulterated text has a beauty without equal”.²⁷²

His low opinion of the majority of his colleagues is entirely encapsulated in a single caustic phrase, written in his own hand, which Ephrikian kept framed behind his desk: “To be a musicologist you are not obliged to be incompetent at music”.²⁷³ He would have nothing to do with Pincherle: “Never believe Pincherle [...] he’s arrogant and cloth-eared, not to mention an inventor of Vivaldi anecdotes”,²⁷⁴ nor with Kolneder:²⁷⁵ “He’s one of those men who advance unverifiable theses just to sow confusion and drag out arguments until the cows come home. His opinion is of no consequence, for all that musicologists tend to be supportive of one another.”²⁷⁶ A living portrait of the man and the musician emerges from his correspondence with Antonio Fanna, turbulent, intense, and without shades of grey, a correspondence whose “Dear Fanna”s and “Esteemed Maestro”s, “most cordial” and “most respectful” regards, stretch from 1947 through to 1969. We could call those letters *Impressioni dal vero* the title of one of his compositions.²⁷⁷

Enhanced with dashes, outsize capitals, ink-splashes, drawings, underlinings, Malipiero’s energetic, almost volcanic, sometimes tense handwriting, either giving the words expansive breathing space or rushing them out impatiently, mirrored his personality. Right from the beginning of the Vivaldi adventure, his communications to Fanna were nothing if not colourful: “I am extremely worried and much troubled by ‘sneaking suspicions’ [...] If my intransigence in this direction is a stumbling block, I am ready to resign

²⁷¹ VITTORE BRANCA, *Ricordo di Malipiero. I pensieri di un musicista*, “Gazzettino”, 1 September 1973.

²⁷² PIERRE DESCARGUES, *Malipiero publie l’œuvre complet de Vivaldi*, “Arts”, 2 July 1948.

²⁷³ ROBERT DE PIERI, *Angelo Ephrikian e la riscoperta vivaldiana*, cit., p. 15.

²⁷⁴ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 15 March 1959. Malipiero correspondence, Antonio Fanna’s private archive.

²⁷⁵ Walter Kolneder (1910-1994), Austrian musicologist, author of writings and studies on Vivaldi from 1951. WALTER KOLNEDER, *Die Klarinette als Concertino-Instrument bei Vivaldi*, “Die Musikforschung”, 4, 1951, pp. 185-191; ID., *Vivaldi Pädagogische Tätigkeit in Venedig*, “Die Musikforschung”, 5, 1952, pp. 341-345; ID., *Vivaldi: Leben und Werk*, Wiesbaden, Breitkopf & Hartel, 1965.

²⁷⁶ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 30 May 1958. Malipiero correspondence, Antonio Fanna’s private archive.

²⁷⁷ *Impressioni dal vero*, I-III: 1910; IV-VI: 1915; VII-IX: 1922.

forthwith".²⁷⁸ Malipiero's anything but easygoing temperament manifested itself in a vivid, direct, sometimes surreal but always powerful language, full of wit and mordant paradox. "I've just received a smack on the head with the sweetest of balms",²⁷⁹ he complains to his interlocutor; "What a terrible year. What hell life is. It's not to be tolerated and I feel quite sick. Miserere mei."²⁸⁰ He feels obstructed, fears plots and "leg-pulls" aimed at himself and his music.²⁸¹ "I don't think that in any other city of the world would one have to put up with what I have to here from my fellow citizens [...] You must be understanding of my discomfort and my desire to forget my native quagmires".²⁸² He lived a secluded life in his hermit's cave, or "my canine conservatory" as he called it,²⁸³ his composing tormented by every kind of problem: "My nerves are shot to pieces by the most unlikely bothers [...] nervous exhaustion, tracheitis, total disorientation, this is the sum of my lot".²⁸⁴ His afflictions, as director of the Conservatorio di Musica, grew by the year: "The Conservatorio is a total wreck. There's no money left. Our creditors clamour, the teachers no less, because there's no coal and no wood. My melancholia is deadly",²⁸⁵ right up to the very end of his institutional Calvary: "It still seems impossible [...] however, from 1 October, that is from about an hour ago (it's one in the morning on the first of October) I am no longer director of the Conservatorio and regrettably I can't manage to be sorry. Rather the

Le rinnovo la preghiera di non fornirmi del Vivaldi insieme alla Pretta

²⁷⁸ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 20 August 1947. Malipiero correspondence, Antonio Fanna's private archive. Fanna had informed him of the arrival of twelve scores to be countersigned, and Malipiero asks: "And who has done these scores, pray? I believe I have always shown my enthusiasm for this enterprise which costs me such an effort, because even Maderna, if not kept an eye on, goes astray, Olivieri too, etc etc. Poor Vivaldi!"

²⁷⁹ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 14 February 1951. Malipiero correspondence, Antonio Fanna's private archive.

²⁸⁰ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 4 April 1951. Malipiero correspondence, Antonio Fanna's private archive.

²⁸¹ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 22 August 1950. Malipiero correspondence, Antonio Fanna's private archive.

²⁸² Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 27 June 1950. Malipiero correspondence, Antonio Fanna's private archive.

²⁸³ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 9 December 1947. Malipiero correspondence, Antonio Fanna's private archive.

²⁸⁴ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 26 March 1952. Malipiero correspondence, Antonio Fanna's private archive.

²⁸⁵ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 20 January 1952. Malipiero correspondence, Antonio Fanna's private archive.

opposite.”²⁸⁶ Whenever he’s in Venice he can’t wait to get back to Asolo: “In Asolo I’ll be able to get so much done, here I’m a fish out of water and everything wears me down”,²⁸⁷ “in Venice I’m ALWAYS BEING HARASSED”.²⁸⁸ He loses patience: “I implore you once again not to serve me up Vivaldi and haste together”;²⁸⁹ he begs forgiveness: “please pardon my desperate tiredness = scribbles”;²⁹⁰ he gets into a rage, offended by the wilfulness of an overzealous proof-reader who had dared (again!) to “tamper” with his work: “The gross contamination I mildly drew your attention to a few months back has occurred again [...] I have dedicated a good deal of study to the importance of the bowing in music for the violin and of its particular rhythmic function in Vivaldi. A copyist at Ricordi Publishing dares to correct me. Some musical society reject knows better than me and tampers with my considered, suffered, felt, work? I must be an imbecile, obviously. Why on earth should I be in charge of the project?”.²⁹¹ From the earliest days, threats of resignation rain down: “Only out of affection for yourself will I not hand in my final resignation [...] If they have made any further modifications please remove my name and put ‘edited by N.N.’, I don’t deserve any more disappointments, not to say insults”.²⁹²

The procedure each manuscript underwent before publication consisted of a series of different phases to weed out potential errors, oversights or omissions: Malipiero’s revision was followed by a collation with the photographs of the Vivaldi original, then a check through by a Ricordi proof-reader, Francesco Bellezza – against whom Malipiero’s darts were often launched – then a further monitoring by a corrector from the Istituto Vivaldi and, lastly, an inspection by myself, always following the guidelines laid down at the beginning of the enterprise.



Fig. 38. MARIAPIA FANNA RONCORONI, *Malipiero*. Wax bust.

²⁸⁶ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 1 October 1952. Malipiero correspondence, Antonio Fanna’s private archive.

²⁸⁷ *Ibid.*

²⁸⁸ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 28 May 1951. Malipiero correspondence, Antonio Fanna’s private archive.

²⁸⁹ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 3 July 1951. Malipiero correspondence, Antonio Fanna’s private archive.

²⁹⁰ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 7 August 1951. Malipiero correspondence, Antonio Fanna’s private archive.

²⁹¹ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 20 August 1950. Malipiero correspondence, Antonio Fanna’s private archive.

²⁹² *Ibid.*

To Malipiero's tantrums, Fanna replied: "If you resign, so will I. I would rather a thousandfold break off the edition than compromise our friendship. And then I too have had my share of disappointments in this endeavour [...] On the other hand, we have published 100 scores (counting those that come out in December), so there would be no risk of cutting the figure the Accademia Chigiana did, stopping at the first volume".²⁹³ The effort of the immense venture began to be felt among the protagonists: "Do you think it is worth carrying on?" It was Fanna who first put the question to Malipiero in 1950, though for him it was an entirely rhetorical one. The answer that came back dispelled any doubts, not that Fanna had any, concerning the edition. "It seems to me too soon to be going into reverse gear; but let's consider. The situation is the following: a hundred concertos published so far, about half of them first rate music [...] We are just at a quarter of the way through and [...] there is no call to give up," was the verdict of the musician,²⁹⁴ who also kept Fanna up to date of how their Vivaldian labours were being promoted throughout the world: "I saw in the Paris *Revue Internationale de Musique* their *réclame* for the first 75 published volumes of Vivaldi. I would say that abroad it would do the Vivaldi edition no harm to note that I was the editor, rather the reverse. I say this in the Istituto's interests, and not my own."²⁹⁵ In the storm-tossed sea of editions, his devotion to their venture remained solid through to the end, nor did he fail, by way of sealing and reinvigorating their covenant, to frequently append: "An embrace from your ancient friend, G. Francesco Malipiero".²⁹⁶

A handwritten note in Italian, written in cursive. The text reads: "Sui questi lettere, ma sono stanco Vivaldi offi per me i Montaladi". The note is written on a piece of paper that appears to be a page from a book or a document, with some lines of text visible in the background.

Here and there in his letters the music critic peeps out: "In Vivaldi the ligatures are used sparingly, he's a musician of vigour, a lot of bowing, no mawkishness" (fig. 88),²⁹⁷ or "it is my experience that at the beginning of the eighteenth century the orchestra was still an amorphous thing: im-

²⁹³ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 22 August 1950. Malipiero correspondence, Antonio Fanna's private archive.

²⁹⁴ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 28 December 1950. Malipiero correspondence, Antonio Fanna's private archive.

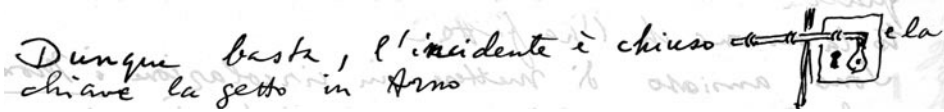
²⁹⁵ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 22 February 1951. Malipiero correspondence, Antonio Fanna's private archive.

²⁹⁶ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 28 March 1952. Malipiero correspondence, Antonio Fanna's private archive.

²⁹⁷ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 16 January 1955. Malipiero correspondence, Antonio Fanna's private archive.

provisation rules, everything is fitted together at a performance according to the elements available on that occasion".²⁹⁸ You had to keep moving forward and hope to do an irreproachable job, even when you felt yourself "on the edge of a precipice" like Malipiero, who insists: "we must preserve our invulnerability"; and if sometimes exhaustion got the better of enthusiasm, a satirical take on things was enough to ease the tension: "Please excuse this letter, but I'm tired. Today it's Mortaldi rather than Vivaldi." (figs 89-90).²⁹⁹

Resentment, once again for the interference of a proof reader at Ricordi, is enough to set him off again: "I have never heard of the engine-room personnel buttonholing the captain about the best course to steer. And how tired I am of Vivaldi."³⁰⁰ He flies off the handle, then calms down: "Well, enough of that; the matter is closed and I've thrown the key in the Arno", or again: "These



Dunque basta, l'incidente è chiuso e la chiave la getto in Arno

occurrences are like parasites, you spray a little DDT on them, and that's the end of it",³⁰¹ only to then blow on the coals, all indignation: "I'm sorry to be boring, but it's my nose that's out of joint, not yours." (fig. 92).³⁰² In 1957 a bone of contention arose between Malipiero and Fanna. Malipiero is annoyed because he suspects – as he writes to Clausetti – that a text sent on by him for publication will be "tampered with by imbeciles", and fears "God knows how many other outrages"³⁰³ visited on the edition. Fanna calmly but firmly clarifies matters and appeals to their friendship, "which you have so often professed to me over the years, and of which I believe I have been not wholly unworthy".³⁰⁴ Clausetti, notwithstanding his whirlwind professional life as managing director of Ricordi – weighed down with tasks and responsibilities,

²⁹⁸ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 29 March 1957. Malipiero correspondence, Antonio Fanna's private archive.

²⁹⁹ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 28 January 1955. Malipiero correspondence, Antonio Fanna's private archive. "Mortaldi": a play on Vivaldi's name, substituting "mort(o)" / "dead" for "viv(o)" / "alive".

³⁰⁰ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 23 March 1955. Malipiero correspondence, Antonio Fanna's private archive.

³⁰¹ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 17 August 1960. Malipiero correspondence, Antonio Fanna's private archive.

³⁰² Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 27 December 1965. Malipiero correspondence, Antonio Fanna's private archive.

³⁰³ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 29 March 1957. Malipiero correspondence, Antonio Fanna's private archive.

³⁰⁴ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 6 April 1957. Malipiero correspondence, Antonio Fanna's private archive.

often between one journey and the next – placates the troubled souls and their disappointments and misunderstandings with sovereign patience and equanimity, content, when the waters are calm again, to forge on ahead with the work: “I seem to gather that the weapons of war have been laid down”.³⁰⁵ Equilibrium is re-established and publication can proceed as normal. Then, between 1960 and 1961 a new argument blows up between Fanna and Malipiero, who announces that he wants to have nothing more to do with the former, even in writing.³⁰⁶ Malipiero, now “a forty-year-old twice over” had already declared in 1959: “Vivaldi is no more. He had been dead these two years [...] and the project weighs heavily upon me. An *Opera Omnia* does not permit of selection. Selection would be arbitrary and may well be mistaken. Nonetheless, of the 300 concertos published, only a sixth are worthwhile. As many as 50? Maybe. That ‘maybe’ is always a bad sign.” (fig. 91).³⁰⁷ He wants to change direction, in contravention of the Istituto’s publishing criteria, as Fanna points out in his reply:³⁰⁸ Malipiero in fact proposes giving up the idea of the *Opera Omnia* edition and suggests bringing out only as much of Vivaldi’s output as he thinks musically worthwhile, supported in the first instance by Eugenio Clausetti who reiterates that given “the affection and devotion I feel for yourself”, the publishing project “is wholly linked to the condition that you remain as artistic director of the series because otherwise Ricordi publishing would feel unable to continue publication.”³⁰⁹ Fanna, however, manages to see to it that the Istituto’s arguments prevail: “Imagine for a moment that right now, at the beginning of 1961, I were the new director of the Istituto Vivaldi, a neophyte aware that the Istituto was founded with the precise aim of publishing all the instrumental compositions of Antonio Vivaldi, and legitimately (even pedantically) concerned with the consistency of so vast a work. You may well think this neophyte musically incompetent, but you cannot deny that it is reasonable that he feels it his duty to respect the criteria laid down at the outset of the series, criteria insisted on by you, as artistic director, and to which you yourself and the other revisers have held firm to [...] And now that we have reached our current position, when with over 300 volumes published we have only sixty or so manuscripts left to do (apart from the works published in Vivaldi’s lifetime), it does not seem to me

³⁰⁵ Letter from Eugenio Clausetti to Antonio Fanna, Asolo, 4 June 1958. Malipiero correspondence, Antonio Fanna’s private archive.

³⁰⁶ Letter from Antonio Fanna to Gian Francesco Malipiero, Treviso, 13 January 1961. Malipiero correspondence, Antonio Fanna’s private archive.

³⁰⁷ Letter from Gian Francesco Malipiero, 23 January 1959. Malipiero correspondence, Antonio Fanna’s private archive.

³⁰⁸ Letter from Antonio Fanna to Gian Francesco Malipiero, Treviso, 13 January 1961. Malipiero correspondence, Antonio Fanna’s private archive.

³⁰⁹ Letter from Eugenio Clausetti to Gian Francesco Malipiero, Milano, 22 November 1960. Malipiero correspondence, Antonio Fanna’s private archive.

the moment to be changing our entire approach." He asks Malipiero then "to consider the whole question dispassionately" and to let him know "with your usual frankness, and setting aside any animosity towards myself, what solution you see to the whole problem."³¹⁰ The disagreement had also to do with general revision procedures: Fanna had found one or two errors,³¹¹ "findings, not criticisms", which had inevitably infuriated Malipiero, who expressed, aggressively, the "feeling of horror that Vivaldi now inspires in me (thanks to yourself and your friend)",³¹² bolstered none the less by the fact that "our friends at Ricordi publishing continue to insist that if I resign as artistic director of the Vivaldi Edition they will not continue with it."³¹³ He rails against Fanna in irritation at having to waste time in "exhausting and humiliating" discussions and resentfully throws out: "Where you go wrong is in thinking that because you are President of the Istituto, that gives you the right to interfere in my work".³¹⁴ Fanna sends Malipiero a reply hoping "frankly and in all honesty" that "neither the Istituto Vivaldi nor its artistic director end up with all these incidental issues in losing sight of the fundamental motive that brought them together in this venture nearly fifteen years ago: of rendering homage to a great musician who, otherwise will risk being caught in the middle, through no fault of his own".³¹⁵ He takes no notice of Malipiero's umpteenth resignation and leaves "the door again open for a rapprochement".³¹⁶ And work, once more, goes on.

³¹⁰ Letter from Antonio Fanna to Gian Francesco Malipiero, Treviso, 13 January 1961. Malipiero correspondence, Antonio Fanna's private archive.

³¹¹ "1. The colouring and dynamics take no account of the above-mentioned criteria, thus departing from Vivaldi's own clear and precise instructions. 2. Some of the parts written by Vivaldi are missing, for example in volumes 337 and 347, as well as in all the latest concertos for solo woodwind. Some of the instruments called for by Vivaldi have been replaced with others. This is the case in volume 318, where two violins ("in tromba marina", and with one of the parts imitating the rhythm of the trumpets) called afterwards simply "trombe" for brevity by the German copyist, perhaps unaware of the meaning of the term in Italian, have become two trumpets. Now, at points in the score (on beats 33, 34, 35, 81, 82, 83 and 298, 299, 300) it seems clear he means string instruments, as on the same musical line Vivaldi sometimes indicates two separate parts, which obviously a trumpet cannot play on its own. In the edition however these parts have been assigned to the trumpets and the flutes. Unfortunately this divergence has been picked up by some scholars of eighteenth-century Italian music who have accused the Istituto Vivaldi of arbitrary reinterpretation." Letter from Antonio Fanna to Francesco Malipiero, Treviso, 13 January 1961. Malipiero correspondence. Antonio Fanna's private archive.

³¹² The editor, Francesco Bellezza.

³¹³ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 16 January 1961. Malipiero correspondence, Antonio Fanna's private archive.

³¹⁴ *Ibid.*

³¹⁵ Letter from Antonio Fanna to Gian Francesco Malipiero, Treviso, 25 January 1961. Malipiero correspondence, Antonio Fanna's private archive.

³¹⁶ Letter from Antonio Fanna to Eugenio Clausetti, Treviso, 26 January 1961. Malipiero correspondence, Antonio Fanna's private archive.

VIVALDI IN AMERICA

Malipiero's English wife Anna Wright, who had assisted him in the task of promoting Monteverdi's works, proved also to be an effective help for the Istituto Vivaldi. As part of the campaign of publicising the published music abroad, she had offered to take charge of drumming up subscriptions in the United States, and succeeded wonderfully: among the subscribers to the edition there were many important American cultural institutions, including numerous major universities, Harvard, Yale, Princeton, Columbia, New York University, Berkeley California, Stanford, and the Universities of Michigan, Illinois and Pennsylvania, as well as the great public libraries like Cleveland, Los Angeles, Boston, Chicago's Newberry Library, the Free Library of Philadelphia and the Library of the Juilliard School of Music, NY. At Malipiero's suggestion, a price had been agreed on for each volume of twenty-five scores, which became, with the passing of the years, more or less symbolic: 12,000 Lire for Italy, 165 Francs for Switzerland and 50 Dollars for the US.

As the renaissance of Vivaldi's music continued according to plan, news of the Istituto's labours had soon travelled beyond the confines of Italy and Europe, and reached New York. A request arrived for music to offer the public in first American performance at the Festival of Music by Antonio Vivaldi over two evenings in April 1951 at Manhattan Town Hall, with the chamber ensemble of The Little Orchestra Society, conducted by its founder (in 1947) Thomas Scherman (figs 134-135).³¹⁷ In the programme notes Sydney Beck outlined the Red Priest's story on the 275th anniversary of his birth, and that of the Istituto Italiano Antonio Vivaldi, acknowledging the "gigantic task" of the ongoing publishing project.

Virgil Thomson, the American composer and music critic of the "New York Herald Tribune", dedicated a long piece to the Vivaldi rediscovery, comparing the important, if sporadic, efforts of Molinari, Casella, Mortari and Fasano with the systematic approach of the Istituto Vivaldi, whose edition, with its aim of making the past accessible to contemporary players, he described as a "triumph of precision and taste".³¹⁸

VIVALDI MEETS TECHNOLOGY

In a 1951 letter, Malipiero mentions a friend of his – one Richard Jones, of Hollywood's Capital Records label, apparently very interested in getting Vivaldi onto "those big records which they call long playing" – and insists that the New

³¹⁷ Thomas Scherman (1917-1979), an American conductor, founded The Little Orchestra Society with the aim of introducing American concert-goers to unpublished music, specially commissioned new works and unknown or little-known scores from forgotten composers of the past.

³¹⁸ Virgil Thomson (1896-1989). VIRGIL THOMSON, *The Past Made Available*, "New York Herald Tribune", 22 April 1951.

York branch of Ricordi be pressed to seek “a much higher percentage than other publishers for the records.”³¹⁹ He is convinced that it would be “a huge error to let slip such an opportunity”.³¹⁹ The long playing record – a microgroove vinyl disk of extended play length, LP for short, with a speed of 33 revolutions per minute, introduced by Columbia Records in 1948 – began to be imported from the US into Europe in 1949 and quickly superseded the old 78 rpm shellac discs, thanks to its improved sound quality and greater playing time. Each side of a 12-inch LP could hold about twenty-two minutes of music, longer than a piece of Vivaldi instrumental music, an enormous advantage over the 78 with its capacity of hardly five minutes a side, too small to take an entire Vivaldi concerto. The arrival of the LP, in the same period that the Vivaldi edition was being launched would enormously assist the dissemination of the music being published: from that narrow black groove the voice of the Venetian musician would be broadcast worldwide. Some of the Red Priest’s work had in fact been available on disc since 1924.³²⁰ Among the incunabula of Vivaldian phonography worth remembering are *The Four Seasons* as played by Alfredo Campoli and the Boyd Neel Orchestra in 1938, and a Cetra edition of *Juditha Triumphans* recorded for Count Chigi on 18 September 1941, records that anticipate the widely known Bernardino Molinari version of the *Seasons* from 1942. In 1949 the violinist Louis Kaufman cuts a new *Four Seasons* in Brussels for the U.S. label Concert Hall Society (winner of the *Grand Prix du Disque*) which was followed, in 1950, by the first complete recording of the *La Cetra* concertos, Opus 9, and in 1952 of *Il cimento dell’armonia e dell’invenzione*, Opus 8.³²¹ The record player, quickly becoming an everyday item, changes attitudes to music listening: attending a concert becomes a possible option for hearing music, rather than the only one. Already on the morrow of the Vivaldi concerts at the Teatro alla Scala, on 13, 16 and 18 November 1948, the Milanese Durium record company, taking advantage of the latest technological advances, including digital recording which helped to eliminate background hiss, reproducing the music with a sharpness of sound previously unobtainable, recorded the *Concerto in B flat major “La Notte” for bassoon, strings and harpsichord*, the *Concerto in C major “per la solennità di San Lorenzo”* and the *Symphony “al Santo Sepolcro” in B minor* performed by members of the Teatro alla Scala orchestra under the baton of Ephrikian.³²² The American record company Period published, on three microgroove discs, the oratorio *Juditha Triumphans* with the Orchestra Sinfonica della Scuola Veneziana conducted by Ephrikian and Vox (U.S.) cut a record of Vivaldi’s *Stabat Mater* paired with the Giacomo Carissimi’s oratorio *Giona*, with the

³¹⁹ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 22 July 1951. Malipiero correspondence, Antonio Fanna’s private archive.

³²⁰ PIETRO BERRI, *Indice discografico vivaldiano*, Milano, Ricordi, 1953; a doctor and music enthusiast from Rapallo, he compiled a valuable Vivaldi discography from the dawn of sound recording on which the studies of Roger-Claude Travers (see following note) rely; GIANLUCA TARQUINIO, *La diffusione dell’opera di Vivaldi attraverso le fonti sonore: la discografia a 78 giri in Antonio Vivaldi. Passato e futuro*, cit., pp. 413-439.

³²¹ ROGER-CLAUDE TRAVERS, *Le temps du monaural: 1948-1959. Premier âge d’or méconnu du disque vivaldien*, in *Fulgeat sol frontis decorae. Studi in onore di Michael Talbot*, cit., pp. 235, 240.

³²² *Dischi. Inciso Vivaldi, “Il Popolo”*, 24 March 1949.

Angelicum Orchestra of Milan, conducted by Ennio Gerelli. By 1953 there were more than seventy recordings of Vivaldi available on disc.³²³ "With the advent of the gramophone and with his frequent appearances on the radio, Vivaldi had entered every household. His music was becoming popular even in less sophisticated cultural circles. Television would set the seal on his ubiquity".³²⁴ Within a decade records of Vivaldi's music were as numerous as those of Bach or Brahms, and the *Seasons* was well on the way to be the most recorded hit in the whole history of classical music, and even today still boasts an unchallenged primacy without precedent. Cetra record company sought a deal with the Istituto Vivaldi to record the more significant instrumental music, as we can see from a letter dated 15 June 1948 written by Antonio Fanna to the management of Ricordi, while on the other side of the ocean the Library of Recorded Masterpieces, a New York record company, launched an ambitious project to record all Vivaldi's instrumental music with the New York Sinfonietta conducted by Max Goberman, using the Istituto Vivaldi's edition of the scores, at the rate of a record a month; seventeen discs coming out between 1960 and 1961. The enclosed booklets, put together by Joseph Braunstein, reproduce a few sample pages of the Ricordi edition while the twelfth contained all the incipits of the recorded pieces, taken from the Thematic Index compiled by Antonio Fanna in 1955.³²⁵ The series would in the event remain incomplete, for lack of subscriptions.

Many record companies started to concern themselves with and promote performances of early music from orchestras who specialised in playing Baroque music,³²⁶ and the Istituto Vivaldi committed itself to keep the general catalogue of records on sale in Italy updated, supplying, for each new title published, an appropriate record card.

1957. PUBLICATION OF THE FOÀ AND GIORDANO COLLECTIONS COMPLETED. FEELERS GO OUT TO THE WORLD'S LIBRARIES

In 1957 Malipiero finishes with the revision of all the instrumental works in the Foà and Giordano collections; the last instrumental work from the Biblioteca Nazionale di Torino will be volume 317 the *Concerto in G major for violin strings and harpsichord*, F. III n. 19.³²⁷ To make the edition comprehensive, it would be

³²³ JOSEPH BRAUNSTEIN, *Rinascita di Vivaldi*, cit. References to the recordings follow Fanna's catalogue.

³²⁴ MICHELANGELO ABBADO, *Antonio Vivaldi nel nostro secolo con particolare riferimento alle sue opere strumentali*, cit., pp. 79-113, in part. p. 102.

³²⁵ I am grateful to my friend Roger-Claude Travers for this information, which will be developed in his forthcoming article, *Mono versus stereo; la décennie 1960-1970*, in preparation.

³²⁶ MICHELE CHIAPPINI, *La scrittura dell'interpretazione*, cit., p. 60; ROGER-CLAUDE TRAVERS, *La redécouverte de Vivaldi par le disque, de 1950 à 1978*, cit., pp. 333-348.

³²⁷ ANTONIO FANNA *Situazione attuale dell'edizione vivaldiana*. Memorandum drafted at Treviso, 24 February 1959. Malipiero correspondence, Antonio Fanna's private archive.

necessary to dig out “all the manuscripts scattered round the world”, and Malipiero suggests starting the hunt with the manuscripts kept in Dresden.³²⁸ He hopes that the DDR’s “iron curtain” will not prove too impenetrable³²⁹ and makes enquiries through a German acquaintance, the musicologist Christoph Wolff of Leipzig, on the state of the scores conserved in the Landesbibliothek. The response is reassuring: apart from four concertos destroyed and not more than three or four damaged, the Vivaldi manuscripts in Dresden are in excellent condition.³³⁰ While the microfilms of the works published in Vivaldi’s lifetime by the Amsterdam publishers Roger and Le Cène are being completed,³³¹ Antonio Fanna decides to take himself off on a few scouting trips to European libraries to verify in person the condition of the manuscripts kept by them. In 1965 he sets off for Dresden, Berlin, Schwerin and Rostock to inspect the music and ask for microfilms of what the libraries of those cities hold.

It was winter when I embarked on my travels. From Geneva, where I happened to be, I went by train to, in turn, Dresden, Schwerin, East Berlin and Rostock. At the East German border a soldier came into my carriage and while inspecting my papers asked what was the purpose of my visit to Rostock. I informed him of my intention of visiting the library to examine the Vivaldi manuscripts and showed him the letters exchanged with the directors of the various libraries. “Do you have a hotel booked?”, was his riposte. My reply to the negative cost me an immediate request to get off the train. My journey had been interrupted in a deserted wasteland, white with snow, where there was only a shack in the midst of the fields. I was motioned inside. I was left waiting there for hours, in the cold, while the documents and letters I had with me were minutely examined. The close scrutiny finally ended with permission to continue on my way. From then on I was constantly shadowed by the Stasi. They followed my every move; on my arrival they met me at the station and escorted me to a hotel. My first port of call was Warnemünde, a seaside town on the Bay of Lübeck, of which I remember the characteristic canopied chairs on the windy beach. At Rostock, the historic port on the Baltic, with its handsome timber-framed houses, in the reading room of the university library, I came across one of greatest German musicologists of the day, Rudolf Eller,³³² who, recognising me, came up and introduced himself, and warned me: “Beware that the two manuscripts with two concerto movements held here are not by Vivaldi: they’re fakes”. And indeed on the title-pages of both documents,³³³

³²⁸ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 28 October 1956. Malipiero, correspondence, Antonio Fanna’s private archive.

³²⁹ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 9 February 1957. Malipiero, correspondence, Antonio Fanna’s private archive.

³³⁰ Letter from Gian Francesco Malipiero to Antonio Fanna, Asolo, 10 January 1957. Malipiero, correspondence, Antonio Fanna’s private archive.

³³¹ ANTONIO FANNA, *Situazione attuale dell’edizione vivaldiana*, cit.

³³² Rudolf Eller (1914-2001), a German musicologist, whom Fanna saw to be very depressed by the political and social situation in which East Germany was compelled to live. One of his students, when informing Fanna many years later that Eller had died, said that it was “of a broken heart”.

³³³ The two documents appear in Pincherle’s catalogue as numbers 115 and 116.

underneath the name “Vivaldi”, you could make out, in spite of an evident attempt to scratch it out and replace it with the apocryphal attribution, the signature of Johann Ernst of Saxe-Weimar,³³⁴ an unfortunate German princeling whose story I heard later: a composer and passionate collector of music, including Italian, he was the author of some twenty works before his death on 1 August 1715 at the age of eighteen. That year, from August to November, as a token of mourning, music was totally banned from concert halls and churches in the town of Weimar. From Rostock I got back on the road and arrived in a Dresden razed to the ground, where the Sächsische Landesbibliothek had also been destroyed by the bombardments. The volumes it had contained, many of which had returned from Darmstadt where they had been taken for safety, were not consultable there but at another location. I stayed for several days to enable me to look through them all: the majority were intact, except for a collection of four compositions (RV 558, RV 552, RV 540 and RV 149) – performed by the *Figlie* of the Pio Ospedale della Pietà in the presence of the young “Royal Prince of Poland and Elector of Saxony” Friedrich Christian in 1740 and presented to him by Vivaldi – which were severely damaged; fortunately, however, photographs had been made, which enabled us to publish them. I remember that in East Berlin the director of the Library, who met me at the station – as I was saying, I was never left on my own – apologising that it had not been possible to find me a hotel in town, put me up in a little room in the library itself. In the Library of Schwerin – capital of the State of Mecklenburg-Vorpommern in Hither Pomerania in the north of Germany, where the former residence of the Grand Dukes of Mecklenburg-Schwerin, a romantic castle built on a little island, its towers and cupolas reflected in the lake of Schwerin, has now become a college for nurses – harboured a single manuscript in Vivaldi’s hand. While I was there to examine it, the director came up to exchange a few words; his conversation betrayed his unhappiness at the oppressive political atmosphere. I was invited to accompany him to a concert in the city theatre and he made it clear how coming to listen to music was felt by him, and I believe by most of the audience that filled the hall, the only real opportunity for escape and refreshment, an inviolable moment of serenity. The feeling that one detected, whether openly expressed or kept hidden by the intellectuals and the ordinary folk that I met, was of despair and despondency.

The Vivaldi renaissance was now an established fact: it is surely emblematic of the Venetian’s re-established renown that in April 1967, on the occasion of the state funeral of Konrad Adenauer, co-creator and first chancellor of the Federal Republic of Germany, the Bonn Theatre orchestra, in the presence of Presidents Lübke and Johnson, General de Gaulle, Chancellor Kiesinger, twelve other heads of state and eighteen foreign ministers, played in the hall of the Bundestag, before the German national anthem, the lofty and sorrowful notes of the Sinfonia “al Santo Sepolcro”.³³⁵

³³⁴ Johann Ernst, Prinz von Sachsen Weimar (1696-1715). Some of the prince’s concertos for harpsichord and for organ were arranged by Johann Sebastian Bach, together with some of Vivaldi’s compositions, between 1713 and 1714, while Bach was court organist at Weimar.

³³⁵ VITTORIO BRUNELLI, *Lungo il Reno l’ultimo omaggio del popolo tedesco ad Adenauer*, “Corriere della Sera”, 26 April 1967.

THE *CATALOGO NUMERICO-TEMATICO*

From the Istituto Vivaldi's earliest days a methodical issue had arisen: how to distinguish between compositions having the same musical line-up and in the same key? Hundreds of compositions were uniformly designated "Concertos" and, among these, dozens might be written for the same combination players: for example, we have twenty-three concerts in C major for violin, thirteen concertos in C minor for bassoon, five concertos in A minor for cello. The need for a catalogue, arranged in a functional manner to codify the multi-faceted world of Vivaldi's instrumental works, became a task that could not be postponed. The record companies – whose Vivaldi's recordings were rapidly becoming best-sellers – were particularly in need of a classification system; faced with such a mass of music by the same composer they quite simply did not know how to organise themselves. In the absence of any reliable data on which to base a chronological catalogue – the works being generally undated³³⁶ – Antonio Fanna, who took it upon himself to carry out the task, opted for a systematic cataloguing, dividing

the works into sixteen groups, by musical type, awarding to each a Roman numeral, while the different compositions within each group would be denoted by Arabic numerals in progressive order.

The cataloguing scheme was to be structured as follows: F. I: violin concertos; F. II: viola concertos; F. III: cello concertos; F. IV concertos for violin and other solo string instruments; F. V: mandolin concertos; F. VI: flute concertos; F. VII oboe concertos; F. VIII: bassoon concertos; F. IX: trumpet concertos; F. X: horn concertos; F. XI: concertos for strings; F. XII: concertos for other ensembles, with or without string orchestra; F. XIII: violin sonatas; F. XIV: cello sonatas; F. XV: sonatas for woodwind; F. XVI: sonatas for other instrumental combinations.

In 1968, with the programme of publishing all Vivaldi's instrumental works moving toward completion,³³⁷

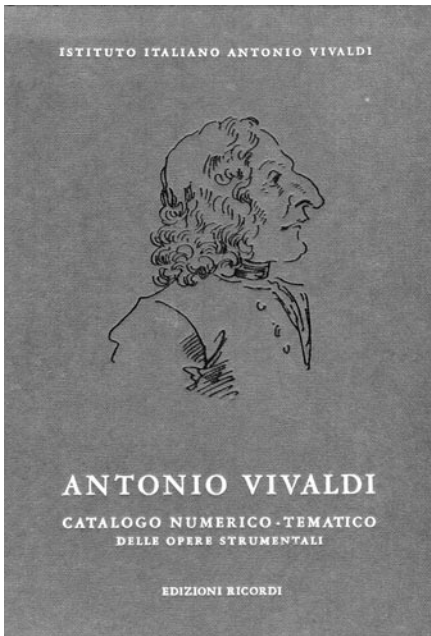


Fig. 39. *Numerical Thematic Catalogue of the Instrumental Works*, Milan, Ricordi, 1968.

³³⁶ Antonio Fanna writes: "Notwithstanding the multiplication of critical studies over the last few decades, with a few scattered exceptions, we lack even now sufficient information for a chronological catalogue of Vivaldi's music, beyond being able to place, and then not always, a composition within a specific creative period, typically stretching over more or less a decade".

³³⁷ Antonio Fanna had already published with Ricordi in 1955 an *Indice tematico* of the first two

Ricordi released the handsomely printed and solidly bound *Catalogo numerico-tematico delle opere strumentali*, prepared by Antonio Fanna,³³⁸ which listed 530 works, corresponding to the 530 published volumes, both concertos and sonatas, divided into groups in order of key and with a reminder of the incipit of each movement. Under each title was listed, the name of the reviser, the volume number (which referred to the progressive publication numbering of each score edited by the Istituto Italiano Antonio Vivaldi for the presses of Ricordi Publishing), the length, the provenance of the manuscript or the printed source and its signature.

Of the 530 instrumental works listed in the *Catalogo numerico-tematico*, 401 came from the manuscripts preserved in the following libraries: Turin, Biblioteca Nazionale (295); Naples, Biblioteca del Conservatorio (3); Venice, Biblioteca Querini Stampalia (1); Dresden, Sächsische Landesbibliothek (64); Berlin, Deutsche Staatsbibliothek (1); Berlin, Staatsbibliothek der Stiftung Preussischer Kulturbesitz (2); Schwerin, Mecklenburgische Landesbibliothek (5); Wiesentheid, Musikbibliothek der Grafen Von Schönborn-Wiesentheid (10); Vienna, Österreichische Nationalbibliothek (6); Vienna, Gesellschaft der Musikfreunde (1); Paris, Bibliothèque Nationale (5); Agen, Archives Départementales de Lot-Garonne (2); Uppsala, Universitetsbiblioteket (4); Cambridge, Fitzwilliam Museum (1); Cambridge, University Library (1). Thanking all those “who in one way or another participated in the baptism and accompanied the first faltering steps of the Istituto Vivaldi”, Fanna remembers in particular Alfredo Gallinari.

The preface of the first edition of the *Catalogo* ends with a glance backwards that turns confidently towards the future: “Now that the venture is approaching its end and has found helping hands from many parts of Europe, some occasionally, others continuously, united in contributing to its achievement, my thoughts spontaneously return to the immediate postwar years, when the notion was first conceived of recalling to life the instrumental work of Antonio Vivaldi. Europe was then divided by barriers of mutual hatred. We may hope that perhaps the serene and radiant music of the Red Priest, which has since then spread with an unforeseen vitality

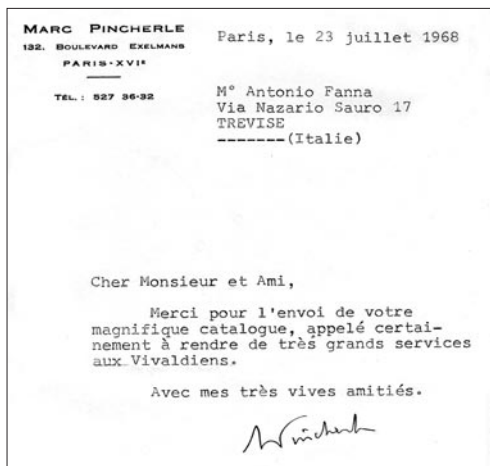


Fig. 40. Letter from Marc Pincherle to Antonio Fanna, 23 July 1968.

hundred instrumental works, arranged by key: ANTONIO FANNA, *Antonio Vivaldi. Indice tematico di 200 opere strumentali. Prima serie: dal tomo 1° al 200°. Elencati per tonalità*, Milan, Ricordi, 1955.

³³⁸ ANTONIO FANNA, *Antonio Vivaldi (1678-1741). Catalogo numerico-tematico delle opere strumentali*, Milan, Ricordi, 1968; there will be a revised second edition: ANTONIO FANNA, *Opere strumentali di Antonio Vivaldi. Catalogo numerico-tematico, secondo la catalogazione Fanna - Istituto Italiano Antonio*

throughout the world, has made its contribution to setting men on the road to instead seeking beauty, and towards a closer fraternity.”

The *Catalogo*, a milestone in the Vivaldi renaissance, and “a gift of inestimable value” to Italian music,³³⁹ received among many encomia, the full approval of Marc Pincherle: “Magnifique catalogue, appelé certainement à rendre de très grand services aux vivaldiens”.³⁴⁰ The press carried the news of its publication and praised the utility of the book: “In this handy and accessible volume, all the compositions of the Red Priest, both for full orchestra and for chamber ensembles are listed with the maximum precision”, and praised its compiler as “a most worthy coordinator” who, in cataloguing the Vivaldi scores, had rendered a valuable service to Italian music.³⁴¹

1972. PUBLICATION OF THE INSTRUMENTAL WORKS CONCLUDED



Fig. 41. Brochure of *The Complete Edition of the Instrumental Works by Antonio Vivaldi*.

In 1972, keeping very nearly to the insane schedule of the initial editorial plan, the monumental project of publishing the instrumental works reached completion, with the issue of five-hundred-and-thirtieth score. After twenty-five years, in true record time, Vivaldi’s entire instrumental output had been published.³⁴²

Malipiero, heroic reviser of almost all the scores, had turned ninety. An enormous task had been brought to conclusion;

Vivaldi, Milan, Ricordi, 1986. In one of several *Appendici* to the this volume, Fanna provides a thematic catalogue of the manuscripts discovered by the Danish musicologist Peter Ryom (fourteen previously unknown works) in Polish, Norwegian and Swedish libraries. Ryom, who had founded a *Société Internationale Antonio Vivaldi* at Hellerup (near Copenhagen), was himself the author of a general catalogue – including all Vivaldi’s compositions both instrumental and vocal – which would become the standard reference work, identified by the prefix RV (Ryom Verzeichnis): PETER RYOM, *Verzeichnis der Werke Antonio Vivaldis*, Leipzig, Deutscher Verlag für Musik, 1974. The author has published a new complete edition of this catalogue: PETER RYOM, *Antonio Vivaldi. Thematisch-systematisches Verzeichnis seiner Werke (RV)*, Wiesbaden-Leipzig-Paris, Breitkopf & Härtel, 2007.

³³⁹ GIULIO CONFALONIERI, *Molte opere di Vivaldi attendono ancora di essere scoperte*, “Epoca”, 13 October 1968.

³⁴⁰ Letter from Marc Pincherle to Antonio Fanna, Paris, 23 July 1968. Antonio Fanna’s private archive.

³⁴¹ GIULIO CONFALONIERI, *Molte opere attendono ancora di essere scoperte*, cit.

³⁴² Later critical studies established that some fifteen of the compositions published in the Istituto Vivaldi’s instrumental *Opera Omnia* were not by Vivaldi, while some thirty new compositions by the Red Priest have been discovered and published in critical editions, again by the Istituto.

comparison with the publication of Johann Sebastian Bach's *Opera Omnia*, and the eighty years and more it took to accomplish, is telling.³⁴³ The projected tight publication deadlines had been one of the decisive factors motivating Ricordi Publishing's decision to back the Istituto Vivaldi in the venture. "It is not often that long term promises are really kept to. Yet, this once, the Istituto Italiano Antonio Vivaldi and Ricordi Publishing have achieved the miracle [...] of bringing off an enterprise without parallel: that is, the publication, in little more than two decades, of all the works of the great Venetian composer".³⁴⁴ Eugenio Clausetti, managing director of Ricordi, looking back on the difficulties met with, commented: "The bringing to fruition of such a project has required no small commitment and sacrifice", but it had all been made more than worth-while by the "knowledge of having achieved something useful and meritorious for the culture".³⁴⁵

VIVALDI IN THE WORLD

Vivaldi continued to arouse considerable interest among music lovers and musicologists, and many were the initiatives that sprang up in his name around the world at that time. In Brussels, the young Jean Pierre Demoulin, in his excitement at discovering Vivaldi, had founded in 1953 with his friends Marc Libois and Patrik Rodesch, *Le Cercle Vivaldi de Belgique*. In the autumn of the same year he travelled to Milan to make himself known to Eugenio Clausetti, who was much struck by his commendable depth of commitment. Demoulin organised Vivaldi concerts sponsored by Paola Ruffo di Calabria, then Princesse de Liège, offering the audiences a number of first modern performances of the Venetian's works. Ephrikian conducted several concerts in Belgium between 1957 and 1978 and became one of the first "Honorary Members" of the *Cercle Vivaldi*. In 1963 Demoulin invited me to take part in an international conference, organised in Brussels, bringing together Marc Pincherle, Angelo Ephrikian, Walter Kolneder, Eric Paul and all the leading personalities of the Vivaldian world.

There had been talk of setting up a *Centre International de Documentation Antonio Vivaldi (C.I.D.A.V.)*, and to this end it had been suggested that the Istituto Vivaldi and the *Cercle Vivaldi* join forces, but events were to take another course.

1978. THE ISTITUTO ITALIANO ANTONIO VIVALDI IS DONATED TO THE FONDAZIONE GIORGIO CINI IN VENICE

Fanna's reflection that "the small seed planted in 1947 had become a luxuriant plant" led him in time to the decision to donate the Istituto Italiano Antonio Vivaldi, with all the study materials it had accumulated, to the *Fondazione Giorgio Cini* of Venice, a cultural and study centre, internationally known and respected,

³⁴³ ALBERTO BERTOLINI, *Un Istituto per l'Opera omnia di Vivaldi, il 'prete rosso'*, cit.

³⁴⁴ EUGENIO GARA, *Avremo presto tutto Vivaldi*, "L'Europeo", 22 August 1968.

³⁴⁵ *Grossa impresa di una casa milanese. Finalmente pubblicato tutto Vivaldi*, "Il Messaggero di Roma", 4 August 1968.

that had been founded by Vittorio Cini³⁴⁶ on 20 April 1951 in memory of his son Giorgio,³⁴⁷ tragically died in a flying accident at Cannes on 31 August 1949.

My first contact with the Fondazione Giorgio Cini was through priest who was there researching early music, Don Siro Cisilino.³⁴⁸ Towards the end of the Sixties I received a letter asking me if I would have any objection to letting the Foundation's document centre have photographs of all the Vivaldi manuscripts in my possession.

Aware that the basic scope of the Fondazione Giorgio Cini was the research and study of Venetian civilisation, I immediately declared myself willing to do so: I went into Treviso to get the microfilms made – in those days there were neither photocopiers nor computers – and forwarded the photographs to the Foundation. Vivaldi's music thus made its first entrance into the Island of San Giorgio Maggiore. The Foundation's next expression of interest in Vivaldi was to play host to the conductor Renato Fasano, who had organised a congress on the composer. Again on that occasion the glimmer of a thought that the Red Priest might transfer to the island nudged at me.

One evening I was at the Theatre in Verona where Claudio Scimone was conducting Vivaldi's opera *Orlando* and found myself sitting next to Vittore Branca, at that time general secretary of the Fondazione Cini, and we talked of Vivaldi. I subsequently went a couple of times to see him at San Giorgio. I had been thinking about it for some time and the idea was taking shape of making a donation. So I decided to entrust the Istituto Italiano Antonio Vivaldi to the Fondazione Cini which, being organised into various separate research institutes, would be able to carry on with the venture begun so many years before by Angelo and myself. At this point the then president of the Foundation, senator Bruno Visentini – whom I had known for many years – came into the picture and moved things around somewhat, declaring himself against a simple donation and coming up with a counter-proposal: that the Foundation would accept a donation of the archive of microfilms, the photographic copies of the manuscripts and the original prints, the recordings, the books and the entire documentation of the Istituto Vivaldi, on condition however that I committed myself personally to keeping the Istituto going as its director. I accepted. I consulted Ricordi forthwith with a view to putting together a team of musicians who would assist me on this change of direction.

The reception of the Istituto under the umbrella of the Fondazione Cini would allow us to take on the publication of a critical edition of all Vivaldi's vocal compositions, with the Foundation's financial support. So it was that Francesco Degrada,³⁴⁹ a trusted collaborator of theirs, came to me from Ricordi and helped me

³⁴⁶ Vittorio Cini (1885-1977), Italian entrepreneur, financier and politician. Minister of Communications (1943) and among the creators of the EUR district, the "new Rome". Interned by the Germans at Dachau, he was rescued in a gallant operation by his son Giorgio, who flew him back to Italy in the same aeroplane in which he had arrived to liberate him. After Giorgio's tragic death, Vittorio Cini sought and obtained the concession by the state of the Island of San Giorgio Maggiore in the *bacino* facing St. Mark's Square, financed its restoration and set up there a foundation named after his son Giorgio, which he intended to be a centre of art and culture concerned with enhancing knowledge of all aspects of Venetian civilisation. Today the Fondazione Giorgio Cini is a universally recognised research and study centre, as well as being a venue for important cultural and artistic events.

³⁴⁷ Giorgio Cini (1918-1949), was the only son of Vittorio Cini and the actress Lyda Borelli.

³⁴⁸ Siro Cisilino (1903-1987), musician and musicologist from Friuli.

³⁴⁹ Francesco Degrada (1940-2005), Milanese harpsichordist, musicologist and music critic, teacher of the History of Music at Milan's Università Statale.

set up a management committee. The members of the committee were initially, besides myself and Degrada, Gianfranco Folena,³⁵⁰ Mario Messinis,³⁵¹ Maria Teresa Muraro³⁵² and Francesco Siciliani,³⁵³ who were joined a few years later by Giovanni Morelli,³⁵⁴ who from then on, until his premature death, remained very close to the Istituto's activities, even in the physical sense, as he became in 1985 the director of the Foundation's newly formed Music Institute and took an office next door to mine. We worked together, and became friends.

The announcement that the Istituto Antonio Vivaldi was to become part of the Fondazione Cini was made in 1978, during a Conference on the composer – on the three-hundredth anniversary of his birth – organised by the Foundation's Institute of Literature, Music and Theatre, on which occasion the Istituto Vivaldi's new organisational and management structure was also outlined. Held from 18 to 21 September, the conference brought together scholars from all over the world, including Denis Arnold, Eleanor Selfridge-Field, Jean Pierre Demoulin, Michael Talbot, Gastone Vio, Rudolf Eller, Bruno Brizi, Claudio Gallico, Francesco Degrada, Gianfranco Folena, Maria Teresa Muraro, Helmut Hucke, Nicholas Anderson, Elena Povoledo and Lino Moretti. The occasion was devoted to reviewing the steady advance of studies on the Red Priest, from the establishing of biographical data, the chronology of his works and his relationship to the musicians of his day, to addressing more technical questions regarding the performance praxis of his works.

Antonio Fanna continued to run the Istituto Vivaldi from its new home, an office looking out on the Bacino di San Marco, from 1978 to 1997. From 1984 Antonio's son, the conductor Francesco Fanna began to frequent the Istituto and work alongside his father, to begin with occasionally, but later more regularly.

³⁵⁰ Gianfranco Folena (1920-1992), linguist and philologist, member of the Accademia dei Lincei and the Accademia della Crusca, teacher of the History of the Italian Language at the University of Padua and director *ab origine* of the Institute of Literature, Music and Theatre at the Cini Foundation.

³⁵¹ Mario Messinis, class of 1932, a musicologist, critic and concert organiser, has taught at the Benedetto Marcello Conservatory and at the IUAV in Venice, has directed the Biennale Musica, and has served as Artistic Director of the Orchestra della Rai di Torino and the Orchestra della Rai di Milano, and as Superintendent of the Teatro La Fenice.

³⁵² Maria Teresa Muraro (1919-2003), scholar of the performing arts, Secretary of the Institute of Literature, Music and Theatre at the Cini Foundation and President of the International Institute for Theatre Research.

³⁵³ Francesco Siciliani (1911-1996), composer (pupil of Vito Frazzi) and concert organiser. He served as Artistic Director of the Teatro San Carlo di Napoli, of the Maggio Musicale Fiorentino, of the Teatro alla Scala in Milan, and as President of the Accademia di Santa Cecilia in Rome and Artistic Director of the Teatro La Fenice in Venice.

³⁵⁴ Giovanni Morelli (1942-2011), after completing his musical, musicological, artistic and scientific studies, was from 1978 Professor of Musicology at Venice's Ca' Foscari University, where he also taught the History of Contemporary Music, Musical Philology and the History and Criticism of Musical Texts. A musicologist and writer, he filled many positions in and was a member of various important Venetian cultural institutions. With his shopping trolley groaning with books and papers, he commuted for years between his house on the Giudecca, his wife Margot and adored cats, and the Island of San Giorgio Maggiore.

Fifty years after its creation Antonio Fanna handed over the reins of the Istituto, and Francesco, appointed by the management committee of the Fondazione Cini, chaired by Feliciano Benvenuti, became the new director of the Istituto Italiano Antonio Vivaldi, becoming the youngest of the directors to be entrusted with the running of any of the various institutes between which the Foundations activities are divided.³⁵⁵

³⁵⁵ The relocation of the Istituto within the Fondazione Cini signalled the start of the publication of a critical edition of all the music, both instrumental and vocal, not yet published up to that point. To this end an editorial committee was put together which over the years included Fabrizio Ammetto, Denis Arnold, Alessandro Borin, Francesco Degrada, Paul Everett, Cesare Fertonani, Gianfranco Folena, Karl Heller, Antonio Moccia, Giovanni Morelli, Peter Ryom, Federico Maria Sardelli, Reinhard Strohm, Michael Talbot, Colin Timms and Thomas Walker. The works published comprised: 34 new instrumental compositions not included in the earlier *Opera omnia* (the 12 sonatas of Op. 1, the 6 sonatas of Op. 2, the 12 concertos of Op. 3, the 6 concertos of Op. 6 and the first 4 concertos – *The Four Seasons* – of Op. 8 were also republished in new critical editions); 50 sacred vocal works (18 psalms, 5 parts of mass, 1 responsory, 1 canticle, 4 hymns, 3 antiphons, 10 motets, 8 introduzioni); 37 secular cantatas; 9 incomplete works (instrumental and vocal); the oratorio *Juditha triumphans*; the serenatas *Serenata à 3* and *La Gloria e Imeneo*, the operas *Giustino*, *La Fida Ninfa*, *Tito Manlio*, *La Griselda* and *La Dorilla*. In all the editions, as well as the scores, orchestral parts were provided, and for 12 compositions of Sacred Music, the oratorio, the serenatas and the operas, piano and voice reductions. There were 6 volumes published in a series entitled “Vivaldiana” containing manuscripts or early prints reproduced in facsimile, and, in collaboration with Venice University, the series “Drammaturgia Musicale Veneta”, in 30 titles, presenting, in facsimile editions, works performed in Venice between 1640 and 1800. The Istituto has also produced 22 volumes of essays, monographs, conference proceedings and studies of the life and work of Antonio Vivaldi and his time. From 1980 the Istituto has edited and published its own annual journal: “Informazioni e studi vivaldiani” from 1980 to 2000, and “Studi vivaldiani” from 2001 onwards. Spanning the 1970s and 1980s, the Istituto organised, in partnership with the Teatro La Fenice and the Municipality of Venice, seven Vivaldi festivals, publishing four linked illustrated volumes. In the 1980s it set up a travelling photographic exhibition, “Vivaldi and his Time”, which illustrated, in various sections, the work of the Red Priest, the environment in which he lived, and his significance in the evolution of European music. The show, curated by Maria Teresa Muraro and mounted by Maria Ida Biggi, was displayed in concert theatres and cultural institutions in Italy, France, Austria, Argentina and the United States. Between 1990 and 2002 the Istituto hosted a “Premio Internazionale del Disco Antonio Vivaldi per la musica antica italiana” (International Antonio Vivaldi Record Prize for Early Italian Music), with the aim of highlighting the year’s best recordings of early Italian music (from its origins to the end of the eighteenth century), awarding prizes in various categories. The Record Prize jury comprised Francesco Degrada, Mario Messinis, Michael Talbot, Roger-Claude Travers and Roman Vlad. The Istituto’s Documentation Centre, a reference hub for Vivaldi scholars worldwide, brings together a vast quantity of material, including copies of all the original sources for Vivaldi’s music, books, musicology articles, recordings and records. In 1996 the Istituto was awarded the Premio Franco Abbiati by Italian music critics, the citation reading: “On the occasion of the 50th anniversary of its foundation, for the vital momentum given to the critical edition of Vivaldi’s works, through its research activity and decisive editorial presence”. On the Istituto Vivaldi’s recent activities see: FRANCESCO FANNA, *L’Istituto Italiano Antonio Vivaldi*, in *La Fondazione Giorgio Cini. Cinquant’anni di storia*, Milan, Electa, 2001; FRANCESCO FANNA, *L’Istituto Italiano Antonio Vivaldi*, in *Angelo Ephrikian e la riscoperta vivaldiana*, cit. See also <www.cini.it/fondazione/istituti-e-centri/antonio-vivaldi>.

FIRES

After fifty years, the task had moved towards its completion.

The supreme “place of honour” for “making possible”, as Malipiero hoped at the outset, “a Vivaldi edition” belongs, we can now say, to Alfredo Gallinari, a name that will always be engraved among the great patrons of culture. Giving wings to the project of two young enthusiasts – and the means of carrying it out – he allowed them to initiate a venture “of immeasurable value, which if brought to a conclusion according to schedule, will constitute a feather in the cap of Italian culture” as augured by the “Gazzettino Sera” on the announcement of the Istituto’s creation in 1947.³⁵⁶

The endeavour had been brought to a conclusion and the highest hopes fulfilled: the Venetian’s music is now among the most performed, listened to and loved in the world. He no longer needs to be presented as “the Italian Bach”, “absurd but hitherto universally accepted”³⁵⁷ appellation that, for all its suggestivity, hardly does justice to the unique musical personality of the Red Priest that has emerged from these years of study.

To give birth to one of the most important publishing enterprises in the history of music, in a sequence of events that moved unswervingly forward, destiny contrived it that two personalities, as different as they were complementary, met one another in the shape of Antonio Fanna and Angelo Ephrikian. If with his passionate and exuberant temperament, Ephrikian was the one to have immersed himself impulsively in the unexplored ocean of Vivaldi’s music to bring its sunken treasures to the surface – first through the edition and subsequently dedicating himself to performance, spreading far and wide the musical intuitions of the composer – his very enthusiasm galvanised Fanna who, with decision and perseverance, immediately began actually laying the foundations for project, finding the necessary financial and organisational underpinning necessary for the publishing of an Opera Omnia, and taking on the responsibility of facing and overcoming all the practical, economic and methodological difficulties, whose solution was always kept rigorously within the guidelines of an essential fidelity that they felt owing to Vivaldi.

And what of that fire that burned in Ephrikian’s breast, that fire which “sets your heart aflame and eats you up. The sacred flame of the love of music”?

It is the same impetus that in Vivaldi becomes the urgency of composing – “the Red Priest is red because he burns like a torch in the wind”, as Malipiero used to say – and that same fire, distilled, sublimated and transmuted into a driving force, saw to it that Antonio Fanna carried forward and steered for fifty years, with unshakeable faith and rocklike commitment, the Istituto Italiano Antonio Vivaldi, making it an international fulcrum for studies and publications on the Red Priest. If the Istituto Vivaldi and the edition of his works are now a solid

³⁵⁶ Press extract, “Gazzettino Sera”, 12 April 1947.

³⁵⁷ ANGELO EPHRIKIAN, *Il suono veneziano*, in *Angelo Ephrikian e la riscoperta vivaldiana*, cit., p. 26.

reality, it is thanks to a virtuous circle set up, as in concerto, now one instrument playing solo, now several together, by the principal players in the story told here, whose names I previewed at the beginning. I repeat them now, setting the seal on everything: Angelo Ephrikian, the instigator, Antonio Fanna, the realizer, Alfredo Gallinari, the benefactor, Francesco Continetto, the copyist, Gian Francesco Malipiero, the Artistic Director of the Istituto Vivaldi, Eugenio Clausetti, the publisher. The seventh player, *Fortuna*, the least predictable, a voice off-stage, a vital, often clinching, *Deus ex machina*, like her companion, the eighth player, *Kairos*, a youth who, like the opportune moment which he incarnates, must be grabbed before he has slipped past you: and he has, in fact, a winsome curl on his forehead, while his bare neck affords no purchase. Under the omnipresent and benevolent gaze of *Fortuna* and *Kairos*, drive, passion, tenacity and solidarity were able to embrace one another and, in the name of Vivaldi, produce lasting fruits.

Vasari, telling the story of how Brunelleschi had managed to build the cupola of the Cathedral of Santa Maria del Fiore without scaffolding, speaks of his “terrible” genius. “Few musicians have had a genius were more ‘terrible’ than Vivaldi’s,” wrote Angelo Ephrikian:³⁵⁸ although “narrow in the chest”, as he described himself, his music is so wide-ranging as to guarantee its author a place in the Olympus of best known and best loved musicians the world over. Terrible and revolutionary, “the Red Priest lives, like all great innovators, outside of time.

His style is, yes, of his era, but it was he that imposed it on almost all the music of the eighteenth century. Not gracious minuets, not the eternal jigs, but new rhythms, unlooked-for terms of expression”.

No gravestone bears his name, but his music lives still “which has within itself the strength to resist the ravages of time”, as Malipiero maintains, a music that needs to be appreciated “with eyes closed and mind wide-open”.

“Hold your breath”, he insists, “and listen religiously”.³⁵⁹

³⁵⁸ ANGELO EPHRIKIAN, *Programma di sala* of the 10th Festival Internazionale di Musica Contemporanea e Autunno Musicale Veneziano, cit.

³⁵⁹ GIAN FRANCESCO MALIPIERO, *Antonio Vivaldi*, talk on the Rete Rossa, cit.



Fig. 42. Antonio Fanna



Fig. 43. Angelo Ephrikian

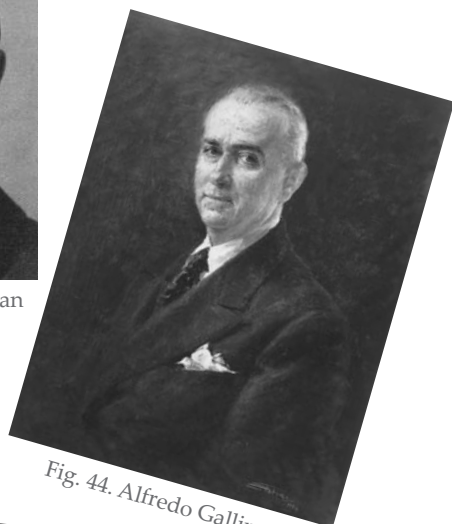


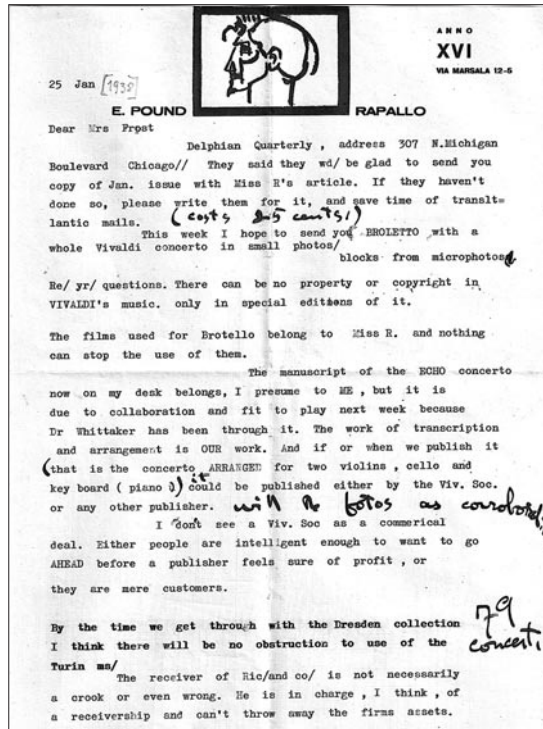
Fig. 44. Alfredo Gallinari



Fig. 45. Eugenio Clausetti



Fig. 46 Gian Francesco Malipiero



Figs 47-49. Letter from Ezra Pound to Mrs Frost, 25 January 1938.

2



ANNO
XVI
VIA MARZALA 12-5

E. POUND RAPALLO

Neither can the firm hold a concession if it hasn't lived up to the terms of the agreement. In any case I suppose the concession will lapse next year. That is some time BEFORE we have dealt with the Dresden ms/ I have just plunged for another 25 dollars worth of films. That is to say asked Dr Jammers to have them done.

BUT I am not in position to subsidize research indefinitely. THAT is what Musical Endowments are FOR.

Dr Protti was quite clear that HE couldn't bother the government UNTIL there was a society ready to DO something. I think he said with 20,000 lire ready to act WITH. *So?* IF facilities are guaranteed. If there isn't that guarantee of seriousness on the part of the Viv. Soc. why should IT have a concession, rather than some publishing firm which has at least machinery for printing and distribution?

My London publishers are interested/ BUT there may be a DIFFERENCE between what they can GET from a book to sell at Seven shillings and six pence, and the production costs of a book with AMPLE photo illustrations.

THERE is where a society could be useful. Either by outright subsidy OR by guaranteeing sale of 300 copies or 500 of the book.

//
The TYPESCRIPT I gave you is an UNPUBLISHED article by O.B. If that is printed she shd/ be paid for it.

3



ANNO
XVI
VIA MARZALA 12-5

E. POUND RAPALLO

Naturally you or the Musical Courier can quote the Delphian or Listener (manners requiring that acknowledgement is made to authoress quoted)

same re/ Broletto, which I hope to send in a few days. Townsman VERY stupid not to have sent you a copy. Silly young men, inexperienced in launching a magazine and expecting people to BUY it before ~~see~~ seeing a copy.

cordially yours



Have just noticed yr/ letter head. When in Boston please give three ROUSING cheers for Geo. Holden TINKHAM so far as I know he is the only republican in the country who is worth a Tinkham's DAMN.



Studi Tigulliani

Essendo Rapallo ormai conosciuta come centro musicale, pur mancando una gran parte del pubblico per i nostri concerti, non crediamo di lasciarsi squassare totalmente dalle sanzioni e dalle trame di Ginevra; quindi proponiamo di costituirci in laboratorio di studio, allo scopo immediato di esaminare l'eredità musicale d'Italia nell'epoca prima di Bach, cominciando col leggere tutte le opere di VIVALDI eseguibili con uno o due violini e pianoforte.

Speriamo che i "sostenitori" rimasti in Rapallo ci apportino il loro apprezzato aiuto come negli altri anni.

ANTONIO VIVALDI

a. d. 1685 — 1743

Gli storiografi della musica fanno testimonianza che Vivaldi fu onorato altissimamente nei tempi suoi da Benda, Quantz e dal sommo poeta del contrappunto J. S. Bach. Dicono che quest'ultimo adoperò sedici composizioni del Vivaldi adattandole ai fatti suoi. Questi storiografi non hanno messo pienamente in chiaro la natura di quest'adattamento, che giova credere sia stata fatta dal Bach principalmente per comodità, cioè per poter suonare le grandi "strategie sonore" del Vivaldi coi mezzi musicali disponibili, per esempio quattro clavicembali, organo, ecc., quando non aveva un'orchestra piena sotto mano.

L'enorme «contenente» della composizione Vivaldiana non è studiato e nemmeno elencato ancora con precisione. Il Fetis *elencava ventotto opere*, citando la *Drammurgia d'Allaci* (come autorità), Robt. Eitner (*Quellen-Lexicon*) ne dà venticinque titoli (*La Costanza, Dorilla, Griselda*, ecc.).

La lista di composizioni strumentali del Vivaldi più sistematicamente edita, è del W. Altmann (*Thematische Kataloge*, a.d.1922).

Elenco:

- OP. I — DODICI SONATE a tre (2 violini, violone o cembalo);
- OP. II — DODICI SONATE, violino, b.c.;
- OP. III — L'ESTRO ARMONICO, 12 concerti, consacrato a Ferdinando III di Toscana. L'interesse del Bach è dimostrata dal fatto che ne adoperò: N. 3. Bach, N. 7. 425, trasporto in fa; N. 8. Bach, N. 2. 385; N. 9. Bach, N. 1. 425; N. 12. Bach, N. 5. 425, trasporto in do maj.;
- OP. IV — LA STRAVAGANZA, 12 concerti. Contiene *The celebrated Cuckow*. Bach si serviva del N. 1 e del N. 6;
- OP. V. — SEI SONATE, violino e basso;
- OP. VI — SEI CONCERTI;
- OP. VII — DODICI CONCERTI. Bach se ne servì. Vedi vol. 42 per N. 2 e N. 3 concerto per organo, trasporto in do maj.;
- OP. VIII — IL CIMENTO DELL'ARMONIA E DELL'INVENZIONE - DODICI CONCERTI;
- OP. IX — LA CETRA - DODICI CONCERTI. Consacrata alla Maestà di Carlo VI, imperatore;
- OP. X — SEI CONCERTI, con flauto;
- OP. XI — SEI CONCERTI, con violino principale;
- OP. XII — SEI CONCERTI con violino principale.

Altre opere si trovano stampate senza indicazione del «opus». Le fonti dei manoscritti più importanti sono la:

COLLEZIONE MAURO FOA', a Torino, Bib. R., in cura del prof. A. Gentili, e quella a: DRESDA, dove i 79 (*settantasei*) mss. numerati CX. 1015-1094, sono CONCERTI di VIVALDI e quelli numerati 1095-96, e 1100-1108 contengono altre composizioni sue per strumenti.

In vendita oggi, per strumenti a corde, si trovano:

SONATE:

*LA magg., Op. II, N. 2, a cura di F. David, pubblicata da Breitkopf;

*RE magg., Respighi (Ricordi);

MI min., Salmon (Ricordi);

SI bem. magg., Salmon (Ricordi);

RE min., A. Moffat (Schott).

CONCERTI (violino e pianoforte)

SOL Dandelot (M. Eschig, 1928);

*RE magg. (*Estro armonico* 9), Dandelot (Max Eschig), 1928;

SOL magg. (*Op. IV, 12*), Nachez (Schott), 1912;

*LA min. (*Estro armonico* 6), Nachez (Schott), 1912;

SOL min., Nachez (Schott), 1912;

SI bemol., Nachez (Schott), 1912;

*MI magg. (*Estro armonico*, 12), E. Borrel (Maurice Senart), 1921;

Ms. nella Biblioteca Fitzwilliam di Cambridge;

LA magg., F. de Guarnieri (Ricordi), 1918.

Dalla *Raccolta "Mauro Foa"*, Torino, a cura del prof. A. Gentili:

*SI min., Principi - Gentili (Ricordi), 1932;

*SOL min., Corti - Gentili (Ricordi), 1932;

*MI bemol. magg., Zino - Gentili (Ricordi), 1932.

CONCERTI per 2 violini, op. III

*LA min. III, 8, Nachez (Schott), 1928;

*RE min. III, 11, Dandelot, 1928 (Schott). Quest'ultimo era stato trascritto da J. S. Bach come concerto per organo e fu lungamente attribuito a questo autore anziché al Vivaldi.

SONATE, due violini, pianoforte (cello ad lib.):

SOL min., J. Peyrot et Rebeffat (Senart), 1921;

MI min., J. Peyrot et Rebeffat (Senart), 1921;

DO magg., J. Peyrot et Rebeffat (Senart), 1921;

MI min., J. Pecrot et Rebeffat (Senart), 1921.

SEI SONATE per, pianoforte e violoncello: Morse - Rummel - Chaigneau (Senart);

Il nostro studio comincerà con le composizioni indicate coll'asterisco, con riferimenti paralleli nella musica di Bach, ed altri punti di comparazione, quali per esempio:

JANEQUIN: *Canzone degli uccelli*, a cura del Münch;

BACH: *Toccata*;

STRAWINSKY: *Pulcinella*; *Petrushka*.

I nostri musicisti trascriveranno man mano i concerti inediti o che sono reperibili solamente nelle edizioni del Settecento, per es. di Roger Le Cene.

Per condizioni e referenze rivolgersi: E. POUND, Albergo Rapallo. Tessera di riconoscimento quella dell'Istituto Fascista di Cultura.



Torino, 11 Nov^e 1946

Egregio Collega,

Scopo della presente è di ringraziare Lei ed il Sig. M.^o Fanna per la Loro gradita visita tanto cortese e per la prova di fiducia che mi hanno data.

Tutto corde io applaudo alla Loro iniziativa in favore della musica viraldiana e risvolgo con ammirazione e gratitudine il pensiero a quella personalità che, come Ella mi ha (pur senza farne il nome) accennato, si dispone a rendere possibile il pratico realizzarsi dell'iniziativa stessa.

Come italiano e come artista, sono vivamente lieto di constatare che Lei giovani comprovino coi fatti tanto entusiasmo e tanta fattiva remunerazione per il nostro antico meraviglioso patrimonio culturale ed auguro che molti seguano un tale prezioso esempio!

Come già ebbi a dirle, io sono profondamente convinto della bontà dell'impresa: essa ha in sé tutti gli elementi per venire accolta col massimo favore e col più vivo, pratico interessamento in tutto il mondo musicale, e l'interesse per la antica musica italiana ed in particolare per quella del sommo Vivaldi sta crescendo di giorno in giorno, in Italia e fuori!

Del resto, la mia convinzione assoluta che l'opera tutta del Vivaldi meriti di esser salvata e sempre più fatta conoscere con ogni mezzo, io la ho dimostrata sia coll'assumermi, anni or sono, la responsabilità di convincere la Sua nobre personalità torinese, Comm.^o Foa, e Conte Giordano, ad esborare ingenti somme per acquistare e donare a questa Biblioteca Nazionale i preziosissimi manoscritti, sia col dedicare poi

anni e fatica non lievi al trascrivere, elaborare a pubblicarne almeno una parte.

Ora sarà una gloria sicura il costituire una fondazione che abbia i mezzi ed il tempo da santi a sé per giungere alla possibilmente integrale elaborazione, pubblicazione ed esecuzione di tutto ciò che della superstita musica viraldiana è ancora nel solo manoscritto.

Coll'augurio il più fervido che tutto ciò possa avverarsi, per la gloria d'Italia e dell'arte, porgo a Lei ed al M.^o Fanna i miei più cordali amichevoli saluti.

Suo
Alberto Gentili

Corso G. Ferraris 69
Torino

Figs 52-53. Letter from Alberto Gentili to Angelo Ephrikian, 11 November 1946.



ENTE AUTONOMO DEL TEATRO LA FENICE
VENEZIA

6-12-46

Telegr.: ENTELIRICO - VENEZIA
Telefoni: 25-191 - 24-473

Caro Fanna.

Lu merito al compito che
assumerà la Fondazione Rinaldi,
per pubblicare e diffondere l'opus
omnia del compositore, non posso
che approvare entusiasticamente alla
iniziativa aspirandomi di potere
presto collaborare, con l'esecuzione
musicale dei temi Rinaldiani, allo
sforzo che guida i suoi nobili
intendimenti.

Auspici e cordiali saluti.
Mario Rossi

Fig. 54. Letter from Mario Rossi to Antonio Fanna, 6 December 1946.

Gentile Signor Fanna, ^{Vendrà 9. 11. 46.} ora che Lei ha preso
l'iniziativa di avviare un compito che
considero doveroso per Venezia, per l'Italia e per
il mondo musicale, quello cioè di pubblicare
l'opera omnia di Antonio Vivaldi, sento
di dover Le comunicare qualche nota bio-
grafica sulla vita e della morte della Società
"A. Vivaldi" di cui io sono stato il segretario.
Gli scopi della predetta Società erano due:
fondazione d'una Società internazionale, sul
tipo della Bach-Gesellschaft in Germania,
per la pubblicazione in tutto delle opere vival-
diane e la loro divulgazione e diffusione
per mezzo di Concerti, Concorsi, conferenze
ecc. ecc. La guerra, ^{conseguenti} nella ~~la~~ rottura d'ogni
possibilità di comunione internazionale,
ha aumentato il primo scopo. al secondo
dovetti rinunciare per mancanza di fondi
per sopprimere alle spese non rimborsate veruna-
nte per una buona organizzazione di Concerti.

Figs 55-56. Letter from Gino Tagliapietra to Antonio Fanna, 9 November 1946.

Cause tutt'altro che indifferenti e sormontabili
hanno troppo presto determinato una
stasi nella vita della Società Rivaldi; ma
come spesso succede quando l'opera per
naturale interrotta, è interiormente
buona, sana e necessaria, ecco risor-
gere l'iniziativa mirante al successo
d'una giusta buona causa. E tale la
pubblicazione delle opere rivaldiane, specie
di quelle ancora inedite, custodite nelle
biblioteche di Torino e di Dresda. Tale publi-
cazione diverrà un monumento musicale
nazionale mondiale; doverosa è la publi-
cazione per porre al mondo bellezze tutt'ora
ignorate e irraggiungibili se più.

So che Lei, egregio Signore, ha già trovato
un appassionato ed intelligente finanziatore
per l'impresa. Dopo ciò, il successo della
fortuna, alla sua iniziativa avrà dato il
suo successo. La prego di voler disporre gli uni quando
lo creda opportuno e cordialmente La saluto
sua agli agiti.

CONSERVATORIO DI MUSICA
"BENEDETTO MARCELLO",
VENEZIA
IL DIRETTORE

Caro Fanna,

Come posso rispondere alla
sua domanda? Antonio Vivaldi!
Come si può delitare delle
necessità di pubblicare le
sue opere? È una necessità
e di potersi favorire una
edizione vivaldiana (Opera
omnia) fedele agli origi-
nali, senza anacronismi
e sfogli del cattivo gusto
sarebbe un benemerito della
musica.

Figs 57-58. Letter from Gian Francesco Malipiero to Antonio Fanna, 6 December 1946.

Le parle convinto di quella
che le dico e la saluto
molto cordialmente.

Giuseppe Mazzini
Venezia 6. XII. 1846

Appunti sulla costituzione di una fondazione per la pubblicazione delle opere di Antonio Vivaldi.

Da quando vennero scoperti, alcuni anni or sono, numerosi volumi manoscritti, in gran parte autografi, delle composizioni di Antonio Vivaldi, musicista, musicologo, pubblico e critica si appassionarono alla progressiva scoperta delle meravigliose bellezze contenute in queste imponenti raccolte, mentre, nello stesso tempo, la leggendaria figura di Vivaldi, di cui si sapeva la larghissima fama ai suoi tempi, quand'era chiamato "il prete rosso" e quando Giovanni Sebastiano Bach ne trascriveva per clavicembalo alcune tra le migliori composizioni, veniva prendendo una più compiuta fisionomia. Oggi diciamo di lui che egli supera di gran lunga tutti i nostri musicisti del sei settecento: la dolce ingenuità di Corelli è superata da potenti intuizioni ritmiche e melodiche: sopravanza Tartini nel sublime senso costruttivo degli sviluppi tematici: rompe gli argini del timido sinfonismo di Sammartini con un profondo senso del colore, di cui sono esempi quei già celeberrimi effetti di eco, con i quali egli tende all'ampliamento nello spazio della propria idea musicale: e, pur entro i limiti di un chiaro conformismo alla forma dei tempi suoi, porta nella musica lo splendore vivo di una assoluta libertà di immaginazione, di un ricco e nuovo mondo fantastico, che fa di lui il creatore di quella musica "a programma" che, un secolo più tardi, s'espanderà nel Romanticismo tedesco.

Lo studio delle sue opere l'ha oggi collocato nella sua giusta posizione: Vivaldi è tra i massimi di ogni tempo.

Accade oggi a Vivaldi quel che accadde cent'anni fa a Bach. Verso la metà dell'ottocento, cioè oltre un secolo dopo la sua morte, i pubblici non conoscevano che scarsamente Giovanni Sebastiano: Schumann e Mendelssohn ne fecero la "scoperta": sorse in Germania una "Società Bach" che provvide con larghezza di mezzi alla pubblicazione di tutte le di lui ~~pubblicate~~ composizioni: e oggi né pubblico né musicisti saprebbero fare a meno di Bach.

Altrettanto è necessario fare per Vivaldi: il crescente interesse del mondo musicale per quest'autore è indubbia sintomo della necessità di provvedere alla pubblicazione delle sue opere, la cui conoscenza, a quanto è dato sapere, è ansiosamente attesa in Italia e, forse ancor più, fuori d'Italia.

La situazione dell'opera vivaldiana al giorno d'oggi si può così brevemente riassumere:

circa due terzi delle opere strumentali sono contenuti nei manoscritti delle due raccolte donate alla Biblioteca Nazionale di Torino dai Signori Fodà e Giordano, nelle quali è anche contenuta la quasi totalità delle composizioni vocali. Altri lavori, per il rimanente terzo, esistono nelle Biblioteche di Dresda, Amsterdam, Parigi, Bologna e Cambridge. Di tutto ciò, soltanto una frazione trascurabile è oggi pubblicato, e le pubblicazioni sono state fatte con criteri del tut-

te disorganici in quanto sia lo stato delle ricerche come il lavoro dei revisori non era tale da corrispondere alle esigenze di un piano organico. Solo oggi, dopo le ultime scoperte e i più maturi studi, si ravvisa l'possibilità di procedere ad una pubblicazione organica delle opere vivaldiane: e in questo campo non mancano importanti iniziative, principalmente da parte di Stati esteri: recentissimo il caso degli Stati Uniti i quali stanno per inviare in Italia una commissione col compito di fotografare e portare in America i fotogrammi di tutti i manoscritti vivaldiani esistenti in Italia; la notizia di questa intrapresa è stata poco tempo fa qui trasmessa dallo stesso Sig. Foà (uno dei donatori della raccolta di Torino) che risiede attualmente a Nuova York. Altro caso è quello della casa Breitkopf & Haertel di Lipsia, la quale, prima dell'ultima guerra, aveva allacciato rapporti con un gruppo di musicisti italiani allo scopo di collaborare per la pubblicazione dei manoscritti esistenti. La distruzione della Casa per gli eventi bellici ha interrotto naturalmente ogni rapporto.

Sia sono quindi realizzate tutte le condizioni per addivenire alla pubblicazione delle opere di Antonio Vivaldi, ed è essenziale, per evidenti ragioni di convenienza e di prestigio nazionale, che tale pubblicazione sia fatta in Italia, da editori italiani e con mezzi italiani. Data l'ingente mole di materiale (circa 650 composizioni), la forma di organizzazione che può rispondere allo scopo deve prescindere da ogni tentativo che non offra delle basi sicure e tali da poter consentire una solidità di lavoro quale è richiesta da un'impresa che impegna il buon nome della nazione: è necessaria che questa organizzazione abbia forze sufficienti a sopprimere ogni personalismo e a ridurre a lavoro disciplinato e rapido i musicisti che dovranno provvedere alla revisione del materiale da pubblicare. La forma dell'organizzazione non può essere quindi che quella della "Fondazione", dovendosi escludere a priori sia forme di associazioni e carattere speculativo, sia forme di più vaste associazioni a base popolare, il cui risultato è assolutamente aleatorio e quindi inadeguato allo scopo. La Fondazione, invece, assicura una solida base finanziaria, una chiara unità di indirizzo, può imporre, in quanto può pagare, una indiscutibile disciplina di lavoro, può trattare con maggior forza, in quanto non ha fini speculativi; mentre per quest'ultimo motivo, può molto più facilmente ottenere un valido appoggio da parte dello Stato e degli altri enti statali di cultura.

Partendo dal presupposto dell'istituzione di una "Fondazione per la pubblicazione delle opere di Antonio Vivaldi", sono stati presi accordi preliminari:

- 1) Con la Casa editrice G. Ricordi che offre, unica in Italia, le necessarie garanzie tecniche ed organizzative adatte alla diffusione dell'edizione in tutto il mondo, avendo questa Casa succursali di vendita a Parigi, Londra, Nuova York, Buenos Ayres, Lipsia e S. Paulo del Brasile. La Ricordi, superando le immense difficoltà in cui si trova a causa delle distruzioni subite durante la guerra, ha voluto dar prova di devozione alla causa dell'arte italiana offrendosi di assumere a suo carico la stampa di tutto il materiale elaborato che verrà fornito dalla Fondazione.

- 2) Con i maggiori musicisti e musicologi italiani i quali tutti hanno pienamente concordato sulla necessità della pubblicazione e si sono dichiarati pronti a compiere con la massima diligenza e rapidità il lavoro di revisione.
- 3) Con le radioemittenti italiane ed estere, con le quali si sono presi accordi per la trasmissione delle composizioni vivaldiane edite ed inedite.
- 4) Con le agenzie internazionali di informazione onde ottenere la massima diffusione della notizia relativa alla creazione della "Fondazione".

Spette alla Fondazione svolgere il seguente lavoro:

- a) eseguire e raccogliere i fotogrammi dei manoscritti esistenti presso le varie biblioteche.
- b) istituire un archivio di detti fotogrammi il quale risponda a questi due scopi: costituire la base di un centro di studi vivaldiani e creare un duplicato dei manoscritti evitando così che un'eventuale distruzione di questi ultimi possa privare la musica delle composizioni di Vivaldi.
- c) Distribuire ai vari musicisti le copie fotografiche delle composizioni da revisionare e sovrintendere all'esecuzione del lavoro ad essi affidato.
- d) Raccogliere il lavoro compiuto dai musicisti e passarlo alla Casa Editrice per la pubblicazione.
- e) Diffondere, in ciò coadiuvati dalla Casa Ricordi, il materiale pubblicato.
- f) Stabilire accordi con i maggiori enti culturali del mondo per la formazione di centri di studi vivaldiani.
- g) Promuovere l'esecuzione di concerti di musiche vivaldiane nei maggiori centri musicali in Italia e all'estero. Si sono già iniziate trattative di massima col Teatro "La Fenice" di Venezia, patria del grande compositore, per l'organizzazione di Festivals Vivaldiani annuali connessi a concorsi internazionali per strumentisti.

La Fondazione prende il nome del Fondatore. Il nome della Fondazione va impresso su tutte le pubblicazioni, va riportato su tutti i programmi in cui si eseguiscano opere edite per conto della Fondazione, sui dischi che verranno incisi, nelle trasmissioni radio che verranno effettuate e in ogni altra manifestazione attinente all'opera vivaldiana.

Poiché il nome della Fondazione rappresenterà presso tutte le nazioni uno degli aspetti più importanti del mondo culturale moderno italiano, è necessario che la Fondazione stessa inizi la sua vita su basi tali da sostenere con dignità la fama che rapidamente andrà acquistando e che la lega definitivamente ad uno dei fatti più importanti della storia musicale.

=====

Progetto di statuto della "Fondazione
per la pubblicazione e diffusione delle opere di Antonio Vivaldi.

Art. 1°

Viene costituita una Fondazione denominata "Fondazione" allo scopo di provvedere alla pubblicazione e diffusione delle opere di Antonio Vivaldi.

Art. 2°

Il patrimonio della Fondazione viene costituito dal Fondatore con la somma di L. e con i versamenti che, ai sensi di legge, possono venire successivamente effettuati da altre persone o enti.

Art. 3°

La Fondazione ha la sede sociale in Venezia

Art. 4°

La Fondazione viene amministrata da un Consiglio d'amministrazione di 6 (8) persone nominate per la prima volta dal Fondatore il quale è investito di diritto della carica di Presidente.

Art. 5°

La nomina del Vice Presidente e la sostituzione dei Consiglieri verranno deliberate dal Consiglio su proposta del Presidente.

Art. 6°

La rappresentanza legale della Fondazione spetta al Presidente e, in caso di sua assenza o impedimento, al Vice Presidente.

Art. 7°

Il Consiglio d'amministrazione delibera su tutte le operazioni di straordinaria amministrazione; quelle invece di ordinaria amministrazione sono di competenza del Presidente.

Art. 8°

La firma sociale spetta al Presidente del Consiglio, a quei Consiglieri che, su proposta del Presidente, verranno incaricati dal Consiglio di mansioni speciali e a chi verrà munito di procura ad negotia per determinati atti ed operazioni.

Art. 9°

Il Consiglio d'amministrazione si riunisce almeno due volte all'anno presso la sede sociale ed altrove e tutte le volte che il Presidente o due Consiglieri ne chiedono una convocazione straordinaria.

Art. 10°

In tutte le delibere del Consiglio, in caso di parità di voti, prevale il

voto del Presidente.

Art. 11°

I Consiglieri prestano la loro opera gratuitamente salvo la rifusione delle spese nella misura fissata dal Consiglio. Qualora uno dei Consiglieri venga incaricato di svolgere mansioni che richiedano una continuità di prestazioni o particolare competenza, sarà a lui attribuito un compenso speciale nella misura che verrà stabilita dal Presidente.

Art. 12°

Gli utili netti provenienti dall'attività della Fondazione verranno devoluti agli scopi della medesima e particolarmente a manifestazioni musicali per la diffusione delle opere pubblicate.

Art. 13°

Il Consiglio d'amministrazione nomina un Comitato d'onore chiamandovi a far parte le personalità più eminenti del mondo culturale. Il Comitato d'onore potrà essere convocato dal Consiglio ed esprimere parere consultivo sugli argomenti sottoposti al suo giudizio.

Art. 14°

Lo statuto della Fondazione potrà essere modificato, su proposta del Presidente, salva approvazione governativa, da una delibera del Consiglio con una maggioranza di almeno due terzi del numero dei Consiglieri in prima convocazione e con la stessa maggioranza, ma dei presenti, in seconda convocazione.

Art. 15°

A far parte del primo Consiglio d'amministrazione il Fondatore e Presidente Sig..... designa i Signori
i quali accettano ringraziando e nominano per acclamazione Vice Presidente il Sig....., su proposta del Presidente.

=====

SOCIETÀ PER AZIONI
FRATELLI GALLINARI S. A.
REGGIO EMILIA

Ricevuta e cont.
Reggio 18-1-47

Ag. n.º. Antonio Fanna

Brevino

Chiedo ora il tuo
esperto da Venezia e la conferma la
mia precedente.

Fermo restando tutto
quanto tu ho scritto e scritto alcuni
miei impegni per ciò che riguarda
la intera pubblicazione Venetiana,
visto la occasione che si presenta
a Bosanna per il mese di marzo,
sono disposto finanziare molto
la pubblicazione di tre concerti inediti
perché possano avere profitto entro
la data indicata dal Direttore della
radiofonica di Bosanna.

S'autorizzo quindi
scrivere molto alla casa Ricordi
domandando il preventivo di spesa
e l'impegno di conseguenza in tempo
utile. Dico che mi è fatto molto
un versamento di lire centomila
quale anticipo ed a garanzia dell'
impegno. Scrivi a mio nome
non volendo io figurare per niente.

Dopo ricevuto il progetto di
spesa ci potremo vedere qui.
Cordiali saluti. O. Gallinari

Fig. 64. Letter from Alfredo Gallinari to Antonio Fanna, 18 January 1947.

1 ✓

ISTITUTO ITALIANO
PER LA PUBBLICAZIONE E DIFFUSIONE DELLE OPERE DI
ANTONIO VIVALDI
VENEZIA

DIREZIONE AMMINISTRATIVA
VIA DELLE ROSE - 20121 VENEZIA

"Il prete rosso",! Il paradiso e l'inferno!
 Le notizie sulla sua vita vanno lette
 fra le righe. Si racconta che egli non
 poteva dir ~~per~~ messa perché "troppo
 stretto di petto", ma componeva, dirigeva,
 suonava meravigliosamente il violino.
 Certedanne pietose gli tenevan com-
 pagna, viaggiavano con lui perché
 aveva bisogno delle loro cure. Noi
 vogliamo vedere tutto questo, però
 riteniamo che il prete rosso non fosse
 soltanto roco di capelli.
 Difatti, qual'è la vera origine della
 sua musica? Non è un discepolo di
 Corelli nè sono ~~otto~~ i condiscipoli
 i Geminiani, i Veracini, i Tartini.
 I suoi concerti rappresentano una

Figs 65-68. Letter from Gian Francesco Malipiero, "The Red Priest"! Heaven and Hell!

espressione musicale che non ha precedenti.
 E poi che esse significano i sottotitoli: le
stagioni, l'ingenuità, il riposo,
il rispetto, la notte, ecc. ecc.? È forse
 stato un precursore della musica
 a programma? No, che programma
 non c'è. Ci sono invece il genio, l'in-
 novatore e la incoscienza dei temerari.
 Pare che, specialmente a Venezia, non
 lo si apprezzasse quanto meritava: il
 logico che così fosse in un secolo nel
 quale si vivevano le grandi emozioni.
 La ~~musica~~ di Antonio Vivaldi è tutta
 emozione, palpiti, esaltazione.

Le opere strumentali ancor oggi
 impegnano a fondo gli esecutori
 che egli tratta la materia musicale
 con una rara dirittura, mai
 gli si può più reproverare il più
 piccolo errore di scrittura.

Di quando in quando può sorgere qualche dubbio^{3.}
~~I soli dubbi che possono sorgere di quando~~
~~in quando sono sulla interpretazione~~
di certi segni usati dal Vivaldi per pi-
grazia, per evitare ripetizioni. ~~Non riuscendo~~
~~i dubbi non si potrebbero eliminare~~ ^{tutti questi} ~~completi~~
~~adubbi~~ ~~si potrebbero stampare~~ ~~passaggi~~
inminuiti in fac-simile.

Vivaldi ha composto, oltre i III. ammi-
rati concerti, una cinquantina di melodram-
mi e glieli perdiamo quantunque la
nota autografa in margine a (due righe)
in ogni gruppo, ci lasci un po' per-
plesso, che in gara con un ^{abile} copista
egli avrebbe certamente vinto.

Noi non guardiamo le pitture del Guardì
e del Canaletto attraverso la lente d'in-
grandimento per avvicinarle agli affreschi
della Cappella Sistina, per la stessa ragione
le sonorità dell'orchestra vivaldiana vanno
rispettate e la improvvisazione di limi-
tata qualche accordo ribattuto del clavicem-
balo (come ripieno armonico, anti-contrappun-
tistico per non ingombrare la linea origi-
nale) nessun raddoppio negli strumenti a fiato,

4.
e limitato il numero degli archi a 12 ~~violin~~
violini al massimo (tra primi e secondi)
8 fra violi e violoncelli, 2 contrabbassi;
insomma 22 ^{strumenti ad arco} ~~archi~~, ma scelti, che la
Zavorra serve solo a smorzare la foga
della musica ~~del~~ ~~prete~~ del prete rosso.

L'istituto vivaldiano, ^{in collaborazione} ~~staccando~~ con l'editore
Ricordi che ~~ha generosamente voluto cooperare~~
~~alla pubblicazione dell'opera omnia~~, inizia
la sua attività dando la precedenza ai ma-
noscritti di concerti per orchestra. Contin-
uamente si classificheranno la musica
vocale e ^{quasi} melodrammi ^{e studieranno}
Vivaldi materialmente ^{che hanno aiutato} mentre era in vita. ~~La musica~~
~~strumentale~~ ^{ha}
~~aiutato a vivere nei secoli, dopo la~~
~~non s'ha seguito nella tomba, appunto~~
~~sua morte trasportata nell'oblio~~,
senza che la musica ~~non~~ ^{come} venga
finalmente ~~non~~ ^{come} condannata ~~per~~
~~la~~ ^{come} espressione refrattaria al progresso.
perché ~~è la più pura espressione del suo~~
~~spirito, ella non può la forza di sua~~
~~vera autentica arte musicale~~.
di resistere alle ingiurie del tempo e
non v'è arte più ingiurata della musica.
G. F. M.

ISTITUTO ITALIANO
PER LA PUBBLICAZIONE E DIFFUSIONE DELLE OPERE DI
ANTONIO VIVALDI
VENEZIA

DIRETTORE ARTISTICO

GIAN FRANCESCO MALIPIERO

Santo Stefano 2816, Venezia

DIREZIONE AMMINISTRATIVA
VILLA DELLE ROSE - SELVANA DI TREVISO

Gentilissimo Clausetti,
Stamane, facendomi la barba,
vidi di fronte a me nello specchio il "Diret-
tore artistico" dell' Istituto Vivaldi e non potei
fare a meno di congratularmi con lui.
Bravo, gli dissi, la sera del 24 aprile hai avu-
to una pazienza da santi, forse è Sant'Anto-
nio che ti ha protetto, una volta sarebbero
volati libri, bicchieri, sedie ecc. ecc. Certo, la
guerra ci ha temprati a ogni specie di sop-
portazioni e poi a Venezia tutti ci vogliono
venire, forse per ricevere qualche lontana luma-
di miele. Comunque sono grato alla guer-
ra di aver fatto del Direttore artistico del-
l' Istituto Antonio ^{Vivaldi} anche un Maestro di
pazienza. In tutte confidenza, senz'om-
bra di rancore solo per amore verso Antonio
Vivaldi la supplico di una cosa: non si
impressioni di ciò che possono pensare i
correttori di bozze "con diploma". Io mi
sono molto occupato delle nostre musiche

Figs 69-72. Letter from Gian Francesco Malipiero to Eugenio Clausetti, 25 April 1947.

del passato ed ho tenuto testa ai Musicologi
(che l'onta parlo) tedeschi, inglesi, dimostrando che
solo rispettando l'armonia e tutte le carezze
di un'epoca, le opere del passato possono in-
teressare e a poco a poco penetrare nello spirito
sia degli esecutori che degli ascoltatori del nostro
tempo. Monteverdi rivive nel mondo intero per
merito della mia edizione antimusicologica, e an-
tichistica (per non incorrere in anacronismi) che
rispetta l'originale e non è ~~sfregiata~~ dalle elaborazioni.
Per venire al suo invito, le dirò che si riscontrano
due errori di penna, uno o due passaggi dell'accompagnamento
(che avevo sentiti alla stampra, ma non visti) un
po' troppo improvvisati (6 note di compasso) e basta.
Come le dissi Venezia è una gran bella città, per-
voni che si facesse, se possibile, nel modo seguente:
io vedo i manoscritti, li firmo, si invia a voi, i
reggono LE BOZZE, e poi mi mandano una bozza per
il buono di stampa, che io sono lieto di offrire
l'opera mia, ma la lettura di una bozza chiara,
che rappresenta l'edizione definitiva, mette in evidenza
qualche eventuale errore. È stato utile invece
mettersi d'accordo sugli accidenti aggiunti, anzi che fra
parentesi accanto alla nota (la parentesi li rende meno chiari)
meglio è metterli fra parentesi sopra la nota come di
uso comunemente. La cosa ha una certa importanza.
Ricordo quando ella si tolse il soprabito indignata per una
certa lettura, a casa mia. Ricordo quanto mi fece piacere
il suo entusiasmo. Non compromettiamo una bella impres-
sa per il malumore di chi, e non per colpa nostra, ma
dell'altissimo, non può essere di buon umore.

ISTITUTO ITALIANO

PER LA PUBBLICAZIONE E DIFFUSIONE DELLE OPERE DI

ANTONIO VIVALDI

VENEZIA

DIREZIONE AMMINISTRATIVA

VILLA DELLE ROSE - SELVANA DI TREVISO



Mi disse il suo inviato che il concerto del "nuovo", andato per aria pochi siera improprio, quale direttore, la stessa persona del concerto della Fenice. Mai fu questo, che ch'egli dirigesse a Milano al nuovo.

Pau invece, e gliela dico come l'ho sentita, che l'orchestra del nuovo debba andar fu l'estate a Lima! Come ella vede siamo sempre in piena "seccia rapita".

C'è una cosa che sto cercando di fare: vorrei ammaestrare alcuni giovani (di vecchi non ne voglio che Vivaldi e giovane) per aver un più gran numero di aiutanti. Il cinematografo (musica) me ne ha portati via due, spesso non per sempre.

Oggi che ho combinato con l'America l'edizione della mia novissima IV Sinfonia,

3/4 1947 consegnato a cura del presente contratto a
 divisione Scrittura: Ragionieri: Officiari: Magazzini

 **G. Ricordi & C.** 
 Editori
 Casa fondata nel 1808
 638 Milano N.3037

TELEGRAMMI: IOROCIR-MILANO
 MILANO
 ROMA
 NAPOLI
 PALERMO
 LONDRA

TELEFONI: 81313-62495
 PARIGI
 LIPSIA
 BUENOS AIRES
 S. PAULO
 NEW YORK

Milano, 18 Marzo 1947
Via Turchet 2

Spettabile
 ISTITUTO ITALIANO "ANTONIO VIVALDI"
 Villa delle Rose
SELVANA DI TREVISO

La Casa Ricordi, preso atto attraverso i precedenti contatti intercorsi:

- a) che l'Istituto Italiano "Antonio Vivaldi" di Venezia ha la possibilità di fotografare la totalità dei manoscritti esistenti presso la Biblioteca Nazionale di Torino e comprendenti musiche di Antonio Vivaldi, tra cui una raccolta di circa 250 lavori strumentali;
- b) che lo stesso Istituto Italiano "Antonio Vivaldi" intende pubblicare, previa elaborazione per quanto possa occorrere, quella parte di detta raccolta di circa 250 lavori strumentali (o delle raccolte esistenti presso altre biblioteche italiane ed estere, comprese le opere già pubblicate durante la vita di Antonio Vivaldi), la quale appaia, a seguito di oculata selezione e a giudizio dell'Istituto, di maggiore rilievo, affidandone "in toto" la pubblicazione alla Casa Ricordi;
- c) che la direzione artistica dell'Istituto viene affidata al M^o. G. Francesco Malipiero;
- d) che qualora il M^o. Malipiero non prestasse più la sua opera, la direzione artistica verrebbe affidata ad altro musicista, previo accordo con la Casa Ricordi.

TUTTO CIO' PREMESSO E RITENUTO

la casa Ricordi conviene e stipula con l'Istituto Italiano "Antonio Vivaldi" nella persona del Signor Antonio Fanna junior, un accordo per la pubblicazione dei manoscritti alle seguenti condizioni:

- 1) L'I.I.A.V. assumerà interamente a proprio carico le spese di fotografia, elaborazione, trascrizione, nonché di correzione delle bozze, tacitando, con compensi fissi, i collaboratori e stipulerà con gli stessi un contratto di cessione del tenore di cui all'allegato "A", rendendosi acciente di tutti quei diritti che nella loro qualità di elaboratori gli stessi potranno in prosieguo vantare in base alla vigente legge sul diritto di autore e sue eventuali modifiche. Gli elaboratori dovranno altresì rimettere all'I.I.A.V. il bollettino di dichiarazione della SIAE agli effetti della tutela del diritto di esecuzione.

Figs 73-75. Contract between Casa Ricordi and the Istituto Italiano Antonio Vivaldi, 18 March 1947.

18/3/1947

Spett. Istituto It. "A. VIVALDI"

2) Tornato nella piena e completa disponibilità anche degli esemplari elaborati l'I.I.A.V. provvederà a consegnare i lavori destinati alla pubblicazione alla Casa Ricordi in forma manoscritta chiara e corretta accompagnata da una copia fotografica del corrispondente originale vivaldiano.

Il manoscritto resterà di proprietà della Casa Ricordi e la copia fotografica verrà restituita ad avvenuta pubblicazione all'I.I.A.V. che la conserverà nel suo archivio a disposizione della Casa Ricordi.

3) L'Istituto assumerà a proprio carico il costo dell'incisione o della riproduzione in autografia dei lavori (e ciò tanto per le partiture o altre edizioni, quanto per i relativi materiali d'orchestra), come pure quelle della correzione, dei trasporti e metà della spesa per l'acquisto della carta.

I costi dell'incisione e dell'autografia comprendono, oltre alla paga da erogarsi all'incisore o all'autografista, tutti i contributi, la contingenza, la mensa, le quote assicurative, le diverse specifiche spese gravanti le sezioni Incisoria e Autografia della Casa Ricordi.

4) La Casa Ricordi assumerà a proprio carico tutte le spese di stampa, quelle per i depositi delle edizioni, voluti dalla legge 22 Aprile 1941, n. 633, per la protezione del diritto d'autore e dalle leggi interne degli altri Stati, nonché quelle eventuali di cui all'art. 177 della suddetta legge 22 Aprile 1941, n. 633.

5) La Casa Ricordi provvederà all'acquisto della carta necessaria alla stampa dei lavori, del formato, peso e colore convenuto coll'I.I.A.V.

Questo rimborserà alla Casa Ricordi metà dell'importo speso per l'acquisto della stessa, esclusa la carta per i materiali d'orchestra il cui importo sarà a totale carico della Casa Ricordi.

La stampa avverrà in ragione di 400 esemplari per ciascun lavoro e di quel numero di materiali completi d'orchestra che l'editore riterrà opportuno stampare.

Nell'eventualità di ristampe che dovranno essere fatte a esaurimento di ogni edizione, la Casa Ricordi assumerà a proprio carico tutte le spese.

6) La Casa Ricordi emetterà a ogni fine mese le fatture di tutte le spese ad essa dovute per i lavori compiuti nel mese. Tali fatture verranno liquidate dall'Istituto negli otto giorni successivi.

Nel caso che le fatture non vengano liquidate entro due mesi dalla data di emissione, l'editore avrà la facoltà di sospendere in tutto o in parte le lavorazioni.

7) La Casa Ricordi si impegna di incidere o autografare e stampare tutti i lavori che le verranno consegnati dall'I.I.A.V. purché non superino il numero di cinquanta all'anno e con una media di non oltre venticinque lastre per lavoro, e purché l'Istituto stesso consegni i manoscritti in tempo utile e restituisca le bozze non oltre i 15 giorni dalla ricezione da parte dell'elaboratore incaricato della revisione.

E' ammessa una tolleranza del 20% (venti per cento) in meno sul massimo del numero dei lavori che l'editore si impegna a pubblicare annualmente.

18/3/1947

Spett. Istituto It. "A. VIVALDI"

8) L'I.I.A.V. si impegna a consegnare alla Casa Ricordi e a far pubblicare alle condizioni convenute nel presente accordo non meno di complessivi 50 (cinquanta) lavori vivaldiani.

9) Tutte le opere vivaldiane all'atto stesso in cui verranno trasmesse per la pubblicazione diventeranno di piena proprietà della Casa Ricordi con facoltà di utilizzazione esclusiva di tutti i diritti già all'Istituto spettanti nei vari Paesi del mondo.

...

G. RICORDI & C.
I GERENTI

Antonio Taurasi

Istituto Italiano Antonio Vivaldi

La Direzione

Antonio Taurasi

ISTITUTO ITALIANO
PER LA PUBBLICAZIONE E DIFFUSIONE DELLE OPERE DI
ANTONIO VIVALDI
VENEZIA

DIRETTORE ARTISTICO
GIAN FRANCESCO MALIPIERO

DIREZIONE AMMINISTRATIVA
VILLA DELLE ROSE - SELVANA DI TREVISO

7 luglio 1947

Preg. Dott. Eugenio Clausetti
Casa Editrice G. Ricordi e C.
Viale Campania
M i l a n o

R
107

Egregio Dott. Clausetti,

Come Le avrà riferito il Maestro Tenaglia, il mio colloquio col Conte Chigi si è svolto nella massima cordialità; ed i risultati sono più che soddisfacenti. Chiariti tutti malintesi sorti, abbiamo stabilito per l'avvenire di collaborare ogniqualvolta sarà possibile alla riuscita del comune lavoro, e di dividerci i rispettivi compiti per non fare dei dopplioni; credo quindi (questo però sarà definitivamente stabilito in una prossima riunione dei collaboratori dell'Accademia) che l'Accademia Chigiana rinuncerà all'edizione come era stata programmata dedicando il suo lavoro ad altre manifestazioni; comunque resteremo sempre in rapporto per comunicarci le nostre idee ed i nostri programmi. Credo che questa sia la migliore soluzione che si potesse adottare; anche il Prof. Bossani col quale ho successivamente parlato, ne è rimasto soddisfatto, pur consigliando di inserire in ogni pubblicazione dei due Istituti una piccola nota che accenni alla collaborazione in parola: questo si potrà vedere in seguito. Per ora ho pregato il Maestro Tenaglia, e rinnovo ora a Lei la preghiera, di iniziare senza indugio la pubblicazione dei nostri volumi, senza la frase "con la collaborazione dell'Istituto d'alta cultura". Ogni difficoltà tecnica è stata superata e quindi penso che si possa iniziare subito. Avrei piacere che i primi tomi uscissero in pochi giorni. Mi faccia sapere qualcosa al più presto possibile. Per la fine del mese Ella riceverà gli ultimi otto concerti e Le sarei perciò grato se si potesse uscire con una certa velocità con questo primo gruppo di opere.

Sono in attesa di Sue notizie e fratanto Le saluto molto cordialmente.

Antonio Fanna

Fig. 76. Letter from Antonio Fanna to Eugenio Clausetti, 7 July 1947.



RICORDI AMERICANA

SOCIEDAD ANONIMA EDITORIAL Y COMERCIAL

CANALLO 1570

BUENOS AIRES

15 Gennaio 1948

EL PRESIDENTE

Caro maestro ,

con vero piacere ho ricevuto la sua lettera 25 Novembre, che mi è pervenuta con ritardo dovuto all'indirizzo inesatto. Come Lei suppone, l'indirizzo della nostra Ditta è da molti anni cambiato, essendo attualmente il seguente : Calle Cangallo 1570.

Evidentemente a ciò si è dovuto che io non abbia ricevuto la lettera che dice avermi diretto nel 1946, indirizzata al vecchio domicilio della Ricordi in San Martin 523, mentre che la presente sua, dato che era raccomandata, ha seguito fortunatamente migliore sorte.

Sono veramente contento di ricevere sue notizie personali dopo due anni, ed abbenché Lei non mi parli della sua attività artistica, ne sono bene al corrente attraverso la Ricordi di Milano. Da questa ebbi appunto le prime notizie sulla fondazione dell'Istituto Italiano Antonio Vivaldi del quale Lei è Direttore artistico. Non faccio a Lei le mie congratulazioni : le faccio all'Istituto che ha saputo sì bene affidare tale carica.- Non le nascondo il mio compiacimento per la grande opera intrapresa per mettere in luce un così grande valore musicale legittimamente italiano come Antonio Vivaldi.

Circa la poca attività musicale in Argentina, la stessa è spiegata dal fatto che qui esiste, praticamente, un solo teatro ed una sola orchestra che facciano manifestazioni artistiche : il teatro Colón e la sua propria orchestra.- A ciò è limitato il campo di azione in Argentina, non paragonabile, sotto nessun punto di vista a quello del Nord America. Qui in arte si vive di riflesso ed il movimento delle novità qui si produce quando...sono vecchie in Europa e in Nord America.

Conosco Honorio Siccardi che è anzi un mio amico ed amico della nostra casa, come pure conosco le vicende del "Grupo Renovación" di breve vita.- Circa le sue relazioni con la Editorial Argentina de Musica, purtroppo non so in che rapporti si trovi attualmente.

Mi sono interessato subito della questione dei 100 dollari dovuti a Lei da detta casa editrice, e la Signora De Benedetti mi ha confermato che la riferita somma l'aveva consegnata ad un amico, il Sig. Loprete, che sta facendo un giro per l'Europa, con l'incarico di pagarla a Lei quando passasse da Venezia. Quindi sarebbe tutto a posto e se c'è stato qualche ritardo sarà per cambi di itinerari del Sig. Loprete. Ad ogni modo spero che quando giunga la presente Lei sia entrato in possesso dei 100 dollari.

Effettivamente l'anno scorso ebbi il dolore della perdita di mio padre. Le sono grato per il gentile pensiero.

La saluta molto affettuosamente.

M^o
GIAN FRANCESCO MALIPIERO
Santo Stefano 2810
VENEZIA (Italia)

Guido Valcarenghi

Fig. 77. Letter from Guido Valcarenghi to Gian Francesco Malipiero, 15 January 1948.



Fig. 78. Villa delle Rose from the River Storga.



Fig. 79. Villa delle Rose from the main gate.



Fig. 80. The enlarger in Via Amalteo.



Fig. 81. The copyists' tables.



Fig. 82. Antonio Fanna with the microfilms.



Fig. 83. Antonio Fanna examining the microfilms.



Fig. 84. A microfilm tray.

Ciao Fanna,
da alcuni giorni sono senza
sue notizie:
"chi da la gondola, che novità?
il morbo infire, il pan ci manca,
sul ponte sventola!"
Non le dico che cosa sventola, ma la inveciano
già (i milanesi) come padre loro e dicono: "Fasina
nostro che sei a Treviso, daci il nostro pane
quotidiano, ecc. ecc."
Io m'ero messo da parte qualche "macchina",
per l'inverno, per mia moglie e perché preferivo
farsene più soggiorni qui, un meno lunghi, onde
non lasciar troppo la casa di Arob incustodita.
Esse vorrebbe venire il 22 dicembre per un mese
(abbondante) ripartendo alla fine di gennaio!
Il furto delle Macchine mi disturba perché 20
Macchine in un anno al momento del vostro parte

Figs 85-86. Letter from Gian Francesco Malipiero to Antonio Fanna, 9 December 1947.

Questi i prezzi di noleggi, che Dio sa dove andran-
no a finire. Comunque conterei per il 22 dicembre
e per la fine gennaio (epoca in cui si pagano i
vari conti) e poi ne ripareremo, molto sinceramente

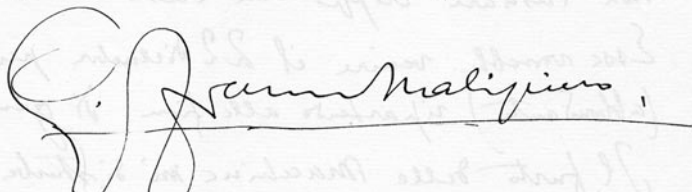
Per i primi di gennaio conto darle i 2 contanti
vivaldiani. A forza di fare il discreto non
vorrei non esserlo. Se con i suoi possedimenti
(o dimore campestri) può aiutare il mio circolo
"conservatorio", mettiamo la cosa in prima linea,
poi vorrei 25 volumi omaggio per quel Schiller
che non voglio definire, per ora almeno, che le de-
lusioni non devono aver luogo che dopo aver
provato qualcosa, quando cioè si giudicava in
in modo e improvvisamente si ~~mostra~~ di-
ferente da quello che eravamo.

Dunque:    Rebus. Che c'è?

Forse l'amico.

Ho spedito tutto a Dario Soria e gli ho scritto.

Con più cordiali saluti, l'attendo


Venezia 9. XII. 1847

- Sant'Alfano 2810 -




Caro Fanna,
il suo silenzio mi preo-
cupa. Si fa troppo lungo.
Dunque un po' di Vivaldi.
Ho consegnato 10 concerti ed ho
qui sul mio tavolo altri 11 Con-
certi. Tersera ho finito la partitura
di un mio lavoro e, come elle
sa, il mio lavoro passa in pri-
ma linea a qualunque costo;
ho sempre fatto così.
Ora, cioè già offi, mi dedico a
Vivaldi. Farò 4 o 5 concerti.
Poi copiero (veramente si tratta
di copiare, ma un copista non mi

Figs 87-88. Letter from Gian Francesco Malipiero to Antonio Fanna, 16 January 1955.

può aiutare) il lavoro di cui sopra.
 Ne avrò per un mese. Poi Vivaldi
 sino alla fine, peris per la
 fine di febbraio vorrò gli ultimi
 concerti. In aprile conto
 e spero aver finito. Miserere miei.
 Ho ricevuto da Casa Ricordi una
 lettera nella quale è detto che un
 cliente chiede vari chiarimenti (tutti
 frutto di logica stupidità, perlo più chiarissi-
 mi) fra i quali uno mi preoccupa:
 si chiede se sono originali le legature
 alla V^a battuta del II^o tempo (l'Adagio)
 del concerto, da me curato, ^{Tomo VII}.
 Ha Casa Ricordi fatto una ^{II^a} edizione con
 legature? Ricorda quello che ho scoperto
 tempo fa? In Vivaldi le legature sono
 usate con parsimonia, e il musicista della
 forza: molto arco, niente sdolcinature.
 Se non si capisce questo, bisogna affidare
 a qualche altro l'edizione vivaldiana.
 La cosa è grave ed è infuocata. Non ci
 pare? Mi dia per aver tutto sue notizie e di
 una moglie. Qui sperduti nella nebbia si vive.
 Saluti con affetto dal mio aff. Francesco Malpiero.

*Suoi questa
lettera, ma sono stanco
Vivaldi oggi per me
e Montaldi.*

Ciao Fanna,
ho finito 6 concerti (4 per oboe,
2 per Violoncello) e al principio della prossima
settimana li lascerò a Treviso, al solito
posto.

Vorrei che non si disintendesse quanto segue:
due dei concerti per oboe rappresentano lo stesso
concerto con notevoli ed interessanti varianti
nel I° e nel II° Tempo. I due Terzi tempi sono
invece l'uno totalmente differente dall'altro.
Per evitare equivoci segno il I° Concerto ,
il II°  e vanno pubblicati tutti e due. Certo
che né l'uno né l'altro è autografo.
Nel concerto n° 1  c'è un guaiso: a pagin.
17 del nostro manoscritto e in alto alla fotografia
n° 21 (570 ~~in matita~~) c'è una cancellatura di due battute,
indiscutibili. Io, per ogni buona fine, le ho sostituite,
ma certo non vanno bene le mie. Sono convinto che
nella copia originale, cioè nel manoscritto sono

Figs 89-90. Letter from Gian Francesco Malipiero to Antonio Fanna, 28 January 1955.

decifrabili. Dubito quasi che si tratti d'un inconveniente fotografico. La pagina mal messa, fuori fuoco, comunque bisogna Controllare. Le raccomando questo particolare, dobbiamo Conservarci invulnerabili. Fine febbraio mi metterò (e vorrei farli di seguito) agli altri e ultimi miei concerti 1955.

Le raccomando di non trascurare quello che ho detto più sopra. Le prometto di non importunarla, né con telefonate né con altro, ma mi dica quando, in febbraio, ella conta essere a Torino, o meglio ancora: assente da Ginevra. Godo di sapere che sua moglie ha superato l'operazione. Auguri, auguri. Io credo di essere arrivato sull'orlo d'un precipizio. Non soffrendo di vertigini mi tengo in piedi, ma non credo che con si possa andare avanti. Certo che si può andare indietro. Ma dove? Non si preoccupi per me. Ne sanno sì preoccupare gli spiriti la prego, a un tempo, sulle epigrafi: cioè mi loro autori. Cordiali saluti dal tuo aff. Amico (Torino) 28 I 1955 Ernesto Malipiero.

Vivaldi non c'è più.
È morto da due anni.
Perù rosso, lo chiamavano
Vivaldi, prima che Ricordi
iniziasse la edizione, un
anno prima. Ora la edizione
mi pesa assai. L'opera omnia
non tollera la scelta. La scelta
è arbitraria e può essere sbagliata.
Comunque fra i 300 concerti
pubblicati, la sesta parte vale
50? Ma. Il ma è sempre
un brutto segno. Qui è il caso
di dire il quasi due volte
quarantenne ecc. ecc.
Ancora saluti

23.I.1959

G. D. Brambilla

Fig. 91. Letter from Gian Francesco Malipiero, 23 January 1959.

Caro Fanna,

mai è partito da Asolo
un solo Concerto di Vivaldi che
io non abbia controllato da capo
a fondo, però non posso fare tutto
il lavoro da solo, chi gli accordi
nelle opere improvvisate (accordi del
I° e del V grado) mi esasperano.

Posso continuare, spesso (?!) sino
alla fine, ma mi è scomodo pa-
gare "le manthane", anticipando
il denaro. Le sarò grato se mi
dirà come devo regolermi.
Scusi la mia, ma io sono più seccato
di lei.

Infine per il 1966 le condal. saluti

Gianfranco Malipiero.
Asolo (Trevi) 22.12.1965.

Fig. 92. Letter from Gian Francesco Malipiero to Antonio Fanna, 27 December 1965.

Canna,
Sono ramollito, cioè
non ostante spero che la mia lettera
al Dr Harold Spivacke,
Chief, Music Division
Library of Congress
Washington 25, D.C. (U.S.A.)
sia comprensibile.
Strana questa mia improvvisa
stanchezza. Avvelenamento?
Ossequi a sua moglie, saluti
a lei dal suo
Gian Francesco Malipiero.
31011 Asolo (Trevi) 28. // 1968.

Fig. 93. Letter from Gian Francesco Malipiero to Antonio Fanna, 28 February 1968.

Caro Fanna,

Mi ha finalmente risposto
 Massimo Mila. Le ha dato l'articolo che ha
 scritto sulla stampa, inoltre mi dice nella
 sua lettera del 23 marzo: "una menzione più
 precisa aveva fatta qualche mese fa in un articolo".

Per la Nuova Rivista Musicale Italiana abbiamo
 ricevuto una revisione di certo Paolo Scotti che do-
 vrebbe uscire nel prossimo numero. Una revisione
 un po' pretesionista a dire il vero. Una delle
 sue osservazioni non mi pare infondata, e cioè che
 dal catalogo non è possibile apprendere quali
 siano i Concerti e le Sonate pubblicate nelle XIV
 opere date a stampa nel '700, e quali quelli usciti
 unicamente nell'edizione nazionale. »

mi dice di più. Se ella vuole inviargli
 ecco l'indirizzo: Via Amedeo Peyron 54, Torino.

Parto per Roma ma conto ritornare molto
 presto. Osservi a sua moglie, a lei cordeli
 saluti dal suo

G. Francesco Malipiero.

31011 Asolo (Trevi) 24.11.1969.

Fig. 94. Letter from Gian Francesco Malipiero to Antonio Fanna, 24 March 1969.

Aprile 1948

NOVITÀ

LE OPERE DI
ANTONIO VIVALDI

La Casa Ricordi

in collaborazione con lo

Istituto Italiano Antonio Vivaldi

e sotto la direzione artistica di

Gian Francesco Malipiero

ha iniziato la pubblicazione delle opere di

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EDIZIONI RICORDI

Figs 95-97. Illustrative brochure for the first series of twenty-five scores.

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Per le opere segnate con (*) sono già stampati i materiali di esecuzione, che verranno forniti in noleggio a tutti coloro che ne facciano richiesta direttamente agli Editori.

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- » **16° (P. R. 261) CONCERTO in La Magg.** per Violino, Archi e
Cembalo (B. Maderna) (F. I n. 5) » **500.—**
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continuo (R. Olivieri) (F. XIII n. 1) » **400.—**
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Basso continuo (G. F. Malipiero) (F. XV n. 1) » **450.—**
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e Cembalo (A. Ephrikian) (F. III n. 1) » **500.—**
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e Basso continuo (R. Olivieri) (F. XVI n. 1) » **300.—**
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e Basso continuo « Al S. Sepolcro » (A.
Ephrikian) (F. XVI n. 2) » **350.—**
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continuo (G. F. Malipiero) (F. XIII n. 2) » **350.—**
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2 Oboi, 2 Fagotti, Archi e Cembalo « per
l'Orchestra di Dresda » (A. Ephrikian) (F.
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- 13 — Segnale orario. Giornale radio.
- 13,15 Refrains di successo.
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- 13,30 ORCHESTRA D'ARCHI dir. da Campese.
- 14,03 I programmi della settimana.
- 14,10 VARIETA' CONTROLUCE N. 12 di G. Del Curato ed E. Striano, a cura di L. Compagnone Orchestra diretta da Attilio Ferraro.
- 14,35 « Ascoltate questa sera... ».
- 14,40 *Trasmissioni locali*.
FIRENZE II - GENOVA II - MILANO II - ROMA I - SAN REMO - TORINO II: Francesco Ferrari e la sua orchestra.
- 15,20 Rassegna della stampa internazionale.
- 15,30 Bollettino meteorologico.
- 15,33-16,30 **RADIOCRONACA DEL SECONDO TEMPO DI UNA PARTITA DEL CAMPIONATO DI CALCIO.** (Casa Cinzano).
Per GENOVA II - SAN REMO: 16,30-17 V. loc.
- 17,30 **Autunno musicale veneziano:**

X Festival

Dal Teatro « La Fenice »:

Concerto di musiche strumentali di Antonio Vivaldi

direttore NINO SANZOGNO

Parte prima: 1. *Concerto in sol minore* (« per l'Orchestra di Dresda ») per due flauti, due oboi, fagotto, archi e cembalo, F. XII n. 3 (revisione Ephrikian); 2. *Concerto in sol minore per archi e cembalo*, F. XI n. 6 (rev. Malipiero); 3. *Concerto in si bem. maggiore* (« La Notte ») per fagotto, archi e cembalo, F. VIII n. 1 (revisione Ephrikian); a) Largo. Andante molto. Presto (I Fantasm). Adagio, b) Andante molto (Il sonno); c) Allegro (L'aurora) (solista Giovanni Graglia) — Parte seconda: 1. *Concerto in do maggiore per due oboi, due clarinetti, archi e cembalo*, F. XII n. 2 (revisione Ephrikian); 2. *Concerto in do minore per violoncello, archi e cembalo*, F. III n. 1 (rev. Ephrikian), solista Giorgio Menegozzo).
Nell'intervallo G. F. Malipiero parlerà su Antonio Vivaldi.

- 19 — Notizie sportive. - 19,15 Musica varia.
- 19,35 « Cinque minuti Motta » (Ditta Motta).
- 19,40 Notizie sportive. (Casa Cinzano).

Fig. 98. "Radiocorriere", 5 October 1947.

TEATRO LA FENICE - VENEZIA

DOMENICA 13 APRILE 1947 - ORE 17.30

INAUGURAZIONE

DELL' ISTITUTO ITALIANO "ANTONIO VIVALDI,,

CONCERTO SINFONICO
DI MUSICHE INEDITE VIVALDIANE

DIRETTO DA
ANGELO EPHRIKIAN

CON LA COLLABORAZIONE DEL VIOLINISTA **ARRIGO PELLICCIA**
E DELL' OBOISTA **TULLIO RIEDMILLER**

Figs 99-101. Concert programme for the Teatro La Fenice, Venice, 13 April 1947.

PARTE PRIMA

"Ottone in villa,, - Sinfonia del melodramma (*allegro - larghetto*).

Concerto in sol minore "per l'Orchestra di Dresda,, - per due flauti, due oboi, fagotto, archi e cembalo (*allegro moderato - largo non molto - allegro*).

Concerto in si bem. maggiore - per violino, archi e cembalo (*andante poco mosso - largo - allegro*).

"Il sospetto,, - Concerto in do minore - per violino, archi e cembalo (*allegro molto moderato - adagio - allegro*).

Solista : ARRIGO PELLICCIA

PARTE SECONDA

Concerto in do maggiore - per due clarinetti, due oboi, archi e cembalo (*larghetto - allegro - largo - allegro*).

Concerto in re minore - per oboe, archi e cembalo (*allegro - largo - allegro*).

Solista : TULLIO RIEDMILLER

Concerto in fa maggiore - per due corni da caccia, due oboi, fagotto, violino principale, archi e cembalo.



BIENNALE D'ARTE DI VENEZIA

TEATRO LA FENICE



X° FESTIVAL
INTERNAZIONALE
DI MUSICA
CONTEMPORANEA

E

AUTUNNO MUSICALE
VENEZIANO

11 SETTEMBRE

TEATRO LA FENICE

5 OTTOBRE 1947

Figs 102-105. Programme of the 10th Festival Internazionale di Musica Contemporanea at the Teatro La Fenice, Venice, 3, 4, 5 October 1947.

CICLO DI MUSICHE VIVALDIANE
IN COLLABORAZIONE CON L'ISTITUTO ITALIANO ANTONIO VIVALDI

PROGRAMMA DI VENERDÌ 3 OTTOBRE - Ore 21

CONCERTO DI MUSICA SACRA

- 1 - «Salve Regina», Cantata da chiesa per contralto e orchestra
«in due cori»
(Ephrikian)

Solista: EUGENIA ZAREWSKA

- 2 - Concerto in do maggiore «per l'Assunzione di Maria Vergine»
per violino principale e orchestra «in due cori»
F. I n. 10 (Maderna)

Adagio e staccato

Allegro

Largo

Allegro

Solista: VITTORIO BRERO

- 3 - Sinfonia «Al S. Sepolcro» per archi
F. XI n. 7 (Fanna)

Adagio molto

Allegro ma poco

- 4 - «Laudate pueri» Cantata da Chiesa per soprano e orchestra
(Ephrikian)

Solista: GINEVRA VIVANTE

Direttore d'orchestra: NINO SANZOONO

CICLO DI MUSICHE VIVALDIANE

IN COLLABORAZIONE CON L'ISTITUTO ITALIANO ANTONIO VIVALDI

PROGRAMMA DI SABATO 4 OTTOBRE - Ore 17

CONCERTO DI MUSICA DA CAMERA

- 1 - Sonata a quattro in mi bemolle maggiore «Al S. Sepolcro» per
due violini, viola, violoncello e basso continuo
F. XVI n. 2 (Ephrikian)

Largo molto — Andante

- 2 - Sonata in sol maggiore per due violini e basso continuo
F. XIII n. 1 (Olivieri)

Allegro — Larghetto — Allegro

- 3 - Sonata in si bem. maggiore per due violini e basso continuo
F. XIII n. 2 - (Malipiero)

Allegro — Andante — Allegro

- 4 - Concerto in sol minore per flauto, oboe e fagotto
F. XII n. 4 (Fanna)

Allegro ma cantabile — Largo — Allegro non molto

- 5 - Sonata in do minore per violino, violoncello e basso continuo
F. XVI n. 1 (Olivieri)

Allegro — Largo — Allegro

- 6 - Sonata a quattro in do minore per due violini, viola e basso
continuo
F. XI n. 8 (Maderna)

Allegro non molto — Largo — Allegro

ESECUTORI:

QUARTETTO FERRO:

LUIGI FERRO, violino
ANGELO STEFANATO, violino
ALEARDO SAVELLI, viola
GIORGIO LIPPI, violoncello

GUIDO NOVELLO flauto
TULLIO RIEDMILLER, oboe
GIOVANNI GRAGLIA, fagotto

CICLO DI MUSICHE VIVALDIANE

IN COLLABORAZIONE CON L'ISTITUTO ITALIANO ANTONIO VIVALDI

PROGRAMMA DI DOMENICA 5 OTTOBRE - Ore 17.30

CONCERTO DI MUSICA STRUMENTALE

- 1 - Concerto in sol minore « Per l'Orchestra di Dresda » per due flauti, due oboi, fagotto, archi e cembalo
F. XII n. 3 (Ephrikian)

Allegro moderato

Largo non molto

Allegro

- 2 - Concerto in si bem. maggiore « La Notte » per fagotto, archi e cembalo

F. VIII. n. 1 (Ephrikian)

Largo, Andante molto, Presto (I Fantasmi), Adagio

Andante molto (Il Sonno)

Allegro (Sorge l'Aurora)

Solista: GIOVANNI GRAGLIA

- 3 - Concerto in do maggiore per due oboi, due clarinetti, archi e cembalo

F. XII n. 2 (Ephrikian)

Larghetto

Largo

Allegro

- 4 - Concerto in do minore per violoncello, archi e cembalo

F. III n. 1 (Ephrikian)

Allegro non molto

Adagio

Allegro non molto

Solista: GIORGIO MENEGOZZO

- 5 - Concerto in fa maggiore per due corni da caccia, due oboi, fagotto, violino principale, archi e cembalo

F. XII n. 5 (Ephrikian)

Allegro - Grave - Allegro

Direttore d'orchestra: NINO SANZOGNO

ISTITUTO ITALIANO
PER LA PUBBLICAZIONE E DIFFUSIONE DELLE OPERE DI
ANTONIO VIVALDI
VENEZIA

13 ottobre 1947

DIREZIONE AMMINISTRATIVA
VILLA DELLE ROSE - SELVANA DI TREVISO

Egregio Dott. Clausetti,

Le unisco uno dei programmi di musiche vivaldiane che verranno eseguite nei prossimi giorni in occasione del giro di concerti organizzato dal nostro Istituto. Per ragioni di tempo ed a causa dei precedenti impegni assunti dal teatro "La Fenice", i cui migliori elementi compongono l'Orchestra Vivaldiana, il giro è limitato alle città dell'Alta Italia e cioè: Milano, Torino, Genova, Trieste, Udine, Padova, Verona, Trento, Vicenza, Bergamo e Ferrara.

A Milano il concerto avrà luogo al Teatro della Basilica il giorno 26 ottobre, alla sera; sarò presente anch'io ed avrei molto piacere di vederLa per salutarLa e parlarLe del comune lavoro.

Non ho ancora ricevuto le sende venti copie dei ~~pr~~ tomi II° e IV°; gradirei anche ricevere al più presto, come promessomi, le copie del concerto "Per l'Orchestra di Dresda" che mi doveva pervenire entro settembre.

Attendo Sue notizie e La saluto molto cordialmente. *2*

Antonio Fanna

Fig. 106. Letter from Antonio Fanna to Eugenio Clausetti, 13 October 1947.

PARTE PRIMA

- 1) **Concerto in sol minore "Per l'Orchestra di Dresda,,**
per due flauti - due oboi - fagotto - archi e cembalo - F. XII n. 3 -
(Ephrikian) - Allegro moderato - Largo - Allegro.
- 2) **Concerto in do maggiore**
per due clarinetti - due oboi - archi e cembalo - F. XII n. 1 -
(Ephrikian) - Largo e allegro - Largo - Allegro molto.
- 3) **Concerto in do minore**
per violoncello - archi e cembalo - F. III n. 1 - (Ephrikian)
Allegro molto moderato - Adagio - Allegro non molto.
(Solista Giorgio Menegozzo).

PARTE SECONDA

- 4) **Concerto in re minore**
per oboe - archi e cembalo - F. VII n. 1 - (Ephrikian)
Allegro moderato - Largo - Allegro. (Solista Tullio
Riedmiller).
- 5) **"La Notte,, Concerto in sol minore**
per flauto - fagotto - archi e cembalo - F. XII n. 6 - (Ephrikian)
Largo - Presto ("I fantasmi,,) - Largo - Presto e
leggero - Largo ("Il sonno,,) - Allegro.
- 6) **Concerto in sol minore**
per archi e cembalo - F. XI n. 6 - (Malipiero)
Adagio - Allegro - Largo - Allegro. (Violino principale
Luigi Ferro).

Fig. 107. Concert programme from the Orchestra Sinfonica della Scuola Veneziana's first Italian tour.

SOCIETÀ PRO CULTURA FEMMINILE

SEZIONE MUSICALE AUTONOMA

Segreteria e biblioteca: Via L. Mercantini, 3 - Telefono 40.729

Salone per conferenze e concerti: Via Cellini, 11

IMPORTANTE COMUNICAZIONE AI SOCI

È stato necessario anticipare il giro dei concerti in Italia dell'Orchestra Sinfonica della Scuola Veneziana. Pertanto la stagione della Sezione Musicale della Pro Cultura avrà inizio con questo importante concerto che verrà tenuto in Sala del Conservatorio Venerdì 17 Ottobre p. v. alle ore 21.

Richiamiamo l'attenzione sul fatto che si tratta di una manifestazione artistica eccezionale, in quanto viene offerta la possibilità di ascoltare in prima esecuzione musiche vivaldiane della Biblioteca Nazionale di Torino, rivedute dai Maestri G. F. MALIPIERO e A. EPHRIKIAN.

SALA DEL CONSERVATORIO

Venerdì 17 Ottobre 1947 - ore 21

1° CONCERTO DELLA STAGIONE 1947 - 48

Istituto Italiano Antonio Vivaldi

Direttore Artistico M° GIAN FRANCESCO MALIPIERO

Giro Artistico della orchestra sinfonica della scuola Veneziana

Diretta dal M° ANGELO EPHRIKIAN

Solisti: GIORGIO MENEGOZZO, violoncellista

TULLIO RIEDMILLER, oboista

PROGRAMMA

MUSICHE DI ANTONIO VIVALDI

Sinfonia dall' "Ottone in Villa", (Rev. EPHRIKIAN)

Concerto in *sol min.* per l' "Orchestra di Dresda", (Rev. EPHRIKIAN)

Allegro - largo - allegro

Concerto in *re min.* per oboe - archi e cembalo (Rev. EPHRIKIAN)

Allegro - andante - allegro

Concerto in *do min.* per violoncello, archi e cembalo (Rev. EPHRIKIAN)

Allegro - largo - allegro

Concerto in *sol min.* per archi e cembalo (Rev. MALIPIERO)

Concerto in *fa magg.* per due corni, due oboi, fagotto, archi e cembalo
(Rev. EPHRIKIAN)

Allegro - largo - allegro

BIGLIETTO D'INGRESSO PER I NON SOCI LIRE CINQUECENTO

Prossimi concerti: Sala del Conservatorio, Martedì 21 ottobre, ore 21

Todd DUNCAN, baritono -- William ALLEN, pianoforte

Fig. 108. Flyer announcing concert at the Sala del Conservatorio, Turin, 17 October 1947.



Fig. 109. Flyer for concert at the Salone degli Stati Provinciali, Castello, Gorizia, 19 October 1947.

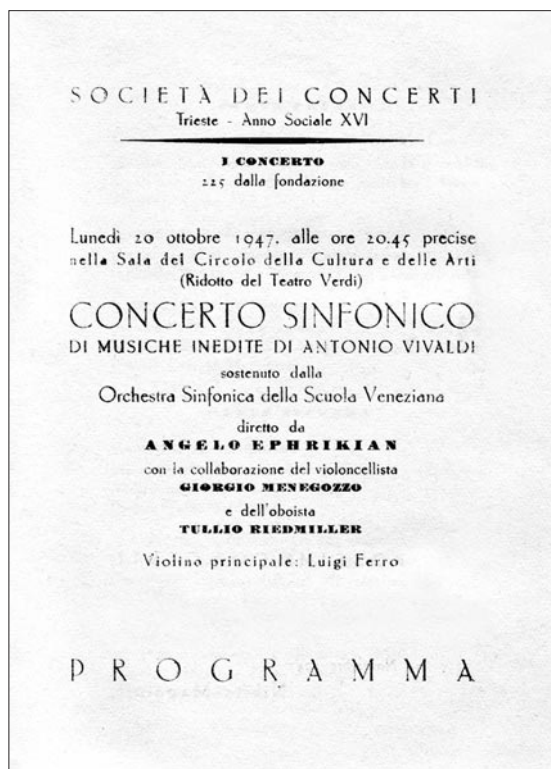


Fig. 110. Flyer for concert at the Ridotto del Teatro Verdi, Trieste, 20 October 1947.



Fig. 111. Flyer for concert at the Salone del Castello, Udine, 21 October 1947.



Fig. 112. Flyer for concert at the Sala dei Giganti, Centro d'Arte Livano, Padua, 22 October 1947.

SOCIETÀ FILARMONICA - TRENTO

GIOVEDÌ, 23 OTTOBRE 1947 AD ORE 20.45

1.^o Concerto Sociale

ISTITUTO ITALIANO ANTONIO VIVALDI
ORCHESTRA SINFONICA DELLA SCUOLA VENEZIANA

CONCERTO SINFONICO
DI MUSICHE INEDITE VIVALDIANE

DIRETTO DA
ANGELO EPHRIKIAN

CON LA COLLABORAZIONE DEL VIOLONCELLISTA
GIORGIO MENEGOZZO

E DELL' OBOISTA
TULLIO RIEDMILLER

VIOLINO PRINCIPALE: LUIGI FERRO

ISTITUTO ITALIANO ANTONIO VIVALDI
ORCHESTRA SINFONICA DELLA SCUOLA VENEZIANA

CONCERTO SINFONICO
DI MUSICHE INEDITE VIVALDIANE

DIRETTO DA
ANGELO EPHRIKIAN

CON LA COLLABORAZIONE DEL VIOLONCELLISTA
GIORGIO MENEGOZZO

E DELL' OBOISTA
TULLIO RIEDMILLER

VIOLINO PRINCIPALE: LUIGI FERRO

Fig. 113. Flyer for concert at the Palazzo della Società Filarmonica, Trento, 23 October 1947.

Fig. 114. Flyer for concert at the Teatro Nuovo, Verona, 24 October 1947.



Fig. 115. Flyer for concert at the Palazzo Ducale, Genoa, 25 October 1947.



Fig. 116. Flyer for concert at the Sala Alfredo Piatti, Istituto Musicale Donizetti, Bergamo, 26 October 1947, 4pm.

ASSOCIAZIONE MILANESE PER LA MUSICA DA CAMERA
(VIALE PICENO 16 - TEL. 571.834)

AL

TEATRO DELLA BASILICA
(VIA S. EUFEMIA 25)

ISTITUTO ITALIANO ANTONIO VIVALDI
ORCHESTRA SINFONICA DELLA SCUOLA VENEZIANA

CONCERTO SINFONICO
DI MUSICHE INEDITE VIVALDIANE

DIRETTO DA
ANGELO EPHRIKIAN

CON LA COLLABORAZIONE DEL VIOLONCELLISTA
GIORGIO MENEGOZZO

E DELL' OBOISTA
TULLIO RIEDMILLER

VIOLINO PRINCIPALE: LUIGI FERRO

DOMENICA 26 OTTOBRE 1947
ORE 21.15

Fig. 117. Flyer for concert at the Teatro della Basilica, Milan, 26 October 1947, 9.15pm.

Società Ferrarese di Concerti

LUNEDÌ 27 OTTOBRE 1947
Ore 21.15

XVII.º CONCERTO
II.º "B."

ISTITUTO ITALIANO ANTONIO VIVALDI
ORCHESTRA SINFONICA DELLA SCUOLA VENEZIANA

CONCERTO SINFONICO
DI MUSICHE INEDITE VIVALDIANE

DIRETTO DA
ANGELO EPHRIKIAN

CON LA COLLABORAZIONE DEL VIOLONCELLISTA
GIORGIO MENEGOZZO

E DELL' OBOISTA
TULLIO RIEDMILLER

VIOLINO PRINCIPALE: LUIGI FERRO

Prezzo: L. 600 - Soci L. 200
(Tasse comprese)

Fig. 118. Flyer for concert at the Auditorio, Ferrara, 27 October 1947.



Fig. 119. Flyer for concert at the Teatro Comunale, L'Aquila, 28 October 1947.

TEATRO ELISEO

ACCADEMIA FILARMONICA ROMANA

STAGIONE 1947 - 48

Direttore Artistico:
Goffredo Petrassi

XIII.

MUSICHE INEDITE

di

ANTONIO VIVALDI

dirette da

ANGELO EPHRIKIAN

ORCHESTRA SINFONICA DI RADIO ROMA

Concerto in collaborazione con la RAI
e con l'Istituto Antonio Vivaldi di Venezia

MARTEDÌ 27 gennaio **ore 21**

P R O G R A M M A

1. - *Concerto in sol min.* per archi e cembalo
2. - « L'Inquietudine », *Concerto in re magg.* per violino, archi e cembalo
3. - « Il Riposo », *Concerto in mi magg.* per violino, archi e cembalo
4. - « La Notte », *Concerto in si bemolle magg.* per fagotto, archi e cembalo
5. - *Concerto in do magg.* per 2 oboi, 2 clarinetti, archi e cembalo
6. - *Concerto in la magg.* per archi e cembalo
7. - *Concerto in fa magg.* per 2 corni da caccia, 2 oboi, fagotto, archi e cembalo

Figs 120-121. Concert programme of the Accademia Filarmonica Romana, Teatro Eliseo, Rome, 27 January 1948.



L'orchestra da camera di Radio Roma

L'Orchestra da Camera di Radio Roma sorta per iniziativa del Complesso concertistico che fa parte dell'Orchestra Sinfonica di Roma della Radio Italiana, come il Quartetto d'Archi, il Quintetto di fiati e il Complesso strumentale già noti agli ascoltatori della Radio, ha iniziato da qualche tempo una brillante attività preceduta da una preparazione accurata. I componenti di tale importante complesso da Camera hanno inteso creare un organismo che possa essere in grado di presentare al pubblico i lavori più significativi del repertorio particolarmente adatto, nella veste esecutiva curata nei minimi particolari tecnici ed interpretativi.

L'Orchestra da Camera di Radio Roma, dopo un periodo di preparazione e dopo aver partecipato alle prime trasmissioni de *La Musica nel tempo*, si è presentata ufficial-

mente ai radioascoltatori ed al pubblico romano con due concerti di musiche vivaldiane dirette dal M^o Ephrikian al Teatro Eliseo di Roma di cui uno messo in onda per la Rete Rossa.

Un'altra importante manifestazione vivaldiana, sempre diretta dal M^o Ephrikian e col concorso dell'Orchestra da Camera di Radio Roma, avrà luogo lunedì 22 marzo alle ore 17, e verrà trasmessa per le Stazioni della Rete Rossa.

I componenti dell'Orchestra da Camera di Radio Roma sono:

Violini primi: Vittorio Emanuele, Luigi Muratori, Matteo Roidi, Ivo Martinini, Augusto Spagnoli, Luigi Guazzieri, Lorenzo Germani.

Violini secondi: Dandolo Sentuti, Raffaele Avallone, Alberico Tegliai, Luigi Cipiciani, Umberto Sandri, Berengario Gaggioli.

Viola: Aldo Perini, Emilio Beren-

go Gardin, Osvaldo Remedi, Alfredo Ramieri, Alessandro Cicognani.

Violoncellisti: Giuseppe Selmi, Giuseppe Martorana, Bruno Morselli. **Contrabbassi:** Alvaro Capanni, Pasquale Raucci.

Flauto: Salvatore Patti.

Flauto secondo e Ottavino: Franco Malvini.

Oboe: Giuseppe Malvini.

Oboe secondo e Corno inglese: Pietro Accorroni.

Clarineti: Giacomo Gandini, Silvano Pandolfi.

Fagotti: Carlo Tentoni, Alfredo Tentoni.

Corni: Domenico Ceccarossi, Edmondo Rota.

Trombe: Mario Lattanzi, Frocille Sbardella.

Pianoforte: Armando Renzi.

Arpa: Maria Selmi Dongellini.

Timpani: Luigi Pellegrini.

Fig. 122. "Radiocorriere", 22 March 1948.

TEATRO ELISEO

ACCADEMIA FILARMONICA ROMANA

STAGIONE DEI CONCERTI 1947-48

Direttore Artistico :

Goffredo Petrassi

CONCERTI STRAORDINARI

(fuori abbonamento)

DI MUSICHE

di

ANTONIO VIVALDI

diretti da

ANGELO EPHRIKIAN

SOLISTI :

PIETRO ACCORONI	- oboe
ADELE CEZZA	- contralto
LIANA CORTINI	- soprano
SALVATORE PATTI	- flauto
CARLO TENTONI	- fagotto

ORCHESTRA DA CAMERA DI RADIO ROMA

CXXVI DALLA



FONDAZIONE

GIOVEDÌ 18 MARZO, ore 21 — LUNEDÌ 22 MARZO, ore 17

Figs 123-125. Concert programme of the Accademia Filarmonica Romana, Teatro Eliseo, Rome, 18 and 22 March 1948.

I.

1. - *Concerto in Sol minore « per l'orchestra di Dresda »* (F. XII n. 3)
per violino principale, due flauti, due oboi, fagotto, archi e cembalo
Allegro moderato
Largo non molto
Allegro (violino principale: VITTORIO EMANUELE)
2. - *Concerto in La minore* (F. VIII n. 2) per fagotto, archi e cembalo
Allegro ma molto moderato
Larghetto
Allegro
3. - *Concerto in Do maggiore* (F. XII n. 2) per due oboi, due clarinetti,
archi e cembalo
Larghetto - Allegro
Largo
Allegro
4. - *Concerto in Re minore* (F. VII n. 1) per oboe, archi e cembalo
Allegro moderato
Largo
Allegro
5. - *Concerto in Sol minore « La notte »* (F. XII n. 7) per flauto, fagotto,
archi e cembalo
Largo
« Fantasmii » Presto
Andante
Presto
Largo
Allegro
6. - *Concerto in La magg.* per archi e cembalo (F. XI n. 4)
Allegro molto
Andante molto
Allegro

II.

1. - *Sinfonia in si minore « Al Santo Sepolcro »* (F. XI n. 7) per archi

Adagio molto

Allegro ma poco poco

- 2 - *Salve Regina*. Cantata da chiesa per contralto e orchestra « in due cori »

- 3 - *Concerto in do maggiore « Per la Solennità di S. Lorenzo »* per due flauti, due oboi, due clarinetti, fagotto, archi e cembalo (F. XII n. 8)

Largo - Allegro molto

Largo e cantabile

Allegro

- 4 - *Laudate pueri*. Cantata da chiesa per soprano e orchestra



LUNEDÌ 22 MARZO

Rete ROSSA

Ancona - Bari I - Bologna I - Catania - Firenze II - Genova I - Milano II - Napoli I - Roma I - Palermo - S. Remo - Torino II e Venezia II.

● Le stazioni di Ancona e S. Remo trasmettono dalle 11 alle 23,20 — Firenze II - Milano II - Torino II e Venezia II dalle 13,10 alle 15,13 e dalle 17,30 alle 23,20.
Onde corte: Roma (dalle 20,30 alle 22,58).

● Segnale orario dell'Istituto Elettrotecnico Nazionale.

7,10-8,20 Vedi Rete Azzurra.

Per CATANIA e PALERMO: 8,20-8,30 V. locali.
11 — Dal repertorio fonografico.

11,30 La Radio per le Scuole elementari superiori: a) « In una cartiera » di Maria Polizzi; b) « San Benedetto » di Maria Rosera Bernardi.

12 — Radio Naja (per l'Esercito).

12,25 Musica leggera e canzoni.

Per BOLOGNA I: 12,45-12,56 Vedi locali.
ANCONA - BARI I - CATANIA - MESSINA - NAPOLI I - PALERMO - ROMA I - S. REMO: Listino Borsa di Roma.

12,56 Calendario Antonetto.

● 13 — Segnale orario. Giornale radio.

13,10 Carillon (Manetti e Roberts).

13,13 ORCHESTRA D'ARCHI diretta da Campese.

13,35 Album di canzoni. Canta Enzo Poll. Al pianoforte: N. Segurini (Grandi Marche Associate).

13,50 « Ascoltate questa sera... ».

13,55 « Cinquant'anni fa » (Biemme e C.).

14,05 Spirituale songs.

Per BOLOGNA I vedi locali.

14,18 « FINESTRA SUL MONDO ».

14,35 ORCHESTRA diretta da Ernesto Nicelli.

14,40-14,55 Stazioni prime autonome: « La campagna elettorale ».

● 15 — Segnale orario. Giornale radio. Bollettino meteorologico.

15,13-15,20 Notiziario locale.

Per CATANIA: 16,30-17 Vedi locali.

Per GENOVA I - SAN REMO: 16,53-17 V. locali.

17 — Dal Teatro Eliseo in Roma:

CONCERTO DI MUSICHE VIVALDIANE

(in collaborazione con il Comitato

per i Concerti Vivaldiani)

Direttore Angelo Ephrikian

Parte prima - 1. Sinfonia in si minore « Al Santo Sepolcro » (F. XI n. 7) per archi; a) Adagio molto, b) Allegro ma poco poco; 2. *Salve Regina*, cantata di Chiesa per contralto e orchestra in due cori (solista Adele Cezza). - Parte seconda: 1. Concerto in do maggiore « Per la Solennità di S. Lorenzo », per due flauti, due oboi, due clarinetti, fagotto, archi e cembalo (F. XII n. 8); a) Largo, b) Allegro molto, c) Largo e cantabile, d) Allegro; 2. *Laudate pueri*, cantata di Chiesa per soprano e orchestra (solista Liana Cortini).

Orchestra da Camera di Roma della Radio Italiana.

Nell'intervallo: U. Calosso « In margine al vocabolario ».

18,30 Il programma per i piccoli: « Lucignolo ».

19 — « La campagna elettorale ».

19,12 IL VOSTRO AMICO presenta un programma di musica operistica richiesto dagli ascoltatori al Servizio Opinione della RAI.

19,40 « Università internazionale Guglielmo Marconi ». Prof. Giov. Latino Andriani: « Platone credeva nella rotazione della terra? ».

● 20 — Segnale orario. Giornale radio. Not. Buton.

20,15 « La campagna elettorale ».

20,28

R. F. '48.

20,40 ORCHESTRA CETRA diretta da B. Mojetta (Grandi Marche Associate).

Per PALERMO e CATANIA vedi locali.

21 — Conversazione in Sicilia

di ELIO VITTORINI

Riduzione di Anton Giulio Maiano

e Domenico Meccoli

Musiche di Ennio Porrino

Compagnia di Prosa di Radio Roma

Regia di Anton Giulio Maiano

22,30 ORCHESTRA ARMONIOSA - Cantano: S.

Merlini, E. Beltrami e C. Dupont.

1. Robrecht: *Die Walzer der Welt*; 2. Paganini: *Cherubini: Ti chiamerò mistero*; 3. Vidale: *Chi mi parlerà di te*; 4. D'Anzi-Bracchi: *Ultima preghiera*; 5. Ceroni: *Signorina perché*; 6. Escobar: *Moto perpetuo*.

22,58 L'oroscopo di domani (Soc. It. Chlorodon).

23-24 Vedi Rete Azzurra.

Fig. 126. "Radiocorriere", 22 March 1948.

TEATRO ALLA SCALA
ENTE AUTONOMO



CONCERTI
D'AUTUNNO
1948

TRE CONCERTI DEDICATI
A MUSICHE DI
ANTONIO VIVALDI

TRE CONCERTI
DEDICATI A MUSICHE DI
ANTONIO VIVALDI

★

DIRETTORE
ANGELO EPHRIKIAN

SOLISTI

GINEVRA VIVANTE, *soprano* - EUGENIA ZARESKA, *contralto* - ENRICO MINETTI, *violino* - GIUSEPPE PELOSO, *flauto* - MICHELE VISAI, *oboe* - ALDO MONTANARI ed ENZO MUCCETTI, *fagotti*
Al clavicembalo: ELIO CANTAMESSA

CONCERTANTI

MARIO GORRIERI e ALBERTO ZANI, *violini* - TOMASO VALDINOCI e GUGLIELMO KOCH, *viola* - ENZO MARTINENGHI e GINO MIGLIOLI, *violoncelli* - PAOLO DEL PISTOIA e PAOLO BUDINI, *clarinetti* - LEANDRO SERAFIN, *oboe* - UMBERTO VENTURA, *fagotto* - FRANCESCO RANZANI, *salmoè*

★

13 - 16 - 18 Novembre 1948
ore 21,15

Figs 127-131. Concert programme at the Teatro alla Scala, Milan, 13, 16, 18 November 1948.

PROGRAMMA

DEL PRIMO CONCERTO

CONCERTO IN SOL MIN., *per violino principale, archi e cembalo*

F. XI n. 6

Adagio - Allegro - Largo - Allegro

(a cura di G. FRANCESCO MALIPIERO)

CONCERTO IN DO MAGG., *per due oboi, due clarinetti, archi
e cembalo* - F. XII n. 1

Larghetto - Allegro - Largo - Allegro molto

(a cura di ANGELO EPHRIKIAN)

CONCERTO IN SI BEM. MAGG., "LA NOTTE", *per fagotto,
archi e cembalo* - F. VIII n. 1

Largo - Andante molto - Presto (I fantasmi)

Adagio - Andante molto (Il sonno) - Allegro

(Sorge l'aurora)

(a cura di ANGELO EPHRIKIAN)

PRIMA ESECUZIONE A MILANO



CONCERTO IN SOL MIN., "PER L'ORCHESTRA DI DRESDA"

*per due flauti, due oboi, due fagotti, violino
principale, archi e cembalo* - F. XII n. 3

Allegro moderato - Largo - Allegro

(a cura di ANGELO EPHRIKIAN)

CONCERTO IN DO MAGG., "PER LA SOLENNITÀ DI S. LO-
RENZO", *per due violini, due flauti, due
oboi, due clarinetti, fagotto, archi e cembalo*

F. XII n. 12

Largo - Allegro molto - Largo e cantabile - Allegro

(a cura di ANGELO EPHRIKIAN)

PRIMA ESECUZIONE A MILANO

CONCERTO IN LA MAGG., *per archi e cembalo* - F. XI n. 4

Allegro molto - Andante molto - Allegro

(a cura di ANGELO EPHRIKIAN)

PRIMA ESECUZIONE A MILANO

PROGRAMMA

DEL SECONDO CONCERTO

CONCERTO IN DO MAGG., "PER L'ASSUNZIONE DI MARIA VERGINE" *per violino, archi e cembalo* - F. I n. 13

Adagio e staccato - Allegro - Largo - Allegro

(a cura di BRUNO MADERNA)

PRIMA ESECUZIONE A MILANO

"SALVE REGINA", *cantata per contralto e doppia orchestra*

(a cura di ANGELO EPHRIKIAN)

PRIMA ESECUZIONE A MILANO



SINFONIA IN SI MIN., "AL S. SEPOLCRO" *per archi* - F. XI n. 7

Adagio molto - Allegro ma poco

(a cura di ANTONIO FANNA)

"LAUDATE PUERI" *cantata per soprano e orchestra*

(a cura di ANGELO EPHRIKIAN)

PRIMA ESECUZIONE A MILANO

PROGRAMMA

DEL TERZO CONCERTO

CONCERTO IN MI MIN., *per archi e cembalo* - F. XI n. 13

Allegro - Andante - Allegro

(a cura di G. FRANCESCO MALIPIERO)

PRIMA ESECUZIONE ASSOLUTA

CONCERTO "FUNEBRE" IN SI BEM. MAGG., *per due viole e violoncello concertanti, oboe, salmoè, archi e cembalo* - F. XII n. 13

Largo - Andante - Adagio - Allegro molto moderato

(a cura di ANGELO EPHRIKIAN)

PRIMA ESECUZIONE ASSOLUTA

CONCERTO IN MI BEM. MAGG., *per violino, archi e cembalo*
F. I n. 9

Allegro poco - Grave - Allegro

(a cura di ANGELO EPHRIKIAN)

PRIMA ESECUZIONE ASSOLUTA



CONCERTO IN SOL MIN., "LA NOTTE" *per flauto, fagotto, archi e cembalo* - F. XII n. 5

Largo - Presto (I fantasmi) - Largo - Presto e leggero - Largo (Il sonno) - Allegro

(a cura di ANGELO EPHRIKIAN)

CONCERTO IN FA MAGG., *per oboe, archi e cembalo* - F. VII n. 2

Allegro moderato - Largo - Allegro

(a cura di ANGELO EPHRIKIAN)

PRIMA ESECUZIONE ASSOLUTA

CONCERTO IN SOL MAGG., *per due violini, due violoncelli, archi e cembalo* - F. IV n. 1

Allegro - Largo - Allegro

(a cura di ANGELO EPHRIKIAN)

PRIMA ESECUZIONE ASSOLUTA

la biennale di venezia

XII festival internazionale di musica contemporanea



III autunno musicale veneziano
teatro la fenice

3 - 18 settembre 1949

Teatro La Fenice

Sabato 17 settembre - Ore 21.15

CONCERTO SINFONICO VOCALE di musiche inedite di ANTONIO VIVALDI

LA SENNA FESTEGGIANTE

(a cura di Angelo Ephrikian) — Testo di Domenico Lalli
Serenata a tre voci, coro e orchestra

Il Dio della Senna
L'età dell'oro
La virtù

Raphael Arié
Ginevra Vivante
Maria Amadini

BEATUS VIR

Cantata da Chiesa per soli, doppio coro e doppia orchestra
(a cura di Bruno Maderna)

Solisti: Ginevra Vivante (soprano)
Tomaso Spataro (tenore)

Maestro concertatore e direttore d'orchestra
ANGELO EPHRIKIAN

Maestro del Coro Sante Zanon

Orchestra de Teatro La Fenice
Primo violino: Rino Fantuzzi
Coro del Teatro La Fenice

Figs 132-133. Concert programme at the Teatro La Fenice, Venice, 17 September 1949.

Tuesday evening, April 25th at 8:30 o'clock

THE TOWN HALL MUSIC COMMITTEE

presents

A Festival of Music by Antonio Vivaldi

The first of two concerts in commemoration of the
275th anniversary of his birth

SOLOISTS:

Winifred Cecil, <i>Soprano</i>	Louis Kaufman, <i>Violin</i>
Edward Sadowski, <i>Trumpet</i>	Robert Nagel, <i>Trumpet</i>
Bernard Garfield, <i>Bassoon</i>	Nils Groen, <i>Harpsichord</i>

with

THE LITTLE ORCHESTRA SOCIETY

Thomas Scherman, *Conductor*

PROGRAM

1. Concerto in C minor for Strings and Cembalo
Allegro non troppo - Largo - Allegro
2. Concerto "La Notte" in B major for Bassoon
Largo, Andante molto, Presto, Andante -
Presto (*Il Fantasma*) -
Andante molto (*Il Sonno*) - Allegro
Bernard Garfield, *Bassoon Soloist*
3. (a) Concerto for Violin Op. 8, No. 5 (First American Performance)
Presto - Adagio - Allegro - Largo
(b) Concerto for Violin Op. 8, No. 6 (First American Performance)
Allegro - Largo e Cantabile - Allegro
Louis Kaufman, *Violinist*
4. Cantata "Ingrata Lidia" for soprano and strings
Winifred Cecil, *Soprano*

- INTERMISSION -

5. (a) Concerto for Violin Op. 8, No. 7 (First American Performance)
Allegro - Largo - Allegro
(b) Concerto for Violin Op. 8, No. 8 (First American Performance)
Allegro - Largo - Allegro
Louis Kaufman, *Violinist*
6. Concerto for two trumpets in C major
Allegro - Largo - Allegro
Edward Sadowski and Robert Nagel, *Trumpet Soloists*
7. Sinfonia in B minor, "Al Santo Sepolcro" for strings
Adagio molto - Allegro ma poco

Figs 134-135. Concert programme at the Town Hall, New York, 25 April 1951.

TORNA VIVALDI
Ieri sera, alla Fenice, un grande avvenimento artistico:
il primo concerto di musiche inedite del Bach italiano

**Rinasce Vivaldi
a Villa delle Rose**

**OGGI, DA RADIO LOSANNA
Musiche di Vivaldi
rivelate al mondo**

**ANTONIO VIVALDI
nasce a Venezia
per la seconda volta**

**In ascolto alla radio
Ritorna il "Prete rosso,"**

**VI SONO RACCOLTE
LE COMPOSIZIONI
DEL GRAN MAESTRO**
Si tratta di pregevoli
opere musicali che fecero
furore in tutta l'Europa
(Nostro Servizio Particolare)
VENEZIA — E' sorto a Vene-
zia l'Istituto Vivaldi...

28/11/1948
**IL SOFA DEL
IL MISTERO DEL PRETE ROSSO**
Vivaldi scrisse i suoi capolavori per delle fanciulle dal viso orribile
OPERA MUSICALE DI TERENCE CILLI

Severino - del 7 tempo 1950
**I capolavori inediti di Vivaldi
ridonati all'ammirazione del mondo**
Nella serena "officina", di Treviso, ove da 22.000 fotogrammi si ricostituiscono
partiture e parti di 450 "Concerti", 50 composizioni sacre e 22 melodrammi

**"Opera omnia,"
di don Antonio Vivaldi**

**MUSICHE VIVALDIANE
CHE RIVEDONO LA LUCE**
La Casa Ricordi affronta decisamente la questione
e pubblica l'"Opera omnia," di Antonio Vivaldi

**Un Istituto per l'opera omnia
di Vivaldi, il "prete rosso,"**

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I dedicate this book to all those who, simply by being there,
make my life a full and wonderful one.
Not least among them, my father-in-law.

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Sabina Vianello for her acute and vital vision, her unfailing support, her collaboration and solidarity day by day.

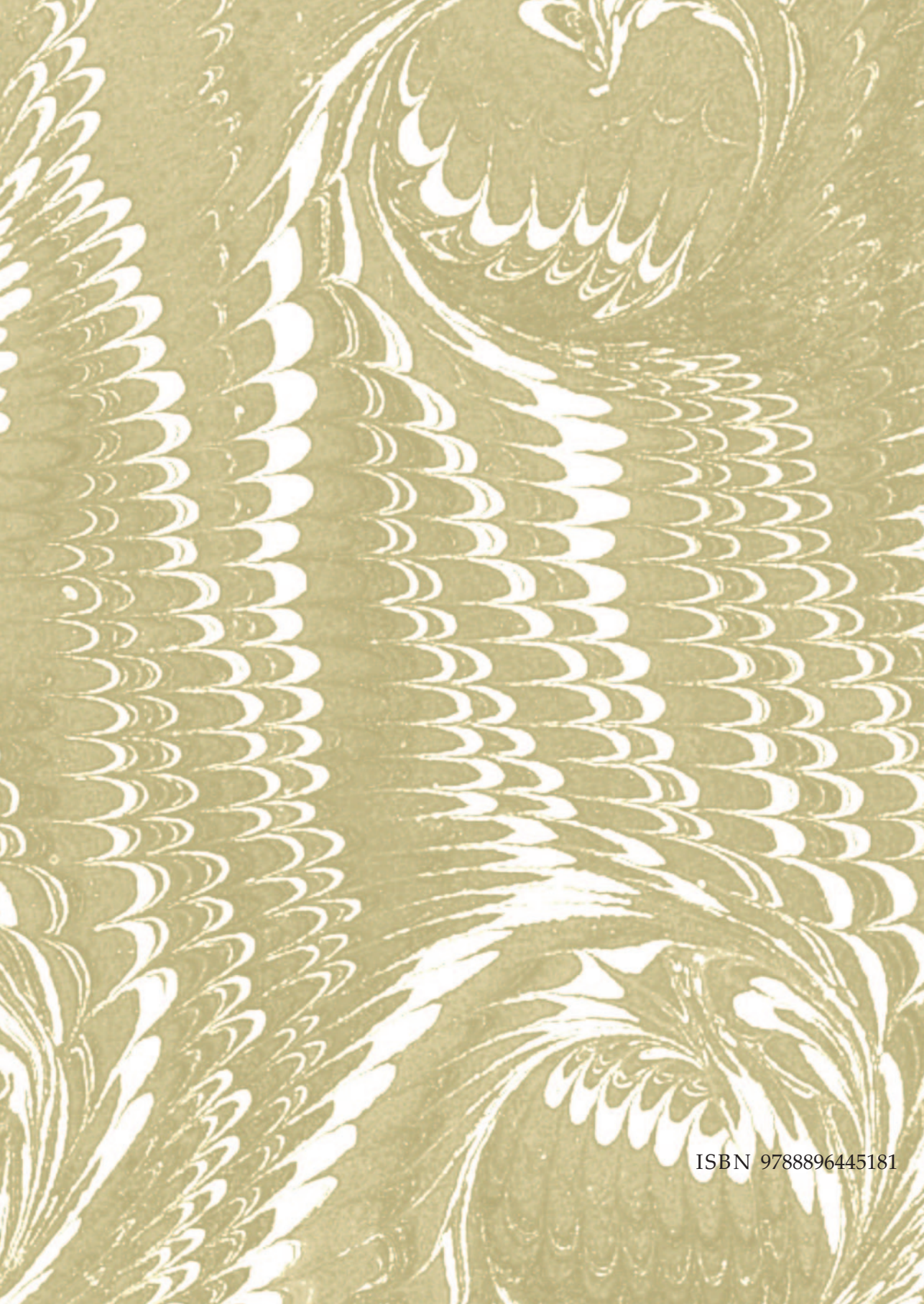
Here I must abandon the alphabetical imperative to express my infinite gratitude to Francesco for the sleepless hours he has dedicated to this book and all the hours he has shared with me since 1978.

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December 2020



Myriam Zerbi, art historian and journalist, has specialised in telling the stories of lesser-known personalities and artistic movements, curating exhibitions and publishing book-length studies and catalogues, among them: *Emma Ciardi (1879-1933). La vita e le opere*, Turin, Umberto Allemandi, 2009; *Ottocento veneziano. I maestri dell'Accademia*, Turin, Umberto Allemandi, 2010; *Paesaggi d'acqua. Luci e riflessi nella pittura veneziana dell'Ottocento*, Turin, Umberto Allemandi, 2011; *Nobiltà del lavoro. Arti e mestieri nella pittura veneta tra '800 e '900*, Turin, Umberto Allemandi, 2012; *Venezia tra Ottocento e Novecento nelle fotografie di Tommaso Filippi*, Rome, Palombi Editori, 2013; *Luce su Venezia. Viaggio nella fotografia dell'Ottocento*, Rome, Palombi Editore, 2014.

She came across Antonio Fanna's archive by chance and promptly embarked on retracing this unique adventure.



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