

Note d'archivio per la storia musicale (1924-1927, 1930-1943)

The first volume of *Note d'archivio per la storia musicale* [NAR] was published in 1924 and the last in 1943. The publication did not appear in print in 1928 (*anno V*) and 1929 (*anno VI*), however, these volume numbers were counted in the series. It should be noted that *anni V* and *VI* were completed through final proof, but were not printed, as they likely did not meet the high standard of the journal's only editor, Raffaele Casimiri (1880-1943).¹ In 1925, 1927, and 1930 (*anni II, IV, VII*) NAR was printed as single installments, while the remaining yearly volumes were issued in three or four fascicles at irregular intervals. Publication of the periodical was abruptly concluded with *anno XX* in April 1943, due to Casimiri's sudden death.

The periodical was published by Edizioni Psalterium, a publishing firm located in Rome, Piazza San Giovanni in Laterano 4. Founded in 1907 by Casimiri, the firm ceased to function at its founder's death.² In addition to musicological studies³ and musical monuments,⁴ almost exclusively edited by Casimiri himself, Edizioni Psalterium also published the journal *Psalterium. Rassegna cecilianica mensile per la cultura delle scholae cantorum* (1907-1911, 1912-1918).

Printed in Gubbio (Perugia) by the Scuola Tipografica "Oderisi," the journal's format is 22.5 x 15.00 cm.; each yearly volume contains an average of 300 pages, paginated consecutively. The yearly subscription rates to the journal were (with the exception of 1927) maintained throughout at the following prices: 30 Lire for Italy, 38 Lire for foreign countries, 9 Lire for single issues—one free issue sent upon request. In 1927 subscription rates were raised to 40, 50 and 12 Lire respectively.

The periodical follows the structure that is also typical of other scholarly journals published in Italy in those years, such as the very influential *Rivista musicale italiana* (1894-1955). The first pages of each issue are reserved for leading articles on the history of musical chapels, on particular aspects of a composer's biography or—less

¹ The two volumes were intended to constitute the history of the musical chapel of San Giovanni in Laterano in Rome, and were subsequently published as a monograph, edited by Laura Callegari with revisions and additions: "Cantori, maestri, organisti della Cappella Lateranense negli atti capitolari (sec. XV-XVII)," *Quadrievium* 30 (1984): 5-254. The entire set of eighteen volumes was reprinted in facsimile edition in Bologna, Casa Editrice Riccardo Pàtron, 1970-71. A general index of names, compiled exclusively from the indexes published at the end of each volume, was edited by Giorgio Piombini, *Indici della rivista "Note d'archivio per la storia musicale," 1924-1943, con una premessa di Oscar Mischiati* (Venezia: Edizioni Fondazione Levi, 1983).

² See Maria Rita Cappotelli, "Psalterium," *Dizionario degli editori musicali italiani, 1750-1930*, ed. Bianca Maria Antolini (Pisa: Edizioni ETS, 2000): 274-75.

³ For example, the volume *Cantantibus organis. Raccolta di scritti per la cultura delle "Scholae cantorum"* (1924).

⁴ For example, *Societas Polyphoniae Romanae Repertorium* (1924-1934), 6 vols.; and the *Anthologia Polyphonica auctorum saeculi XVI* (1924-1932), 2 vols.

frequently—on analyses of individual works. In many cases the articles are continued on successive issues. In general, about seventy percent of each issue is devoted to essays, twenty percent to reviews of publications, and ten percent to miscellaneous news.

Of the music periodicals published in Italy in the years between the two World Wars, *Note d'archivio* was the only one—with the possible exception of the *Bollettino bibliografico-musicale* (Milan, 1926-1933)—to focus on the treatment of, for the most part, previously unpublished historical archival documentation. Following the historiographic methods of German musicology, the periodical adheres largely to the positivistic current of thought aimed at bringing to light the music of the past, focusing its attention on the production of erudite studies and on publishing reviews of critical editions. The journal's focus was thus diametrically opposed to 19th-century speculative philosophical ideology, and especially to the theoretical principles espoused by Benedetto Croce (1866-1952), Italy's principal exponent of the aesthetic cult of Romantic idealism in the arts. It is of interest that in 1908 the "Associazione dei musicologi italiani" was formally created with the statutory intent "to promote the research, recognition and cataloguing of all ancient music sources—practical and theoretical, printed and in manuscript—deposited in all Italian libraries and archives, public and private, to serve as the basis for the preparation of a grand critical edition of the works of our best masters." Without doubt, such interest in the music-historical patrimony had nationalistic motives, and was intended to awaken the cultural consciousness of Italians by exalting their musical glories of the past.⁵

A significant contribution to the general diffusion and to the advancement of ancient music through scholarly studies and performances came also from the reform movement of Catholic church music—the so-called "Cecilian movement"—a trend anticipated in the 19th century that eventually reached its highest point of significance with the legislative edict emanated by Pope Pius X on 22 November 1903 entitled *Motu proprio (Inter pastoralis officii sollicitudines)*, subsequently reconfirmed in 1929 by Pius XI with the document *Divini cultus sanctitatem*.⁶

⁵ "Study Palestrina and a few other authors of the time," Giuseppe Verdi wrote to Francesco Florimo in a letter of 4 January 1871, published in the *Gazzetta musicale di Milano* (22 January 1871) and subsequently included in *I copialettere di Giuseppe Verdi*, ed. Gaetano Cesari and Alessandro Luzio (Milan: Ricordi, 1913): 232. The most authentic and genuine Italian temperament was thought at the time to be rooted in the works of ancient masters—of the Renaissance period in particular—which could inspire contemporary composers. Consequently, various initiatives were taken in Italy, at the beginning of the 20th century, aimed at the rediscovery of the national musical patrimony. They involved, among others, the poet Gabriele D'Annunzio and the group of composers known as the "generation of the 1880s" (Casella, Malipiero, Pizzetti, Respighi).

⁶ These papal decrees contributed notably to the restoration of an "authentic" Gregorian chant tradition along with the promotion of the practice of "a cappella" singing of Renaissance polyphony and of the use of the organ in Catholic liturgy. Such an historically-oriented interpretation of church music was to become the aesthetic ideal of "true art," in opposition to the present state of music, especially operatic, considered "decadent." A precondition to a new status of music in worship was the creation of good church choirs and the musical education of the clergy, now required by papal decrees, notably by the edict of 1903. To this

Casimiri, the sole editor and guiding spirit of *Note d'archivio*, is a particularly representative figure of the time and one linked directly to the Cecilian movement. He started his musical studies at Padua under the guidance of Luigi Bottazzo (1845-1924), a composer very active in the restoration of sacred music (see his essay on the state of sacred music in Italy at the end of the 19th century, in *NAR anno 1927*). In 1899 Casimiri was appointed director of the “Schola cantorum” of the seminary at Nocera Umbra, Perugia. He subsequently held a series of positions as *maestro di cappella* in various cathedrals: Calvi and Teano (1903), Capua (1904), Perugia (1905-1909), Vercelli (1909-1911), and, in 1911, at San Giovanni in Laterano in Rome, a post he held for thirty years. From 1912 he taught composition and polyphony at the “Scuola Superiore di Musica Sacra.” In 1919 he founded the “Società Polifonica Romana,” a choir devoted to the performance of 16th-century vocal polyphony, which he led on concert tours in Italy, Europe, the Americas and North Africa. Together with musicologist Angelo De Santi (1847-1922), President of the “Associazione Italiana di Santa Cecilia” and founder of the “Scuola Superiore di Musica Sacra,” Casimiri directed (1901-1903) the journal *Rassegna Gregoriana*, and subsequently founded the periodical *Psalterium* (1907-1918), which he also directed. In addition to teaching and performing, Casimiri dedicated himself actively to the production of musicological studies, particularly in the areas of archival research and historical editions based on original sources. It was natural that he would concentrate his scholarly efforts on Renaissance sacred music, the institutions and the composers who cultivated that repertory, and Palestrina in particular, as his works are considered the “true” and most representative patrimony of Catholic vocal polyphony.

Most noteworthy in *Note d'archivio* are Casimiri’s contributions regarding the history of musical activities of Rome’s chapels and his lifelong interest on Palestrina, whose importance had already emerged and was fostered in Italy as well as in Catholic Germany during the 19th century. In 1938 Casimiri began working on a new edition of the complete works of Palestrina, planned in thirty-three volumes to be published under the auspices of the newly founded (1938) “Istituto Italiano per la Storia della Musica.” But only fifteen volumes were published under his editorship.⁷

Among *Note d'archivio*’s most significant features is the particular attention given to the reconstruction of musical activities of many Italian chapels, a type of research previously available almost exclusively in regional general publications—such as the local *Atti e memorie*—which are rather difficult to locate and consult. In the eighteen volumes of the

end a “Scuola Superiore di Musica Sacra” was established in Rome in 1911 that was to become in 1931 the “Pontificio Istituto di Musica Sacra” for the teaching of Gregorian chants, the composition of sacred music, the organ, and the history of sacred music.

⁷ For further information on Casimiri, see Lino Bianchi, “Raffaele Casimiri trascrittore di musiche rinascimentali,” *Arte e musica in Umbria tra Cinquecento e Seicento. Atti del XII Convegno di studi umbri. Gubbio-Gualdo Tadino, 30 novembre-2 dicembre 1979* (Gubbio: Centro di studi umbri, 1981): 427-38; Eduardo Dagnino, “Raffaele Casimiri,” *La rassegna musicale* 16 (1943): 113-16; and Maria Caraci, “Casimiri,” *Dizionario biografico degli italiani* (Rome: Istituto della Enciclopedia Italiana, 1978), 21:344-47.

periodical are published partial or comprehensive reconstructions of musical activities of chapels of the following cities: Turin, Brescia, Fano, Urbino, Fermo, Vicenza, Udine, Treviso, Parma, Aquileia, Spello, Concordia, Urbania, Chioggia, Benevento, Verona, Arezzo, Ravenna, Rome, Rieti, and Padua. With regard to Urbino, an entire year's issue (1925) is dedicated to the musical activities of the city's various ecclesiastical institutions. These articles provide a wide range of information on each institution: its organization, the names of chapel members (composers, singers, organists, other categories of musicians) along with their duties, salaries paid to them, initiatives undertaken for the restoration or the construction of new organs; the studies still remain an irreplaceable font of knowledge about many minor personalities. These articles are richly annotated with references to archival documents, manuscript diaries and other original sources. In this respect the periodical has become an extremely valuable point of reference for many Italian musicologists who are engaged today in scholarly research of "local" musical traditions.

Of particular interest in *Note d'archivio* is Casimiri's series of articles (*anni* 1924, 1926, 1932-1940) on the Cappella Sistina diaries (1535-1560)—a considerable number of documents that record day-to-day occasions in the Pope's private chapel (e.g., payments to singers and composers, gifts given by cardinals, visiting dignitaries and other documentations)—that were not previously published. Of a certain importance is also Casimiri's research regarding 16th-century Roman religious colleges and seminaries (*anni* 1935, 1938, 1939, 1942, 1943), on Palestrina's biography (1924, 1931, 1939), and on a manuscript miscellany in Rome's Biblioteca Apostolica Vaticana (Vat. lat. 5318) that contains a rich correspondence between musicians, composers, and theorists from 1517 to 1543 (*anno* 1939). Some of these articles have served as points of departure for more recent studies.⁸

Casimiri's principal collaborators who provided the ample articles on ecclesiastical institutions are generally local historians who had first-hand access to archival documents that, for the most part, had never been examined or published. These scholars did not hold prominent positions in Italian musical life of the time and their biographical sketches are not recorded in current musical dictionaries. They were presumably recruited and given an opportunity to publish their research in the periodical through bonds of personal friendship they had established with the editor. They are located exclusively in northern and central Italy, where Casimiri held positions as *maestro di cappella*. Consequently, primary consideration is given to institutions of the following areas:

- cities of the Marches region: Urbino (Bramante Ligi, *anno* 1925), Fano (Riccardo Paolucci, 1926, 1927), Fermo (Lavinio Virgili, 1930), Urbania (Giuseppe Fini, 1935), Fabriano (Romualdo Sassi, 1936);

⁸ See, for example, Bonnie Blackburn, Edward E. Lowinsky, and Clement Miller, *A Correspondence of Renaissance Musicians* (Oxford: Oxford University Press, 1991).

- the Veneto-Friuli area: Udine (Giuseppe Vale, 1927, 1930), Portogruaro (G. Vale, 1924), Concordia (G. Vale, 1927), Aquileia (G. Vale, 1932), Padua (Casimiri, 1941, 1942), the history of the organ in Friuli (G. Vale, 1927), Verona (Giuseppe Turrini, 1937), Chioggia (Iginio Tiozzo, 1935);
- Trent (Renato Lunelli, 1926, 1927);
- Turin (Gino Borghezio, 1924);
- Ravenna (Renato Casadio, 1939);
- Tuscany: Lucca (Alfredo Bonaccorsi, 1938, 1940), Arezzo (Francesco Corradini, 1938, 1941);
- Umbria: Spello (Luigi Fausti, 1933);
- Lazio: Rome (Casimiri, see above), Rieti (Angelo Sacchetti-Sasseti, 1940, 1941).

Although sacred music is given prominent consideration, a sizeable number of essays are dedicated to topics concerning the Italian tradition in instrumental music and in the art of singing. The most notable articles, for example, concern Giuseppe Torelli (*anno* 1936), Paganini (1933), Spontini (1932, 1935), and the repertory of such famed 18th-century singers as Gaetano Majorano (1938) and Nicolò Grimaldi (1935, 1941). Noteworthy are also the articles with lists of Niccolò Piccinni's operas (1935, 1936)—containing references to libraries that possess scores and librettos of his operas—and an account of performers that took part in the première of Rossini's *Stabat mater* in Bologna in March 1842 (1934). Of special interest are the bibliographic chronology of oratorios performed in Florence between 1690 and 1725 (1937, 1939) and the historical survey of oratorio composers active in Bologna at the end of the 17th century (1938).

Reviews of books and of music editions are published regularly and are generally rather short and mostly written by Casimiri himself, who treats primarily, but not exclusively, Medieval and Renaissance topics. Some of his reviews are highly polemic and reveal his decidedly positivistic attitude toward historical research. A case in point is his review of Haberl's edition of the *Kyrie* of Palestrina's *Missa L'Homme armé* (*anni* 1933, 1943) in which he strongly contests the German musicologist's modern transcription of proportional signs and his interpretation of text underlay. Occasionally, Casimiri reserves ample space to publications that he regarded as particularly significant, as in the case of the volumes of the *Istituzioni e Monumenti dell'Arte Musicale Italiana* (*anni* 1932, 1934). Noteworthy also is Casimiri's extensive critical survey of recent Italian publications and musicological activities (1942).

Rubrics on miscellaneous news and notices of current music events appear in almost all yearly volumes. Comments on concerts, congresses, competitions, and conferences are generally reserved for vocal sacred music, while practically absent are reviews of performances of symphonic, chamber and operatic genres. Current news is frequently drawn from articles that appeared in Italian journals and, less frequently, in foreign publications. Special attention is reserved to such contemporary topics as the polemic concerning the payment of authors' rights for musical performances in churches (1932, 1933), and comments on the Vatican's most recent documents regarding sacred music (1933).

There are also rubrics that feature lists of newly published books and titles of essays that have appeared in current Italian and foreign periodicals. An index of names and a general index of contents conclude each volume. Miscellaneous advertisements are printed only on the final pages of *anni* 1933 and 1940.

Following is a list of the issues and their respective dates of publication.

- 1924: I, no. 1 (Mar.), no. 2 (June), no. 3-4 (July-Dec.)
- 1925: II, entire vol. dedicated to: Bramante Ligi, *La Cappella Musicale del Duomo di Urbino*, 369 pp.
- 1926: III, no. 1 (Mar.), no. 2-3 (June-Sept.), no. 4 (Dec.)
- 1927: IV, nos. 1-4 (Jan.-Dec.)
- 1930: VII, nos. 1-4 (Jan.-Dec.)
- 1931: VIII, no. 1 (Jan.), no. 2 (Apr.), no. 3 (July), no. 4 (Oct.)
- 1932: IX, no. 1 (Jan.-Mar.), no. 2 (Apr.-June), no. 3-4 (July-Dec.)
- 1933: X, no. 1 (Jan.-Mar.), no. 2 (Apr.-June), no. 3 (July-Sept.), no. 4 (Oct.-Dec.)
- 1934: XI, no. 1 (Jan.-Mar.), no. 2 (Apr.-June), no. 3-4 (July-Dec.)
- 1935: XII, no. 1 (Jan.-Feb.), no. 2 (Mar.-Apr.), no. 3-5 (May-Oct.), no. 6 (Nov.-Dec.)
- 1936: XIII, no. 1-2 (Jan.-Apr.), no. 3-4 (May-Aug.), no. 5-6 (Sept.-Dec.)
- 1937: XIV, no. 1 (Jan.-Feb.), no. 2 (Mar.-Apr.), no. 3 (May-June), no. 4-6 (July-Dec.)
- 1938: XV, no. 1 (Jan.-Feb.), no. 2 (Mar.-Apr.), no. 3 (May-June), no. 4-5 (July-Oct.), no. 6 (Nov.-Dec.)
- 1939: XVI, no. 1-2 (Jan.-Apr.), no. 3-4 (May-Aug.), no. 5 (Sept.-Oct.), no. 6 (Nov.-Dec.)
- 1940: XVII, no. 1-2 (Jan.-Apr.), no. 3 (May-June), no. 4-6 (July-Dec.)
- 1941: XVIII, no. 1 (Jan.-Feb.), no. 2 (Mar.-Apr.), no. 3-5 (May-Oct.), no. 6 (Nov.-Dec.)
- 1942: XIX, no. 1-2 (Jan.-Apr.), no. 3 (May-June), no. 4-5 (July-Oct.)
- 1943: XX, no. 1-2 (Jan.-Apr.)