

**A  
CATHEDRAL  
OF MUSIC**

**THE  
ARCHIVIO  
STORICO  
RICORDI  
MILAN**



**A  
CATHEDRAL  
OF MUSIC**

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ARCHIVIO  
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RICORDI  
MILAN**

**BERTELSMANN RICORDI & C.**

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# Editorial

Dear Readers,

for an international media company like Bertelsmann, the ideas and creativity of our artists, writers and journalists form the heart of our value creation. They are the ones who constantly reinvent what we have to offer – and tell stories that provide information, entertainment and inspiration day after day. I am therefore delighted that, in this brochure about the Archivio Storico Ricordi, we have the privilege of telling a story that has not only inspired many music lovers over the past 200 years, but that is also about the preservation of an important piece of European cultural heritage.

The Ricordi archive has been part of Bertelsmann since 1994. When we sold the associated parent company in 2006, we deliberately decided to keep the archive – to preserve its valuable collection of music history for posterity, and to give it greater visibility. The extraordinary scope of the collection and its outstanding importance for the history of Italian opera were reason enough to secure the almost 8 000 scores, 10 000 librettos, 15 000 letters and many other documents and to present them now – seven years later – in a new form.

On behalf of Bertelsmann, I am pleased that our efforts will be rewarded this year and that we can now trace the history of Ricordi in detail using this publication and the holdings of the archive. The fact that the release of this book coincides with Bertelsmann's return to the big stage of the music industry makes this occasion all the happier for us.

So in the years ahead, we will both shape the digital future of music and make its rich tradition available to the widest possible public. In this spirit, I am delighted about your interest in the Archivio Storico Ricordi and wish you an enjoyable read!

Kind regards,

Thomas Rabe  
Chairman & CEO of Bertelsmann

# Preface

**“The Archivio Ricordi is  
a cathedral of music,  
unique in the world.”**

LUCIANO BERIO



In the heart of Milan's Brera district, in the Biblioteca Braidense, a mere ten-minute walk from the "Scala", is the most important private music archive in Italy: the Archivio Storico Ricordi.

The origins of the archive date back to 1808 when the copyist and violinist Giovanni Ricordi founded his music publishing company basing his work initially on his contracts with various Milanese theaters, which secured him ownership of the parts and reductions he produced. This was the beginning of the collection, which grew steadily after the founding of the Ricordi publishing house and now contains a wealth of research material and information. The material relates to areas as diverse as the history of the Ricordi publishing house itself and of music publishing, theater history, social history, the history of European music — with an emphasis on musical theater —, the history of stage and costume design, as well as that of fashion and graphic reproduction of the late 19th century through to the 1920s and 1930s.

So right in the middle of the city where opera history was written in the 19th century, you can immerse yourself in a world that comes vividly alive through autographs, libretto manuscripts, letters, original set and costume designs.

The archive is unique for several reasons. The wealth of documents alone is impressive. It consists of around 8 000 manuscript scores, over 10 000 librettos from the 17th to the 20th century, approximately 15 000 letters from composers and librettists, over 10 000 stage designs and figurines (stage costumes painted on dolls), over 6 000 photographs, posters, drawings and prints. With its diverse inventory, the archive provides unparalleled information about the history and aesthetics of opera in the 19th and 20th centuries — the "golden age" of Italian opera in the 19th century, from about 1830 to 1910, the time of change in the first decade of the 20th century and the following decades until 1945, and the post-war period with its significant innovations to the opera genre in Italy. The archive also tells the history of Italy's foremost music publishing company, which had an international impact and also was formative in the general history of music.

Originally established as a business archive, the Archivio Storico Ricordi documents and illustrates the changes that the Ricordi publishing house, which existed as an independent company until 1994, underwent, as well as developments in the national and international music business in the context of European history. For one important part of the archive is the publisher's business correspondence, which is complete until about the middle of the 20th century. This as yet largely unexplored collection of the surviving "copialettere" — copies of all outgoing mail from 1888 to 1962 — is a treasure trove and starting point for many fields of research into the history of music, but also the history of the company and the industry, as well as political and social history.

Finally, Archivio Storico Ricordi is a "lieu de mémoire", a place of memory for Italian and European cultural history. Opera as an art form, as an Italian creation initially a source of Italian cultural identity, also became a politically

charged medium in the 19th century. Starting from the early days of opera in the 17th century, with Jacopo Peri and above all Monteverdi, the impetus of Italian opera is also crucial for the history of music, especially of European music. No opera composer can develop without this tradition, whether they choose to corroborate it or turn away from it. Likewise, every opera visitor today must turn towards or away from this tradition. Performance schedules worldwide are full of works of musical theater once successfully launched by Ricordi as innovations.

Italian opera is a central element in communicating European cultural history in the field of music. The Archivio Storico Ricordi is an illustrative place in educational terms as well: an interactive, multi-media presentation of materials from the archive using digital platforms can turn the world of opera as part of cultural history into a tangible experience for students. The immediacy of historical documents is still of great value, even in a world of media. This is true for research as well: although digitized media do indeed convey the content of the text, they do not provide information about other factors that are important for the classification and evaluation of original historical documents, such as paper and ink, binding, and the like.

So the work of the archive, and working in and with the archive, takes a dual approach. The first is "inward", whereby researchers from relevant disciplines study, evaluate, publish and comment on the documents. And secondly "outward", whereby the materials are prepared for and presented in various media. It almost goes without saying that they give rise to different focuses. Nor are there clear-cut boundaries: research findings can lead to performances, reconstructions and exhibitions that stimulate the interest of the general public. In turn, educational presentations or those meant for the general public can explore media, communications, and economic-social mechanisms that enrich research.

These themes are revealed in three steps:

1

The history of the Ricordi publishing house from 1808 to 1994. It is shaped by personalities who embody and reflect Italian history in particular, but also the history of Europe from the early 19th century until the end of the 20th century.

2

The Archivio Storico Ricordi and its documents. These convey a significant part of world cultural history. Italian opera in the 19th century and its development in the 20th century become immediately tangible. The documents serve to illustrate 19th-century opera, and help in understanding the genre of opera as an aesthetic and cultural-historical phenomenon.

3

An appendix containing an overview of the stored documents in the archive, and an index of names.

**In the year 1808, Giovanni Ricordi founds a music publishing company in Milan, which will significantly shape Italian and European cultural history in the 19th and 20th centuries: Casa Ricordi, which will go on to publish the works of Italy's "big five" opera composers: Gioachino Rossini, Gaetano Donizetti, Vincenzo Bellini, Giuseppe Verdi and Giacomo Puccini. But many other musicians find their way to Casa Ricordi, a company that is symbolically synonymous with Italian music.**

**A  
BRIEF  
HISTORY  
OF THE  
RICORDI  
PUBLISHING  
HOUSE**

**1**



# The Hard Worker: Giovanni Ricordi

## The period from 1808 to 1853

Giovanni Ricordi (1785–1853), a professional violinist and copyist, starts collecting scores and librettos at an early stage. This collection is the beginning of the Archivio Storico Ricordi. From 1803 Giovanni signs contracts with various Milan theaters — the Teatro Carcano, the Teatro del Lentasio and the Teatro Girolamo — granting him the rights to distribute some of the scores he has produced. The contracts give him the right to sell piano reductions or orchestral parts, for example. This is how the foundations of the archive are created.

It is a time when the music publishing industry in Italy, modeled on that of Germany, France and England, is beginning to flourish. The French Revolution is a good 15 years in the past; Napoleon has launched his campaign in Europe; the Industrial Revolution is spreading from Great Britain to Central and Southern Europe. In Milan especially, the *Restaurazione* of the Napoleonic years makes the city a principal hub of publishing activity in Italy and a pole of attraction for intellectuals in various fields of the arts<sup>1</sup>. The Milan conservatory of music (based on the model of the Paris Conservatoire) is founded in 1808 (the same year as the founding of the Ricordi firm). The time had come, as it were, for a company like Casa Ricordi. This wasn't primarily about the idea of developing a publishing house, but about putting such an idea into practice in conjunction with societal developments. Giovanni Ricordi is an entrepreneurial genius and a courageous man: In the summer of 1807, he travels to Leipzig to learn techniques of music printing from the established German music publisher Breitkopf & Härtel as an intern, and returns to Milan with a German copperplate engraving press. On January 16, 1808, he convinces the engraver and music dealer Felice Festa to join him in founding the Ricordi publishing house.

The company premises are located in Contrada Santa Margherita, near the cathedral, and de-

spite repeated moves Casa Ricordi always remains in this area. The original foundation document bears the date "Milano questo di Sabato 16 Genajo 1808" and the ornate signatures of the two founders. The document speaks about the founding of a music printer ("stamperia di musica"), which will use both engraving technology ("incisione") and printing technology ("impressione").

Festa leaves the company in June of that year, and Giovanni Ricordi continues to run it alone. Incidentally, the first publications are not operas but purely instrumental compositions: *Fantasia con variazioni* by Abate Moro, *Le stagioni dell'anno* by Antonio Nava for "French guitar", and the *Giornale di Musica Vocale Italiana*. This music "magazine" is designed as a subscription publication. Each issue contains 360 pages<sup>2</sup>. Giovanni manages to sign contracts with other Milan theaters, which give him ever more favorable conditions regarding the exploitation of the material he produces. One clever move is Ricordi's commitment to music-teaching materials. In 1812 he publishes a piano tutorial by the pianist and composer Francesco Pollini, and that same year becomes the official publisher for the Milan Conservatory ("Editore del Regio Conservatorio e delle Case di Educazione del Regno").

In 1814 the first catalog is published, a milestone in the short history of the publishing house: "Catalogo della musica stampata nella nuova Calografia Ricordi di Giovanni" with 142 items in addition to 35 items of music from the first three years of the *Giornale di Musica*<sup>3</sup>. It is striking once again that the catalog mainly lists instrumental music. This corresponds to the taste of the times, which is still influenced by that of the 18th century; but above all, it meets the demands for music "in the home" on the part of skilled dilettantes and appassionati in the substantial and growing market of the rising European middle class. The presence of Ricordi's opera composers in the catalog of printed music, as a reflection of the lucrative "rental" business of music materials (for professional and dilettante

1—Giovanni Ricordi, lithograph by Antonio Bignoli

performing groups), is yet to come. What Giovanni writes for the catalog's users in the preface is also interesting: he addresses the "Signori Dilettanti" (amateur musicians), the "Professori di Musica" (music teachers), and the "Impresarij di Teatro" (theater directors). This heralds the emergence of a bourgeois society in which music played at home is part of everyday life, in which music is taught, in which theater is moving away from the courtly form and is becoming a "business".

From December 1814, Giovanni Ricordi also works as a copyist and prompter at La Scala. His name now appears in the librettos and, from 1820, also on the title page (as "Editore e proprietario della musica" — "publisher and owner of the music.")

2–3



The second Casa Ricordi catalog, which appears in 1815, already shows a trend towards opera. Ricordi has now achieved a certain reputation. He trains apprentices in copper engraving (including Francesco Lucca, who later becomes his great rival as a publisher), and expands his archive.

His main business is rentals of music performing material to theaters. Over the years, the Teatro alla Scala grants him progressively non-restrictive permissions for the exploitation of sheet music material. These soon apply regardless of individual contracts. Ricordi's position in relation to the theaters becomes increasingly stronger, and his archive grows continually. Finally, in 1825, La Scala sells him its entire inventory<sup>4</sup>.

He pays 300 Austrian lire for them on the condition that he reduces the rental fees for La Scala. That same year, the "Gran Catalogo" is published with about 2500 items. It contains the first references to the centrally located Ricordi branch offices in Florence (Via dei Calzajoli) and London (Piccadilly)<sup>5</sup>. Ricordi opens the "Litografia Ricordi"<sup>6</sup>, and his son Tito joins the business. Tito is a talented artist and, like his father, has learned the printing trade in Germany. The "Litografia" is important because it points the way to the later elaborate design of the jackets in the Officine Grafiche (typography), which will become a hallmark of the Ricordi publishing house. The Archivio Storico Ricordi possesses a number of artistically beautiful editions. For the history of design, this is an example from the field of music publishing that demonstrates how graphic design developed from the mid 19th to early 20th century.

Around the turn of the century, the "Officine" also became enormously important in the graphics used for posters and publicity material. The archive also has a large collection in this field.

2—*Le stagioni dell'anno* by Antonio Nava, first printed edition by Casa Ricordi, 1808  
3—Giuseppe Verdi, lithograph by Roberto Focosi





1844 marks the publication of the first catalog that doesn't advertise the publishing company's production "expressis verbis", but presents it as self-evident<sup>7</sup>. The company has now resided in its prestigious offices at 1720, Contrada degli Omenoni, for six years. It has enough space for all the publishing departments and a sales room. The focus is now clearly on music for the theater — house composers include Rossini, Bellini, Mercadante and Donizetti (the German-Italian composer Simone Mayr had introduced him to Giovanni Ricordi in 1815), and of course Giuseppe Verdi, whose 1842 opera *Nabucco* is a worldwide success and initiates the era of Verdi.

Giuseppe Verdi and Giovanni Ricordi are kindred spirits when it comes to their view of the opera genre as an aesthetic and social phenomenon, and run a joint project for its further development. The meeting of these two men, each very original personalities in their own way, in a politi-

cally, economically and socially turbulent time, makes possible an immense success. They combine artistic quality and market orientation with different emphases: "The quality and artistic design, reorganization of the role of music, close coordination of mediation processes, popular success, economic profit, and growth of the company are elements of a common vision thanks to which Ricordi points the way to a new constitutionality of music — modern, romantic and Italian"<sup>8</sup>. "Italian" is an important word here, because Ricordi and Verdi are also joined in their vision of a united Italy in view of the Italian unification movement, the Risorgimento. Starting in 1842, the year of the first performance of *Nabucco*, Verdi's works are overlaid with political messages. To this day, people argue about how his work and its effects interacted here.

In the same year, 1842, Giovanni Ricordi also launches Italy's first musicological magazine, the *Gazzetta Musicale di Milano*. This probably is an early instance of his influence: Tito suggested this magazine also as a way of creating a vehicle for Casa Ricordi to publicize the rights to compositions that it had acquired. The establishment of an effective copyright law is an issue that already concerns Giovanni and intensively occupies Tito I and Giulio.

The *Gazzetta* appears from 1842 to 1902 (with a few interruptions). The archive contains copies from all stages of its publication, so the history of the magazine can be followed by examining the various issues.

The *Gazzetta* is a newsletter (that not only covers publishing rights, but also the cultural life of Milan and reviews of performances) and an organ for discussing issues in music aesthetics. The magazine — based on French and German models — is thus the first periodical of its kind in Italy. Edited by the theater journalist Giacinto Battaglia, it is initially published on Sundays, and from 1847 on Wednesdays. Once a month a composition is en-

**1842**

closed with it. At the end of the year, these twelve compositions appear in an anthology, the “Antologia classica musicale”, and subscribers are once even offered a collection of figurines from romantic opera. The “Cinque Giornate di Milano”, the Risorgimento revolt in Milan in March 1848, leads to a first interruption of the publication. But it resumes shortly afterwards, initially with a highly politicized title: *Gazzetta Musicale di Milano ed Eco delle notizie politiche* (Musical Gazette and Political news), and from July as a purely musical magazine once again. The turbulent times lead to the publication of the *Gazzetta* being interrupted several more times. In 1853 Tito I takes over as editor himself, followed by Alberto Mazzucato in 1856 and Filippo Filippi in 1858.

**1848**

The Ricordi publishing house maintains the practice of publishing an in-house music magazine later on: From 1871 to 1878 the *Rivista Minima* is published, initially as an annual gift for *Gazzetta* subscribers; from 1902 to 1905 *Musica e Musicisti*; from 1906 to 1912 the Art Deco-influenced *Ars et Labor*; from 1919 to 1942 *Musica d’Oggi*; and from 1951 to 1957 *Ricordiana*.

Giovanni Ricordi’s work triggers a crucial process in the Italian opera business that also extends to the artistic development of Opera in terms of a work’s autonomy and uniqueness. Ricordi’s conscientious efforts to encourage and promote authors and their work on the one hand, and his nose for business on the other, play a crucial role in turning a small publishing house into a successful and influential company over four decades.

4—First issue of the *Gazzetta Musicale di Milano*, first periodical published by Casa Ricordi, 1842

5—Cover of the *Biblioteca Illustrata della Gazzetta Musicale di Milano*, volume III, supplement to the music periodical published by Casa Ricordi, 1888

6—Cover of *Musica d’Oggi*, periodical published by Casa Ricordi, 1920

7—Cover of *Ricordiana*, periodical published by Casa Ricordi, 1951





8-11

8—*La Nina pazza per amore* by Giovanni Paisiello, title page of the rental score, manuscript copy

9—Advertising leaflet of Casa Ricordi, 1827

10—First issue of the *Rivista Minima*, periodical published by Casa Ricordi, 1871

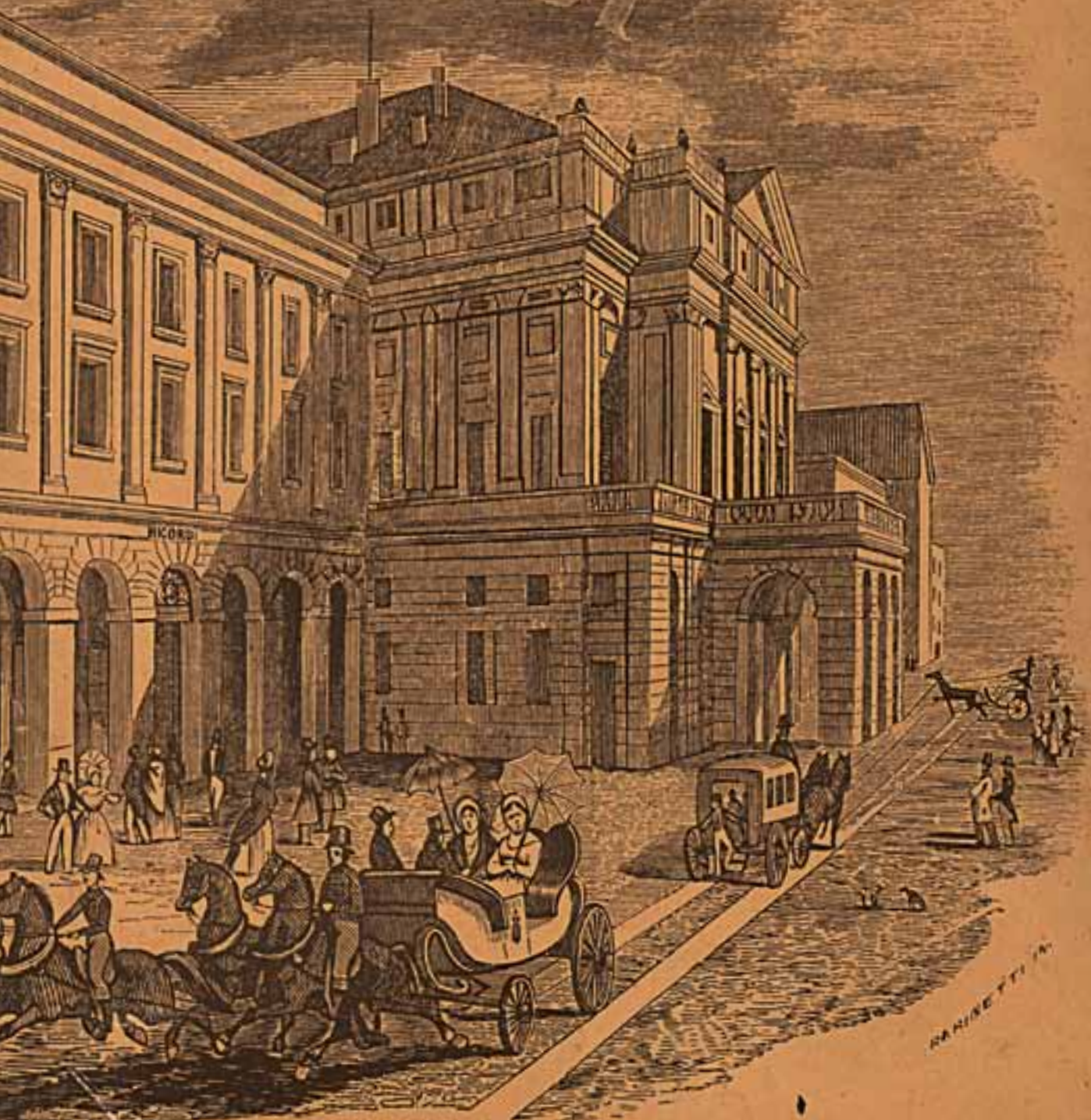
11—(see p.20) Ricordi shop, located in the building adjacent to the Teatro alla Scala, lithograph by Alessandro Sanquirico, 1844



# STABILIMENTI



# TO RICORDI



CAY. SANDURICO D.

MAHRE P. T. IN.

2





# The Sociable One: Tito I Ricordi

## The period from 1853 to 1888

Tito I (1811–1888), who has worked in the business since 1825, takes over as the head of the Ricordi publishing house after Giovanni's death in 1853. It is reported that he was a gentle man in delicate health. His marriage to Giuseppina Arosio is blessed with nine children. He is a draftsman, engraver, printer and a talented pianist. His numerous trips abroad bring him into contact with figures from the European music scene, whom he invites to concerts in Milan — among them Franz Liszt, with whom he is said to have played piano pieces for four hands. In 1863 Tito founds the *Società del Quartetto*, still existent, to promote chamber music in the city.

The network of branch offices in Italy and Europe is expanded in Tito's time. The company's partners are the brothers Pietro and Lorenzo Clausetti in Naples and Stefano Jouhaud in Florence, who has worked for Ricordi since 1824. In 1871 Rome becomes the capital of the newly formed Kingdom of Italy, and Ricordi founds a branch there. Tito I Ricordi also proves his political judgment and patriotic spirit by announcing in the *Gazzetta* on June 30, 1861 that he has opened a branch in the "Regno d'Italia". Further branches are set up in London (1878), Palermo and Paris (1888). A new catalog containing 45 000 items is published in 1875<sup>9</sup>. In a letter to the London correspondent Tamplini, Tito I writes confidently: "Dando una scorsa a questo Catalogo si può già comprendere che si tratta del più grande Stabilimento musicale che esista." — "One look at this catalog and one can see that this is the biggest music company there is."<sup>10</sup> During this period, which is characterized by a European financial crisis, Tito I seems to be considering a sale of the company and has it valued: he pegs his profits at over 100 000 lire annually, and the value of the company at two million. Instead of a sale, new strategies for expanding the company's scope for action are developed.

Copyright law has become an important issue since the beginning of the

19th century, and the Ricordi publishing is particularly dedicated to copyright issues specific to the field of music.

In Italy a strong pirate market of scores undermines the author's copyright, as well as the common practice for impresarios to adapt the music to a given performance and its interpreters. Preventing this is in the interests of the Ricordis, whose primary business is the rental of music material for performance.

Casa Ricordi cultivates close ties with its authors and strictly defends their rights, prompting Giuseppe Verdi in 1847 to no longer negotiate with theater impresarios over the rights to his operas, but with the Ricordi publishing house. Giovanni Ricordi himself already experienced several incidents of music piracy: In the cases of *Semiramide* (Rossini) in 1823 and *La Sonnambula* (Bellini) in 1831, this led to pecuniary losses as well as a lowering of artistic standards<sup>11</sup>. Giovanni thinks about ways to prevent this. In the absence of legislation, he initially sees one way forward in signing detailed authors' contracts, and later in their publication in the *Gazzetta* and other important Italian newspapers.

His collaboration with publishers in Europe, for example Boosey in London, also has the aim of preventing music piracy and protecting copyrights. The introduction of legislation is difficult in the pre-unification era (the Risorgimento) because of the country's fragmentation into various dominions. Giovanni Ricordi is one of the three publishers in attendance at talks about a multinational convention at the Milan censorship office in 1839, with representatives from Austria and the Regno di Sardegna<sup>12</sup>. In 1840 an Austro-Sardinian convention is adopted. The copyright protection laid down in it includes works for the theater and also covers piano reductions and arrangements. But asserting the convention proves difficult. The political public is not very interested: the distribution of music lies mainly in the hands of impresarios. Copies and ad-

adaptations are agreed between copyists and theaters. The censorship authorities claim their right to make changes to the content, but are not interested in the matter of rights.

Both Tito I and his son Giulio advocate more extensive legislation. In 1858 Tito I participates in the international congress on copyright regulation in Brussels<sup>13</sup>. Giulio publishes essays on the subject, in which he emphasizes the consequences that arise from violations of the protection of authors' rights: "... in a word: art would have to endure unbearable pain, which cannot be the wish of either the authors or the public in a country as eminently artistic as Italy."<sup>14</sup> With the adoption of the "legge Scialoja" in 1865 and the Berne Convention in 1886, copyright in Italy and Europe is regulated, a process that was decisively helped by members of Casa Ricordi.

Tito I and Giulio's great coup is the acquisition of Francesco Lucca's (the publisher of Wagner in Italy) inventory in 1888 from his widow for the price of one million lire, ending a long-standing rivalry<sup>15</sup>. This also relates to the issue of "Wagner and Verdi" – as a publisher the Ricordi publishing house had always taken a critical stance towards Wagner's work and thus Casa Lucca had obtained the Italian rights<sup>16</sup>. Now, however, the limited partnership "G. Ricordi & C." emerges from the two companies, with 3 800 000 lire in capital. Its shareholders are Tito I and Giulio Ricordi as well as several citizens of Milan: Erminio Bozzotti, Luigi Erba, Francesco Gnegchi, Giuseppe Pisa and Gustavo Strazza<sup>17</sup>. Giulio takes over the management of the company before Tito I dies on September 07, 1888.

**1888**

13—First issue of the *Giornale della Società del Quartetto*, periodical published by Ricordi under the direction of Tito I, 1864

14—Notification of the Imperial Regio Governo regarding copyrights for literary and artistic works, 1840

ANNO PRIMO - N. 1.      **GIORNALE**      29 LUGLIO 1864.

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IMPERIALE REGIO GOVERNO DI MILANO.

## NOTIFICAZIONE.

Inserendo agli ordini recati dall'ossequiato Dispaccio dell' R. Cancelleria Austriaca unita in data 14 luglio prossimo passato, n. 21067-1653, si deduce a notizia del Pubblico la Convenzione stipulata tra S. M. I. R. A. e S. M. il Re di Sardegna in data 22 maggio anno corrente, le cui ratificazioni furono scambiate a Vienna il giorno 10 giugno prossimo passato, concernente la garanzia dei diritti di proprietà delle opere letterarie ed artistiche pubblicate negli Stati rispettivi.

Milano, il 25 agosto 1840.

**IL CONTE DI HARTIG,**  
GOVERNATORE.

GRONCI, Consigliere di Governo.

Dall'Imperial Regio Governatore stampato nel 1840.





Ricordi store in Rome,  
late 19th century  
15—Exterior  
16—Interior

3



# The Genius: Giulio Ricordi

## The period from 1888 to 1912

Giulio Ricordi (1840–1912) officially takes over management of the company after Tito's death in 1888. In fact, however, Tito had closely involved him in the business much earlier, since his official entry into the company in 1863, and entrusted him with many tasks. Giulio influenced many decisions. Under Giulio's aegis the other arts — especially graphics and the visual arts — come to play a greater role in the company's activities. He paints, plays the piano, and his journalistic bent makes him a strong advocate for the company's periodicals. Above all, however, Giulio is a composer himself, publishing numerous original compositions for the piano, small ensembles and a quite successful operetta, *La secchia rapita*, under the curious pseudonym of Jules Burgmein<sup>18</sup>.

Giulio's personality is complex and full of contradictions: he is expelled from his school in 1856 for being rebellious, and makes amends with his father by helping out as a secretary in the company. At barely 20 years of age, he is an ardent patriot for the unification of Italy and volunteers for military service (1859). Much later, he will publish his memoirs from that period under the title *Primavera della vita* (Springtime of Life). In 1862 he marries Giuditta Brivio; the marriage produces six children. Tito senses his son's potential and encourages him where he can. In 1871, he sends him to Germany to study graphic design and typography. Soon after his return he hands over much of the publishing business to Giulio.

In the company Giulio is initially especially devoted to the magazine, the *Gazzetta*. But above all he becomes the crucial new contact for Casa Ricordi's "flagship" composer Giuseppe Verdi, in whom he sees his musical and national ideals united. Tito recognizes Giulio's skill in communicating with Verdi at an early stage and often involves him

in discussions<sup>19</sup>.

After the takeover of the Fondo Lucca, whereby Ricordi eliminated its biggest competitor, further

acquisitions follow under Giulio's leadership: Orlando in Naples, Bartolo in Rome, Schmidl in Trieste, Pigna in Milan.

by the opening of new branch offices in Ger-

## 1902

Hungary and Scandinavia and, in 1911, New York. In 1902 the company moves into new premises on Viale di Porta Vittoria (where the "Officine", the "Workshops", have also resided since 1884). The Ricordi catalog now comprises 110 000 publications<sup>20</sup>. In 1908 Casa Ricordi celebrates its 100th anniversary.

Over the course of 100 years, a small copy workshop has grown into a major music publisher that dominates the market and does business internationally — a symbol of Italian music and all of Italian music publishing.

In his centenary speech, Giulio speaks of the emblem of the publisher, the three linked but independent rings or circles ("tre cerchi"; a pre-Renaissance design known as "Borromean Rings"), which are a symbol of unity and power ("l'unione e la forza"). The logo with the added slogan "*Ars et Labor*" had been created around 1875: Giulio Ricordi's letterhead to Tamplini in London on 10 February 1875 bears the emblem, as does the frontispiece of *Rivista Minima* (which Antonio Ghislanzoni edited) from the same year. Around the turn of the century, the "three rings" are cleverly used on scores, piano and libretti, each artistically incorporated into the graphics. These graphic works make it easy to understand the success with which Casa Ricordi's Officine Grafiche continued to develop the design of their products.

When Giuseppe Verdi's creative energy starts to wane, Giulio puts his good instincts and great knowledge of the music market to use and sets out in search of a new star. As a brilliant publisher impresario, he has by now expanded and secured Ricordi's preeminence in the field of music publishing. Those who are published by him have good career prospects and are also in good hands,

17—Giulio Ricordi, mixed media, photograph by Carlo de Marchi

because Giulio selflessly cares for his authors once he has made up his mind about someone. He is the “kingmaker”<sup>21</sup> of the Italian music scene of the time. And with a keen sense for musical talent, he promotes the aging Verdi alongside young Giacomo Puccini, whose rise to world fame is significantly precipitated and shaped by Giulio: “We feel Puccini has this precious quality of having IDEAS of his own: and this is something you either have or don’t have ...”<sup>22</sup>. Giulio supports Puccini emotionally and financially, helps him get through personal and professional crises, accompanies him to premieres, and corresponds with him extensively. Giulio Ricordi, sophisticated and kind in nature, a brilliant entrepreneur with multiple talents, leads the Ricordi publishing house to the zenith of its success. In 1910 new and larger production facilities and warehouses are constructed on Viale Lombardia (now Viale Campania). 70 percent of La Scala’s business is conducted with Ricordi; the sales volume of contracts signed by the publisher are triple what they were in the 1860s<sup>23</sup>.

18–20



18—Giuseppe Verdi, Giulio Ricordi, and the painter Carlo Chessa in the garden of Giulio Ricordi’s residence in Via Borgonuovo, Milan, photograph by Achille Ferrario, 1892

19—Ricordi store in New York, 1911







20—Poster by Vespasiano Bignami, for the world premiere of *Manon Lescaut* by Giacomo Puccini, 1893

# LESCAUT

## Puccini





1880s



1890s

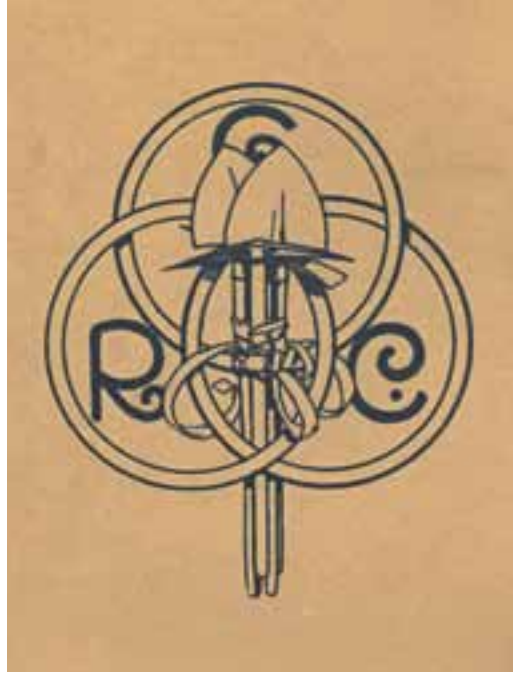


1900s





1910s



1920s



1930s



4



# The Cosmopolitan: Tito II Ricordi

## The period from 1912 to 1919

In keeping with the family tradition, Giulio's eldest son Tito II (1865–1933) is also involved in the publishing business at an early stage — in 1889, immediately after completing his studies. Tito's brother Emanuele (known as Manolo) had already taken over as head of the "Officine Grafiche" workshop in 1910. But the working relationship between Giulio and Tito II turns out to be conflict-prone.

The times have changed: after the exuberance of nation building, Europe is facing a crisis, and much is being put to the test in the arts as well. The "New World" of America with its ideas and social systems is increasingly penetrating art and life in Europe. And the European art scene is also reinventing itself to a huge degree. Giulio, a 19th-century man through and through, and a proponent of "italianità", cannot quite cope with it. His son Tito II is open to the new forms and new media; he travels a great deal and pushes for changes in the company. Under Manolo's direction the "Officine" achieve a prominent role in commercial art. In his monograph on the 150th anniversary of the publishing house, Claudio Sartori, the well-known musicologist, writes: "The publisher-patron of the 19th century who holds all the reins of the company in his hands is disappearing. People have changed, times have changed, and the company has grown so large that a distribution of tasks would have become unavoidable in any case"<sup>24</sup>.

The reins of the publishing company remain in Giulio's hands, and this leads to considerable tension between father and son, culminating in a rift in February 1907. Giulio is furious about what he considers to be Tito's wastefulness, cavalier attitude and willingness to take risks with money. A letter from Giulio to Tito documents in almost operatically dramatic fashion how disappointed

Giulio is with his son's business conduct. He uses language that is reminiscent of a 19th-century libretto<sup>25</sup>.

Tito II's merits and qualities are perhaps often forgotten because of this row. After all, he lives in a time in which changes in society and art inevitably affect the business practices of a company like Ricordi. Giulio had taken over the company during the upswing after the Risorgimento, and thereafter led it through steady growth to its economic peak. The discovery and commercialization of Giacomo Puccini, whom he supervised and nurtured like a caring father, is both a symptom and cause of this. As an artist, too, Giulio is still a man of the 19th century: his known compositions are a living testimony of how he absorbed and brilliantly transposed the musical idioms he identified with, those of Verdi, Schumann, Schubert and the French late Romantic period. By contrast, Tito II represents the crisis-ridden character of the turn of the century. With him "the nervousness of the new century"<sup>26</sup> enters the company.

In Italy, the agricultural society — especially in the North — is gradually being replaced by the industrial society, followed by transnational political and social changes, the first waves of emigration from Italy to North and South America as a result of the economic crisis (a crisis that was not preceded by any real upswing after the Risorgimento); a weakening of traditional class distinctions and gender roles; and technical innovations, such as the expansion of the railway network which increases opportunities for travel. This leads to the development of new trends in the arts as well, which can be described as the "courage to embrace subjectivity"<sup>27</sup> and which for Italy can be circumscribed using the poles of art and psychoanalysis (Pirandello/Svevo) versus Dannunzianesimo/Futurism (D'Annunzio/Marinetti).

The translated works of Sigmund Freud appear in Italy and influence one group, while the other group pursues poetics based on technology and progress (including human progress).

Does Giulio remain rooted in the 19th century and the foundations of bourgeois society follow-

21—Tito II Ricordi, photograph by Oreste Bertieri, early 20th century

ing liberal patriotism? Is Tito too much of a child of his time, becoming incapable of action by personally experiencing the crisis of the modern subject, or is he the one who, by identifying with the new social and artistic impulses, is open to or at least striving to be open to new strategies and developments, including in his own sphere of influence?

Tito II is born in 1865. In 1889 he completes a degree in engineering, but then devotes himself solely to his father's company. He also plays the piano, is sensitive and witty, and knows how to comport himself in society. Having lost his wife early, he travels a lot: to France, Germany, England and America, where he picks up ideas from the business sector and from theater companies<sup>28</sup>. He reports to his father Giulio on a performance of *Die Meistersinger* in London, acts as the stage director for Puccini's *Tosca*, is responsible for clarifying the rights to the works of Wagner in Italy with Breitkopf & Härtel in Leipzig, which leads to the opening of a branch of Casa Ricordi in that city<sup>29</sup>, and lobbies within the company for its participation in the emerging musical reproduction industry. He introduces new technical and artistic ideas to the company, for example color lithography. Succeeding his father, Tito looks after Puccini: he organizes his trip to the Bayreuth Festival, supports him emotionally after the *Madama Butterfly* fiasco (1904) and accompanies him to New York in 1910 for the premiere of *La Fanciulla del West*<sup>30</sup>. But he also adds young composers of his time to the program: Riccardo Zandonai, Franco Alfano and Italo Montemezzi. Like them, Tito is close to the poetics of D'Annunzio, is actively interested in production issues, and later acts as the librettist for *Francesca da Rimini* (Zandonai, 1914) and *La Nave* (Montemezzi, 1918)<sup>31</sup>.

The discussion of how the company should respond to the invention of wax cylinders, shellac records and the cinematograph and the arrival of these innovations on the Italian market, appears to have been the first reason for the rift between

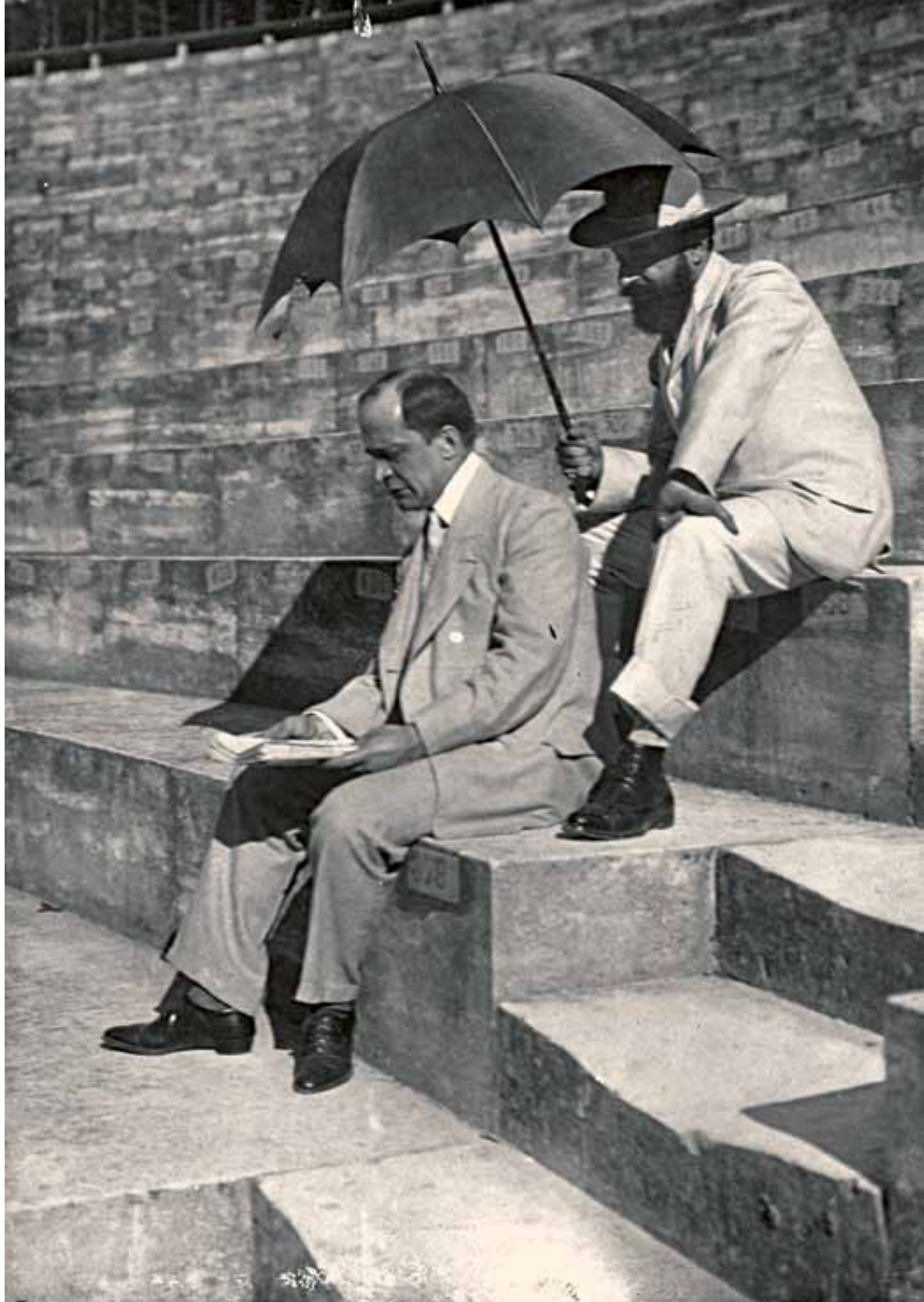
father and son<sup>32</sup>, because Giulio largely refuses to respond entrepreneurially. But sloppy calculations and billing also incited Giulio's displeasure. Baia Curioni hypothesizes that Giulio is interested primarily in the continuity of the company and its commitment to Italian musical heritage, and that he fails to realize that this very goal could be pursued by taking up the technical innovations<sup>33</sup>. As a consequence of the dispute with Tito, in February 1907 Giulio revokes Tito's access to the company's accounts and subjects him to tight monitoring in the company with regard to his expenses — such as for travel. After Giulio's aforementioned bitter letter to his son dated July 5, 1907, Tito II withdraws from the company until his father's death. "[...] del figlio Tito non si parla più" — "there is no more talk about the son Tito",<sup>34</sup> and so any discussions about technical innovations in the music business are also shelved.

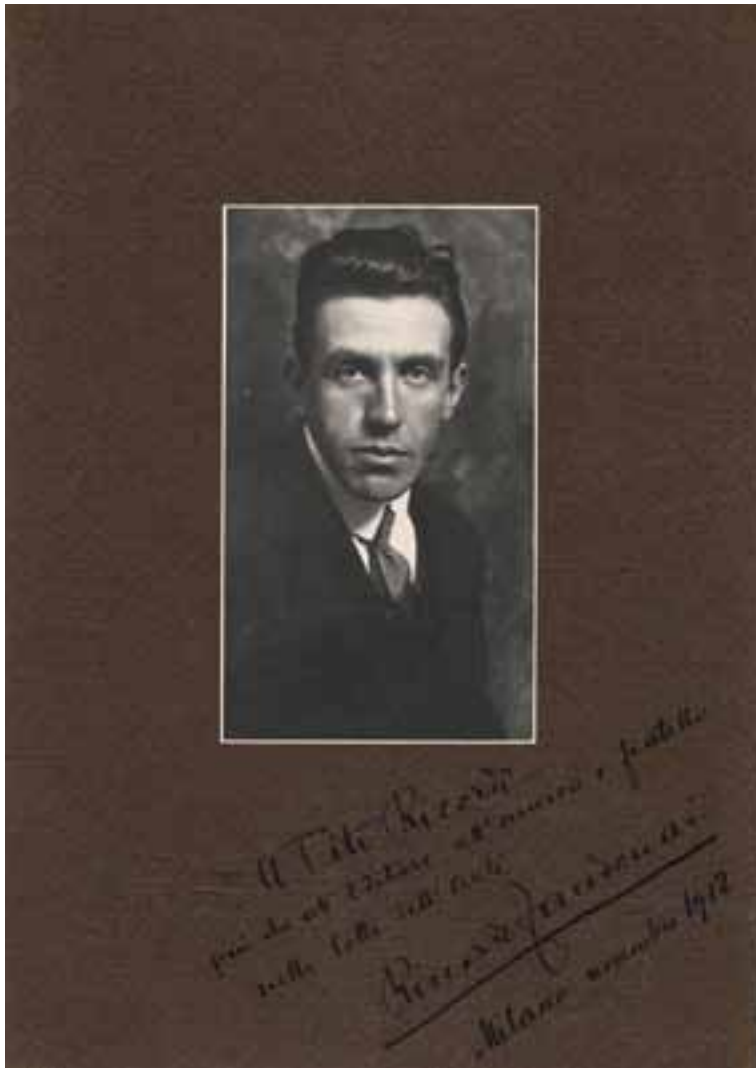
After the death of Giulio Ricordi on June 6, 1912 (an event considered so momentous in the world of music lovers that his obituary received a full column in the *New York Times*)<sup>35</sup>, however, Tito II becomes head of Casa Ricordi, and has the difficult task of leading the company through the crisis of World War I. The spirit of optimism that was triggered by the new directions the publisher had taken in technical production and artistic terms is extinguished. Tito turns his attention, among other things, to getting into the movie business. But the outbreak of the war and possibly his weaknesses as a businessman prevent any concrete results here. In 1919, he steps down as head of the publishing company because of yet another financial inaccuracy that causes concerns on the supervisory board. So, 111 years after the publishing house was founded, the continuous thread of management by the Ricordi family ends.

Various factors that are related to these family problems only to a limited extent probably result in weakening the publisher's position during the first decade of the 20th century. External circum-

# 1912







stances include the political and economic crisis and the war. But the success of a competing publishing house, Sonzogno, founded in 1874, also threatens Casa Ricordi's position. In 1890 Sonzogno publishes Mascagni's *Cavalleria Rusticana* and in 1892 *Pagliacci* by Leoncavallo. It subsequently promotes Italian Opera Verismo and makes it popular. While Ricordi does celebrate successes with Puccini on the international stage, his work is both traditional and daring, and gets a popular competitor in the lurid modernist Verismo works, which are more imbued with national local color. Giulio's response is to further intensifying Ricordi's focus on the country's musical legacy, while Tito II's is to set new accents for the young generation by searching for new voices in contemporary art movements: the musical avant-garde, who are beginning to have an impact with the Second Viennese School (Schönberg, Webern, Berg); the Futurism movement (the first Futurist Manifesto by FT Marinetti is published in "Le Figaro" in Paris in February 1909), which also extends to music; the classically oriented "dell'Ottanta" generation: Alfano, Casella, Malipiero, Pizzetti, Respighi<sup>38</sup>. The musical world is beginning to diversify, and Ricordi's publishing decisions are no longer as clearly defined and carefully considered as in Giulio's time. The Archivio Storico Ricordi houses the documents: works, librettos, correspondence, and photographs that document these years of change and shed light on the ambivalent figure of Tito II<sup>39</sup> and Casa Ricordi's relationship with the international music scene.

In one matter, the Ricordi publishing house developed a whole new line of business through its

sister company, the "Officine": graphic reproduction for advertising. Imaginative cover designs are one of Giulio's hobbyhorses: depending on the theme of the opera, he has the covers of its scores and librettos designed in a varied way, with rich ornamentation and illustrations including brilliant variations on the famous "three rings" logo. For each opera a specific graphic look is developed, which is consistently used across all print products.

A major new line of business emerges at the beginning of the new century from the Art Nouveau movement, which flowers in Italy under the concept of "Liberty". Speaking of graphic repro: Officine Grafiche, founded in 1884, develops into a leading European printer. Printing of musical scores, piano reductions and popular editions forms the largest part of its production, but it also develops a stand-alone graphic arts department: large posters for opera performances, as well as for companies like Campari and major newspapers including the *Corriere della Sera*, and later for movies such as *Cabiria* — even such legendary advertising posters as those for "Bitter Campari" and "Birra Pirelli". The team of illustrators includes major artists such as Adolf Hohenstein, Leopoldo Metlicovitz and Marcello Dudovich, who today are considered to be among the "fathers of modern Italian poster design". The Ricordi graphics department is also active in the postcard business<sup>40</sup>. The Archivio Storico Ricordi has an extensive collection from this department.

23—Riccardo Zandonai, photograph with dedication to Tito II Ricordi, 1912

24—Gabriele D'Annunzio, photograph by Varischi & Artico, early 20th century



25–26

25—Tito Il Ricordi (second from left) at the opening of the factory Fabbrica Italiana Rulli Sonori Traforati ("F.I.R.S.T.") in Cremona, October 24, 1908

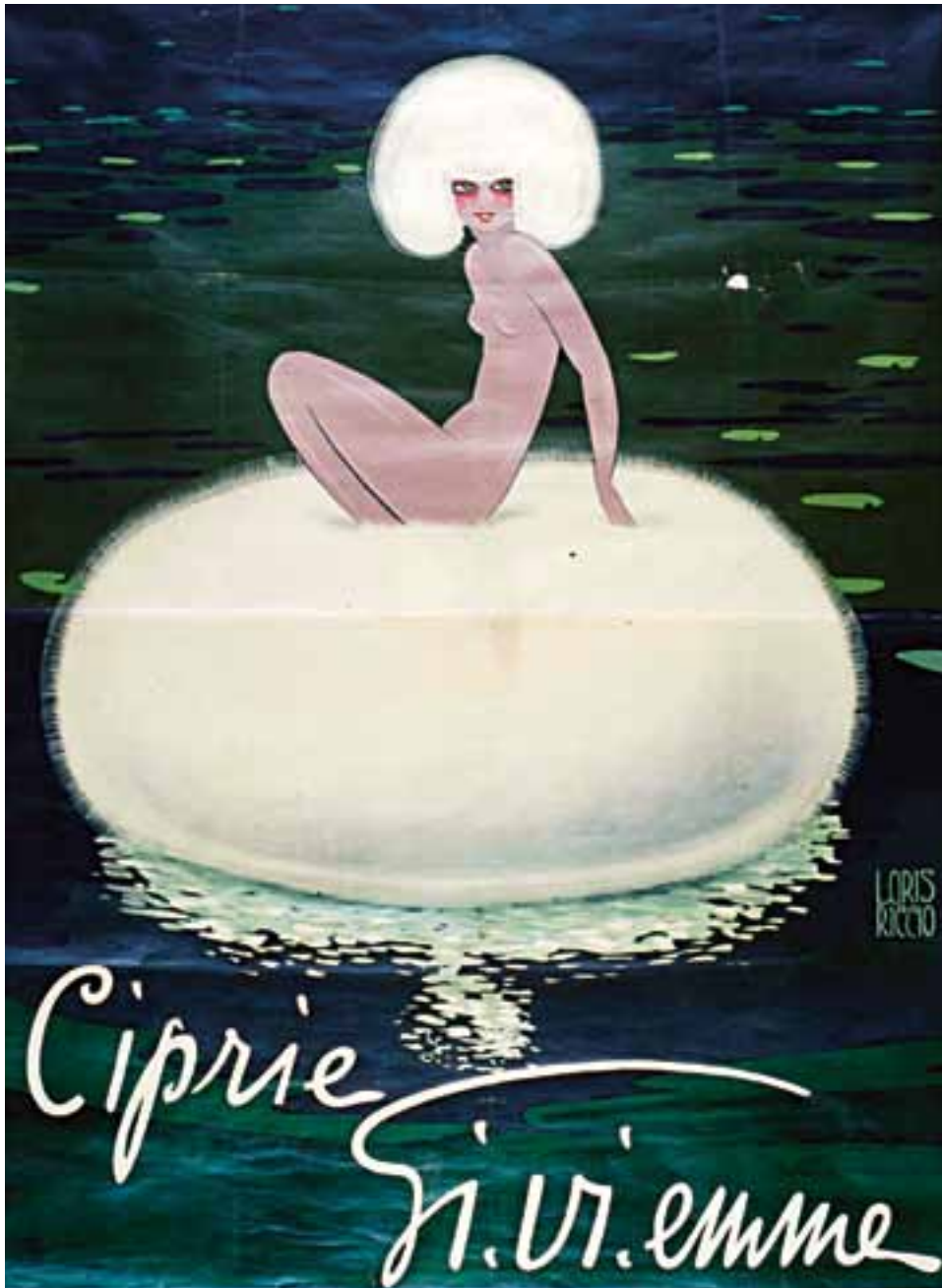
26—Poster by Giovanni Beltrami for the Milanese newspaper *Corriere della Sera*, 1898



**CORRIERE**  
DELLA **SERA**  
**MILANO** VIA PIETRO VERRI 14.

ABBONAMENTI: ANNO L. 40 - SEM. L. 20 - TRIM. L. 10.

ECCEZIONALI PREMI AGLI ABBONATI



27–28

27—Poster by Loris Riccio  
for Gi.vi.emme cosmetic  
powders, 1920

28—Adolf Hohenstein, first art  
director of the Officine  
Ricordi, with wife in his  
studio in Bonn, 1905



5





# Years of Crisis: Carlo Clausetti and Renzo Valcarenghi

The period between 1919 and 1943

After the departure of Tito II, management of the publishing company is transferred to Renzo Valcarenghi and Carlo Clausetti, who jointly determine the fortunes of the publishing house from 1919 to 1940. Clausetti comes from a Neapolitan family of publishers and has headed the Ricordi branch office in Naples since 1892. He is similarly as extensively gifted as Giulio Ricordi, works as a composer, music critic, poet and librettist and, with his wife Margherita, entertains a musical salon at his home, where he receives Mascagni, Puccini, Giordano, Tosti, and many other artists of his time. He is a music writer, writing analyses of Wagner's *Tristan und Isolde* and *Götterdämmerung* among other works. Much like Tito II, he is interested in the stage direction of operas, and works on productions of Puccini's *La Fanciulla del West* as "direttore di scena", making sure that the publisher's guidelines are put into practice.

Renzo Valcarenghi joined the company in 1880, and ran the Ricordi branch in Palermo from 1888 to 1912, then the one in Naples. In 1919 he moves to Milan to take over the directorate of Ricordi as administrative manager alongside Clausetti. He lives in the company's headquarters and guides the company through the turbulent years of transition with his calm manner and unconditional loyalty. For many years he serves as president of the Italian Association of Music Publishers and Retailers (Associazione Italiana degli Editori e Negozianti di Musica) and the Publishing Rights Society SIDE (Società Incassi Diritti Editoriali).

It is a time of upheaval in many ways. The "age of technological reproducibility of works of art" (Walter Benjamin) has definitively begun, and radically changes the way music is received. The decline in the practice of amateurs making music in the home as music can be heard on the radio and records, is just

one aspect of this. But this also leads to a decline in the demand for piano reductions and individual songs extracted from the scores (arias, duets), and editions for small ensembles. Because the printing of piano reductions has become one of the cornerstones of the company alongside the rental of music material for performance, this development also has implications for the Ricordi publishing house.

Studies of documents in the Archivio Ricordi provide information about Ricordi during the fascist period (1922–1943), for example of correspondence and publishing catalogs before 1931 (the later years no longer exist)<sup>41</sup>. Casa Ricordi's relationship with the fascist regime is gradually formed through its participation in committees (Renzo Valcarenghi represents the publishers in the Consiglio della Corporazione dello Spettacolo [Council of the guild of the theater]), the acceptance of censorship<sup>42</sup> and, far worse in human terms, the naming of Jewish authors after the introduction of the National Socialist racial laws in Italy in 1938<sup>43</sup>. By cooperating, Casa Ricordi safeguards its opportunities for revenue from music rental fees and collection on authors' rights.

Despite this cooperation, which appears to be limited to formal aspects, the members of Casa Ricordi have an ambivalent relationship to fascism. For example, Renzo's son Aldo Valcarenghi is involved in a defense campaign for Arturo Toscanini after the "slapping" affair in Bologna in May 1931. Toscanini had been attacked and beaten by some fascists because he refused to open a concert in Bologna with the fascist anthem "Giovinezza"<sup>44</sup>. Some students responded by distributing leaflets in his defense. In 1938 the young Pietro Clausetti sets some passages from a speech by Mussolini to music in an "Inno all'Impero", which is presented to the Duce<sup>45</sup>. However, this "homage" is not well received, as the work is in competition with the "Inno imperiale", featuring a text from Achille Starace, secretary of the Fascist Party. Starace has

29—Renzo Valcarenghi, manager of Casa Ricordi, early 20th century

30—Carlo Clausetti, manager of Casa Ricordi, early 20th century

1919

1923

La Tramma.

Un gruppo di funzionari.

atto 3°



Nicholas Pinnock  
33.

all copies of the Clausetti anthem removed from stores in Rome<sup>46</sup>.

The reading of business correspondence (“Copialettere”) from those years has yet to shed more light on Casa Ricordi’s ties to the fascist regimes, which are characterized by making certain concessions to gain autonomy and scope for action.

Another area of change concerns the position of the theaters, and their relationship with the publisher. They have become autonomous institutions, and during the fascist period become increasingly subject to the orders of the responsible ministry (Ministero per la Stampa e la propaganda)<sup>47</sup>. While La Scala occupies first place among the subsidized theaters from 1923, the state’s interest in the theater is as a means to spread regime-conformist propaganda and teachings<sup>48</sup>.

The development of musical aesthetics in Italy is subject to these external conditions: The focus is on functionalizing all performances for propaganda purposes in the spirit of an italianità now dominated by fascism<sup>49</sup>. While on the one hand there are backward-looking, neoclassical and neo-romantic tendencies (especially in instrumental music), a musical avant-garde is also active on two levels: on one level, the Futurist movement gives rise to a musical aesthetic direction leaning toward music and technology, and music and noise (e.g. replicating the acoustic settings of cities or factories).

On another level, a small group of authors takes up the aesthetics of the Viennese avant-garde and transposes them in a way that is oriented to the Italian primacy of melody. The theater, squeezed between censorship and demands for innovation, takes a “keep a stiff upper lip” approach and produces opera classics and moderately modern works.

Casa Ricordi seems to come to terms with these new

conditions. The composers of the popular “scuola giovane” (with Mascagni as the main representative) is published by its competitor Sonzogno, and a “successor” to Puccini has not yet been found. Besides Italo Montemezzi and Franco Alfano, the Ricordi catalogs of the 1920s list the work of other members of the “dell’Ottanta” generation, later followed by composers such as Erich Wolfgang Korngold, Mario Castelnuovo-Tedesco and Aldo Finzi. Collaboration with La Scala becomes difficult, but Casa Ricordi retains some

influence. From 1921–1929 Arturo Toscanini is the musical director and puts his stamp on the selection. Naturally, he is increasingly struggling with the regime and its ideological dictates. In addition to a

# 1928

31–32



31—*La fiamma* by Ottorino Respighi, world premiere, Rome, Teatro dell’Opera, 1934. A group of officers, Act III, costume design by Nicola Benois

32—*Volo di notte* by Luigi Dallapiccola, title page of the draft libretto with the stamp of the fascist theatrical censorship of the Ministero della Cultura Popolare, 1939

classical repertoire, we see — with regard to Ricordi — Boito with *Mefistofele* and *Nerone*, Catalani with *La Wally*, Franchetti with *Cristoforo Colombo* and *Germania* (libretto by Illica), Pizzetti with *Debora e Jaele*, Alfano with *La leggenda di Sakùntala*, Casella with *Le couvent sur l'eau* (commedia coreografica), Zandonai with *I cavalieri di Ekebù* and *Francesca da Rimini* (D'Annunzio's version), Wolf-Ferrari with *Le donne curiose* and *Sly*, Montemezzi with *L'amore dei tre re*, an "azione coreografica" entitled *Vecchia Milano* by Giuseppe Adami (music by Franco Vittadini), Respighi with *La campana sommersa* (by Gerhart Hauptmann). Wagner's "Ring", *Die Meistersinger von Nürnberg*, *Lohengrin* and *Tristan und Isolde*, and various works by Strauss (*Rosenkavalier*, *Salome*) and Humperdinck also appear repeatedly in the repertoire<sup>50</sup>. In the area of

"early music" Casa Ricordi successfully stands its ground, for example with the publication of an edition of Antonio Vivaldi's works (edited by Gian Francesco Malipiero), and efforts to promote a performance of Claudio Monteverdi's *Orfeo* in an arrangement by Giacomo Benvenuti<sup>51</sup>.

The tension between Casa Ricordi and La Scala is exacerbated by the appointment of a Scala director loyal to the regime, Jenner Mataloni. The Casa Ricordi representatives have repeated contentious dealings with him, about income from the performances as well as production conditions — such as the publisher's representatives no longer being allowed to participate in rehearsals — through to outright prohibitions of productions. Mainardi cites the example of the opera *La bisbetica domata* (*The Taming of the Shrew* by Shakespeare) by Mario Persico, whose performance Casa Ricordi prepared for the 1937/1938 season, but which founders due to Mataloni's intervention<sup>52</sup>. Korngold's *Die tote Stadt* is performed at the instigation of Ricordi in the 1938/1939 season, however, at the Teatro dell'Opera in Rome.

At the same time, Casa Ricordi manages to strengthen and expand its international network during the Valcarengi-Clausetti era: overseas branches are set up in 1924 (Buenos Aires, directed by Guido Valcarengi, one of Renzo's sons; in 1927 in São Paulo, led by Giuseppe Giacompol), and the company's volume increases as it buys up various stocks from other publishers in South America. By 1940, the Ricordi catalog comprises 125 000 items. 260 employees work for the Milan sites in eight departments, and six million pages are printed annually<sup>53</sup>.

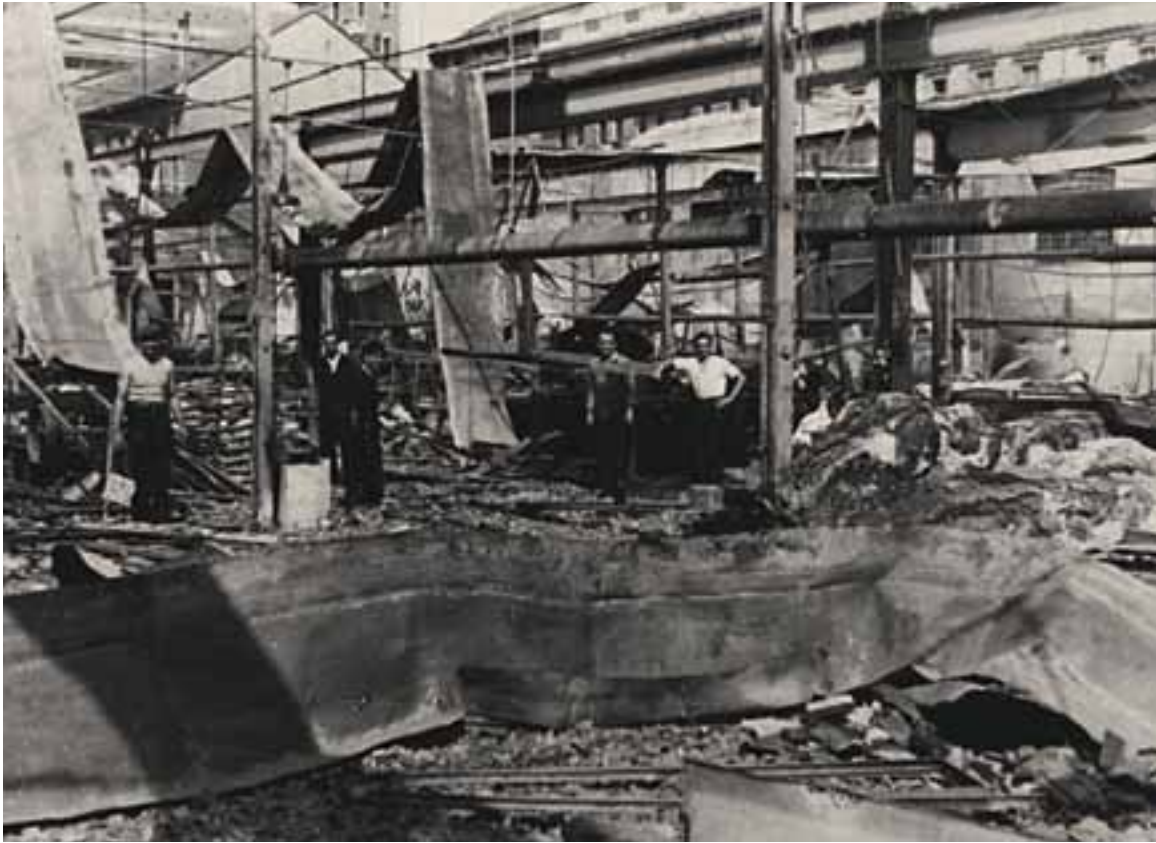
Another focus of the publisher's work during these years is the publication of six volumes in a musicological series, the "Istituzioni e Monumenti dell'Arte Musicale Italiana" between 1931 and 1939, under the direction of Gaetano Cesari and, after his death, Guido Pannain. The series focuses on the

33–34





33—Aldo Finzi, circa 1930  
34—Italo Montemezzi with  
Sem Benelli and Franco  
Alfano, photograph  
by Attilio Badodi, early  
20th century



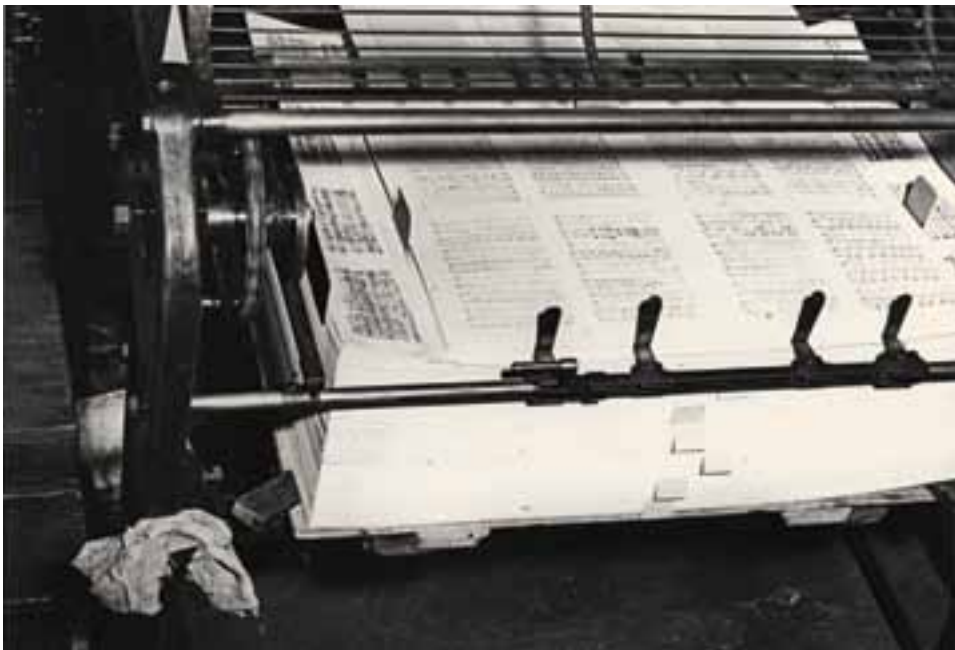
music of the 16th century: Andrea and Giovanni Gabrieli, Camerata Fiorentina and Claudio Monteverdi, Carlo Gesualdo and others. Mainardi calls the series “one of the first major products of Italian musicology”<sup>54</sup>. This is uncharted territory for the publisher<sup>55</sup>, and marks its entry into the incipient discipline of musicology in Italy. Given its successful *Gazzetta Musicale* and subsequent publications — including *Musica d’Oggi* from 1919 — this is consistent with the publisher’s policy.

In 1940 Carlo Clausetti leaves the company and is replaced by Alfredo Colombo. The dual leadership of Renzo Valcarengi/Colombo lasts four years. The offices, production facilities, and the warehouses and rental libraries of Casa Ricordi are badly damaged during the bombing of Milan on August 13, 1943: two bombs fall on the publisher’s headquarters in Via Berchet, and incendiary bombs fall into the buildings on Viale Campania<sup>56</sup>. Parts of the archive are destroyed. In 1942 the most valuable documents of the archive had already been moved to secure locations: the autograph music scores, for instance, to the underground air raid shelters of the Cassa di Risparmio bank in Milan and of the Conservatory of Parma, as well as to directors’ houses on Lake Maggiore, Lake Como and near Varese. Duplicates of the printed scores are brought to safety as master copies. The library and much of the rental material, including some editions with unique handwritten changes, are irretrievably destroyed in the attack. As a result, the works of many composers, too expensive (or impossible) to reconstruct after the war, are forgotten.

The scores and letters, the libretto collection and also the picture archive are spared. But shaken by the loss after many years of great crisis, Valcarengi resigns in 1944. A three-person management is now set up, ensuring family continuity as before — albeit no longer limited to the Ricordi family:

Alfredo Colombo, Eugenio Clausetti (another son of Carlo) and Camillo Ricordi (the son of Manolo Ricordi). These three manage the reconstruction and rebuilding of the archive.

35, 36—Bombing of the Ricordi production offices in Viale Campania, August 13, 1943



37-39

The Ricordi offices in  
Viale Campania  
37—A typesetter at work  
38—Machine room  
39—Binding room









40–41

40—*Francesca da Rimini* by Riccardo Zandonai, world premiere, Turin, Teatro Regio, 1914. *Paolo and Francesca*, Act II, costume design by Luigi Sapelli a.k.a. Caramba

41—*Sakuntala* by Franco Alfano, world premiere, Bologna, Teatro Comunale, 1921 *Sakuntala*, Act II and III, costume design by Daniele Crespi

42—(see p. 58) *Mefistofele* by Arrigo Boito, Milan, Teatro alla Scala, 1881. *Prologue in Heaven*, set design by Carlo Ferrario

43—(see p. 60) *Germania* by Alberto Franchetti, world premiere, Milan, Teatro alla Scala, 1902. *Epilogue*, *Federico in Ricke's arms*, in the background Napoleon's army in retreat, drawing by Leopoldo Metlicovitz







GERMANIA DI A. FRANCHETTI



ÉPILOGO

13

6





# The Postwar Years

## The period from 1943 to 1956

In the years after the war, Casa Ricordi has to struggle to keep up, as the publisher has to upgrade its inventory to meet the market's demands. In keeping with the company's tradition, this is done partly by purchasing other inventories (Mario Pasquariello in Naples, Romero y Fernandez in Buenos Aires, where a branch had already been founded in 1924), and also by successively establishing new branches and sales and representation agencies or expanding existing ones: in Genoa (1953), Toronto (1954), Sydney (1956) Palermo (1957), and Mexico City (1958). A small part of the library is reacquired through donations. In 1950, the new store opens in the reconstructed building on Via Berchet. In 1952 the company is converted into a limited liability company, with Alfredo Colombo as president and Guido Valcarenghi and Eugenio Clausetti as managing directors. In 1956 it becomes a stock corporation, whose executive board includes the three men named above as well as other personalities<sup>57</sup>.

Above all, the situation for music publishers has changed and hence the role and standing of Ricordi. The postwar period is characterized by a process that had been emerging since the introduction of the technology to reproduce music early in the 20th century: the separation of "light" and "serious" music. Put bluntly, light ("popular") music has become a mass phenomenon, while serious music is marginalized.

Ricordi responds by entering into the popular music business, founding "Radio Record Ricordi" ("RRR") in 1948 and a year later the monthly newsletter *Rassegna Musicale Radio Record Ricordi*. The management of Radio Record Ricordi is taken over

by Mariano Rapetti, a pianist and songwriter ("paroliere"), who has already been an employee of the company for several years. His son Giulio, also a lyricist, will go on to form a legendary writing team under the pseudonym

Mogol in the 1960s with the "cantautore" Lucio Battisti. The foundation of "Fono Film Ricordi", and later "Edir" and "Ritmi e Canzoni" also lay the cornerstone for the later establishment of "Dischi Ricordi" by Carlo Emanuele Ricordi, also known as Nanni, in 1958.

The years 1943 to 1956 are not well documented in terms of the publisher's history. In particular, there is a lack of publishing catalogs. A thorough review of the business correspondence ("copialettere") and sifting through any publishing catalogs that can still be retrieved would be a worthwhile task and would fill an important gap.

44—Presentation of the movie *Casa Ricordi*, directed by Carmine Gallone, at Cinema Orfeo in Genoa, 1954





- 45—Entrance of the Ricordi headquarters in Via Berchet, Milan, before 1959
- 46—Ricordi store in Genoa, circa 1950
- 47—Ricordi offices in Sydney, waiting room, mid 20th century
- 48—Carlo Emanuele Ricordi, a.k.a. Nanni, circa 1950

7



# A Time of Change

## The period from 1956

With the conversion of the Ricordi publishing house to a stock corporation in 1956, a period of consolidation begins. Two priorities determine the following period in the publisher's history: the formation of the generation of "cantautori" (the word is usually translated as "singer-songwriters", but actually means "bards") and serious contemporary music. The Ricordi publishing house helps launch the cantautori through the creation of "Dischi Ricordi" in early 1958, under the management of Nanni Ricordi. Much like it did in the 19th century, during the grandfather's generation, the publishing house now plays a decisive role in establishing and promoting an important part of Italian culture. Perhaps the same familial instinct is at work here?

In his foreword to a monograph with memories of Nanni Ricordi, which is published in 2010 at the instigation of his cousin (3rd degree removed) Claudio Ricordi, he calls this instinct "the right balance between important cultural production and brilliant entrepreneurship [...]"<sup>58</sup>. From this volume of memoirs, in which the main cantautori represented by Ricordi also have their say, it is clear that in his grandfathers' tradition, Nanni embraces a principle that helped the publisher to success and recognition in the 19th century: discovering new authors and providing support in a close publisher-author relationship. But it is above all also a technical innovation that leads to success: the spread of the 'single record' developed by RCA Victor, played at 45 rpm instead of 33 rpm<sup>59</sup>.

Nanni is born in 1932 and studies law in Milan and piano on the side, initially as a hobby, but then ever more intensively, so that he finally passes an exam at the conservatory. While working at the SIAE (Società Italiana degli Autori ed Editori) in Rome he gets to know Luchino Visconti, Maria Callas and others during his frequent visits to the theater and opera, and gets a feel for the

music scene. Then he and Franco Colombo jointly head Ricordi's New York branch for several years. Here, he gains important impetus from meeting various artistic figures — including Gian Carlo Menotti, Marilyn Monroe and Leonard Bernstein — which he channels into the establishment of "Dischi Ricordi" after his return to Italy. Above all, the New York scene teaches him to reconsider the strict separation of serious and popular music that has become established in Europe.

In 1957 the first Ricordi record is produced at La Scala: the opera *Medea* by Cherubini with Maria Callas in the title role. Nanni has equipment brought over from the legendary Mercury company in New York (which today represents Elton John, Mariah Carey and Lionel Richie among others) and devotes himself to the recording technology and production conditions with great expertise<sup>60</sup>. The result is a recording that still has an amazing "presence", a "tinta scenica" (dramatic mood), "as loved by Verdi"<sup>61</sup>.

After the success of the *Medea* recording, which was published on the occasion of the 150th Anniversary of Casa Ricordi, Nanni works on profitably expanding record production. He has in mind the popular music that, despite the efforts of Mariano Rapetti, has been rather neglected by the publishing company until now. Inspired by the French chansons that have come into fashion (Brassens, Brel), and the Anglo-Saxon pop-rock wave, he goes talent hunting in Milan. In the central Milan club Santa Tecla he meets a guitarist called Giorgio Gaberscik and encourages him to compose his own songs. Under the name of Giorgio Gaber, he becomes Dischi Ricordi's first cantautore. Nanni aims to revolutionize the old-fashioned taste of the traditional song festival in Sanremo, and to get away from national styles or genres: "The difficulty was to find music that would stand the test of time and was exportable, while still being a consumer product like *Traviata*



50–52

- 50—Nanni Ricordi and Maria Callas during the gala celebration of Casa Ricordi's sesquicentennial, Milan, 1958
- 51—Giancarlo Menotti, circa 1950
- 52—Tullio Serafin conducting the studio recording of *Medea* by Luigi Cherubini at the Teatro alla Scala, first record issued by Dischi Ricordi to celebrate the sesquicentennial of Casa Ricordi, at the music stand Maria Callas, 1957



was in its day”<sup>62</sup>. In the following years Dischi Ricordi publishes the songs of Gino Paoli, Luigi Tenco, Ornella Vanoni, Enzo Jannacci, Lucio Battisti, Fabrizio De André and many others<sup>63</sup>. Nanni and his wife Marisa also continue the tradition of the Ricordi salons in their own way: they receive artists from all disciplines at their house for festive evenings of eating, drinking and playing music<sup>64</sup>.

But despite the success of Dischi Ricordi, the Ricordi publishing house (now with new production offices, which were moved from Viale Campania to Via Salomone) never really embraced popular music, which is why in 1963 Nanni Ricordi leaves to join the Italian branch of the American record company RCA in Rome. In 1964, he runs the Festival dei Due Mondi in Spoleto – the Spoleto Festival – where he establishes a concert series with the programmatic title “Bella ciao”, which presents traditional Italian folk songs – “Bella ciao” is perhaps the most famous song of the Resistenza.

The basically rather left-leaning political cantautori scene around Nanni Ricordi ideologically relates to the second major focus of the Ricordi publishing house’s production in the period from 1958. The Ricordi publishing house becomes the editorial home of leading figures of contemporary music and – after an initially conservative stance – especially for musical theater, which receives crucial impulses for innovation from Italy: Luigi Nono, Bruno Maderna, Luciano Chailly, Luciano Berio, Giacomo Manzoni, Franco Donatoni, Luca Lombardi, Sylvano Bussotti, Azio Corghi, Giorgio Battistelli and Salvatore Sciarrino. It begins its collaboration with festivals in the big cities of Milan, Turin, Bologna and the Music Biennale in Venice, with exchange institutions abroad such as the “International Summer School” in Darmstadt and the Donaueschingen Festival. Casa Ricordi’s international orientation, which already influenced its 19th century history, now comes into play again in a different guise.

The publishing company maintains branch offices in France (Paris), Great Britain (Chesham

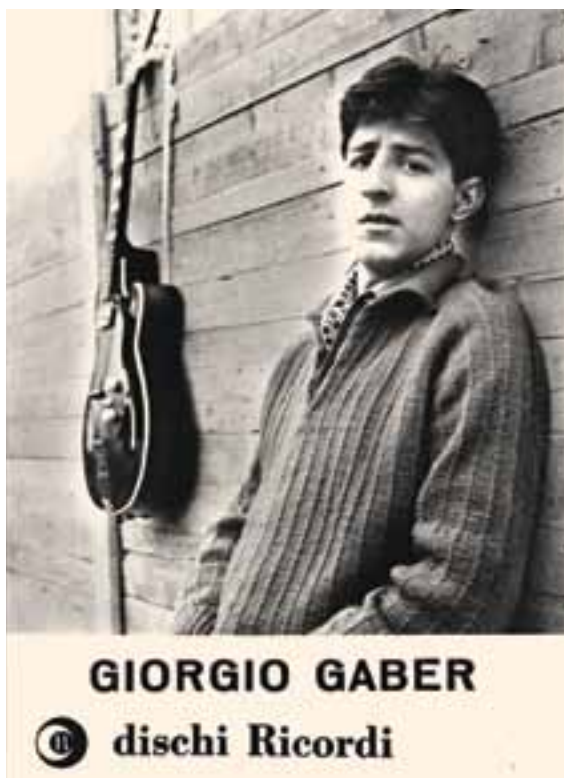
near London), Germany (first Lörrach and Frankfurt, then Munich), the United States (New York), Argentina (Buenos Aires) and Chile (São Paulo). From 1961, it is led by Guido Valcarengi, followed by Carlo Origoni and in 1982 Gianni Babini. Guido Rignano becomes the managing director in 1964. Under his guidance, the Ricordi publishing company develops strategies aimed at both the broad public taste and the musical elite.

Four main areas of publishing activity begin to emerge. The first priority is reviving the classic Italian opera tradition. The catalog supplements from 1957 to 1966 list numerous

**1961**

scores, piano reductions and individual editions. For example, arias from Verdi’s *Un Ballo in Maschera*, *Otello*, *Falstaff*, Puccini’s *Tosca*, *Madama Butterfly*, *Manon Lescaut* and Catalani’s *La Wally* are republished. The proposition of critical works editions based on the original documents, primarily the autograph scores (Rossini, Verdi, Vivaldi) should be seen in connection with the publisher’s attention to tradition. Ricordi’s editorial department, led by Luciana Pestalozza from 1964 to 1991 and by Gabriele Dotto from 1992 to 2001, provides decisive impetus. The critical edition of the works of Rossini begins in 1969 with the publication of *Il Barbiere di Siviglia* by the Urbino musicologist and conductor of the New York City Opera Alberto Zedda, a Rossini specialist, and continues with the Fondazione Rossini in Pesaro. The complete critical edition of the works of Verdi is produced as a co-edition with the University of Chicago Press, under the overall direction of the Chicago musicologist Philip Gossett. The first volume is *Rigoletto*, which in 1983 was the basis of a performance at the Vienna State Opera, among others. This is followed by complete editions of the operas of Donizetti (in collaboration with the Fondazione Donizetti of Bergamo and under the direction of Gabriele Dotto and Roger Parker), of the works of Bellini (in collaboration with the Teatro Massimo of Catania and under the direction of Fabrizio Della





53

Seta, Alessandro Roccatagliati and Luca Zoppelli), and of the operas of Puccini (under the direction of Gabriele Dotto), the sonatas of Domenico Scarlatti, and the works of Antonio Vivaldi (in collaboration with the Istituto Italiano Antonio Vivaldi).

Musical education remains another focus of the publishing activity. Many piano tutorials are published, as well as singing guides and introductions to music. In this context the continuation of the Ricordi publishing company's tradition of publishing periodicals and books is also worth mentioning. From 1951, the magazine *Ricordiana* is published (until 1957), *Musica d'Oggi* is revived (1958 to 1965), the *Enciclopedia della Musica* is published in four volumes, and there is a small book series ("Piccola Biblioteca Ricordi") and a redesigned libretto series.

But serious contemporary music also finds a home in the publish-

ing company, a sector that is mainly promoted by Luciana Pestalozza (who was instrumental in the founding of the influential Milanese concert series "Musica nel nostro tempo" in the mid 1970s) and Mimma Guastoni, who had been an employee of the firm since the 1960s and became a manager in 1981 and managing director from 1995–1998.

Ricordi is still regarded as the leading music publishing company in Italy, especially when it comes to music for the theater: "The theater production market was entirely absorbed by Casa Ricordi"<sup>65</sup>. The publisher retains its European orientation, with a strong presence of UK and French composers in its affiliates in London and Paris, but also remains the primary publishing home of Italian composers. In a business where many publishers rarely saw their role as going beyond that of engraving, typesetting and printing, Ricordi instead established a long tradition of highly qualified editors who ensured an exceptional degree of care in the preparation of the editions and who, in many cases, became trusted advisors and collaborators to the composers themselves.

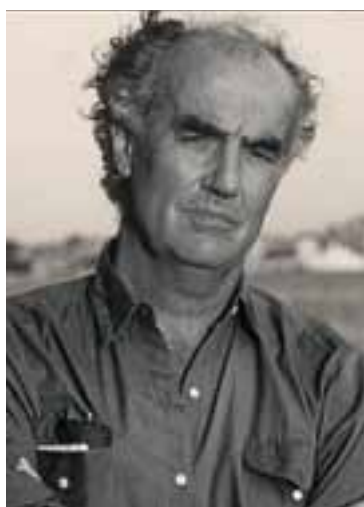
This, together with the extensive distribution network and state-of-the-art printing facilities, became an added advantage in attracting a growing number of composers to the Ricordi catalog. In the 20th century two editors-in-chief (both of them skilled composers, arrangers and edition-curators in their own right) attain almost legendary status among composers and conductors: Raffaele Tenaglia, who worked with Ricordi first as an outside collaborator and then as head of the rental archive and of the editorial and production department from 1913 to 1961 and who was a trusted editor for Puccini. And Fausto Broussard, editor-in-chief from the early 1960s through 1996, whom the young composers of the avant-garde "trusted blindly" (in the words of Luciana Pestalozza), and were "asking for advice while preparing the music and for technical details"<sup>66</sup>.



54-60

Ricordi album covers:

- 54—*Luigi Tenco*  
by Luigi Tenco, 1962
- 55—*Il mondo in tasca - lo che sarei* by Gino Paoli, 1967
- 56—*A che cosa ti serve amare* by Gino Paoli, 1966
- 57—*Un uomo che vale* by Gino Paoli, 1965
- 58—*La carta vincente* by Gino Paoli, 1966
- 59—*Fabrizio De André* by Fabrizio De André, 1968
- 60—*Una sera con ...* Gino Paoli by Gino Paoli, 1979



- 61 —Franco Donatoni
- 62—Bruno Maderna
- 63—Azio Corghi
- 64—Luciano Chailly
- 65—Luigi Nono
- 66—Luciano Berio

61—66



67–68

Support for new works is carried out on a smaller scale and for a specialist audience, and marketing strategies are geared not toward sales volume, but toward qualitative criteria. Maintaining contacts with the leading music festivals in Italy and elsewhere in Europe becomes a priority, as the performance of contemporary music depends on these dedicated events, which have ties to the ensembles and inspire and organize performances of these highly specialized musical works. The Darmstadt International Summer School of Music, which was revived in 1946 by Wolfgang Steinecke, and where courses with composers of international renown alternate with concerts (the holiday courses exist to this day), are an important point of reference for the Ricordi publishing house as well. Its composers are invited as lecturers — and thus as multipliers of a publishing program that is expanding stylistically — and its works are played at the concerts<sup>67</sup>. Among the foreign composers included in the

publisher's program are such respected names as Gerard Grisey, Brian Ferneyhough, Magnus Lindberg, Klaus Huber, Younghi Pagh-Paan, Heiner Goebbels, Rolf Riehm, Peter Eötvös and Olga Neuwirth.

In 1994, Ricordi is sold to the Bertelsmann Music Group (BMG), part of the German media group Bertelsmann. At this time, it is the only independent Italian music company that is still able to stand its ground alongside the dominant international majors, led by Polygram, EMI and Warner. In addition to the

**1994**

Italian companies, among them the Arte Grafiche printing plant and the recording-medium business Dischi Ricordi, the group of companies includes holdings in nine other countries. Casa Ricordi is more international than most other companies in classical music publishing: it has foreign branches in Germany, France, Britain, Canada, Argentina and Brazil. BMG's strategic activities in the years following the acquisition focus mainly on the lucrative music publishing business and on the high-volume business with recording mediums, which is merged with

67—Presentation of the critical edition of *Il Barbiere di Siviglia* by Gioachino Rossini edited by Alberto Zedda, at the Ricordi offices in Via Berchet, Milan, 1969

68—*Venetian Journal* by Bruno Maderna, autograph score, 1972



BMG's labels (BMG Ariola Italy). The chain of stores and the attached real-estate holdings are sold off.

In 2006, Bertelsmann sells the Ricordi imprint to the Universal Publishing Music Group, a subsidiary of France's Vivendi Group. It continues the Ricordi publishing program, with offices in Italy. This also opens a new chapter in the history of the Archivio Storico Ricordi.

**2006**

Placed under the protection of Italy's cultural authorities back in 1994, it remains in Bertelsmann's possession. A closed corporate archive has now become a historical archive whose function and duties are changing and whose important holdings are preserved, researched and presented as an Italian cultural legacy.

Signes conventionnels

$\frac{1}{50}$  sur.

~~7~~ 7 : durée d'une phrase (7 l = 1 l  $\frac{1}{50}$ )

• : souffler en produisant un léger son

◦ : souffler seulement (les différentes barres sont obtenues en changeant de doigté, principalement dans le grave. Régler l'intensité des souffles aux dimensions de la salle ; utiliser le bassin aux légères sonorisation)

[  $\frac{1}{4}$  ton inférieur ( $\frac{1}{4}$  ♭)      ↑       $\frac{1}{4}$  ton supérieur ( $\frac{1}{4}$  ♯) ]

♯ ♯ : sans pendre (deuxième mettre les liens en son)

• : flatterzunge

~~7~~ 7 : doubles sons ; prendre le doigté

de la note ordinaire, la note ~~7~~ 7 indique une simultanéité ou une harmonique.

[  $\frac{1}{4}$  ] : note possible

[  $\frac{1}{4}$  ] : accord.

[  $\frac{1}{4}$  ] : production autre de la note indiquée.

69-70

69—Charme by Gérard Grisey, autograph score, 1969

70—Drawing by Guido Crepax for a printed edition of "American Western" style music, circa 1960







Handwritten musical score for 'La Gazza Ladra' by Gioachino Rossini. The score is written on aged, yellowed paper and features multiple staves for different instruments. The instruments listed on the left side of the page include: Violini (Violins), Violoncelli (Violoncellos), Contrabbasso (Double Bass), Flauto (Flute), Clarinetto (Clarinet), Fagotto (Bassoon), Trombe (Trumpets), Tromboni (Trombones), Timpani (Timpani), Gran Cassa (Large Drum), Piccola Cassa (Small Drum), and Maestro Musica (Music Master). The score is written in a cursive, handwritten style. There are two circular stamps on the page: one on the left side and one in the center. The right side of the page contains some additional handwritten notes and a signature. The overall appearance is that of an autograph score from the 19th century.

71-72

# Footnotes

## 1

- 1—See Marino Berengo, *Intellettuali e librai nella Milano della Restaurazione*, Milan 1980, pp. 1–32.
- 2—Cf. Stefano Baia Curioni: *Mercanti dell'opera. Storie di Casa Ricordi*, Milan 2011, p. 49.
- 3—Cf. Claudio Sartori, *Casa Ricordi 1808/1958. Profilo storico. Itinerario grafico editoriale*, Milan 1958, p. 22.
- 4—Cf. on this process Luke Jensen, *Giuseppe Verdi & Giovanni Ricordi, With Notes on Francesco Lucca. From Oberto to La Traviata*, New York and London 1989, pp. 7–9. See also Philip Gossett, *Dive e maestri. L'opera italiana messa in scena*, Milan 2009.
- 5—The branches are run with the help of partners, beginning with one Grua in London and Florence, then Pozzi and later Stefano Jouhaud in Florence. Cf. Sartori, p. 31.
- 6—The Litografia continues operating until 1895. One of its first major productions was twelve illustrations for the first edition of the novel *The Betrothed* by Alessandro Manzoni 1827. Cf. on this and on the founding of the Litografia Sartori, pp. 32–40.
- 7—The 1838 catalog was the last one to have a “promotional” character. Cf. Sartori, p. 41.
- 8—Baia Curioni, p. 120.

## 2

- 9—Cf. Sartori, p. 53.
- 10—As quoted by Baia Curioni, p. 144, letter, dated January 25, 1876.
- 11—Cf. Baia Curioni, pp. 74–76.
- 12—Cf. Baia Curioni, p. 79.
- 13—Giovanni had already contributed an article to this in 1849. Cf. Sartori, p. 44, 48.
- 14—As quoted by Baia Curioni, p. 84.
- 15—The correspondence on these negotiations can be found in the Archivio Storico Ricordi
- 16—Cf. Baia Curioni, p. 143.
- 17—Cf. Sartori, p. 67.

## 3

- 18—Mosco Carner writes that the choice of pseudonym is “indicative of the growing popularity of German music since the 1870s” (Mosco Carner: *Puccini*, Frankfurt 1996, p. 103). The pseudonym’s combination of a French first name and a German surname could also, however, be an expression of Giulio Ricordi’s European orientation.
- 19—Cf. Baia Curioni, p. 134.
- 20—Cf. Sartori, p. 69.
- 21—Carner, p. 104.
- 22—Giulio Ricordi 1885 in the *Gazzetta Musicale di Milano*, as quoted by Baia Curioni, p. 169.
- 23—Cf. Baia Curioni, p. 157/101 and 167.

## 4

- 24—Sartori, p. 75
- 25—Cf. Baia Curioni, pp. 202–204.
- 26—Sartori, 76.
- 27—Heinrich August Winkler: *Geschichte des Westens. Von den Anfängen in der Antike bis zum 20. Jahrhundert*, Munich 2009, vol. 1, p. 988.
- 28—Cf. Sartori, p. 76.
- 29—Cf. Baia Curioni, p. 198.
- 30—Cf. *ibid.*, p. 191.
- 31—Cf. Sartori, p. 76.
- 32—Baia Curioni presumes this, p. 198.
- 33—Cf. Baia Curioni, p. 201.
- 34—*Ibid.*, p. 204.
- 35—See Gabriele Dotto, “Publisher as Protagonist”, in *That’s Opera: 200 years of Italian Music*, Munich/Berlin/London/New York 2008, p. 21.
- 36—Cf. the relevant passage in Baia Curioni, p. 205 et seq.
- 37—Ricordi only published Mascagni’s *Iris* (1898).
- 38—All published by Ricordi.
- 39—In conversation with his cousin Claudio, Nanni Ricordi says: “Tito II was a character I fortunately or unfortunately never met! He was someone who wanted the *Giovinetta* to be played before every opera performance.” *Ti ricordi, Nanni? Con Nanni Ricordi, l'uomo che inventò i cantautori*, Milan 2010, p. 152.
- 40—Cf. the comprehensive description by Maria Pia Ferraris, “Attività grafica di Ricordi”, in: *Musica, musicisti, editoria: 175 anni di Casa Ricordi*, Milan 1983, p. 192 et seq.

## 5

- 41—Cf. Matteo Mainardi: “Musica, Fascismo, editoria. Casa Ricordi tra rinnovamento e tradizione”, in: *Editori e lettori. La produzione libraria in Italia nella prima metà del Novecento*. A cura di Luisa Finocchi e Ada Gigli Marchetti, Milan 2000, pp. 99–116, p. 100: “[Our] consultation of the ‘Archivio storico di Casa Ricordi’, where research was done on the correspondence with the state agencies (ministries), para-governmental agencies (associations and corporations) and Italy’s major opera houses, above all the Teatro alla Scala, to which Casa Ricordi had always linked its fates, proved especially important.” Fiamma Nicolodi and Harvey Sachs (Toscanini’s biographer) also worked on this historical period.
- 42—Mainardi cites the grotesque abridgements of the libretto to Verdi’s *La Forza del Destino* (The Force of Destiny) 1936.
- 43—Cf. Mainardi, p. 103. The letter in question, dated December 1, 1938, to the Ministero di Cultura Popolare is in the archive (“copialettere”). This letter is followed by several letters to the publishing company’s authors, who are asked to indicate whether they are Jewish.
- 44—Cf. Harvey Sachs, *Toscanini. Eine Biographie*, translated by Hans-Horst Henschen, Munich 1980, p. 292 et seq.
- 45—Cf. Mainardi, p. 104.
- 46—Cf. *ibid.*
- 47—Cf. Mainardi, p. 105.
- 48—Cf. Lamberto Trezzini/Angelo Curtolo: *Oltre le quinte. Idee, cultura e organizzazione del teatro musicale in Italia*, Venice 1983, p. 37 et seq.
- 49—Cf. Mainardi, p. 110.
- 50—Source: *Quaderni dell’I.R.T.E.M. 14, Serie 5: Cronologie. N. 1: Le otto stagioni di Toscanini alla Scala 1921–1929*, di Carlo Marinelli Roscioni, Rome 1993.
- 51—Cf. Mainardi, p. 111.
- 52—Cf. *ibid.*, p. 107.
- 53—Cf. Sartori, p. 85.
- 54—Mainardi, p. 114.
- 55—Cf. Mainardi’s remarks on this, p. 113 et seq.
- 56—Cf. Sartori, p. 87.

## 6

- 57—Cf. Sartori, p. 88.

## 7

- 58—*Ti ricordi, Nanni?*, p.11.
- 59—Cf. Ricky Gianco's remarks in: *Ti ricordi, Nanni?*, p.149.
- 60—Cf. Nanni's accounts of this in: *Ti ricordi, Nanni?*, pp.156—157.
- 61—Giovanni Gavazzeni, in: *Ti ricordi, Nanni?*, p.220.
- 62—Nanni Ricordi, in: *Ti ricordi, Nanni?*, p.167.
- 63—"Nanni ha inventato i cantautori: questa gente che cantava per interpretare i propri canzoni." "Nanni invented the Cantautori: these people who sing in order to play their own songs." Enzo Jannacci, in: *Ti ricordi, Nanni?*, p.130.
- 64—Cf. *Ti ricordi, Nanni?*, p.169.
- 65—Mario Hyphenate, *Una vita di musica (un libro di ricordi)*. *Catalogo delle opere*. A cura di James Westby. Introduzione di Mila de Santis. Cura editoriale di Ulla Casalini, Fiesole 2005, p.147.
- 66—Cf. "La musica non morirà. Testimonianza di Luciana Abbado Pestalozza", in: *Milano, laboratorio musicale del Novecento — Scritti in onore di Luciana Pestalozza*, ed. by Oreste Bossini, Milan 2009, p.34.
- 67—Cf. the correspondence in the archive of the International Music Institute in Darmstadt.

**Founded as a company archive, during its 200-year history the Archivio Storico Ricordi has grown continuously, with changing focuses, principles of classification, and indexing structures.**

**As a historical collection with a heterogeneous structure, it also documents 200 years of human history: music, art, theater, cultural history, social and economic history, and political history.**

# THE ARCHIVE

8



# The Phenomenon of Opera

**“Like never before and never since,  
musicians of the time were  
in a position to communicate with  
all levels of society.”**

LUCIO DALLA

The archive’s diverse holdings and its research and information functions relate to contexts of music and cultural history, and the history of opera aesthetics. The archive contains invaluable material about the history of music, especially opera, which can be viewed as an artistic and social phenomenon. In 19th century Italy in particular, it takes on a distinctive mediation role in the socio-political structure.

The relationships between the great publishing personalities Giovanni, Tito I and Giulio Ricordi and “their” composers attest to how, during the course of the 19th century, the opera business changed from a theater-driven to a publisher-driven system. Both the historic periods and the linking of marketing and artistic concepts play a role in this connection. The diverse range of publishing correspondence documented in the archive illuminates this productive relationship. Not only is the correspondence with the “big five” — Rossini, Donizetti, Bellini, Verdi, Puccini — exemplary in this respect; the letters in their entirety shed a lot of light on this process of change, which also reflects a change with regard to how the works and their authors are perceived.

The appreciation of the original, unique works, and of the authorship of these works are new ideas in the opera business of the time, and the Ricordi publishing house plays a crucial role in this. In this respect, the archive is a rich source of clarifica-

tion regarding the interaction between different societal forces of the time, as it documents the interconnectedness of artistic and economic aspects with letters, documentations of contracts, fee agreements, reception (eyewitness reports, reviews, correspondence) and marketing.

Various search filters can be used to understand the genesis of the texts and music, and the performance history and reception of individual works. This also provides an unparalleled insight into the socio-economic fabric of 19th century Milan as an up-and-coming European metropolis.

The story of opera is fundamentally Italian, but also fundamentally European. At the time of the publishing house’s establishment by Giovanni Ricordi, Donizetti- and Bellini-influenced bel canto opera still dominates the opera stage. The Napoleonic era is not over and the genre of opera is still bound to the Ancien Regime. At the same time the demands of the French Revolution and the beginnings of industrialization have also reached Italy, that politically fragmented region with the Regno delle Due Sicilie in the south, the Papal States in Rome, the free duchies in central Italy, Savoy in the northwest and the Austrian territories in the northeast. The goal of a unified Italian state is still distant, but the social and political movements against the privileges of the nobility exist. In a social climate affected by liberal and conservative forces, the musical landscape is also in a state of flux.

An old dispute about the primacy of music vs. lyrics in opera is settled by the bel canto opera in favor of “melody”: Rossini, Donizetti and Bellini write incomparably beautiful cantabile tunes, which are spontaneously provided with additional flourishes during the singers’ performance. The Archivio Storico Ricordi collection contains autographs of operas by these three composers, well restored and already digitized.

From the first decades of Giovanni Ricordi’s activities, when he expanded his collection through



74–76



clever contracts so that in 1814 he was able to publish a first catalog, documents survive that testify to one of the secrets of the Ricordi company's success: the personal relationship between the publisher and his authors, whom he treats in a friendly manner. For instance, in a letter to Donizetti, Giovanni reports extensively on the success of a performance of the opera *Anna Bolena* in Paris — a success that he wants to tell the composer about immediately after his return as an eye witness (“testimonio oculare”), out of respect and appreciation for him<sup>68</sup>. Giovanni's European-influenced basic attitude, as shown in his various correspondences with publishers (Breitkopf & Härtel as well as Peters in Leipzig, and Boosey and Hawkes in London), and composers and librettists abroad, also contributes to the company's growing success. Using the international business language of the time, Giovanni corresponds in French with Boosey and Hawkes in London. The collection of “copialettere” begins in the 1830s: a copy of each letter sent from the house of Ricordi is archived — and in the early days, a “copy” was of course a transcript.





- 74—Vincenzo Bellini, lithograph  
75—Gaetano Donizetti, lithograph by Roberto Focosi  
76—Gioachino Rossini, lithograph by F. Perrin, circa 1850



77–79

77—*Le duc d'Albe* by Gaetano Donizetti, posthumous world premiere, Rome, Teatro Apollo, 1882  
*Municipal square in Brussels*, Act I, set design by Carlo Ferrario, 1882

78—*La Cenerentola* by Gioachino Rossini, first printed edition of the vocal score

79—Receipt from Vincenzo Bellini for the sale to Giovanni Ricordi of the opera *La sonnambula*, January 12, 1832

**LA CENERENTOLA**  
 Melodramma in due Atti  
 Composta per il Teatro, Valle, a Roma  
 DAL  
 Celebre **Rossini**  
 ed Esquilita ca' Signori

Sottano } <i>Caracciolo</i> } <i>Giulio</i> } Figli & D <sup>o</sup> Magliano Fido Tenuta } <i>Stamiro Principe di Salerno</i> } <i>Alvaro Fieschi</i> Duca } <i>Dandini Cameriere</i> } <i>D<sup>o</sup> Dagnello Barone</i>	Sig <sup>o</sup> <i>Righetti</i> Sig <sup>o</sup> <i>Rossi</i> Sig <sup>o</sup> <i>L. F.</i> Sig <sup>o</sup> <i>Capriccioli</i> Sig <sup>o</sup> <i>L. F.</i> Sig <sup>o</sup> <i>De Riquis</i> Sig <sup>o</sup> <i>Pl. Galli</i>	
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La Scena si fa in un teatro Palato & D<sup>o</sup> Magliano parte non Fazio & Silvio del Principe.  
 S. CARLO 1832. MILANO & FIRENZE presso GIOVANNI BIGNARDI.

6

$\frac{37}{8}$  Io qui sottoscritto ho ricevuto dal  
 Sig. Giovanni Ricordi due volte l'ora  
 Anonimo per le due rate  
 della proprietà vendutami della  
 Lomambola come da contratto c.c.  
 Milano H. Devere 1832



## The Autograph Collection

The heart of the archive, and certainly its most valuable part, is the extensive collection of manuscript scores — almost 8 000 of them. First and foremost, of course, are the “big five” (Rossini, Donizetti, Bellini, Verdi, Puccini). 23 of Verdi’s 28 operas exist as autograph scores. Puccini’s career is inextricably linked to the house of Ricordi, as all of his operas, except *La Rondine* (Monte Carlo, 1917), were published by Ricordi. (*La Rondine* was published by Sonzogno of Milan, the publisher of Pietro Mascagni’s works. Conversely, only one opera by Mascagni, the popular success *Iris*, Rome 1898, was published by Ricordi.)

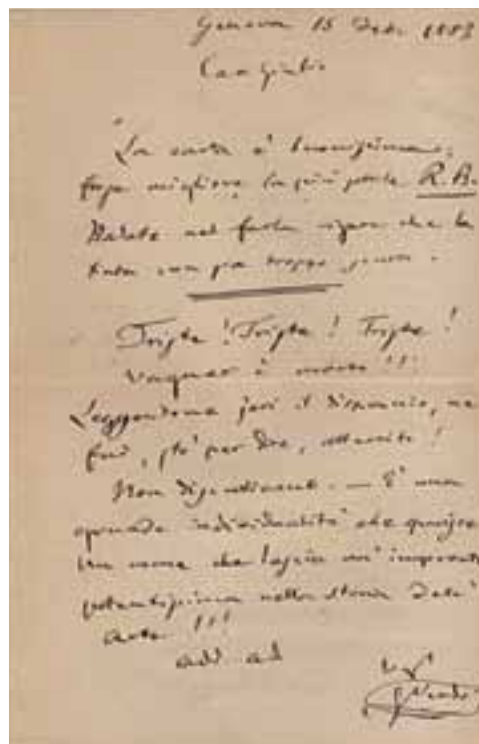
Besides these two important representatives of 19th- and early 20th-century opera, Saverio Mercadante, Simone Mayr, Franco Faccio, Francesco Cilea, Ildebrando Pizzetti, Franco Alfano and Riccardo Zandonai also deserve mention. A significant portion of the autograph scores has been carefully restored. The restoration has revealed deleted passages and amendments that have never been seen before, for instance on pasted-over pages that were not previously visible. The study of the autographs is fundamental for the reconstruction of authoritative editions and for better understanding of the compositional genesis of an opera; it can also provide an insight into the personality of the composer: the quality and texture of the paper, the type of ink, musical notation, and the manner of correcting, non-musical additions and dedications.

In the field of contemporary music, when forms of notation had become freer and more diverse, there are manuscripts by such great avant-garde artists as Luigi Nono, Franco Donatoni and Goffredo Petrassi. The younger generation is represented by Luca

Lombardi, Salvatore Sciarrino, Luca Francesconi, Giorgio Battistelli, Fabio Nieder, Stefano Gervasoni and Fausto Romitelli.

The treasures of the autograph collection include the large archive of letters, which comprises, of course, the correspondence with Verdi and Puccini. Much of this has already been published, but the originals have a high commemorative and testimonial value. The approximately 15 000 letters contain extensive correspondence with composers, writers, librettists, singers, conductors, and other figures from the theater business. Indexing and studying these informative documents is one of the Archivio Storico Ricordi’s most important tasks.

80–81



80—*La bohème* by Giacomo Puccini, autograph score, 1896

81—Letter from Giuseppe Verdi to Giulio Ricordi: “Sad! Sad! Sad! Wagner is dead!!! [...] A name that leaves such a powerful mark upon the history of art!!!”, February 15, 1883



82–84

- 82—*La sonnambula* by  
Vincenzo Bellini,  
autograph score, 1831
- 83—*Dixit Dominus* by  
Alessandro Scarlatti,  
autograph score,  
early 18th century
- 84—*Otello* by Giuseppe Verdi,  
autograph score, 1887



1. a) Raragramma

a. Romano  
per il 4 agosto 1982

This is a complex musical score for a symphony, titled "1. a) Raragramma". The score is written for a large ensemble of instruments and is presented on a page with a large, stylized graphic of the letter 'A' in the background. The 'A' is filled with various colors (red, green, blue, purple, orange) and contains musical notation and markings. The score itself is organized into several systems, each corresponding to a different instrument or group of instruments. The instruments listed on the left side of the page are: Flauto, Coro Inglese, Clarinetto basso, Contrabbasso, Viola, Percussioni III (4), Percussioni II (4), Percussioni I (4), Corni, Timpani, Violino, Flauto Basso, Oboe, Violino, Viola, Violoncello, Contrabbasso, Tuba, Trombone, Tromba, Glockenspiel (perc. II), Vibrafono (perc. II), Marimba (perc. III), and Fante in sol. The score is written in a variety of colors, including red, green, blue, purple, and orange, which correspond to the colors used in the 'A' graphic. The page number "7" is located in the top right corner, and the title "1. a) Raragramma" is at the top center. The date and location "a. Romano per il 4 agosto 1982" are also present in the top right corner.



Stefano Gervasoni  
Equale  
(ver. 1988) 1

*Calmo 1 = 56-58*

*Stringendo* → *Stringendo* → *Stringendo* → *legatissimo*

Cl. 1  
pic.  
mit

Cl. 2  
pic.  
mit

Cl. 3  
sib

Cl. 4  
sib

*Stringendo* → *legatissimo e leggerissimo*

Cl. 1  
pic.  
mit

Cl. 2  
pic.  
mit

Cl. 3  
sib

Cl. 4  
sib

135187

85-87

85—*Raragramma* by  
Sylvano Bussotti,  
autograph score, 1982

86—*Equale* by Stefano  
Gervasoni, autograph  
score, 1988

87—(see p. 96) *24 Capricci  
per violino* by Niccolò  
Paganini, autograph  
score, 1817

Handwritten musical score on aged paper, featuring a treble clef and a key signature of one sharp (F#). The score is written in a cursive, historical style and includes various musical notations such as notes, rests, and dynamic markings.

The score is organized into systems, with each system consisting of multiple staves. The first system begins with a treble clef and a key signature of one sharp. The notation includes a variety of note values, rests, and dynamic markings such as *Amor* and *con forza*. The second system features a *mf* marking. The third system includes a *f* marking. The fourth system includes a *ff* marking. The fifth system includes a *ff* marking. The sixth system includes a *ff* marking. The seventh system includes a *ff* marking. The eighth system includes a *ff* marking. The ninth system includes a *ff* marking. The tenth system includes a *ff* marking. The eleventh system includes a *ff* marking. The twelfth system includes a *ff* marking. The thirteenth system includes a *ff* marking. The fourteenth system includes a *ff* marking. The fifteenth system includes a *ff* marking. The sixteenth system includes a *ff* marking. The seventeenth system includes a *ff* marking. 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The thirty-eighth system includes a *ff* marking. The thirty-ninth system includes a *ff* marking. The fortieth system includes a *ff* marking. The forty-first system includes a *ff* marking. The forty-second system includes a *ff* marking. The forty-third system includes a *ff* marking. The forty-fourth system includes a *ff* marking. The forty-fifth system includes a *ff* marking. The forty-sixth system includes a *ff* marking. The forty-seventh system includes a *ff* marking. The forty-eighth system includes a *ff* marking. The forty-ninth system includes a *ff* marking. The fiftieth system includes a *ff* marking. The fifty-first system includes a *ff* marking. The fifty-second system includes a *ff* marking. The fifty-third system includes a *ff* marking. The fifty-fourth system includes a *ff* marking. The fifty-fifth system includes a *ff* marking. The fifty-sixth system includes a *ff* marking. The fifty-seventh system includes a *ff* marking. The fifty-eighth system includes a *ff* marking. The fifty-ninth system includes a *ff* marking. The sixtieth system includes a *ff* marking. The sixty-first system includes a *ff* marking. The sixty-second system includes a *ff* marking. The sixty-third system includes a *ff* marking. The sixty-fourth system includes a *ff* marking. The sixty-fifth system includes a *ff* marking. The sixty-sixth system includes a *ff* marking. The sixty-seventh system includes a *ff* marking. The sixty-eighth system includes a *ff* marking. The sixty-ninth system includes a *ff* marking. The seventieth system includes a *ff* marking. The seventy-first system includes a *ff* marking. The seventy-second system includes a *ff* marking. The seventy-third system includes a *ff* marking. The seventy-fourth system includes a *ff* marking. The seventy-fifth system includes a *ff* marking. The seventy-sixth system includes a *ff* marking. The seventy-seventh system includes a *ff* marking. The seventy-eighth system includes a *ff* marking. The seventy-ninth system includes a *ff* marking. The eightieth system includes a *ff* marking. The eighty-first system includes a *ff* marking. The eighty-second system includes a *ff* marking. The eighty-third system includes a *ff* marking. The eighty-fourth system includes a *ff* marking. The eighty-fifth system includes a *ff* marking. The eighty-sixth system includes a *ff* marking. The eighty-seventh system includes a *ff* marking. The eighty-eighth system includes a *ff* marking. The eighty-ninth system includes a *ff* marking. The ninetieth system includes a *ff* marking. The ninety-first system includes a *ff* marking. The ninety-second system includes a *ff* marking. The ninety-third system includes a *ff* marking. The ninety-fourth system includes a *ff* marking. The ninety-fifth system includes a *ff* marking. The ninety-sixth system includes a *ff* marking. The ninety-seventh system includes a *ff* marking. The ninety-eighth system includes a *ff* marking. The ninety-ninth system includes a *ff* marking. The hundredth system includes a *ff* marking.

Handwritten text at the top left, possibly a title or page number.

First system of handwritten musical notation on a five-line staff, featuring various note values and rests.

Second system of handwritten musical notation, including a section with a double line and a section with a treble clef.

Third system of handwritten musical notation, featuring a section with a double line and a section with a treble clef.

### **Important, but often Underestimated: the Libretto**

The Archivio Storico Ricordi has an extensive collection of libretti, which Giovanni Ricordi begins to build early on, simultaneously with the music. Five groups can be discerned in the collection: manuscript libretti, typed libretti, printed libretti from the early 17th century, printed libretti that were not set to music, and drafts. Duplicates of printed libretti are often found, some of which served as the publisher's notebook during the performance and contain his observations about the staging and audience reactions.

Unlike the published review, this provides a direct eyewitness account of the performance history. The libretto, an object of discussion since the birth of opera, has repeatedly been evaluated differently over four centuries of opera history. Given the large inventory in the archive, there can really no longer be any doubt about the role of the libretto, though this does mark a convergence of mercantile and artistic factors: the acquisition of the rights to a libretto was often the first step in the production of an opera; not having a good libretto was a reason not to produce an opera. All his life Verdi searched for a good librettist for an opera based on *King Lear* by Shakespeare. The opera was never created: when, in his old age, he finally met a suitable librettist — Arrigo Boito — it was too late.

The ongoing indexing of the Archivio Storico Ricordi's important libretto collection, its cataloguing and structuring, provides an invaluable new resource for libretto research. This will result in new emphases regarding the preferred material and texts, but also regarding the development of the language of the libretto.

The multimedia presentation of various versions and editions of texts that illustrate the history of the libretto — complemented by examples from

the correspondence — would give an insight into the origin of libretti, and thus into the development of the typology and poetics of the libretto as part of opera dramaturgy.

The archive's libretto collection dates back to the 17th century (items that predate the founding of the publishing house itself arrived in the archive through acquisitions of various publishers and printing firms, as well as the collections of impresarios). A thorough new cataloguing of this part of the collection is still underway. There are manuscript, typed and printed libretti, some with notes in the margin, little summaries, and some draft versions as well. One special item in the collection is a chronicle of performances of the *Stabat Mater* by Rossini in Bologna and Milan in April 1842, summarized in a small book. It is a collection of announcements, program flyers and handwritten notes by Giovanni Ricordi, a kind of "minutes" of the performances, but also notes about the money raised (these were benefit concerts for orphanages), the numbers of singers in the choir, and audience reactions.

The largest collection is that of printed libretti, because for each opera a copy of the premiere was preserved, then one edition each for other performances in other theaters, and abroad. The purchase of the archive of La Scala in 1825 enriched the libretto collection with rare items from the 17th and 18th centuries. There are also copies of libretti that contain entries made by the censorship authorities — moral and political censorship — from the time of the Risorgimento as well as the fascist period.

The libretti of Verdi's operas, for example, are subject to censorship in the years up to the unification of Italy in 1861. Censorship became heavier after the defeat of the revolutionary movements of 1848/49 in particular. But although political censorship was common, there could also be

88—Arrigo Boito and Giuseppe Verdi in the garden of Giulio Ricordi's residence in Via Borgonuovo, Milan, photograph by Achille Ferrario, 1892

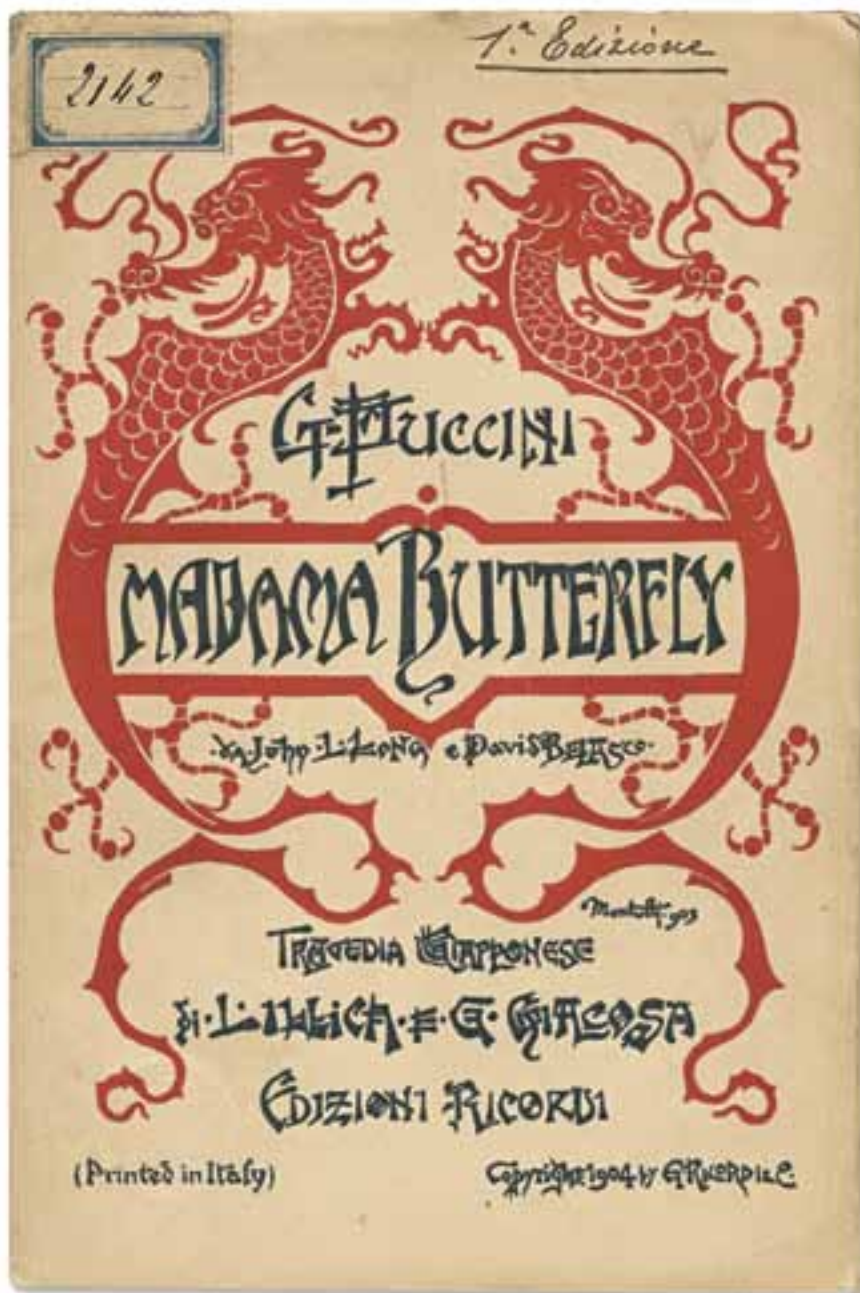


88

considerable censorship due to moral or religious objections, which could vary from city to city, especially in the “Papal States” in the area around Rome. The archive documents various phases of censorship in its collection of libretti, letters and other documents. The affected works include *Un Ballo in maschera* and also *La Traviata*. The fact that opera no longer features nobles and heroes, but commoners (*Luisa Miller*), hunchbacks (*Rigoletto*) and courtesans (*Violetta Valéry*) on stage, and that political and domestic conflicts are dealt with, is new in any case. The libretto of *La Traviata* (“The Wanton Woman”) was a problem in 1853, before the unification of Italy, because it represents libertine views and gives them emotional justification. The various editions of the libretto in the archive demonstrate this clearly. There is an edition of 1853, which for the performance in Bologna includes the lines required

by the censor. In the *Brindisi* aria in the first act (“*Libiamo, libiamo*”), for example, the line “*Croce e delizia al cor*” (Cross and joy in the heart) is changed to “*duolo e delizia al cor*” (pain and pleasure ...) to prevent the connection of the metaphor of the crucifix with a courtesan. Another copy of the libretto contains the amendment of the word “*croce*” (cross) with “*pena*” (sorrow). A copy from 1860 is given the less scandalous neutral title *Violetta*, another changes the text of the aforementioned aria with regard to the motif of the intoxication of love and replaces the relevant passages with more harmless phrases related to alcohol consumption. The collection of *Traviata* libretti is complemented by French, English, German and Czech editions.

Noteworthy among the autograph libretti are the libretto by Luigi Illica for Mascagni’s opera *Iris*; the handwritten corrected version of the libretto of *Simone Boccanegra* by Verdi and Boito, which they both intensively revised as their first joint project in the 1870s; the drafts of the libretto of *La figlia di Jorio* with annotations by Gabriele D’Annunzio (music by Alberto Franchetti); and the libretto *I cavalieri di Ekebù* by Arturo Rossato (music by Franco Alfano) with annotations by the librettist and by Nobel Prize laureate Selma Lagerlöf based on the narrative of the text. In addition, the archive contains numerous contemporary libretti, some of which are drafts. The study of these sources enables a uniquely concentrated, meticulously accurate reconstruction of the genesis of libretti.



89-91

- 89—*Madama Butterfly* by Giacomo Puccini, libretto of the world premiere, Milan, Teatro alla Scala, 1904
- 90—*La Traviata* by Giuseppe Verdi, printed libretto with interventions of the censors, proposing a new text for the *Brindisi*, 1853
- 91—*Simon Boccanegra* by Giuseppe Verdi, printed libretto with annotations by Verdi and Arrigo Boito concerning the second version of the opera, 1881

Pochi amici a lei simili non.  
 Mio Vicario, non di tal sesso.  
 (Si muove al di là che glielo ha)

**Max.** Caro Alfredo...  
**Alf.** Marchese... (si stupisce lo...)  
**Gas.** T'ho detto una...  
 L'assisto qui a' intrucce al diavolo... (ad Alf.)  
 a' Sott'Intendente venisse indovino le vicende...

**Vic.** Pronto e il tutto... (Miei cari, andate;  
 a' un certo punto che si)

**Tutti.** E al contutto che s'apre ogni cor  
 Non diceste... le cure segrete...  
 Fuge sempre l'andrea loro...  
 (Intanto si muove che l'uscita con un Alfredo e Gas...)  
 (il conte si muove da un... ad il...)  
 (gli altri sciamò a piano... V'ha un momento di...)  
 (Intanto passano i piatti... e Voi... e Gas...)  
 (Intanto sciamò un loro... non)

**Gas.** Sempre Alfredo a voi pensa.  
**Vic.** Scherzate?  
**Gas.** Eper fatto, e ogni di con affanno  
 Qui vado, di voi chiamo...

**Vic.** Cessate.  
 Nella sua io per lei...

**Alf.** Non v'ingannate.  
**Vic.** Vete e dunque?... ande via... and compendete... (ad Alf.)

**Alf.** Sì, egli e ver... (sospirando)  
**Vic.** La sola gente vi rimbò...

**Gas.** Voi, barone, manifeste altrettanto... (al Bar.)  
**Vic.** Vi conosco da un anno soltanto...  
 Ed el solo de qualche minuto...

**Gas.** Meglio fare se a' nono l'istinto... (piano a Vic.)  
**Vic.** M'è intrucchiato quel giorno... (piano a Vic.)  
**Gas.** Perché?  
**Vic.** A me intanto scampato egli è...  
**Gas.** E te dunque non spai più bocca? (ad Alf.)

**Max.** E a madama che semeterlo tocca... (a Vic.)  
**Vic.** Sarà l'Ele che resta... (nono ad Alf.)  
**Alf.** E ch'io bramo...  
 Immortal come quella... (nono galanteria)  
**Tutti.** Deviamo...  
**Gas.** O barone, se un verso, se un rito  
 Troverete in quest'ora gialla... (nono... che si)  
**Tutti.** Dunque a lo... (ad Alf.)  
**Tutti.** Sì, o, un briciolo...  
**Alf.** L'ingr...  
**Vic.** Non m'arrida...  
**Gas.** E non se' tu m'arrida?  
**Alf.** Vi fa grato?... (a Vicario)  
**Vic.** Sì...  
**Alf.** Sì... L'ho in cor... (a Vic.)  
**Max.** Dunque affrettate...  
**Tutti.** Sì, attendi al cantor...

*Alf. L'ho in cor...  
 che lo ballava ancora,  
 e lo fuggiva il cor,  
 senza...  
 Continuo e solo palpato  
 che...  
 Perché quell'andò al cor,  
 lo...  
 L'ho in cor...  
 che non mi...  
 perché quell'andò al cor,  
 lo...  
 L'ho in cor...  
 che non mi...  
 perché quell'andò al cor,  
 lo...  
 L'ho in cor...  
 che non mi...  
 perché quell'andò al cor,  
 lo...*

**ATTO PRIMO**  
 -1020-  
**SCENA PRIMA.**  
 INTERIORE DI UN SALOTTO IN UNA CASA.

Alla sinistra dello spettatore è il palcoscenico; di fronte il muro  
 che forma l'entrata del giardino; a dritta in fondo un  
 tavolino da caffè, dietro cui siede il solo.

*Amelia sed' venuta*

**C**ome in quest'ora brava  
 Sorridon gli astri e il mare!  
 Come s'innamora, o luna,  
 All'onda tuo chiamar!  
 Amante e geloso pare  
 In due argenti cor!

**II.**  
 Ma gli astri e la marina  
 Che pingono alla morte  
 Dell'ortosa monchina?...  
 La notte starsi, crudel,  
 Quando la più momento  
 Schiamò: - Ti guardi il ciel.

**III.**  
 O altro ostel, soggiorno  
 Di stirpe ancor più altera,  
 Il letto disadorno

Non ubbidì per te!  
 Solo in sua poanga restava  
 Amor sorride a te... (il giorno)

*L'invidia il ciel, ma l'innamorato  
 non j'ida ancora  
 Ei mi terge ogni di, una l'innamorata  
 fa rugire dei fiori, del cielo il piano*

**SCENA II.**  
 Detti e Gabriele dalla destra.

**Ans.** Ti veggio alfin... Perché ti tardi giungir?  
**Gas.** Perdona, o cara... I tuoi indugi miei  
 T'appostano gradimento...  
**Ans.** Perdona...  
**Gas.** Che?...  
**Ans.** L'anno tuo corolla...  
 A me appunto appresi  
 Il patibolo a lei...  
 Anna Bernabè

*Se vien l'innamorato  
 mi arrampa in seno  
 e poggia il freno  
 l'innamorata cor.*

## Opera Production as Part of Cultural History

In the same way that the publisher rather than the theater represents the rights to a work, the production itself is also considered to be an asset worthy of protection. The figure of the “editore-impresario”, the publisher as impresario, uniquely embodied by Giulio Ricordi, represents the publisher’s job of monitoring the staging and the cast in addition to the rights to the music — and also, the expression of the desire for a kind of quality assurance for each production. From France comes the idea of “mise-en-scène”, which Giulio Ricordi picks up and develops as “disposizioni sceniche” (production books).

Numerous original “disposizioni sceniche” are in the Archivio (some manuscript). In some cases, there are several volumes addressed to the various protagonists in opera production: the conductor (“maestro d’orchestra”), the dressmaker and the “direttore di scena” (the present-day stage director). The stage arrangements for the important opera *Mefistofele* (complete 1868/1875 2nd version) by Arrigo Boito are divided into three volumes: Volume 1 is a complete edition for the “direttore di scena”, Volume 2 is an edition for the dressmaker and prop manager, Volume 3 is an edition for the “maestri” (the conductors).

In addition, there are instructions for the singers, a glossary of theater terminology (“terminologia del teatro”), a list of props (three and a half pages), and, in a separate booklet, an illustrative overview of the props (“attrezzi”). The stage directions for the performance of *Mefistofele* at La Scala in 1881 were compiled by Giulio Ricordi himself in accordance with the composer’s instructions. The stage directions describe every movement, every detail of the scenery and props, their position and use.

Sets and costumes are also part of the staging. The archive has a real treasure trove in this

area. It preserves the designs and patterns for sets and costumes drawn up by many important artists such as Adolf Hohenstein, Alfredo Edel and Giuseppe Palanti, among others. The works show the meticulousness of the set designs of that time with regard to the historical and cultural context of the performances.

The same applies to the costume designs, of which the archive houses a vast and rich collection. The drawings of the costumes sometimes come with sewing patterns, samples of actual fabric patterns and instructions for the tailors. The impression of these unique pieces is hard to convey through digital reproduction; they must be seen, and perhaps held — the material has to be felt, or a pattern unfolded, to grasp the punctiliousness with which these things were made. A picture emerges of a time in which the individuality of each production is important in relation to the work. The archetype and convention-bound world of the theater of the 17th and 18th century is supplanted here by a concept of theater that is individually tailored to each historical context. This represents the first step towards the director’s theater.

Ricordi’s efforts to achieve performances that are faithful to the work reflect an aesthetic of the “Gesamtkunstwerk” (synthesis of many individual pieces of art), which becomes popular in Italy as it is becoming popular in Germany with Wagner, and that requires a precisely controlled dramaturgy in all elements of musical theater: orchestra, singers, lyrics, stage design, and costumes.

Also noteworthy are the figurines for productions from the years 1902–1904 at La Scala in Milan, created by the painter Giuseppe Palanti (1881–1946), for *Un ballo in maschera*, *Rigoletto*, *Luisa Miller* by Verdi and *Madama*

- Aida* by Giuseppe Verdi, European premiere, Milan, Teatro alla Scala, 1872  
 92—*Radames meets Aida in the underground of the temple*, Act IV, scenell, drawing by Leopoldo Metlicovitz, Milan, 1902  
 93—*Dancing Priestesses*, Act I, costume design by Girolamo Magnani  
 94—*Mise-en-scène* by Giulio Ricordi for *Aida* by Giuseppe Verdi, edited by Giulio Ricordi, Milan  
 95—*Prop design n. 9* by Girolamo Magnani





92-95

*Butterfly* by Puccini. They not only reveal the equipment and design of each first performance of a given opera — the various examples also illustrate the history of stage aesthetics and director's theater. For the transformation of the opera in the early 20th century, which equally extended to publishing, theater, aesthetics and social significance, also had an impact on the monopoly of interpretation. The existence of opposing contemporary aesthetic tendencies — faith in technology, (self-)stylization and super-elevation of humanity, crisis of the modern

subject, psychology and criticism of the idea of progress — also has an impact on the opera and its representations. The archive contains valuable material for researching these contexts.



96–98

- 96—*Madama Butterfly* by Giacomo Puccini, world premiere, Milan, Teatro alla Scala, 1904. *Butterfly*, Act I, costume design by Giuseppe Palanti
- 97—*Falstaff* by Giuseppe Verdi, world premiere, Milan, Teatro alla Scala, 1893 *Falstaff*, Acts I, II and III, costume design by Adolf Hohenstein
- 98—(see p. 106) *La tempesta* by Felice Lattuada, world premiere, Milan, Teatro Dal Verme, 1922. *The King and Caliban*, costume design by Luigi Sapelli a.k.a. Caramba



il RE



Calibano



9



# Verdi and Puccini

**“The material in the archive is of interest to the whole world.”**

PIERLUIGI PETROBELLI

While Rossini, Bellini and Donizetti are initially the most important composers in Ricordi's portfolio, alongside such then-popular authors as Vaccaj and Mercadante, Giuseppe Verdi's entry into the opera world opens a new chapter in the history of opera and of the publisher, starting in 1839. The “Verdi era” extends beyond the time of Giovanni and Tito L up through the time of Giulio Ricordi, and is undoubtedly the most important part of the publishing company's history. The archive has autographs and libretti, letters, the costume and set designs of numerous premieres, and an almost complete documentation of signed contracts.

The story of the success of Verdi's early operas coincides with the history of Italian unification, the Risorgimento. There have been a vast amount of studies of this part of Europe's history of nation-building in the context of Verdi's operas, but the questions posed about the issues raised have not been conclusively clarified, and the study of the documents constantly sheds new light on apparently resolved problems.

For example, the famous prisoners' chorus “Va' pensiero, sulle ali dorate” — “Fly, thought, on golden wings” from *Nabucco* becomes a symbol of the oppression of the Italian people and for their attempts at unity, and during the “Cinque Giornate” in Milan, the uprising against Austrian domination,

six years after the premiere of *Nabucco*, it becomes the “secret national anthem of Italy”<sup>69</sup>. But the identificatory effect of Verdi's operas for the entire populace during the 19th century is not without controversy, and to some

extent belongs to the realm of legend, as does Verdi's role in this<sup>70</sup>. The music of the opera was art music — only very rarely were opera melodies inspired by folk songs and, if so, usually to recall “couleur locale”. Furthermore, folk songs were regionally rather than nationally influenced — as can still be seen in today's surviving Sicilian, Neapolitan and Sardinian folk traditions, to name just a few examples. However, the opera melodies were copied and played by “bande musicali” and sung and popularized through these channels. (The Ricordi catalogs of the late 19th and early 20th century offered a large quantity of “banda” repertory.) Goethe reports on this in his “Italian Journey”, but differentiates these experiences from the Italian “folk singing” that he requested the gondoliers to perform for him in Venice, and through which he learned the essence of the singing: “But this singing becomes human and true, the melody comes alive about whose dead letters we otherwise agonized”<sup>71</sup>.

The boundaries between folk song and art music are admittedly blurred, and the importance of the “bande” is analogous to the importance of music performed at home in a developing civil society. So editions of traditional Italian “romances”, as well as of opera scores for piano, singing and small ensembles formed an important part of Casa Ricordi's production. The archive has numerous printed editions, scores and piano scores of operas, and series like the “Biblioteca musicale popolare” document how Casa Ricordi promotes and caters to music-making in the home and popular interest in music. The archive allows for reconstructing the history of this area of music history, taking into account the music, lyrics, pictures, and correspondence.

The institution of opera itself in 19th-century Italy tends to be reserved for the wealthier sections of society. Most ordinary people cannot afford to visit the opera. There is a strict dress code and plenty of evidence that the opera houses only condoned audiences from the upper middle class and

99—Giuseppe Verdi, photograph by Pietro Tempestini, 1899

100—Giacomo Puccini, photograph by Luigi Montabone, late 19th century



101–102

aristocracy. As late as the middle of the 19th century, 80 percent of people in Italy are still illiterate. In 1859 compulsory primary education is introduced through the “legge Casati”, but in 1861 the illiteracy rate is still at 75 percent, and in 1901 at 50 percent<sup>72</sup>, although a certain difference between the urban and rural population must be made. One of the hindrances to literacy was the slow emergence of a unified or standard national language.

So the immediate effect of Verdi’s operas during the Risorgimento concerns only a small elite.

But towards the end of the 19th century, identification with Verdi spreads to broader sections of society — this is due to the popularity of Verdi’s melodies, spread by the “bande”, but, from the turn of the century, it also has something

to do with the new replication media, the radio, the phonograph — and ultimately, with lower ticket prices in theaters. All this was not yet the case at the time of the Risorgimento. And yet, Verdi’s operas *Nabucco* (1842), *I Lombardi alla prima Crociata* (1843), *Il corsaro* (1848), *La battaglia di Legnano* (1849) and *Un Ballo in maschera* (1859) have become part of Italy’s founding myth in the discourse about the Risorgimento.

101 — *Aida* by Giuseppe Verdi, aria *Celeste Aida*, autograph score, 1872

102 — *Gianni Schicchi* by Giacomo Puccini, aria *O mio babbino caro*, autograph score, 1918



22

20

Andantino ingenuo

Handwritten musical score for various instruments including Flute, Clarinet, Bassoon, Oboe, Violin, Viola, Cello, and Double Bass. The score includes dynamic markings such as *Andante*, *Andantino*, and *completamente*. There are also some numerical annotations like "19" and "20" near the staves.



Andantino ingenuo - G. S.

Handwritten notes and musical fragments, including the name "Lorelli" and some rhythmic or melodic sketches.

49

Handwritten musical score for Violin I, Violin II, Viola, Cello, and Double Bass. It includes dynamic markings like *Andantino ingenuo* and some performance instructions.

Φ



103–104

103—*Nabucodonosor* by  
Giuseppe Verdi, chorus  
*Va' pensiero*, autograph  
score, 1842

104—*Giovanna de Guzman*  
[*Les vêpres siciliennes*] by  
Giuseppe Verdi, title page  
of the vocal score, litho-  
graph by Roberto Focosi

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into three systems, each consisting of two staves. The top staff of each system contains a melodic line with various note values and rests, while the bottom staff contains a more rhythmic accompaniment with frequent vertical strokes. Arabic script is written below the staves, serving as lyrics for the music. The paper shows signs of age, including some staining and wear at the edges. On the right side of the page, the number '178' is written in a large, dark ink, and the number '190' is printed in a smaller font near the top right corner.





### Verdi's *Otello*: Documents in the Archive

The success story of the Ricordi publishing house with the “blockbuster” Verdi continues after the unification of 1861. The archive documents the contracts entered into, the reprints, the single issues and the performances. After the first performance of *Aida* (1871), for 17 years Verdi cares less about composing and more about his country estate at Sant’Agata in Busseto, establishing a retirement home for musicians in Milan, the cultivation of friendships and contract negotiations for his operas. The collaboration with Arrigo Boito, the librettist and composer — a collaboration stimulated and guided by Giulio Ricordi — results in new impetus for Verdi’s opera creation. In his youth, Boito belonged to the “Scapigliati” (“the Disheveled”) artistic movement that broke with inherited tradition and developed new literary forms. Verdi always had a great admiration for Shakespeare’s plays: indeed, he refers to the bard as “Papà Shakespeare”.

Following on an idea proposed by Giulio Ricordi, Boito talked Verdi into the undertaking of *Otello*, an opera that is comprehensively documented in the archive, and is therefore a good example of the importance of the holdings for research. Verdi’s enthusiasm for the material is authentic and mainly due to his love for Shakespeare. He repeatedly refers to the English text itself. His dispute with Boito over the libretto is documented in letters. Shakespeare’s dramaturgy corresponds to what Verdi means by the concept of “inventare il vero” — “inventing the truth”. The characters of Shakespeare’s plays are for him “vero” in the sense of “verosimile” (translated as “probable” or “true”). He prefers the principle of “inventare il vero” to “copiare il vero”.

Verdi’s *Otello* can be extensively and vividly studied using the documents in the archive. It begins with the original contract between Verdi and



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Ricordi, dated December 17, 1888, witnessed by a Milanese notary called Giovanni Bertolè, which transfers the rights to the music and the libretto for a fee of 200 000 lire, graded by percentages and partial payouts. Attached to the agreement is a document in which Arrigo Boito transfers the rights to the libretto to Verdi for the relatively low fee of 4 000 lire. The autograph score can be studied on the screen as well, as there is a complete digital version available: but whether you look at it on the screen or in the original,

105—Giuseppe Verdi and Francesco Tamagno, who created the role of *Otello*, photograph by Pietro Tempestini, 1899

what is striking is Verdi's austere-looking notation, the rounded, closed, unobtrusive script and structure. A separate volume contains the ballet written for a planned performance at the Paris Opera, also the subject of correspondence between Giulio Ricordi and Verdi in May 1887. An introductory note to the autograph of the ballet shows Verdi's sense of dry wit: „Subito al principio all'attacco della tromba dovrebbe comparire un gruppo di Schiave turche che ballano svogliatamente e a malumore perché schiave...” – “Immediately after the introduction of the trumpet, a group of Turkish slaves should appear, who should dance listlessly and without joy, because they are slaves...” Some scores that were rented to theaters include conductors' amendments that were, at times, approved and adopted in later editions.

The archive contains different editions of the libretto for *Otello*. The copy that Giulio Ricordi took with him during the premiere of the opera at La Scala contains notes about the applause of the audience for each scene, and naturally, the bravura pieces are the most popular: the choir at the beginning of the first act, when Otello returns victorious – “Fuoco di gioia” (bonfires), Iago's “drinking song” in Act I during which he gets his competitor Cassio drunk, initiating the intrigue, the “oath scene” between Otello and Iago to avenge Desdemona's alleged deceit at the end of Act II, and Desdemona's “Ave Maria” in Act IV, which even includes a note that the piece was encored. At the end of the libretto text, Ricordi notes the exact order of curtain-calls. Furthermore, the archive preserves various foreign-language versions of the libretto in French, Czech, German and Portuguese.

Continuing with the documentation of *Otello*, we come next to the stage and costume designs for the premiere. The costumes were designed by the artist and illustrator Alfredo Edel (1856–1912), costume designer at La Scala from 1880 to 1890. The original watercolors are in the archive's holdings, as well as the figurines and the

scenes. Who could possibly resist the charms of these unique documents?

The volumes of “disposizioni sceniche” (production books adopted from the French tradition of “mise-en-scène”) are a special feature in regard to *Otello*. For *Otello* we see these “stage directions” in the archive for the premiere in a transcript by Giulio Ricordi. They go into minute detail about how to build and arrange the stage structures, what props are to be used, what movements the singers and choir execute, and the ensuing tableaux. Equally informative to the area of production history in this context are the “tavole di attrezzatura”, plans for the props, which the archive contains for works including Puccini's *Madama Butterfly* (drawn by Giuseppe Pilanti) and *Turandot* (by Umberto Brunelleschi).

Similarly “complete” documentation can be compiled from the archive inventories for other important works of musical theater: for *Un Ballo in maschera*, *Aida* and *Falstaff* by Verdi, *La bohème*, *Tosca* and *Madama Butterfly* by Puccini, for *Mefistofele* and *Nerone* by Boito, for *La leggenda di Sakuntala* by Franco Alfano and for *Iris* by Pietro Mascagni. In this way, the genesis and impact of the phenomenon of opera, between art and commerce, as a reflection of artistic and social developments, as a hybrid art form whose products are repeatedly reinterpreted and updated in modern opera houses, are clearly brought to life by the archived documents.

# VERDI E L'OTELLO

*Numero Unico*

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dalla

ILLUSTRAZIONE  
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COMPILATO DA

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**MILANO**

ABBONAMENTI  
alla  
ILLUSTRAZIONE  
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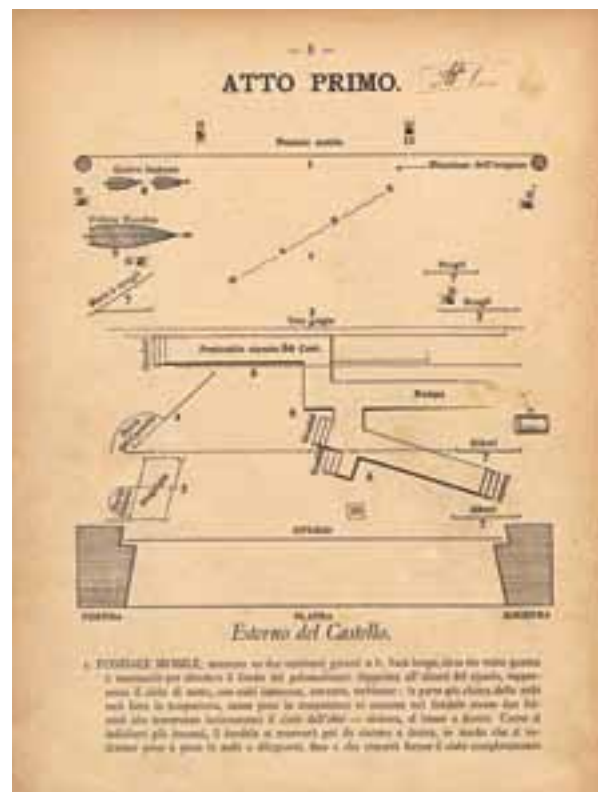
*Prezzo del presente Numero*







106–108



106—Special issue of the periodical *Illustrazione Italiana*, dedicated to the premiere of *Otello* by Giuseppe Verdi, 1887

107—*Otello* by Giuseppe Verdi, new production, Rome, Teatro Costanzi, 1887. External view of the castle, Act I, copy of a set design by Giovanni Zuccarelli

108—*Mise-en-scène* by Giulio Ricordi for *Otello* by Giuseppe Verdi



109–113

109—*Otello* by Giuseppe Verdi, new production, Rome, Teatro Costanzi, 1887. *Desdemona's bedroom*, Act IV, copy of a set design by Giovanni Zuccarelli

110—Detail of the libretto with annotations by Giulio Ricordi about the audience's reactions at the premiere of *Otello* by Giuseppe Verdi, 1887

111—*Otello* by Giuseppe Verdi, world premiere, Milan, Teatro alla Scala, 1887. *Desdemona*, Act IV, costume design by Alfredo Edel

112—*Otello* by Giuseppe Verdi world premiere, Milan, Teatro alla Scala, 1887. *Chest in Desdemona's room*, Act IV, prop design by Carlo Ferrario

113—*Otello* by Giuseppe Verdi, world premiere, Milan, Teatro alla Scala, 1887. *The great castle room*, Act III, set design by Giovanni Zuccarelli

*Desdemona*

4



1.° piano

Atto IV

*[Faint, illegible handwritten text, likely a libretto or notes.]*

Metri



Opera Otello. Scena 4.<sup>a</sup> Camera



di Desdemone.

Ferrario Carl





Al Mio Carissimo Figlio  
con affetto, il nonno

Luigi  
Torredelgado  
4. Febbre  
1900



The Boston Photograph Studio

Torredelgado (Italy) 25 St. Paul





## Giacomo Puccini: Documents in the Archive

Besides Verdi's operas, the operas of Giacomo Puccini are also all excellently documented: there are autographs of all operas (with the exception of *La Rondine*), all the libretti, stage designs, and figurines for the first performances of the operas *La bohème*, *Tosca*, *Manon Lescaut*, *Madama Butterfly* and *Turandot*. Noteworthy examples include the beautiful watercolor designs by Adolf Hohenstein, Ricordi's artistic director at the time, for the premiere of *La bohème* (1896 in Turin, conducted by Toscanini). Executed with great attention to detail, from Rodolfo and Mimì to the farmer's wife in the

chorus and the gendarme extras, they not only depict the conditions under which opera was produced, but also represent the fashion and watercolor painting of the time. The same goes for the designs of Metlicovitz and Hohenstein for *Tosca* (1900), the opera that Mosco Carner has described as "a harbinger of modern musical theater"<sup>73</sup>. In addition, there is an extensive collection of correspondence between Puccini and Giulio (as well as Tito II) Ricordi, documents about the reception the operas received, and photos.

The opera *La Fanciulla del West*, which premiered on December 10, 1910 in New York City, is a special case. Here again, the archive contains the complete set of materials. This is true initially for the autograph score and all printed editions. There are several copies of the libretto as well: with added descriptions of the characters, handwritten notes about the success of the premiere, and an accompanying clipping from a newspaper about a performance on December 27, 1910 in Chicago. There are English, Dutch and French versions, and various versions of the German edition by Alfred Brüggemann. The proof sheets of a printed score, used in rehearsals for the premiere, show changes by the hands of both Puccini and Toscanini.

As for the sets and costumes, Ricordi modeled them on the production of the play the opera is based on: *The Girl of the Golden West* by David Belasco in New York, 1905. Numerous photographs of this performance are preserved. A comparison of the stills with those of the opera premiere shows how closely the concept is modeled on the theater performance. The archive also contains comprehensive press reviews of *La Fanciulla del West*, including its foreign tours.

114—Giacomo Puccini, photograph with dedication to Giulio Ricordi, 1900

115—*Tosca* by Giacomo Puccini, world premiere, Rome, Teatro Costanzi, 1900. Kiss between Tosca and Cavaradossi, drawing by Leopoldo Metlicovitz

114—115







116–117

116—*Turandot* by Giacomo Puccini, new production, Rome, Teatro Costanzi, 1926. *Turandot*, costume design by Umberto Brunelleschi

117—*Madama Butterfly* by Giacomo Puccini, world premiere, Milan, Teatro alla Scala, 1904. *Three kimonos*, prop design by Giuseppe Palanti



*Annunziata*

G. M. H. G. F. M.



118–120

118—*Turandot* by Giacomo Puccini, new production in Rome, Teatro Costanzi, 1926. *Calaf*, costume design by Umberto Brunelleschi

119—Giacomo Puccini with the soprano Elsa Szamosi, on stage after a performance of *Madama Butterfly* in Budapest, 1906

120—Enrico Caruso, Pasquale Amato and Emma Kittlova Destinn, respectively in the roles of Dick Johnson, Minnie and Jack Rance in *Fanciulla del West* by Giacomo Puccini, Act III, New York, 1910



*White*  
*1916*











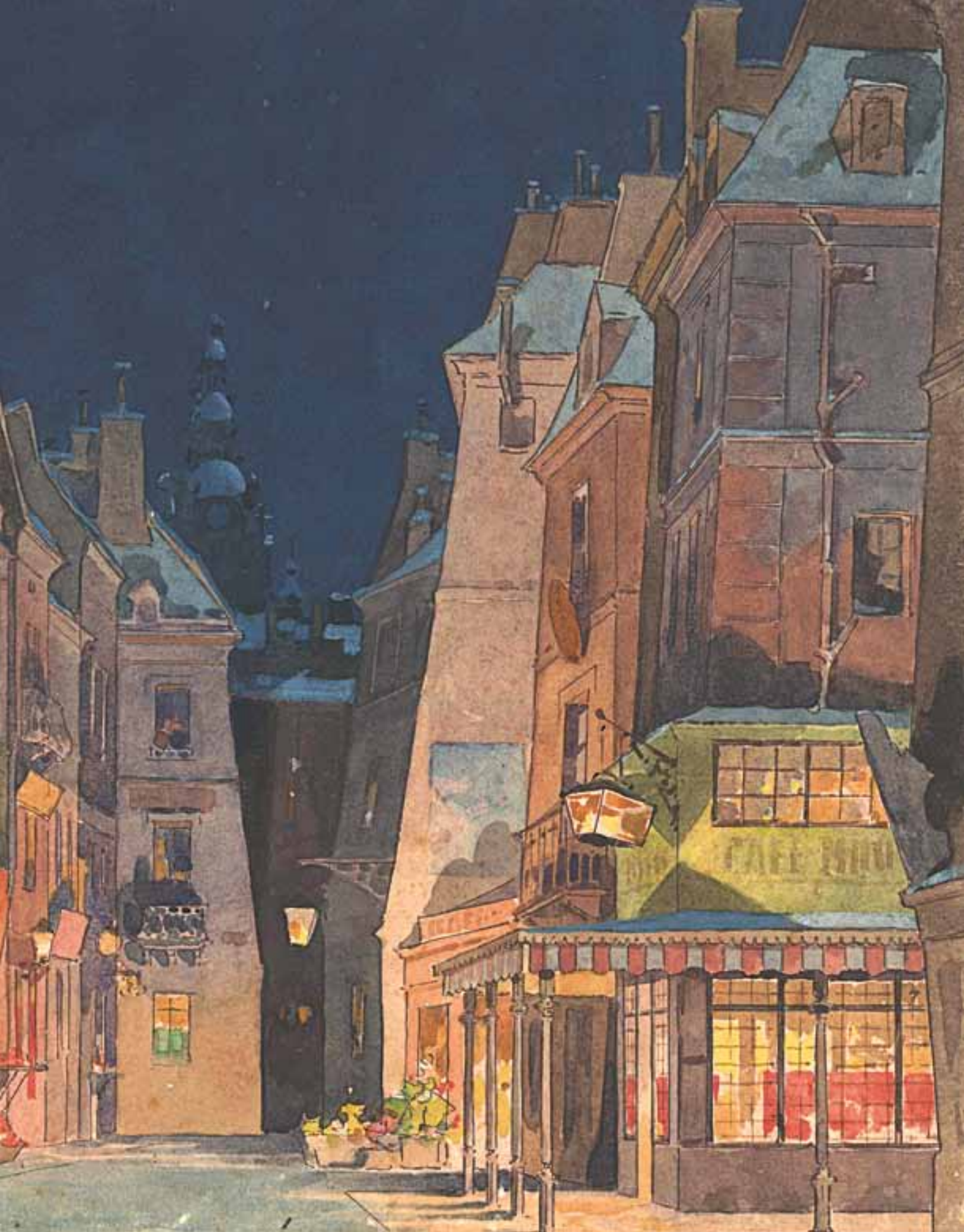
121–123

121—Final scene of the prose version of *The Girl of the Golden West* by David Belasco, 1905

122—Dick Johnson and Minnie in *Fanciulla del West* by Giacomo Puccini, Berlin, early 20th century

123—*La bohème*, by Giacomo Puccini, world premiere, Turin, Teatro Regio, 1896. *At the latin district*, Act II, set design by Adolf Hohenstein





10



# Searching for Clues in the Archive

**“When I had questions, I called  
the archive and they always gave me  
the answers I was looking for.  
They have the sources there.”**

RICCARDO MUTI

One chapter in the history of music that is historically complex and has not yet been adequately researched is the period from 1938 to 1943. This applies especially to research on the work of Jewish composers, who were able to work in Italy relatively unmolested until 1938, but were then removed from the concert repertoire. At the Ricordi publishing house these include Aldo Finzi and Mario Castelnuovo-Tedesco, both of whom also wrote operas.

Aldo Finzi, born in 1897 in Milan, studies law at Pavia and composition at the Conservatorio S. Cecilia in Rome. When he is 24 years old, the Ricordi publishing house adds him to its program, and the 1956 catalog still includes his compositions: *Barque d’Or* (melody), *Cyrano de Bergerac* Bergerac (symphonic poem for orchestra), *L’Infinito* (symphonic poem for orchestra), and *Serenata: Stelle a notte serena* (by Longfellow)<sup>74</sup>.

A comic opera entitled *La serenata al vento* was supposed to win a contest staged by La Scala for the 1938/39 season, and be performed that very season. But the announcement of the decision of the jury, which included Riccardo Pick-Mangiagalli (another Ricordi composer), is canceled at short notice, and the competition is annulled<sup>75</sup>. Following

the introduction of racial laws in 1938, Finzi moves back to Turin and takes on translation and editing work under a different name. His compositions of the time went straight into the drawer: a symphonic poem that

is later named after a Dante verse; a concerto for two pianos and orchestra, entitled *Danza*; an opera fragment *Shylock* (libretto by Arturo Rossato, who also wrote libretti for Franco Vittadini and Riccardo Zandonai); and a prelude and fugue for organ. A denunciation brings him and his family to the attention of the SS. To prevent his son from being discovered, Aldo Finzi voluntarily gives himself up, but escapes deportation by giving everything he owns to the corrupt SS. In 1944/45 he composes *Salmo*, a work for chorus and orchestra. Aldo Finzi dies on February 7, 1945<sup>76</sup>. Finzi’s works published by Ricordi no longer exist in the archive, but an examination of the catalogs and business correspondence can shed light on his ties to Ricordi. A concert talk by the “Musica Reanimata” association in May 2012 at the Berlin Konzerthaus entitled “Masters of musical refinement” drew attention to Finzi. Finzi is acknowledged as a composer who, “at the age of 24 was already an author of the renowned music publisher Ricordi”, who was “inspired by Debussy and Bartok, and then sought and found his own poly-stylistic path in the context of tonality”<sup>77</sup>.

Mario Castelnuovo-Tedesco (1895–1968)<sup>78</sup>, born in Tuscany, is a student of Pizzetti and a protégé of Casella and Malipiero. His diverse and extensive body of work is characterized by numerous works by Shakespeare — and also by other English poets, John Keats, Percy Bysshe Shelley, and later the American Walt Whitman — set to music (songs and operas), alongside compositions and songs for piano, chamber and symphonic music, much of it as yet unpublished<sup>79</sup>.

One of the leading composers of his generation in the 1930s, he is not among the avant-garde, but neither is he (like Alfano too, incidentally) a signatory of a “Manifesto of Italian musicians for the traditions of romantic art of the 19th century”<sup>80</sup> that is published in the *Corriere della Sera* in December 1932, an expression of the complicated discussion about modern music, intertwined with a debate about national traditions.

124—*L’ombra di Don Giovanni*  
by Franco Alfano, world  
premiere, Milan, Teatro  
alla Scala, 1914. *Vannina*,  
Act I, costume design  
by Pinchon



125–126

In August 1939, Castelnuovo-Tedesco first emigrates to New York and with the help of friendly musicians, including Toscanini, he soon establishes himself as a composer of film music among other things. From the mid-1950s, his compositions are restored to the Ricordi catalog via the New York branch. One important item in the archive, for example, is the autograph of the opera *Il mercante di Venezia* (The Merchant of Venice), which Castelnuovo-Tedesco wrote in 1956 and for which he won the Premio Davide Campari in 1958.

It only premieres at La Scala in 1961, delayed because Pizzetti of all people, who serves as consultant to La Scala, speaks out against the opera. Compositionally, Castelnuovo-Tedesco had moved away from his teacher Pizzetti, which may be a reason for this negative attitude. Even the intervention of Guido Valcarengi, who was managing director of Ricordi at the time, does not help at first. Incidentally, the overture of the opera originated as early as 1932, and both overture and opera are dedicated to Arturo Toscanini, who was constant in his support of the composer until his death<sup>81</sup>. A detailed re-

view of the correspondence in the archive materials and publications for the years 1920–1945 provides illuminating insights into the complex relationships between composers, librettists, publisher, theaters, and the institutions of the regime.

125—Mario Castelnuovo-Tedesco  
126—Ildebrando Pizzetti at the  
entrance of the Teatro alla  
Scala, 1959



**TEATRO ALLA SCALA**  
MARTEDÌ 3 MAGGIO 1950 - ore 20.15  
UNICA RAPPRESENTAZIONE  
**ASSASSINIO  
NELLA CATTEDRALE**

ILDEBRANDO PIZZETTI

GIANANDREA GAVAZZENI



127–130

- 127—*Melenis* by Riccardo Zandonai, world premiere, Milan, Teatro Dal Verme, 1912. *Marcello suburban villa*, Act III, set design by Giuseppe Palanti
- 128—*Conchita* by Riccardo Zandonai, world premiere, Milan, Teatro Dal Verme, 1911. *Cigar sellers*, Act I, costume design by Giuseppe Palanti

*Il carillon magico* by Riccardo Pick-Mangiagalli, world premiere, Milan, Teatro alla Scala, 1918

129—*The garden in the palace of the dream princess*, Act II, set design by Umberto Brunelleschi

130—*The dream princess*, costume design by Umberto Brunelleschi





**11**



# Contemporary Music in the Archive

## “I think it’s wonderful if you stage Berio and Nino Nono ... Evviva Italia”

WOLFGANG STEINECKE TO BRUNO MADERNA

The archive also reflects the development of contemporary classical music in Italy and beyond. It documents an important part of the history of European music after 1945. Starting in the 1960s, and seen from an international perspective, Italy is the source of decisive impetus for musical theater. Bruno Maderna, Luciano Berio, Luigi Nono, Franco Donatoni, Giacomo Manzoni, Luca Lombardi, Sylvano Bussotti, Salvatore Sciarrino, Giorgio Battistelli and many others represent very different aesthetic positions, from the politically motivated musical theater of Nono and Manzoni, to Luciano Berio and Salvatore Sciarrino’s playing and experimenting with forms of memory and opera tradition, and the integration of electronics by Bruno Maderna, to new forms of ballet performance and installations by Sylvano Bussotti and Giorgio Battistelli, and literary opera by Luca Lombardi.

The increasing internationalization and expansion of the spectrum, and also the fact that the predominance of musical theater is being called into question in Italy as elsewhere, leads to instrumental music being published by Ricordi more and more on an equal footing. The archive inventory, with its large number of scores (especially autographs) of contemporary vocal and instrumental music, offers a panorama of Italian music from 1960 to 1990. Add to that libretti, correspondence, collections of reviews, and photos. The aforementioned composers are comprehensively represented

in the archive with their works — an invaluable collection of illustrative material for individual

and comparative studies in researching the musical history of the 20th century.

The scores of Sylvano Bussotti (born 1931) are not only an example of an innovative form of musical theater that works with elements of ballet and input from the aesthetics of performance, but also of new forms of notation and presentation: his compositions, often conceived as installations, such as *La passion selon Sade* (Mystère de chambre avec Tableaux vivants — roughly: Mystery with living tableaux) of 1965, *BUSSOTTIOPERABALLET* of 1973 and *Bergkristall* (Poema coreografico — choreographic poem) of 1987 are documented in the unusual autographs housed in the archive. Bussotti is a student of Dallapiccola, the great instigator and individualist, and at the invitation of Pierre Boulez and Heinz-Klaus Metzger, from the end of the 1950s begins staging his works at the Darmstadt Summer Courses. So the work of Bussotti documents both the international reach of Ricordi, and manifests the genre of opera as a “Gesamtkunstwerk” all over again, because his talents also lie in the field of painting, installation and choreography. Autographs, correspondence, photographs and reviews provide a comprehensive picture of this.

Many examples could be mentioned at this point, and special attention would be paid to each composer’s selection of lyrics, for example Luca Lombardi’s collaboration with Edoardo Sanguineti on *Nel tuo porto quiete. Un requiem italiano* (1985) and the opera *Faust* (1990), called “un travestimento”, whose libretto was translated by Claus-Hobe Henneberg, the playwright and librettist, for the German performance. Collaborations like this between composer and librettist continue the tradition of the brilliant artistic connections, which spawned immortal masterpieces by Mozart—Da Ponte, Verdi—Boito and Strauss—Hofmannsthal, in a modern setting that is no less intellectually important than the historical contexts.

In Milan there is a special collaboration between the composer Luciano Chailly and Dino

Buzzati. Chailly, the father of the eminent conductor Riccardo Chailly is a student of Hindemith and one of the outstanding figures of modern music theater in Italy. Thanks to his aesthetic proximity to fantastical literature Buzzati, whose novel *Il deserto dei tartari* became world-famous, develops a kind of surrealist libretto, an appealing variation on opera literature. He wrote several libretti for Chailly: *Ferrovia sopraelevata* (Bergamo 1955), *Procedura penale* (Como 1959), *Il Mantello* (Florence, 1960), and *Era proibito* (Milan 1963).

*Il Mantello*, an anti-war piece, impressively portrays the pain of a family who have lost a son in the war. He appears as a kind of “zombie” to the waiting family with a bleeding wound under his coat. Buzzati does not give him any lines; he can only stammer incoherent vowels and consonants. This part is accordingly interpreted by Chailly as a speaking role: in the score he says the part is “tutta nugolata, vocalizzata, gutturalizzata, intozzata o belata” (whimpering, vocalizing, guttural, introverted, bleating). Chailly also uses double notes to indicate a vocal technique “come in un rantolo” (like a rattle). A review of the premiere (12 May 1960, *Il Messaggero*) says Chailly creates a connection to the afterlife by using the “Ondes Martenot”, a monophonic electronic instrument used from the 1930s by Milhaud, Messiaen and Varèse. In his review of the work, Massimo Mila highlights the “parlar cantando” that makes Chailly a master of dramatic recitation (May 29, 1960, *L'Espresso*). The Opera *Era proibito* has a theme that is critical of capitalism: in an office where employees are encouraged to work to a strict rhythm (“era proibito parlare, cantare, amare” – “it was forbidden to talk, sing, love”), the return of the moon (which was “forbidden” for 90 years) is surrealistically staged as an imaginary liberation. Among other things, Buzzati introduces a chorus of employees who imitate work onomatopoeically. The archive owns a draft of the libretto with amendments by Buzzati, proofs, as well as Chailly's autograph score.

The lively exchange between composers made possible by the Darmstadt International Summer School and other new music festivals, together with other factors, probably also leads to Ricordi's increased internationalization. And so today the archive has numerous works by non-Italian composers, including Youngi Pagh-Paan, Gérard Grisey and Hans Werner Henze.

This image shows a page of handwritten musical notation on a grid background. The notation is written in various colors, including blue, red, and black. The page is filled with notes, clefs, and other musical symbols. There are several large, hand-drawn annotations in red and blue ink, including circles and lines that group or highlight specific parts of the score. On the left side, there are some additional handwritten notes and symbols, including a circled '2' and a circled '3'. At the bottom of the page, there is a section with more musical notation, possibly a different part of the piece or a related exercise. The overall appearance is that of a working draft or a composer's sketch.

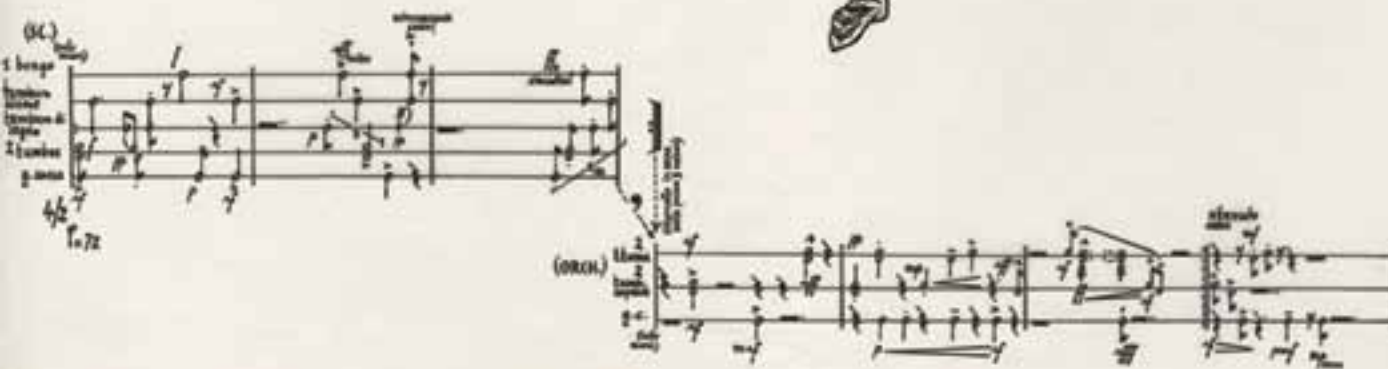
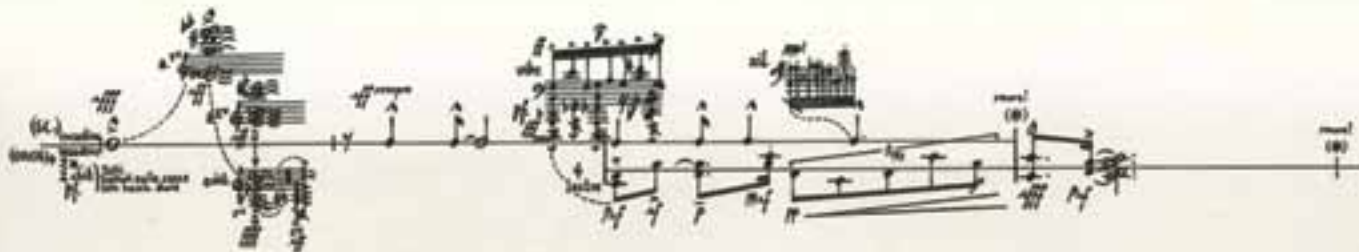


133–135

133—World premiere of  
*Prometeo* by Luigi  
Nono, Chiesa di San  
Lorenzo, Venice, 1984

133—Luciano and  
Riccardo Chailly

135—*Lorenzaccio* by Sylvano  
Bussotti, autograph  
score, 1972



12





# Reconstruction of Musical History

**“[The archive] has all the information that will allow us to reconstruct the creative process that led to those scores.”**

LUCIANO BERIO

Opera is the dominant genre in 19th-century Italy. Only at the turn of the century do stronger trends towards instrumental music begin to emerge. The archive reflects these trends and offers ways to reconstruct musical aesthetic developments. In the period from 1912, Italian composers are also exploring the modern trends of atonal music and dodecaphony: Luigi Dallapiccola and Goffredo Petrassi. The “Ottanta” generation born in the 1880s, comprehensively represented at Ricordi, is more conservative and seeks to combine modern and traditional concepts: Franco Alfano, Alfredo Casella, Italo Montemezzi, Ildebrando Pizzetti, Gian Francesco Malipiero, Ottorino Respighi.

Franco Alfano is familiar to operagoers as the composer who completed the third act of the fairy tale opera *Turandot*, which Puccini left unfinished when he died. In his time Alfano himself was active and very popular as an opera composer. Much like Puccini, he has a penchant for exotic material, such as Indian stories. A case in point is the three-act opera *La leggenda di Sakuntala*, which premieres in 1921 at the Teatro Comunale in Bologna, is re-performed in Naples, Buenos Aires, at La Scala and in Dusseldorf and Antwerp, and is one of Alfano’s most successful works. The archive contains extensive material on this.

Pizzetti’s own approach to opera literature also represents an attempt at the renewal of the genre, as opposed to verismo. Casella toes a neo-classical line with a focus on

chamber music, while Respighi, probably the best known of the group to date, develops great symphonic music with strong orchestral tones.

Finally, Malipiero is a very active artist with talents in many genres, both in chamber music and in works for big orchestras and the opera. His collaboration with Casa Ricordi well into the postwar period, his ambivalent position at the time of fascism, and his efforts to create new musical forms and ideas, which do not preclude sharp judgments about musicians of his time, are documented in an extensive collection of letters.

In Italy, the “Classical Modern” period from 1910 to 1930 can be regarded as a time of cautious searching for ways of renewing the tradition. The Archivio Storico offers extensive material for research on the subject. Publishing catalogs, bundles of individual letters, handwritten scores and the libretto collection provide information about a time in which various artistic movements thrive side by side, with varying importance. A history of the publishing company for these years has yet to be written — and should be based on the archive, because it documents the various forces acting on the musicians and the business correspondence in particular makes it possible to uncover and trace links between the institutions and people in a European context. The history of Malipiero’s opera *La favola del figlio cambiato* (The Fable of the Transformed Son) by Pirandello is just one example of the interconnectedness between cultural policy and artistic development. Premiered at the State Theater in Braunschweig in early 1934, its Italian premiere in Rome is banned by Mussolini for ideological reasons, an action that has an impact on the development of modernist forms in Italy. Malipiero mentioned the ambivalent affair in a letter of 1946<sup>82</sup>. The archive keeps opening up new directions of research that lead back to the archive itself. Questions related to publishing policy can be followed up in the archive documents. What kind of relationship, for example, did the publisher have with the

136—*Turandot* by Giacomo Puccini, last autograph sketches, 1924

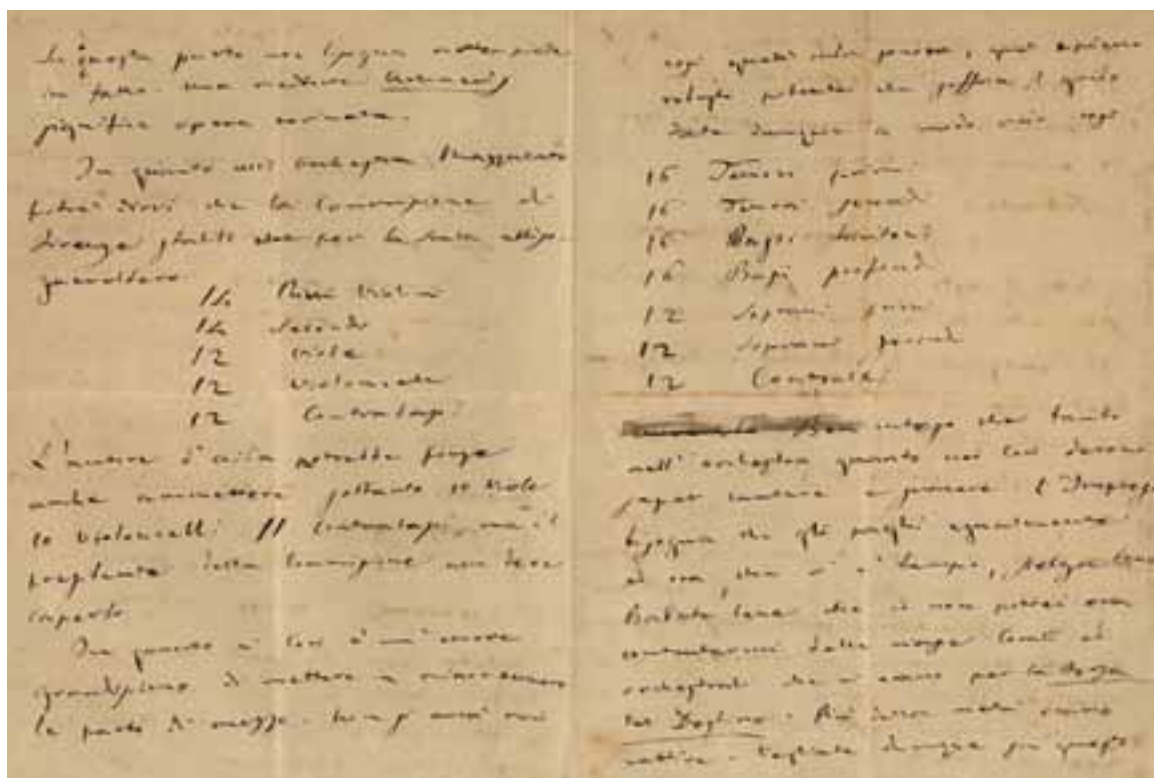
avant-garde composer Ferruccio Busoni, who repeatedly approached the Ricordi publishing house, and several of whose autographs are housed in the archive<sup>83</sup>?

The extensive collection of contract documents in the archive (which are indexed in a clear system), and the significant business correspondence, the aforementioned “copialettere”, which is available from 1888 to 1962<sup>84</sup>, is relevant to these and other questions. Sorted by fiscal year, it contains copies of all outgoing correspondence. For each fiscal year there is an index of volumes listed in alphabetical order. This correspondence provides

evidence of the lively publishing activity: correspondence with composers, theaters, set designers, costume designers, technical companies (manufacturers of paint, fabrics, paper, machinery), the press, institutions, offices, etc. A thorough research on this correspondence also shows how opera is designed as a “Gesamtkunstwerk” and market product from the late 19th century.

And so the correspondence with individual addressees can be filtered out over decades. A detailed study of this unique documentation provides insights into the development of contracts with the authors, as well as with opera houses; about the

137–138





purchase of new presses, paints and paper; about negotiations of rights issues; about the addition of new writers; press contacts, concert agencies and much more. For instance, contracts may even cover the production conditions. From Verdi's correspondence, we know how this area becomes more and more important: which singers, orchestra, cast members and conductors are hired and much more. The stage arrangements are also part of this.

During the postwar period, Italy's intellectual circles are gripped by a liberating mood of renewal. The years 1943 to 1945, the years of the Resistenza, lead to a high level of politicization, which lingers on into the postwar period. The theses of Antonio Gramsci, one of the founders of the Italian Communist Party, regarding the educationally important role of culture and art on

the whole of society become influential for writers, painters and musicians. In this context, the arts — including music — are not marked by a desire for depoliticized, purely abstract music, and they are not afraid to pick up on

tradition: the lyrical cantabile in the field of singing; the aesthetics of polytonality and atonality, and twelve-tone composition, cultivated during the classic modern period of the 1920s and 1930s in Italy as elsewhere; and in the field of opera, forms of literary opera.

Ricordi's publishing program reflects these different trends. As a result of diversification in the musical landscape, the changes in society, and not least the changes to the publishing company's structure, the archive no longer presents such a complete picture of these years as it does for the years of Verdi and Puccini. It's been a long time since there were dominant individual personalities, and the music industry itself now has to contend with competition in the genre of film, and also increasingly with television. The separation of classical and popular music is now permanent, and the boom in popular music is unprecedented. Interest in sheet music in the field of traditional ballads, songs and extracts from operas continues, as evidenced in the catalogs from those years.

137—Letter from Giuseppe Verdi to Giulio Ricordi, Sant'Agata, May 24, 1871

138—Francis Poulenc and Goffredo Petrassi at Villa d'Este in Cernobbio, jury members of a competition sponsored by Casa Ricordi, 1958

FALSTAFF  
G. VERDI  
ATTO PRIMO - PARTE PRIMA

The image shows a page of a musical score for Giuseppe Verdi's opera Falstaff. The title at the top is 'FALSTAFF' in large letters, followed by 'G. VERDI' and 'ATTO PRIMO - PARTE PRIMA'. The score consists of several staves of music, including vocal lines and instrumental accompaniment. The notation is in a dark ink on aged paper. The page is numbered 154 in the top left corner.

della che mi avete data - e con la mi-  
 gliori cordialità credetemi  
 vostro affez.  
 48/9/25.  
 = Franco Alfano =  
 Alfano

LUCIO MUSICALI & VERRI  
 San Remo 5 luglio 1925 126  
 Casa Ricordi & C.

Cara e Ricordi & C.?  
 Ho cercato di telefonarvi ieri - ma  
 non vi sono riuscito = Per questo rispondo  
 solo oggi al vostro telegramma =  
 Temo innanzitutto che Tomio Ricordi  
 non vi ha abbastanza chiaramente esposto  
 circa la mia risposta alla sua delle mie  
 assai rischiate offerte =  
 Ecco come realmente stanno le co-  
 se = Quando Tomio mi ha parlato l'ha  
 fatto in tali termini affettuosi che proprio  
 (e malgrado le grandi differenze d'ogni  
 genere che tutto mi si son presentate alle  
 mente) non mi son sentito l'animo di  
 opporgli un rifiuto netto =  
 Ma quando mi ha accennato  
 all'epoca in cui il lavoro - avrebbe dov. (?)



139—*Falstaff* by Giuseppe Verdi, engraved plate used as matrix for the printed score, 1893

140—Letter from Franco Alfano to Casa Ricordi, San Remo, July 15, 1925

141—Ferruccio Busoni with his dog, early 20th century



142–144

- 142—Antonio Puccini, Tito Il Ricordi and Giacomo Puccini, early 20th century
- 143—Giacomo Puccini with his wife Elvira and son Antonio, in the garden of his villa at Torre del Lago, early 20th century
- 144—Concerto per orchestra Op. 61 by Alfredo Casella, autograph score, 1937

- a Willem Mengelberg  
 ed all'orchestra del "Concertgebouw" di Amsterdam  
 nell'occasione del cinquantenario della sua fondazione

J.C.  
 (1927/XV)

CONCERTO  
 per orchestra (op. 61)

Alfredo Casella  
 (1927/XV)

Flauti 1. & 2. 1

Ottavino (anche Flauto III) 2

Oboi 1. & 2. 3

Corno inglese 4

Clarinetti (in D) 5

Clarinetto-basso (in B) 6

Fagotti 1. & 2. 7

Contrafagotto 8

Corni (in F) 9

Trombe (in G) 10

Tromboni 11

Trombone-basso 12

Tuba-basso 13

Timpani 14

Tamburo militare 15

Grande cassa 16

Piatti 17

Pianoforte 18

Violini I (16) 19

Violini II (14) 20

Viola (10) 21

Violoncelli (8) 22

Contrabbassi (8) 23

*Allegro ma un tempo*

# Résumé

**“The Archivio Ricordi  
is a mine of art, culture,  
music, and history.”**

FRANCESCO DEGRADA



In its entirety and with its individual media, the Archivio Storico Ricordi represents 200 years of world cultural history as reflected in a company's history: the original company archive has become a historical archive.

Its role as an institution and place of research and education cannot be overstated, because many issues are still relevant today: the relationship between art and economics is only one aspect. How have the political and social developments of the last 200 years changed conditions for publishers, composers and performers in the music industry? What are the relationships between the publishing house and theaters, between the publisher and conservatories and music academies like? How can the influence of innovative, courageous publishing figures like Giovanni, Tito I, Giulio, Tito II and Nanni Ricordi, and of their achievements, be assessed in a historical and European context? Can the history of Casa Ricordi serve as an example mirroring historical, soci(et)al and artistic processes? How does the reciprocal relationship of national and international interests develop over the years?

Both the digitization of the collections and their availability on site represent a "place of memory" that radiates internationally as a part of national history in a globalized world. The archive is testimony to the achievements of a company whose name remains synonymous for the interconnection between art and society to this day. The structuring and use of the archive and the sharing of its contents with the outside world preserve and activate a legacy whose historical importance will grow steadily in the context of cultural economics.

# Footnotes

## 8

68—Copialettere, 1831.

## 9

69—Peter Kammerer, quoted by Birgit Pauls: *Giuseppe Verdi und das Risorgimento. Ein politischer Mythos im Prozeß der Nationenbildung*, Berlin 1996, p. 182.

70—See in this regard Roger Parker, “*Arpa d’or dei fatidici vati*”: *The Verdian patriotic chorus in the 1840s*, Parma 1997.

71—Johann Wolfgang Goethe, *Italienische Reise*, Frankfurt am Main 1976, p. 113.

72—Cf. Immacolata Amodio: *Das Opernhafte. Eine Studie zum “gusto melodrammatico” in Italien und Europa*, Bielefeld 2007, p. 119.

73—Carner, p. 612.

## 10

74—According to the Aldo Finzi Society the work was created in 1933; Eleonora Carapella gives 1934 as the year it was performed and 1935 for the edition. Eleonora Carapella: “Musicisti ebrei nell’Italia delle persecuzioni: il caso Aldo Finzi”, <http://www.aldo-finzi.com>, p. 27.

75—Cf. Carapella, pp. 6–7. *La Serenata al vento* was first performed on December 1, 2012 at the Teatro Donizetti in Bergamo as part of the Bergamo Musica Festival.

76—Comprehensive list of works by Carapella, pp. 27–29.

77—Georg Beck in “Musikforum”, Deutschlandradio, September 24, 2012.

78—The Castelnuovo and Finzi families were related. Cf. Castelnuovo-Tedesco, p. 50.

79—Cf. The catalog of works *Catalogo delle opere* published by James Westby, Fiesole 2005.

80—“Manifesto di Musicisti italiani per la tradizione dell’arte romantica dell’800”. Signed by Respighi, Casella and Malipiero among others.

81—Cf. the memoirs of Castelnuovo-Tedesco, p. 595.

## 12

82—“Ella deve ricordare che le preoccupazioni di casa Ricordi, nei miei riguardi, sono sempre state provocate dalla mia difficile posizione di fronte alla musica fascista. Ricorderà gli incidenti della ‘favola del figlio cambiato’, e le conseguenze dell’essere caduto in disgrazia per non essendo stato mai ‘in grazia.’” — “You should recall that Casa Ricordi’s concern about me was always engendered by my difficult position towards fascist music. You will recall the incidents surrounding the ‘story of the switched son’ and the results of falling into disgrace without ever having been in a state of ‘grace.’” (Letter dated May 29, 1946, Archivio Storico Ricordi)

83—For Busoni’s correspondence with Casa Ricordi cf. Fiamma Nicolodi: *Gusti e tendenze del Novecento musicale in Italia*, Florence 1982, p. 231

84—Also, some sporadic indexes exist from 1831.



145—After the historical pictures and text, here is the real, physical archive today

**7 800 Handwritten Scores**

**15 000 Letters**

**10 000 Libretti**

**10 200 Stage, Costume and Props Designs**

**6 000 Photographs**

**200 Prints**

**100 Posters**

**Hundreds of Periodicals**

**Thousands of Printed Scores**

**Complete Business Correspondence**

**from 1888 to 1962**

# OVERVIEW OF THE COLLECTIONS

## Handwritten Scores

Almost 8 000 scores from the mid-1700s to the end of the 20th century – not just opera, but also chamber music and symphonic music. The oldest are *Il Ciro riconosciuto* by Niccolò Jommelli of 1744 and *24 Capricci* by Niccolò Paganini; among the most recent are scores by Luigi Nono (e. g. his major work of musical theater *Prometeo*, 1984) and Franco Donatoni (e. g. his arrangement of Bach's *Kunst der Fuge* for orchestra, 1992). There are also a large number of "romances" that are still performed in Italy today, by Francesco Paolo Tosti and others, arrangements, and a range of works for musical education.



J.M.J. *Alto Solo* *Il Ciro riconosciuto*

*Scena Prima:*

*Compagnia di i compagni della Media, guisa di pochi altri non  
 tutta in un punto di numero. Onde l'ordine di spargere e della  
 sua parte da un lato per l'ordine aperto dall'altro sparsi  
 le guardie reali. Mandare sedute, et a parte*

*Mand:*

*Ma di: non è quel loco della Media il compare? P. e*

*quello: P. loco questo è dove alla P. ca riforme ogni anno.*

*Ma di: ad immetta ritorno. Le ultime parole appaiono.*

*Mand:*

147—*Il Ciro riconosciuto* by  
 Niccolò Jommelli,  
 autograph score, 1744

148—*Tamerlano* by Simone Mayr,  
 autograph score, 1812



*Tamerlano* *Maestri*

This image shows a page of handwritten musical notation for the opera 'Tamerlano' by Maestri. The score is written on aged, yellowed paper and consists of approximately 14 staves. The top staff is for the Flute (Flauto), followed by Oboe (Fagotto), Clarinet (Clarinete), Bassoon (Fagotto), Trumpet (Tromba), Horn (Tromba), Violin (Violino), Viola (Viola), Cello (Violoncello), and Double Bass (Bassi). The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines, and there are some annotations and corrections throughout the piece.

Esemplare corretto per la stampa T.

A Peppino Sirignano  
A Vucchello  
(Canzone Napolitana)

Gabriele D'Annunzio

Paolo Tosti

*Allegretto moderato*

3/4

TUTTI DIRITTI IN ESECUZIONE  
RIPRODUZIONI, TRADUZIONI E  
TRASCRIZIONI SONO RISERVATI

COPYRIGHT 1907  
BY G. RICORDI & C.

**Allegretto vivace (♩ = 92)**  
I - (Piano di Villa Borghese)

Giovanni Respighi  
(1924)

The score is written on 24 staves, each with a specific instrument or section label on the left. The instruments listed are: Flauto (Flute), 2 Flauti (2 Flutes), 2 Oboi (2 Oboes), Corno Inglese (English Horn), 2 Clarinetti (2 Clarinets), Clar. basso (Bass Clarinet), 2 Fagotti (2 Bassoons), Contrafagotto (Contrabassoon), 4 Corni (4 Horns), 3 Trombe (3 Trumpets), Tromboni (Trombones), 1 Bassi e Baritone (1 Bass and Baritone), Timpani (Timpani), Bateria (Drum), Campanelli (Cymbals), Arpa (Harp), Citarre e Pianoforte (Guitars and Piano), Tromba ystona (Euphonium), Buccine y trombe (Tuba and Trumpet), Fidele y organo (Celesta and Organ), Violini (Violins), Viola (Viola), Violoncelli (Violoncellos), and C. Basso (Double Bass). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The tempo is marked 'Allegretto vivace' with a quarter note equal to 92 beats per minute. The title of the piece is 'Allegretto vivace (♩ = 92) I - (Piano di Villa Borghese)'. The composer's name 'Giovanni Respighi' and the year '(1924)' are written in the top right corner. At the bottom of the page, there is a small copyright notice: 'Copyright 1924 by G. Ricordi & C. S.p.A. Milano, Italy'.

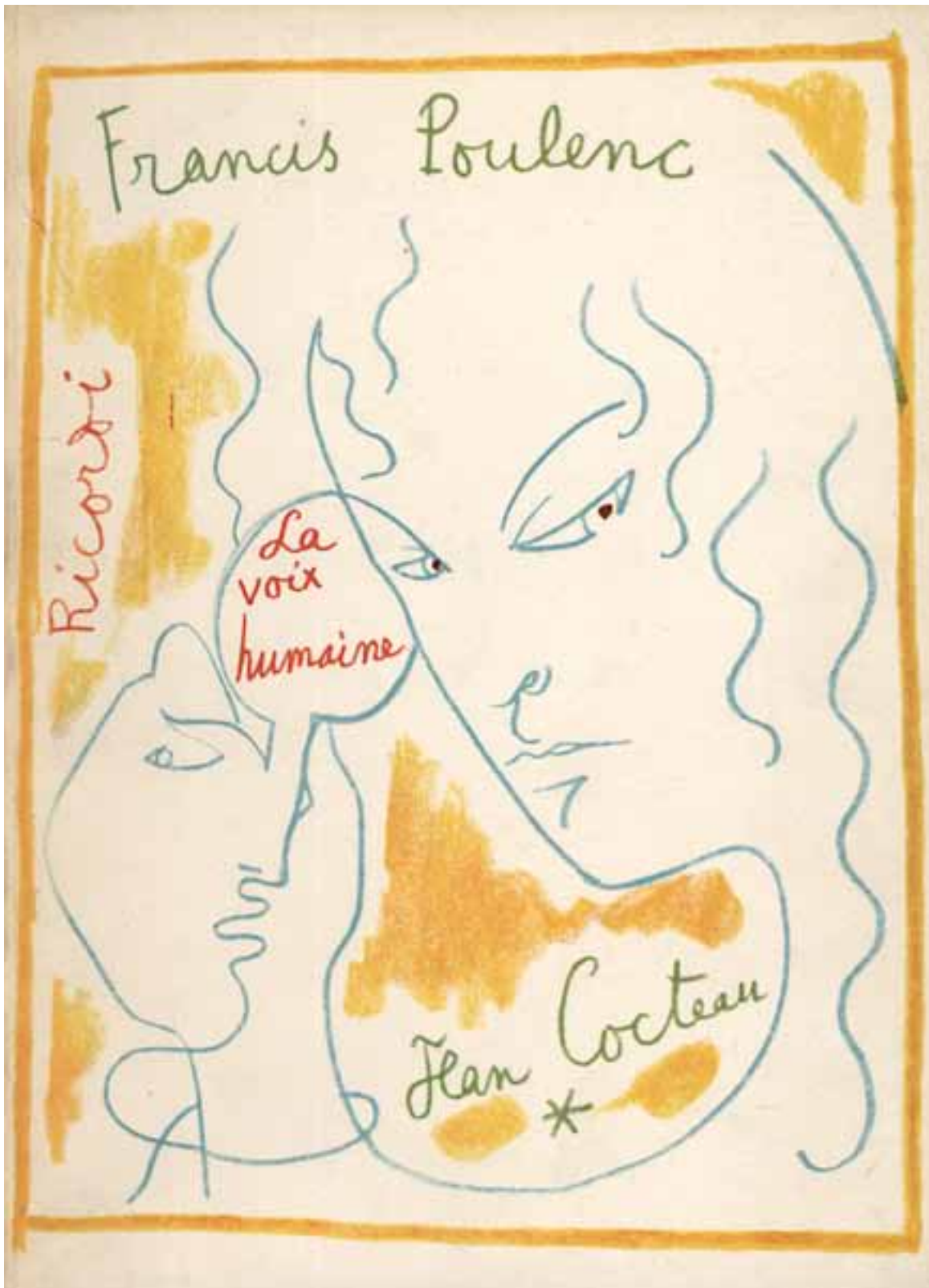




## Printed Scores

In addition to the autographs, the archive also has an impressive collection of printed scores. Although not every edition has been preserved up to the present day, the existing material provides information about the development of music printing and matters of design, especially the jackets or covers, which were designed with love and care. Moreover, some editions contain dedications and comments from their users, such as conductors, that provide clues about their reception and interpretation.









154—Conchita by Riccardo Zandonai, cover of the printed vocal score, 1911

155—L'italiana in Algeri by Gioachino Rossini, cover of the printed vocal score, 1898

156—Bluff, fox trot di Ruggiero Vitale, artwork by Sergio Tofano, a.k.a. STO, 1922

157—Tu! Melodia by Pier Adolfo Tirindelli, artwork by Marcello Dudovich, 1907

# Libretti

Over 10 000, from the 17th to 20th centuries. There are handwritten (even autograph) drafts, typed and printed libretto editions. Most of the libretti are printed editions, in the case of some operas there are several editions, from the premiere to editions of our time, from Italy and abroad.

The archive's libretto collection documents the purchase of the various other collections, such as that of La Scala, by Giovanni Ricordi; the influence of censorship; the development of the libretto in the 20th century, and much more.



158—*Simon Boccanegra* by Giuseppe Verdi, cover of the libretto, second version, 1881

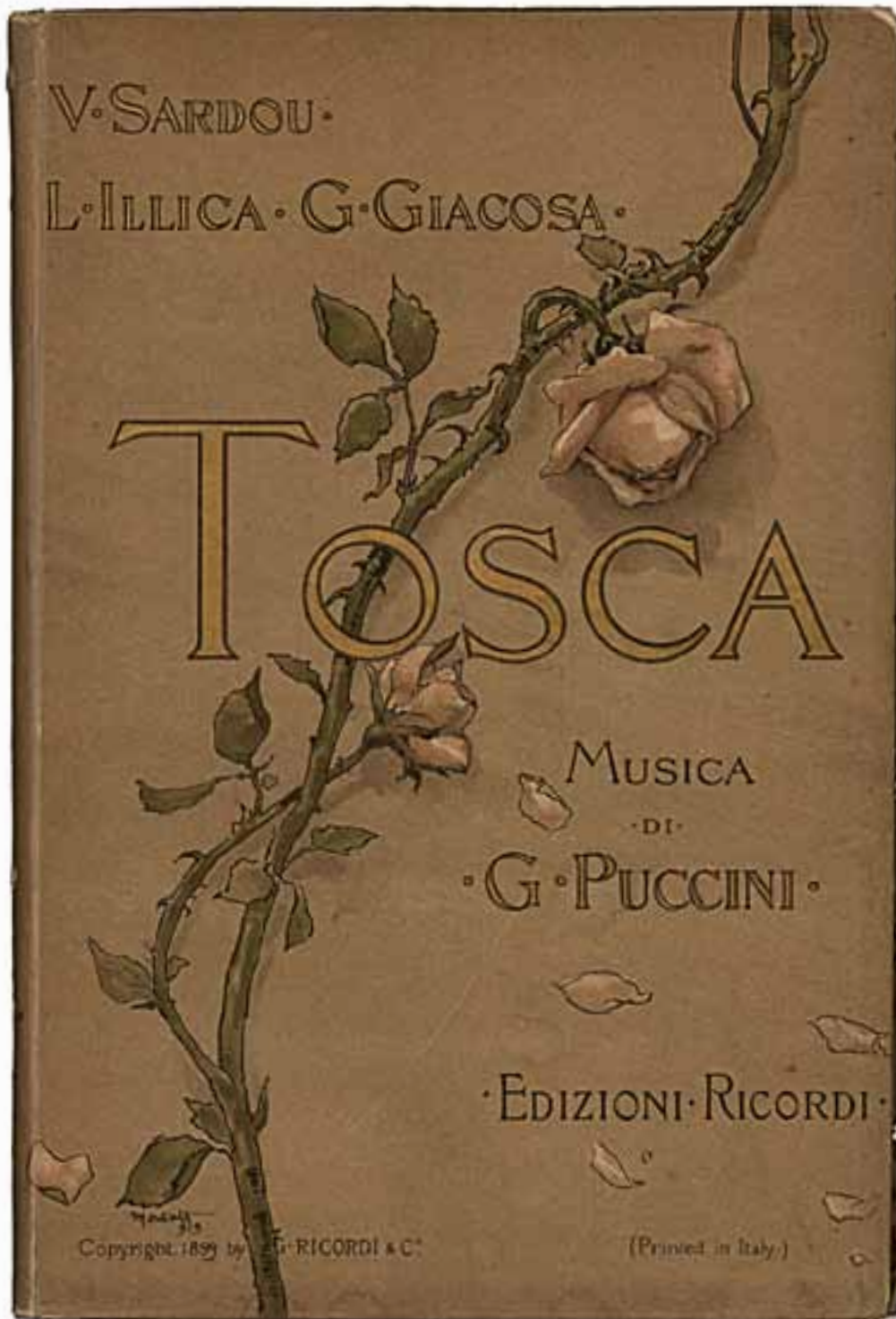


159—*Don Carlo* by Giuseppe Verdi, cover of the libretto, third edition

160—*La bohème* by Giacomo Puccini, page from the handwritten libretto with autograph annotations by Luigi Illica and Giacomo Puccini

161—*Iris* by Pietro Mascagni, cover of the libretto, artwork by Adolf Hohenstein, 1898





162—Tosca by Giacomo Puccini, cover of the libretto for the world premiere, 1900

163—Germania by Alberto Franchetti, cover of the libretto, artwork by Adolf Hohenstein, 1902



## Iconographic Collection

The archive's iconographic collection is from the 19th and 20th centuries. The archive has about 600 original stage designs, mostly from the premieres of the respective works, starting with the designs for Verdi's *Attila* by Giuseppe Bertoja up to Nicola Benois's designs for Respighi's *La Fiamma* from the 1930s. The technique is usually tempera painting, but there are also designs in oils, or made as collages. For some operas there are different variations, such as for Puccini's *Tosca* and *La bohème*, depending on the size of the intended theater.

Secondly, the picture collection consists of a collection of thousands of individual costume designs, most of them created by famous designers. It begins with the figurines for Verdi's *Il Corsaro* (1848) and comprises more than 1200 designs by Alfredo Edel, including for Verdi's operas *Il Trovatore*, *Don Carlos* and *Otello* and Rossini's *Guglielmo Tell*. There are more than 700 items by Adolf Hohenstein. The costume designs are often accompanied by instructions for the dressmakers on the back, and by fabric and color patterns, for the Italian operas, but also for foreign-language works from abroad, for example in Cyrillic script for *Una vita per lo Zar* by Mikhail Glinka, and models for the operas of Wagner, by Franz Gaul.

Thirdly, the "tavole di attrezzeria", drawn summaries of props and stage furniture, of which about 500 are preserved in the archive, should be mentioned.





164—*Don Carlo* by Giuseppe Verdi, Modena, December 26, 1886. *The forest of Fontainebleau*, Act I, set design by Carlo Ferrario





- 165—*Rienzi* by Richard Wagner. *Rienzi*, costume design by Franz Gaul, 1872
- 166—*Anima allegria* by Franco Vittadini, world premiere, Rome, Teatro Costanzi, 1921. *Bailadora de pandero*, costume design by Marco Montedoro
- 167—*Don Carlo* by Giuseppe Verdi, new version in 4 acts, Milan, Teatro alla Scala, 1884. *Filippo II*, Act I, costume design by Alfredo Edel
- 168—*Una vita per lo Zar* by Mikhail Ivanovic Glinka, Italian premiere, Milan, Teatro Dal Verme, 1874. *Women and girls*, Act I, costume design by anonymous
- 169—*Il corsaro* by Giuseppe Verdi, world premiere, Trieste, Teatro Grande, 1848. *Odalisque*, costume design by Damore
- 170—*Il ragno azzurro* by Alberto Igino Randegger, Milan, 1918. *Dancers*, costume design by Aroldo Bonzagni
- 171—*Aida* by Giuseppe Verdi, new production, Milan, Teatro alla Scala, 1904. *Incense bearer*, costume design by Attilio Comelli
- 172—*Il trillo del diavolo* by Stanislao Falchi, world premiere, Rome, Teatro Argentina, 1899. *Venetian patricians*, Act I, costume design by Alfredo Edel.



*Il favorito del re* by Antonio Veretti, world premiere, Milan, Teatro alla Scala, 1932

173—*Lalla*, Act I, costume design by Titina Rota

174—*A lady*, Act I, costume design by Titina Rota





Nerone by Arrigo Boito,  
posthumous world premiere,  
Milan, Teatro alla Scala, 1924.

175—Gobrias, costume design  
by Lodovico Pogliaghi

176—Necklace and earrings,  
prop design by Lodovico  
Pogliaghi

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# Photographs

Photographs form another series of iconographic documents in the archive. There are over 6 000 photographs from the late 19th and 20th centuries: studio portraits, and shots of scenes and exteriors. The material in general is linked to the activity of Casa Ricordi and comprises portraits of composers, librettists, actors, dancers, singers (in costume or not, thus giving an insight into the fashion of the time). The photos often have a dedication on the mount.

The photographers (over 800 names) are Italian, like Ferrario, Bertieri, Varischi & Artico, Sommariva, De Marchi, Pagliano e Ricordi, Rossi, Sciutto, Sebastianutti, as well as foreign: photos from Studio Nadar, Reutlinger, London studios (Wilson & C., Ellis), American studios, studios at Leipzig, St Petersburg, Vienna, Cairo, Marseille, Budapest, São Paulo and so on. Some composers and designers were also dilettante photographers, as Giacomo Puccini (for example his snapshots in Egypt or Abetone, near Pistoia) and Leopoldo Metlicovitz. Many photographs were used to illustrate the Ricordi magazines, such as *Musica e Musicisti* and *Ars et Labor*.

Finally, the archive also has a large collection of about 200 prints, primarily portraits of musicians and singers that were originally filed with the photographs, but now form a separate department.





177—Eleonora Duse, photograph by Mario Nunes Vais, early 20th century



178—The cast of the world  
premiere of *Gianni Schicchi*  
by Giacomo Puccini,  
on stage, 1918

179—A scene from *La bohème*  
by Giacomo Puccini,  
*The Barrière d'Enfer*, Act III,  
1896





180—Garden of the villa in Sant'Agata, (from left, seated) Maria Carrara Verdi, Barberina Strepponi, Giuseppe Verdi, Giuditta Ricordi, (from left, standing) Teresa Stolz, Umberto Campanari, Giulio Ricordi, Leopoldo Metlicovitz, late 19th century

181—Actress Sarah Bernhardt in stage costume, photograph by Nadar, late 19th century







## Posters

The image collection also includes a collection of posters from the turn of the century and the beginning of the 20th century. These constitute an important documentation of the activity of Casa Ricordi in the field of graphics. At that time, Casa Ricordi was one of the few publishers in the world that was able to print large posters and it even received orders from overseas.

The collection consists not only of posters for opera performances, but also for *Bitter Campari*, *Poretti* beer, *Uliveto* water, the *Bianchi* bicycle brand, the *La Rinascente* department store and the *Corriere della Sera*. Particularly noteworthy are the series of posters for the film *Cabiria* from 1914 (directed by Giovanni Pastrone) and those for the *Magazzini Mele* in Naples. The Officine Grafiche also designed the covers of the Ricordi publishing house's music editions, which are therefore of considerable beauty and originality.





183—Manifesto by  
Leopoldo Metlicovitz for  
*La Rinascente*, 1913

**FONTE DELL'ACQUA MINERALE NATURALE**  
**GASSOSA ACIDULA ALCALINA** (BICARBONATO CALCICO SODICA)  
**LITINICA**  
**DI**

# ULIVETO

(PROVINCIA DI PISA)

PROPRIETÀ SOCIETÀ ANONIMA SUCC<sup>MA</sup> G. GRASSI MARIANI  
 BREVETTATA DA S. M. IL RE D'ITALIA  
 33 ONORIFICENZE - PIÙ DI 1000 CERTIFICATI MEDICI

**BALNEUM ET FONTANAM CAVARI FACIEMUS.**  
 BREVE PESANI COMUNE - ANNO 1286

**CONSULENTI:**  
 DR. PROF. G. B. GUERINELLI Per la Provincia di PISA | DR. PROF. P. GIACCO Per la Provincia di FIRENZE |  
 DR. PROF. E. MARAZZANO Per la Provincia di GENOVA | DR. PROF. A. DE GIOVANNI Per la Provincia di TREVISO |  
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 PROF. A. CESI (Consulente Civile) | PROF. E. BORGARDI Per la Provincia di MILANO | DR. PROF. P. CALCANI  
 PROF. A. BRUNA Per la Provincia di PARMA | PROF. A. MICHELLEZZI Per la Provincia di PISA

**GRANDI STABILIMENTI DI BAGNI**  
**APERTI DAL 1° GIUGNO AL 30 SETTEMBRE**

M. DUDOVICH

184—Poster by  
Marcello Dudovich for  
Acqua Oliveto, 1906

185—Poster by  
Enrico Sacchetti for  
Bitter Campari, 1921



# Letters

The collection of manuscript letters — about 15 000 of them — covers the time from the beginning of the 19th century until the end of the 20th century. It consists of letters to Casa Ricordi by writers, singers and composers including Giuseppe Verdi, Giacomo Puccini, Franz Liszt, Ottorino Respighi, Jules Massenet, Alfredo Casella and Luigi Nono; the librettists Luigi Illica, Giuseppe Giacosa and Arrigo Boito; the poet Gabriele d'Annunzio; and the singers Teresa Stolz, Maria Waldmann and Victor Maurel. There are also extensive further inventories from the 20th century, both manuscript and typewritten: letters by Gian Francesco Malipiero (1942–1954), Ildebrando Pizzetti (1942–1956), Vieri Tosatti (1949–1960) and Mario Zafred (1950–1956), letters from Tito I and Giulio, and numerous letters associated with specific works.

The “copialettere”, the business correspondence, form the second part of the collection of letters. They are complete from 1888 to 1962, with some gaps from 1944 to 1953. Each financial year is divided into several volumes. An index volume lists the addressees. The “copialettere” enable the reconstruction of correspondence, as was the case for the letters to Arturo Toscanini, for example.



2/17

11

Franz Liszt

Sig. Tito di Gio. Ricordi  
 Dotore di Musica  
 Milano

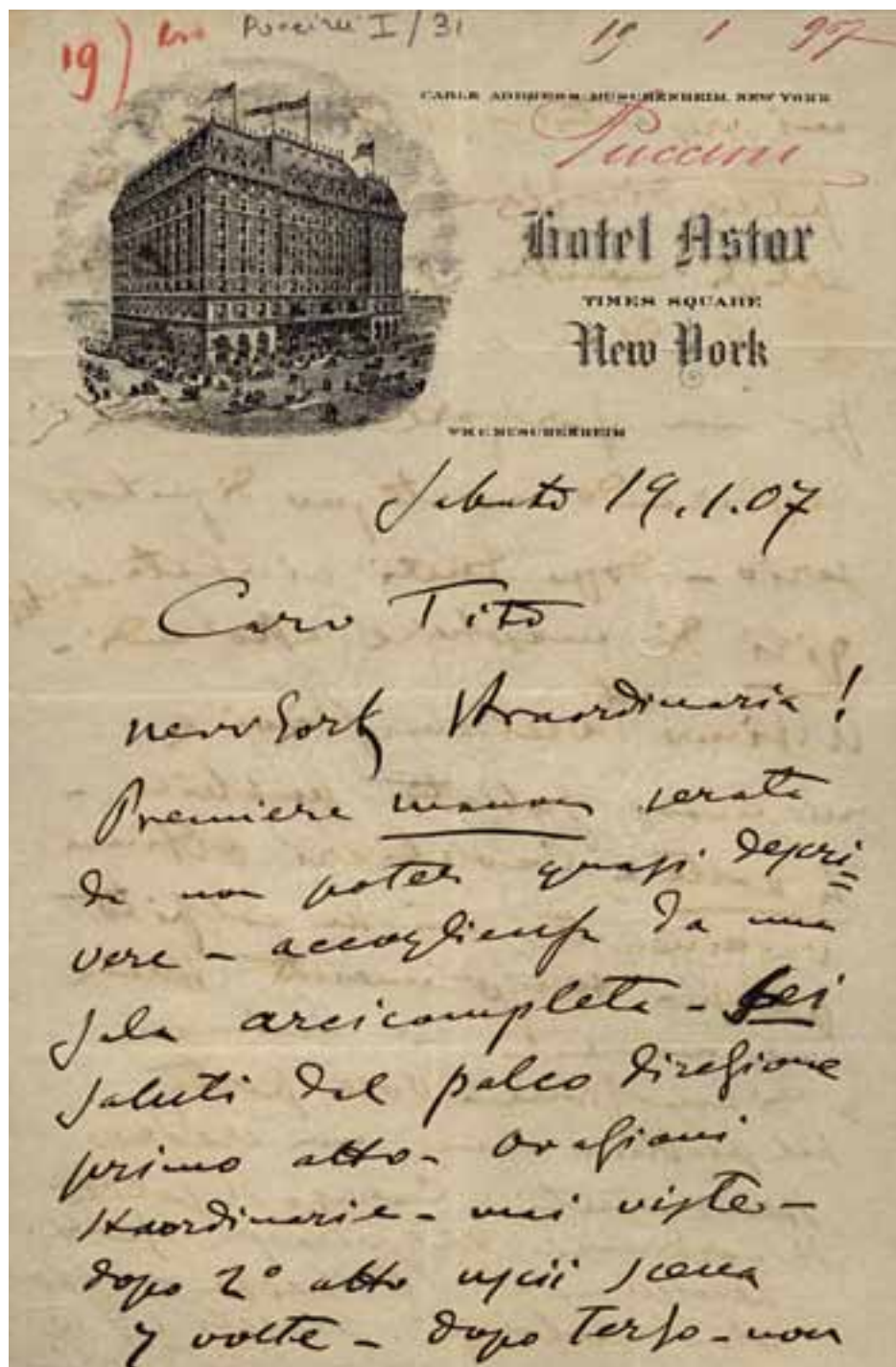
Colla presente si rimette l'originale manoscritto  
 dell'opera seguente:  
 Finale di Don Carlos di Verdi 41003  
 (Cao di feda e Marcia funebre)  
 Transcription per Piano  
 che ho composto detta sotto speciale incarico e com-  
 missione e della quale vi ho recato l'edizione pro-  
 priata della stampa e pubblicazione e tutti i diritti  
 d'autore per tutti i paesi verso il corrispettivo  
 di 100 lire. Mille che trovate in conto.  
 Rimanderò volentieri.

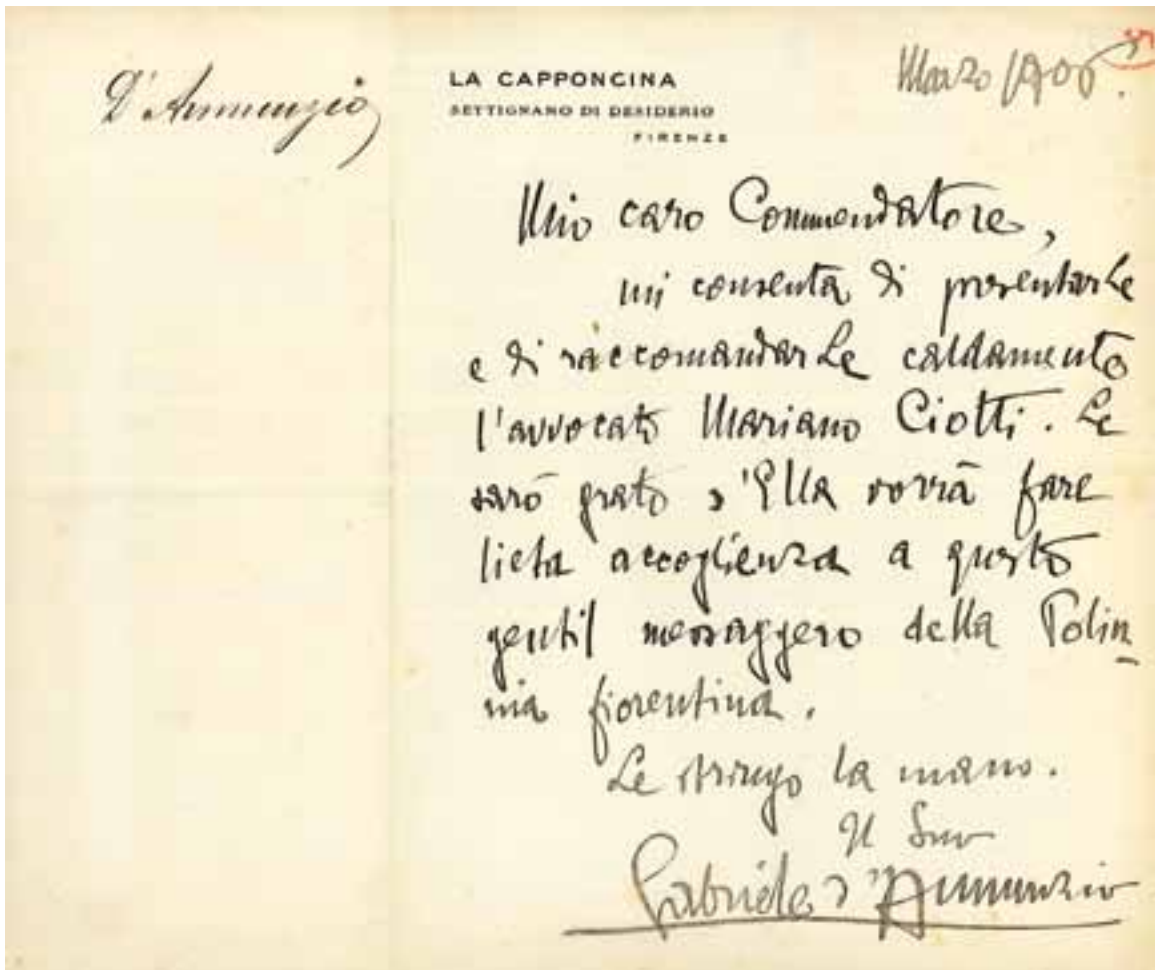
Roma li 1° Maggio 1868.

F. Liszt

187—Letter from Franz Liszt to  
 Tito I Ricordi, May 1, 1868

188—Letter from Giacomo  
 Puccini to Tito II Ricordi,  
 January 19, 1907





189—Letter from Gabriele  
D'Annunzio to Giulio  
Ricordi, March 1906

190—Letter from Arrigo  
Boito to Giulio Ricordi,  
February 1881



(43)

Il subscripto si obbliga  
 ad invitare a  
 lauta mensa il  
 Sig. Burgmeier e  
 Consorte aggiungerosi  
 il Maesani se il  
 sudetto sottoscritto  
 non avrà ultimato  
 l'ultimato del  
 Vero pel di 29 di  
 Febbraio 1881

Angelo Boito

PE 44-043

Boita  
 di  
 29  
 Febbraio  
 1881  
 di  
 anno

Questa  
 lettera  
 inviata  
 al  
 sig. Maesani  
 il  
 29  
 Febbraio  
 1881  
 di  
 anno

la  
 ricevuta  
 di  
 anno

R. STABILIMENTO MUSICALE RICORDI  
 MILANO  
 1881

## Company Documents

The archive includes documents about the history of the publishing house from the 200 years of its existence. First of all, we have Giovanni Ricordi's "libri mastri", which span the time from 1814 until the mid-19th century and which summarize and document all contracts concluded.

There are also documents from the 100-year existence of the company's copperplate engraving school; handwritten lists of all editions acquired by Ricordi from 1808 until the present day; a large number of the publishing catalogs published by Ricordi and by the publishers bought up by Ricordi; press reviews with a collection of reviews; original contracts with composers and librettists including Giuseppe Verdi, Giacomo Puccini, Franco Alfano, Gian Carlo Menotti, Arrigo Boito, Luigi Illica, Sem Benelli and Arturo Rossato.

Finally, there are documents that show Giovanni and Tito Ricordi's commitment to copyright for authors: newspaper clippings, articles and letters. One cultural-historical curiosity to be admired in the archive is the collection of lead printing plates from the 19th century.

Liva li 4 Maggio 1811 — Per Sudi. Romani S.<sup>ca</sup> —  
 che franchiscono L. 30.77.  
 All' Ordine S. L. Del Sig. Serafino Mannesi Laghero la  
 somma di Lire di Francia Trenta, e settanta sette di mon.  
 canzia, aduta, che ponendo in conto f.  
 Ad Ufo —  
 al Sig. Gio: Ricordi  
 Milano —  

  
 No. 6 2516  
 No. 2 prima e sola



Verich. 7. mag<sup>o</sup> 1816.  
 Conto di ...  
 ... 17.6

2 mag<sup>o</sup>  
 Grecchi Ave. di Codogno D. D.  
 ...  
 ... 9.50  
 ... 9.5

3 mag<sup>o</sup> 1816.  
 Casibbo di Genova D. D.  
 ...  
 ... 37.2 Equiva

12. ag<sup>o</sup> 1817  
 M<sup>o</sup> Galliff al Falava D. D.  
 ... 2.50

7 mag<sup>o</sup> 1816.  
 ...  
 ... 5

15 mag<sup>o</sup> 1816.  
 Quaffoni Giuff. D. D.  
 ...  
 ... 194.10 94.6  
 ...  
 1630

19. aprile 1816  
 ...  
 ...  
 ... 26.80  
 ... 3.33 11. JX  
 ... 75  
 ... 25  
 ... 50  
 ... 2.80  
 ... 58.50

15 mag<sup>o</sup>  
 Giannorini D. D.  
 ...  
 ... 5.75  
 6. Maggio 1817

Gussoni  
 ... 9.9  
 ... 3.2  
 ... 11.2

10 mag<sup>o</sup> 1817  
 ...  
 ...  
 ... 2.80  
 ... 10.40

M  
 C  
 P  
 R  
 J  
 J  
 U  
 V



Autori	Data	Titolo	Copie	Copia Stampate
363	1777	F. Geronimo ... Quintetto 2 Viol. 2 Violoncelli Op. 1	15	48 200 20 20 20 15 20 20 20
364	1777	...	2	48 200 20 20 20 15 20 20 20
365	1777	...	3	48 200 20 20 20 15 20 20 20
366	1777	...	1	30 100 25 30 40 50 20 40 40 20 20
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374	1777	...	3	14 100 20 20 20 20 20 20 20 20 20
375	1777	...	1	18 100 20 20 20 20 20 20 20 20 20
376	1777	...	4	20 100 50 40 40 40 40 40 40 40 40
377	1777	...	4	22 50 70 40 40 50 30 40 30 20 20
378	1777	...	1	15 60 100 30 40 40 20 20 20 20 20
379	1777	...	3	14 100 20 20 20 20 20 20 20 20 20



Salomè Kurosaki,  
protagonista della  
"Madama Butterfly"  
esclusivamente ap-  
piacuta al Teatro  
di Brescia nel 1904,  
nella più famosa re-  
sta che date in questo  
ilustrare teatro di  
Brescia, con a Ven-  
di. Manzoni, Puccini  
al. Solo e ad inter-  
preti come Tamagno  
e "Santuzza" Ciofi.  
Puccini non dimenticò  
di mai i fatti ed i  
clamori di Milano e  
non volle più che  
l'opera fosse rappresentata  
senza alla Scala.  
Butterfly avrebbe tol-  
tato alla Scala dopo  
la morte del mo-  
stro, quando già si  
aveva fatto piangere  
il commosso pub-  
blico di tutti  
maggiori teatri eu-  
pei ed americani.

## MORTE E RESURREZIONE DI MADAMA BUTTERFLY

Indignamente giustiziata alla Scala nel febbraio  
1904, l'opera di Puccini ottiene a Brescia la  
sua rivincita pochi mesi dopo.

Se avverrà che qualcuno dedichi al Teatro  
Grande di Brescia una monografia diligente e  
affettuosa, certo non mancherà di inserire una  
pagina d'onore per la meritata sorte ch'essa ebbe  
di riconsacrare e affidare alla storia una delle  
più popolari ed amate opere di Giacomo Puc-  
cini: Madama Butterfly, che il pubblico della  
Scala aveva indegnamente giustiziato la sera del  
17 febbraio 1904. Molto si è detto e scritto per  
cercare di spiegare l'esito catastrofico di que-



sta opera, travolta da una delle peggiori burrasche che la storia del teatro lirico ricordi. Claudio Sartori, uno fra i più autorevoli musicologi nostri, in un suo libro recente, perussò da una critica forse troppo acerba e severa, attribuire l'insuccesso ad un errore di sensibilità del Maestro. « Puccini — egli scrisse — si presentava dopo tanto tempo, glorioso della sua fama internazionale, invidiato per la sua fortuna, e non rispettato per la sua ben nota acidità verso i colleghi coetanei, illudendosi di presentarsi a una cerimonia di collaudo della sua gloria. E fu invece chiamato davanti ad un severo tribunale, con giudici forse anche mal disposti. Si presentò con un'opera che sin dalle prime battute riecheggia un tema della Bohème, e fu proprio questo particolare che scatenò le prime ire del pubblico. E se l'opera non era « un'opera diabetica e automobilisticamente infortunata », come fu malevolmente chiamata, (la compose soffrendo di diabete e immobilizzato da un sinistro automobilistico) è certo però che gli avvenimenti epico-critici che affisero nel periodo di preparazione il musicista, se non influirono sulla partitura tolsero però all'autore quel senso critico così acuto che fino allora l'avevano sostenuto. Sarebbe bastata — scrive sempre il Sartori — una attenta rimediazione dell'opera prima di presentarla al pubblico per evitare il disastro. Ma Giulio Ricordi era vecchio e stanco, i librettisti (che erano,

come è noto, Giacosa e Illica) avevano da tempo rinunciato alle faticose discussioni, direttore era Cleofonte Campanini e con Toscanini nessuno s'era consigliato ».

Ed infatti Toscanini fu l'unico che paréntò l'insuccesso. Eppure, giunti alla fatale sera, sembrava che tutti corressero ad un trionfo, e vi si preparassero con temeraria baldanza. Giacosa s'era fatto segnare una poltrona di prima fila per godere meglio del successo. Rosina Storchio, che fu la prima mirabile interprete dell'opera, ha dettato ad un giornalista una cronaca, rimasta inedita, della funambolosa e babelica serata. L'abbiamo trovata nelle sue carte e fra i suoi ricordi, con tracce di lacrime. « Puccini — scrisse la celebre cantante — venne a picchiare al mio camerino che scoccavano le nove, dicendomi: « Rosina, ci siamo... » Campanini era già sceso in orchestra. Mi accostai al velario. La Scala rigurgitava da aver paura. Mi ritiro verso le quinte e sentii l'attacco vivacissima dell'inizio. Con la sinistra mi premii il cuore mentre con la destra mi facevo il segno della Croce. Puccini, che mi vede, s'apperturò per seguirmi anche lui di nascosto. Gli episodi, troppi, che si succedono nella prima parte dell'atto, faticano per stancare il pubblico.

Un comprimario, rientrato fra le quinte, mormora spaventato: « Buon Dio! Che pubblico! Non fa che tossire! Maledetto! » Io sudo freddo. Dalle prime frasi che sono avvertito dal pubblico

Il gruppo degli interpreti della prima rappresentazione di « Madame Butterfly », al teatro Grande di Brescia. Sono i loro nomi degni di vivere nel ricordo, per il prestigio conferito dalla discepolanza di un'artista notevole che studiò di vivere nel teatro della storia e nel lavoro il pubblico bresciano decretò il primo attore. Da sinistra: Virgilio Bellini, Tito Sabini, Luigi Balgoglio, Salomè Ernestini, Giovanni Zanobelli, il M.<sup>o</sup> Cleofonte Campanini, Gualtiero Giuliani, Emma Dertini, Assolone Ferrari, Giuseppe Pini Costi.

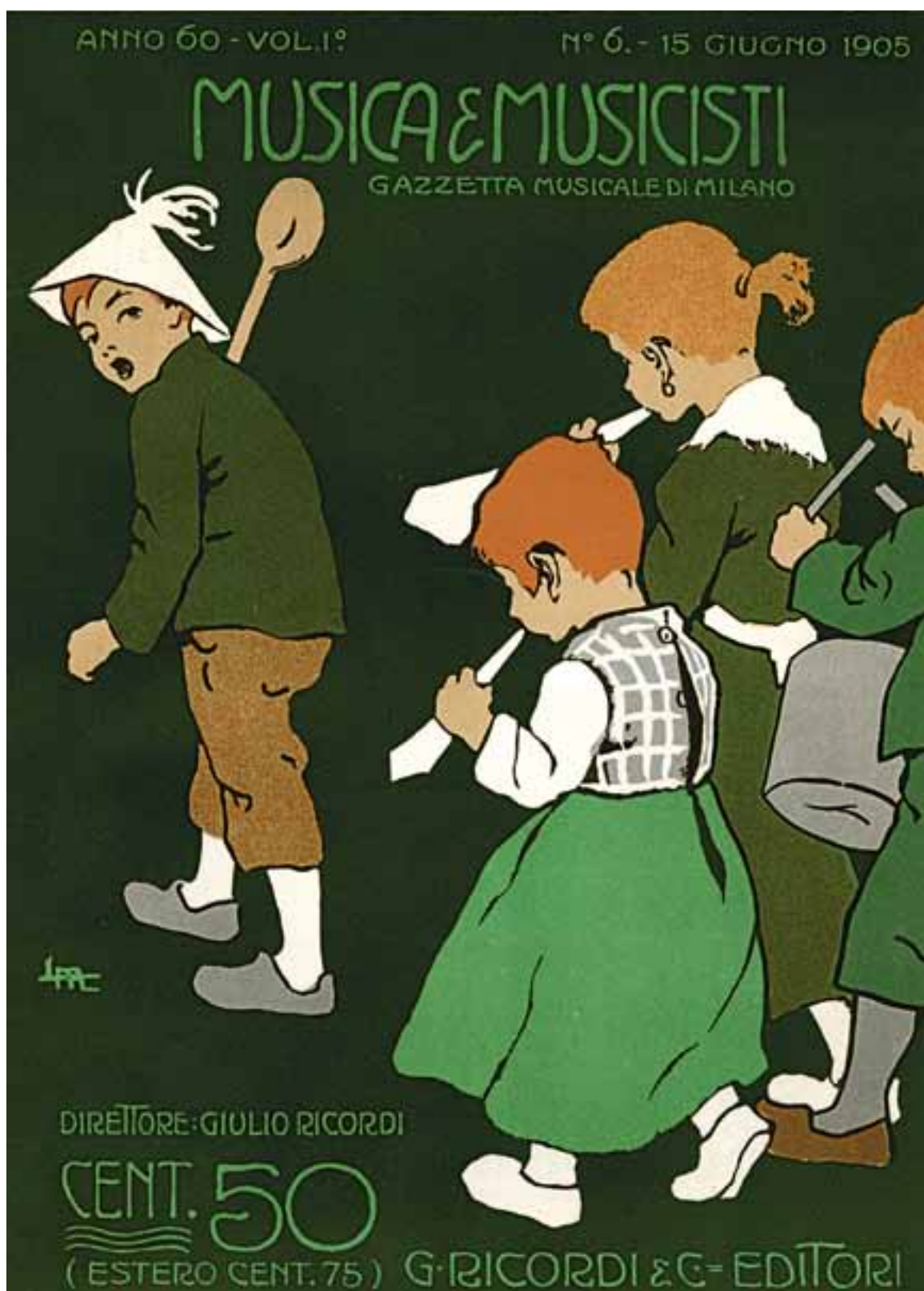


## Periodicals

The archive has a number of issues of periodicals published by Ricordi over the years: there are the complete annual editions of the *Gazzetta Musicale di Milano* (1842–1902), of some years additional copies bound with a different cover that were apparently meant for internal use, and some unbound issues.

A number of issues of *Musica e Musicisti* (1902–1905) are available from 1902, in the small format, and some in the later larger format. The complete set of editions of the magazine *Ars et Labor* (1906–1912) is available, all in bound annual volumes, plus some individual issues. *Musica d'Oggi* is available between 1919–1942 and 1958–1965.

Only the 1956 issues of *Ricordiana*, published from 1951–1957, are available in the archive. There is also *Rivista Minima*, edited from 1871 to 1878 by Ghislanzoni. One issue of the *Biblioteca Illustrata della Gazzetta Musicale di Milano* (No. 3/1888) is available, containing some illustrated stories by Alfredo Montalti. The first edition of July 10, 1864 and the volume of the year 1865 of the *Giornale della Società del Quartetto* are available. Bound annual volumes of the magazine *Italia Musicale*, published by Lucca, are available in the archive for 1847 and from 1850 to 1859.







- Ars et Labor  
 196—Artwork by Leopoldo Metlicovitz, 1907  
 197—Artwork by Marcello Dudovich, 1907  
 198—Artwork by Marcello Dudovich, 1908  
 199—Artwork by Marcello Dudovich, 1907

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Bozzotti, Erminio, shareholder of Ricordi KG from 1888  
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Corgi, Azio (\*1937), composer

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## E

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## F

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John, Elton (\*1947), pop singer  
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 Marinetti, Filippo Tommaso (1876–1944), writer, originator of “Futurism” (1909)  
 Mascagni, Pietro (1863–1945), composer  
 Mataloni, Jenner (1898–1968), director of La Scala 1932–1942  
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 Mazzucato, Alberto (1813–1877), music teacher and conductor, publisher of the *Gazzetta Musicale di Milano*  
 Menotti, Gian Carlo (1911–2007), singer  
 Mercadante, Giuseppe Saverio (1795–1870), composer  
 Metlicovitz, Leopold (1868–1944), painter and graphic designer  
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 Montemezzi, Italo (1875–1952), composer  
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## N

Nava, Antonio (~1755–1826), guitarist, singer, composer  
 Neuwirth, Olga (\*1968), composer  
 Nicolodi, Fiamma, musicologist  
 Nieder, Fabio (\*1957), composer  
 Nono, Luigi (1924–1990), composer

## O

Origoni, Carlo, head of the Ricordi publishing company from 1976

## P

Pagh—Paan, Younghi (\*1945), composer  
 Palanti, Giuseppe (1881–1946), painter and set designer  
 Pannain, Guido (1891–1977), musicologist and composer  
 Paoli, Gino (\*1934), cantautore  
 Persico, Mario (1892–1977), composer  
 Pestalozza, Luciana (1929–2012), editorial director at Ricordi 1964–1992, co-founder of the “Musica nel nostro tempo” concert series  
 Petrassi, Goffredo (1904–2003), composer  
 Pick-Mangiagalli, Riccardo (1882–1949), pianist and composer

Pirandello, Luigi (1867–1936), writer and playwright  
 Pisa, Giuseppe, shareholder of Ricordi KG from 1888  
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 Pollini, Francesco (1762–1846), pianist and composer  
 Puccini, Giacomo (1858–1924), composer

## R

Rapetti, Mariano (1911–1982), pianist and lyricist, head of Radio Record Ricordi  
 Rapetti Mogol, Giulio, known as Mogol (\*1936), lyricist  
 Respighi, Ottorino (1879–1936), composer  
 Ricordi, Camillo (1908–1954), son of Manolo Ricordi  
 Ricordi, Carlo Emanuele (Nanni) (1932–2012), founder and director of Dischi Ricordi  
 Ricordi, Claudio (\*1944), great-grandson of Giulio’s brother Giuseppe  
 Ricordi, Emanuele (Manolo) (1876–1940), son of Giulio Ricordi, head of Officine Ricordi  
 Ricordi, Giovanni (1785–1853), founder of the publishing company  
 Ricordi, Giulio (1840–1912), son of Tito I. Ricordi, head of the publishing company from 1888–1912  
 Ricordi, Marisa, wife of Nanni Ricordi  
 Ricordi, Tito I. (1811–1888), son of Giovanni Ricordi, head of the publishing company from 1853–1888  
 Ricordi, Tito II. (1865–1933), son of Giulio, head of the publishing company from 1912–1919  
 Riehm, Rolf (\*1937), composer  
 Rignano, Guido (\*1924), managing director of Casa Ricordi 1964–1994  
 Richie, Lionel (\*1949), pop singer  
 Rossato, Arturo (1882–1942), journalist and playwright  
 Rossini, Gioacchino (1792–1868), composer

## S

Sachs, Harvey (\*1946), music journalist, biographer of Arturo Toscanini  
 Sanguineti, Edoardo (1930–2010), writer  
 Sartori, Claudio (1913–1994), musicologist  
 Scarlatti, Domenico (1685–1757), composer  
 Schönberg, Arnold (1874–1951), composer, originator of “twelve-tone music”  
 Sciarrino, Salvatore (\*1947), composer  
 Shelley, Percy Bysshe (1792–1822), poet  
 Sonzogno, Edoardo (1836–1920), publisher  
 Starace, Achille (1889–1945), secretary of the Fascist Party  
 Steinecke, Wolfgang († 1961), head of the Cultural Office in Darmstadt

Strauss, Richard (1864–1949), composer  
 Strazza, Gustavo, shareholder of Ricordi KG from 1888  
 Svevo, Italo (Hector Aron Schmitz) (1861–1928), writer

## T

Tenaglia, Raffaele (1884–1975), director of the rental archives and editor-in-chief at Ricordi, 1913–1961  
 Tenco, Luigi (1938–1967), cantautore  
 Toscanini, Arturo (1867–1957), conductor  
 Tosti, Francesco Paolo (1846–1916), singer and composer

## V

Vaccaj, Nicola (1790–1848), composer and music teacher  
 Valcarengi, Renzo (1860–1947), managing director of Casa Ricordi 1919–1943  
 Valcarengi, Guido, son of Renzo, head of the Buenos Aires branch from 1924, managing director of the company from 1952  
 Vanoni, Ornella (\*1934), singer  
 Verdi, Giuseppe (1813–1901), composer  
 Visconti, Luchino (1906–1976), movie director  
 Vittadini, Franco (1884–1948), composer  
 Vivaldi, Antonio (1678–1741), composer

## W

Wagner, Richard (1813–1883), composer  
 Webern, Anton (1883–1945), composer  
 Wolf-Ferrari, Ermanno (1876–1948), composer

## Z

Zandonai, Riccardo (1883–1944), composer  
 Zedda, Alberto (\*1928), conductor and musicologist

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