


Discovering the Rediscovery of Antonio Vivaldi by Miles Fish

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Mark Byron



DISCOVERING THE REDISCOVERY
OF
ANTONIO VIVALDI

MILES DAYTON FISH

Miles Dayton Fish
Professor of Music
Northwest Arkansas Community College
Director NWACC Chamber Singers
milesfish@mac.com



With more than two thousand recordings¹ and myriad conductors programming his music worldwide, Antonio Vivaldi (1678-1741) is one of the most performed composers in music history. A violinist, concertmaster, and teacher himself, Vivaldi composed many instrumental works, most notably *The Four Seasons*, and was a major contributor to the development of the concerto. His many sacred and secular works include the *Stabat Mater*, *Magnificat*, and *Gloria*,² arguably his most famous choral work. It is hard to believe that until the 1950s, Vivaldi and his music were virtually unknown to the concert-going public.

This article recounts the true story of the rediscovery of Vivaldi—from the uncovering of hundreds of compositions once thought lost to the quest to bring those compositions to the forefront of classical repertoire. Contained in the following pages are the author's personal photographs, including images from the Italian National University Library in Turin where the Vivaldi Turin manuscripts are located and images from the library archives of the Accademia Musicale Chigiana in Siena. It is the author's hope that scholars of choral music will enjoy rediscovering Vivaldi in this unique narrative format that begins with an accidental discovery that was two hundred years in the making.

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An Accidental Discovery— Turin, 1926

In 1926, Alberto Gentili, professor of music history at the University of Turin, was contacted by Luigi Torri, director of the Turin National University Library (*Biblioteca Nazionale Universitaria di Torino*), concerning volumes of old music manuscripts that had been recently discovered at the San Carlo Salesian Monastery in Monferrato near Turin. The monastery was considering selling the manuscripts to antique dealers, and the rector, Monsignore Federico Emanuel, solicited the Turin Library to assist in estimating their worth. Crates of the monastery's manuscripts were shipped to Professor Gentili for his evaluation.

In the fall of 1926, the crates arrived. Upon opening, Gentili found hundreds of Vivaldi manuscripts in bound volumes filled with concertos, operas, sonatas, and sacred choral works. This included an abundance of Vivaldi autographs. (Photo 1) Up until that time, Vivaldi's works appeared to have mostly disappeared after his death in 1741. In addition to the Vivaldi cache, there were works by Tuscan composer Alessandro Stradella (1639-1682) and manuscripts, printed music, and autographs from the

sixteenth, seventeenth, and eighteenth centuries. The monks had unknowingly sent Gentili one of the greatest musical discoveries of all time.

Historical Background— Setting the Vivaldi Stage

At the height of his career in the 1720s, Antonio Vivaldi was the archetype of a successful Venetian musician entrepreneur. Born in a low station, he became a priest and advanced his and his family's standing in Venice—a cultural epicenter that was one of the world's wealthiest, most powerful, and most visited cities.³ He remained a priest all of his life, although a non-practicing one, and he carried his priestly "red hair" nickname "Il Prete Rosso." It is believed that his musician father, Giovanni Battista Vivaldi, was also a redhead nicknamed "Battista Rossi"⁴; since Vivaldi and his father remained close throughout their lifetimes, the shared nickname seems especially endearing. Vivaldi was also a successful musician, composer, teacher, opera impresario, and, for a while at least, an astute businessman.⁵

Economic conditions in 1730s Venice, however, were in a state of continuing

decline, and Venetian musical tastes were rapidly changing. By the mid-1730s, Vivaldi was out of money. His operas had ceased to attract Italian audiences; his music was not in style and therefore no longer in demand, so concerto sales to wealthy European visitors were not the prime income source they had once been. His twenty-five-year affiliation with Teatro Sant'Angelo, the opera house on the Grand Canal near the Rialto Bridge, ended. In 1740, his contract with Venice's prestigious Ospedale della Pietà—where he had taught, conducted, and composed on and off for almost forty years—was not renewed. In addition to professional devastations, there occurred a personal tragedy that was even greater: Vivaldi's father—his first music teacher, sometime copyist, mentor, traveling companion, and avid supporter—died of unknown causes on May 14, 1736.⁶

Vivaldi's artistic and financial prospects were bleak in Venice, and in 1740 he moved to Vienna. Possibly he relocated to regain the patronage of Emperor Charles VI; however, he most likely moved to reestablish his career in opera.⁷ Soon after Vivaldi arrived in Vienna, Charles VI died an untimely death from eating poisonous mushrooms,⁸



Photo 1. Gloria manuscript autograph. All photos in this article credit Miles Dayton Fish.

and Vivaldi's chances for royal patronage died with him. More adverse to Vivaldi's career than the emperor's death was the official royal mourning observance: opera performance was banned for a year. Thus, when Charles VI was buried, Vivaldi's chance to jumpstart his opera career was also buried. In 1741, just a year after arriving in Vienna, Vivaldi died at the age of sixty-three. He received a modest funeral at St. Stephen's Cathedral and was interred in the nearby

hospital burial ground.⁹ After his death, some private collectors possessed a few Vivaldi instrumental works that had been published during his lifetime, including *The Four Seasons*, but it was believed that the main body of work that had been Vivaldi's was forever lost.

A century later, however, a sizable collection of Vivaldi manuscripts was discovered in a once-forgotten cabinet at the Hofkirche Cathedral in Dresden, Germany. On an extended trip to Ven-

ice in 1716-1717 while accompanying Prince-Elector Friedrich Augustus II of Saxony and Poland, Johann Georg Pisendel—Dresden court violinist and future court concertmaster—met Antonio Vivaldi. Pisendel was in Venice off and on for almost two years, and he and Vivaldi established a strong student-teacher relationship during that time.¹⁰ Pisendel took violin and composition lessons from Vivaldi, and some Pisendel manuscript pages show markings in Viv-

Vivaldi Article Timeline

1678 - Vivaldi born

1716 - Vivaldi meets Dresden violinist Johann Georg Pisendel in Venice

1717 - Pisendel returns to Dresden with more than 40 Vivaldi instrumental works

1741 - Vivaldi dies and his personal manuscripts are sold to Venetian collector Jacopo Soranzo

1755 - Pisendel dies and his library is stored in a large cabinet at Dresden's Catholic Hofkirche

1761 - Jacopo Soranzo dies and his collection of Vivaldi manuscripts is divided

Late 1700s - Abbot Matteo Luigi Canonici reassembles the Vivaldi manuscripts and sells the collection to Count Giacomo Durazzo

1794 - Count Durazzo dies, and the Vivaldi manuscripts are moved from Venice to the Durazzo villa in Genoa

1860 - Pisendel's Vivaldi orchestral manuscripts are discovered in Dresden and moved to the SLUB Dresden

1893 - The Durazzo collection is divided between two Durazzo brothers

1922 - Marcello Durazzo dies and leaves his collection to the Turin Monastery

1926 - Monks at the Turin Monastery send Vivaldi manuscripts to Professor Alberto Gentili

1927 - Roberto Foà purchases and donates Vivaldi Turin manuscripts to the Turin Library in memory of his deceased infant son, Mauro

1927 - The second half of the Durazzo Vivaldi manuscripts are discovered in the possession of Giuseppe Maria Durazzo

1930 - Giuseppe Maria gives permission to sell his manuscripts to the Turin Library

1930 - Filippo Giordano purchases Durazzo manuscripts and donates the collection to the Turin Library

October 30, 1930 - The Vivaldi collection is complete

1933 - Olga Rudge begins working for Count Guido Chigi Saracini at the Accademia Musicale Chigiana

1935-1936 - Olga Rudge travels to Turin to examine and catalogue the Vivaldi manuscripts

1938 - The Durazzo stipulation of "no practice/no performance" is lifted

1938 - Ezra Pound transcribes microfilms of the Vivaldi manuscripts from the Dresden library for performance at Rapallo concerts

1938 - Olga Rudge establishes Centro di Studi Vivaldiani

September 16-21, 1939 - Vivaldi Festival Week in Siena

September 27, 1939 - Warsaw surrenders to Germany in WWII

June 1940 - The Turin Library is damaged in air raids

December 1942-April 1943 - Historical documents and music manuscripts are moved from the Turin Library to the Castle of Montiglio d'Asti

1945 - Manuscripts at the Castle of Montiglio d'Asti are returned to the Turin Library

1945 - Dresden is bombed and some Vivaldi manuscripts are damaged

1947 - Italian Antonio Vivaldi Institute is founded in Venice by Antonio Fanna

December 31, 1947 - Louis Kaufman debuts a portion of Vivaldi's *Four Seasons* at Carnegie Hall

1951 - Kaufman launches a series of all-Vivaldi concerts

2015 - Vivaldi continues to be one of the most performed and recorded composers in history

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aldi's hand. When Pisendel returned to Dresden in 1717, he brought with him more than forty Vivaldi instrumental works, many of which are copied in Pisendel's handwriting. During the 1720s and '30s, Vivaldi sent works to Pisendel; a few vocal and choral works also made their way to Dresden, but as Pisendel's realm was exclusively instrumental, there is no evidence the vocal works were performed.

When Pisendel died in 1755, his private library was stored, along with other private libraries, in a large cabinet marked "II" and placed behind the organ at Dresden's Hofkirche Cathedral Court Chapel, where remarkably it remained unopened for a century. After the discovery circa 1860, the collections were moved to the Royal Public Library, which is now the Saxon State and University Library, better known as SLUB Dresden. (Photo 2) Despite the known existence of some published Vivaldi works and the newsworthy Dresden discovery, Vivaldi's compositions remained largely unknown. (Today, because of the Pisendel/Vivaldi connection, the SLUB Dresden holds the largest number of Vivaldi manuscripts outside of Italy.¹¹)

The Mauro Foà Collection— Turin, 1927

After the 1926 monastery discovery near Turin, it would seem that Vivaldi's centuries of obscurity would soon end. However, the journey of rediscovery was only beginning. Turin National University Library Director Torri and Turin University Professor Gentili wanted the manuscripts to remain in Turin, but library finances would not support such a purchase and alternate options to secure the manuscripts were limited. Gentili was skeptical to involve the Italian government, which a year earlier had dissolved parliament and made Benito Mussolini dictator; the government

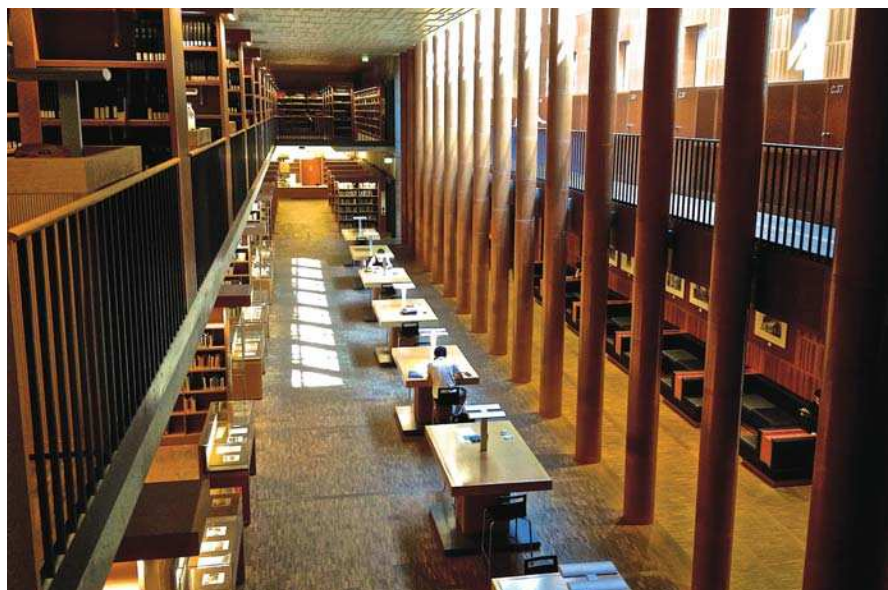


Photo 2. SLUB Dresden today—Saxon State and University Library in Dresden, Germany.

could impound Vivaldi's manuscripts and relocate them to another Italian city, and it seems likely that Torri and Gentili preferred that the manuscripts they had worked so hard to obtain remain the property of their university library.¹² Another concern was antique dealers who might purchase the manuscripts from the monastery and divide the collection into parcels, selling them to the highest bidders. If that happened, the manuscripts could disappear into the private sector as quickly as they had appeared from the monastery. It was decided that the library's evaluation of the manuscripts would be kept secret until the Turin Library could explore a way to secure funds to purchase them.¹³

Gentili immediately began searching for a benefactor and soon found Roberto Foà, a Turinese banker. In 1927, Foà purchased and subsequently donated the manuscripts to the Turin Library, and the collection was named Mauro Foà Collection in memory of Foà's deceased infant son.¹⁴ (Photo 3) Further examination of the Foà Collection, however, brought an alarming discovery: there were a substantial number of missing pages throughout the collection. Many

of the manuscripts were bound into volumes and numbered in pairs, and often a pair lacked an even- or an odd-numbered volume. Occasionally, the last portion of a manuscript or a complete act of an opera was missing. It was apparent that at one time the collection had been haphazardly divided, and it was believed that the Foà Collection was part of a much larger collection. Gentili began the nearly impossible task of finding the missing portions. Once again, he worked in secrecy, this time for fear that the Italian government or wealthy private collectors might compete against him in the search for the missing manuscripts.

The Renzo Giordano Collection— Genoa, 1930

Early on in the new search, Dr. Faustino Curlo—an expert archivist and genealogist whose family was well connected with Genoa's aristocracy—was brought on board to assist in investigating a lead involving an eighteenth-century count named Giacomo Durazzo of Genoa. Durazzo had been



Photo 3. Inside cover of the Foà Collection.

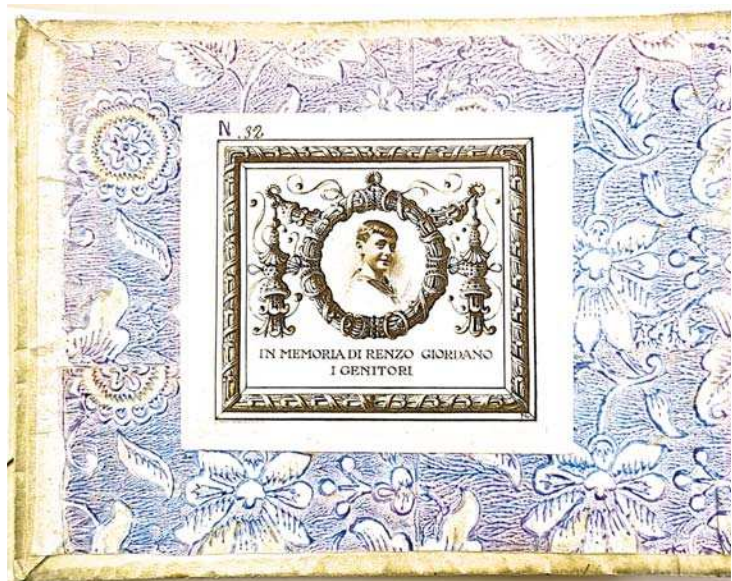


Photo 4. Inside cover of the Giordano Collection.

an ambassador to Vienna (1749-1752) and later the Viennese ambassador to Venice (1764-1784).¹⁵ Gentili's search led him to suspect that after Vivaldi's death in Vienna, members of the Vivaldi family sold Vivaldi's personal cache of manuscripts to Venetian senator and collector Jacopo Soranzo.¹⁶ When Soranzo died in 1761 without a direct heir, his surviving family divided his collections. Retired Jesuit and Venetian collector Abbot Matteo Luigi Canonici acquired part of the collection—including the Vivaldi manuscripts—possibly from the remaining Soranzo family relatives. He later reassembled the collection and sold it to Count Giacomo Durazzo in the late 1700s.¹⁷ After the Count's death in 1794, his nephew moved the manuscripts from Venice to the Durazzo villa in Genoa and remained there for the next hundred years.

By 1893 the volumes of manuscripts had been divided equally between the two remaining Durazzo brothers, Marcello and Flavio Ignatius.¹⁸ Marcello died in 1922 and left his part of the collection to the San Carlo Salesian Monastery in Monferrato near Turin;¹⁹ these were the manuscripts the National Library in

Turin acquired and named the Foà Collection. Through his connections with the Genoa aristocracy, his knowledge of the area's ecclesiastical hierarchy, and friends in the local police, archivist Faustino Curlo tracked down the last living Durazzo heir in hopes that he possessed the missing portion of the Turin manuscripts. That heir was Giuseppe Maria Durazzo of Genoa, the elderly son of Flavio Ignatius and nephew of Marcello Durazzo.²⁰ Giuseppe reportedly had a private music manuscript collection that he guarded with such pathologically obsessive zeal that not even his domestic servants were allowed near it.²¹ Finding Giuseppe Maria Durazzo, it turned out, was less difficult than dealing with him.

Little information is available concerning the exact transactions that transpired between Durazzo and the Turin group, but the last Durazzo was reputed to be arrogant, irrational, and extraordinarily erratic.²² To make matters even more difficult for Professor Gentili and the Turin group, Durazzo was aware of the Foà Collection purchase and was angry that portions of his family's manuscripts were now in the possession of the Turin National University Library. According to

Durazzo, the monks had no legal right to sell his family's property. In 1930, after three years of tedious negotiations, Giuseppe Maria Durazzo gave his written permission to sell the manuscripts and, not surprisingly, included several eccentric stipulations. Most notable were stipulations that prohibited both publication and performance of Vivaldi's compositions.²³ Due to the haphazard way the manuscripts had been divided, these stipulations affected both of the Turin Vivaldi collections. In addition, Durazzo demanded 100,000 lire (over \$70,000 today)²⁴ for his manuscripts.

Gentili once again was compelled to locate a benefactor and soon found Filippo Giordano, an Italian textile manufacturer, who provided funds to purchase the manuscripts from Durazzo.²⁵ In similar fashion as the Roberto Foà family, the manuscripts were presented to the National University Library in Turin in memory of Filippo Giordano's deceased infant son, Renzo. (Photo 4) Against nearly impossible odds, Professor Gentili, Dr. Curlo, and the Turin library staff persevered, and the Vivaldi manuscripts became once again complete on October 30, 1930. Today,

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the Foà and Giordano Collections are known collectively as the Turin manuscripts and remain at the Turin National University Library and represent over 90 percent of Vivaldi's known autographs. (Photo 5)

Obstacles Remain—1930s

It seemed likely that the discovery of the Turin manuscripts would be the event to launch Antonio Vivaldi's music back into the concert halls. But again it was not to be. The discovery of Vivaldi's manuscripts may have been one of music history's more spectacular finds, but in the years that immediately followed the discovery, little progress was made by the library or Gentili to promote Vivaldi's music. There was a local Vivaldi recital after the Foà collection was purchased, but during the years following the addition of the Giordano collection, only a trickle of transcriptions made their way out of the Turin Library.

One reason for this was the aforementioned Durazzo stipulations of "no publication/no performance." After six years of legal maneuvering and civil litigation, the stipulations were laid aside by 1938.²⁶ (Durazzo, however, fought until the day he died to have the clause upheld.²⁷) A second obstacle that was neither as immediate nor as obvious was Italy's movement toward alignment



Photo 5. Vivaldi Turin manuscript.

with Nazi Germany. In 1936, six years after the Vivaldi Turin collection was complete, Italy and Germany signed a treaty of friendship and announced the Rome-Berlin Axis. In another two years the Fascist Party passed anti-Jewish legislation that prohibited: marriage between Jews and Aryans; Jews from serving in the army; Jews from employing Aryan servants; and Jews from working in the government, municipal service, or any other public institution. Furthermore, the legislation allowed for the confiscation of Jewish property. Professor Alberto Gentili was a Jew, as were benefactors Foà and Giordano. By 1938, due to Italy's anti-Jewish laws, Gentili was forced out of public life and was no longer overseer of the under-promoted Vivaldi Turin manuscripts. He was also forced to leave his teaching position at the university, and little is known of his personal or professional life except that he spent most of the war years in hiding.²⁸ Gentili died in Milan in 1954.

The Introduction of Ezra Pound and Olga Rudge—Siena and Rapallo, 1930s

After Gentili's forced departure from the university, distinguished American poet Ezra Pound and his mistress, Olga Rudge, a concert violinist, became two important players in Antonio Vivaldi's rediscovery. Ezra Pound was not only a poet but a music composer, having scored two operas and solo pieces for violin, and he held a genuine interest in classical music, especially Baroque. Olga Rudge was a concert violinist born in Youngstown, Ohio, and raised in London and Paris. She was twenty-six when she met thirty-six-year-old Pound in Paris in 1922. Shortly after meeting, they began a fifty-year love affair that would last until Pound's death in Venice in 1972, despite the fact that he remained married to the American artist Dorothy (Shakespeare) Pound.

In the 1930s, the worldwide great depression deepened, and earning a living from concertizing in Europe became increasingly difficult. To supplement her performance income, in 1933 Olga Rudge began working as a secretary for Count Guido Chigi Saracini at the Acca-



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Photo 6. Accademia Chigiana.

Accademia Musicale Chigiana in Siena, Italy.²⁹ (Photo 6) With the exception of the war years, Rudge remained executive secretary of the Accademia Chigiana for thirty-two years.³⁰ Count Saracini founded the conservatory for advanced musical studies in 1932, and thanks in part to Rudge's talents as a musician and a musicologist and the leadership and support of Alfredo Casella (1883-1947), Accademia Chigiana soon enjoyed international success.

Casella was an Italian cultural nationalist with an international reputation as a gifted composer, conductor, and pianist.³¹ Known for embracing both new and old music, Casella was a promoter of Monteverdi and Schoenberg, and he was instrumental in bringing Bartók and Hindemith to Italy.³² As a Fascist sympathizer, although his wife was a French Jew, he remained in good standing with Mussolini's government then later with the Allied government, all the while continuing his connection with Accademia Chigiana in Siena throughout the war.

In 1935, Olga Rudge traveled to Turin to examine the Vivaldi collection. A year later she laid out a catalogue of the Vivaldi Turin manuscripts, making a preliminary

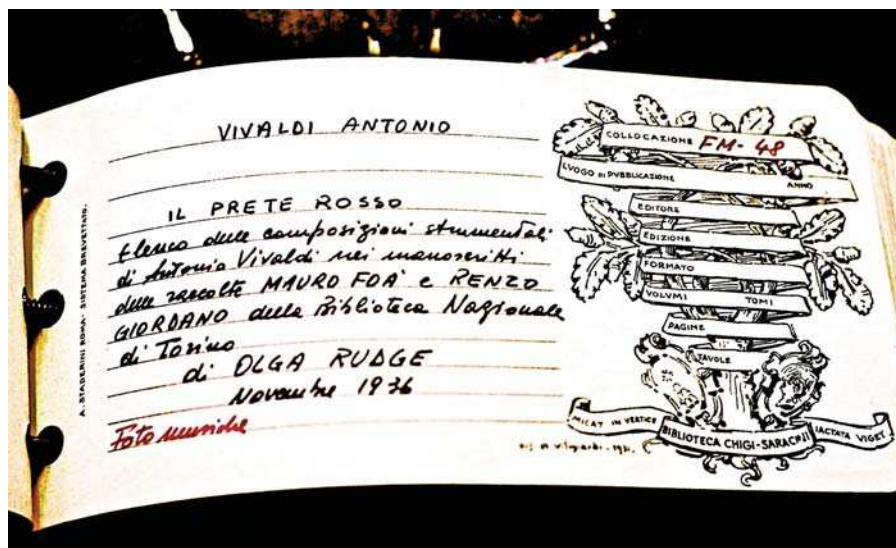


Photo 7. Olga Rudge entry from a 1936 card catalogue at Accademia Chigiana's library.



Photo 8. A 1950 print of a 1938 SLUB Dresden Vivaldi microfilm.

survey possible. (Photo 7) In 1938 she founded the *Centro di Studi Vivaldiani* and served as the first director.³³ That same year, Pound requested copies of Vivaldi manuscripts microfilms from the SLUB Dresden. (Photo 8) His transcriptions of some of the microfilmed Vivaldi works were performed in Rapallo³⁴ in February 1938 with the help of Olga Rudge and Pound's wife, Dorothy. More importantly, Pound passed some of

these microfilmed Dresden manuscripts to Count Guido Chigi Saracini at the Accademia Chigiana.

Pound requested the National University Library in Turin send him microfilm of their Vivaldi manuscripts, as SLUB Dresden had done. When the library refused to cooperate, he phoned Giuseppe Bottai, Mussolini's Minister of Education, who reportedly commanded the Turin Library personnel to "dig out

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Vivaldi”³⁵ for Pound. After these events, Ezra Pound’s role in the ongoing Vivaldi revival shifted to the less active role of supporting and encouraging Olga Rudge’s Vivaldi research and her involvement with the Accademia Chigiana. Pound did, however, remain active in organizing Rapallo concerts until 1940.³⁶

Vivaldi Week—Siena, 1939

Alfredo Casella was instrumental in developing the idea of a weeklong Accademia Chigiana music festival devoted exclusively to promoting the rediscovered Antonio Vivaldi. Both he and Count Guido Chigi Saracini believed Vivaldi to be one of Italy’s greatest least-known composers. No doubt Casella also realized the international impact the event could have for Italy and for himself. He became chief organizer and artistic director of the first *Settimana Musicale Senese*, and the date for the Vivaldi Festival Week was set for September 16-21, 1939. (Photos 9, 10) Olga Rudge assisted and possibly led Casella in organizing the week. Pound, no doubt a little jealous that Rudge and Casella

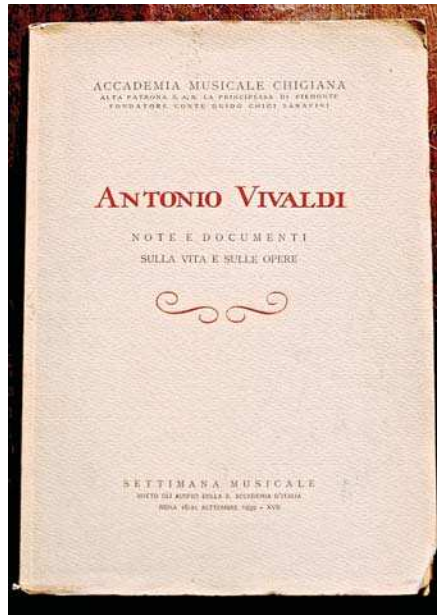


Photo 9. Printed program for festival week.



Photo 10. 1939 Vivaldi festival program.

were now at the center of a possible international Vivaldi event, took consolation in the fact that he had transcribed and presented Vivaldi’s music in Rapallo a year and a half before *Settimana Musicale Senese* presented Vivaldi’s music in Siena. Pound would later mention Rapallo and his own personal importance in rediscovering Vivaldi in a news article

for *The Japan Times and Mail*. (Photo 11) In 1939, Rudge’s entry on Vivaldi was published in *Grove’s Dictionary of Music and Musicians* and included an acknowledgment of thanks to her from the editor.

The weeklong festival programs included Vivaldi instrumental selections and a Bach transcription. More importantly, perhaps, Casella chose to feature Vivaldi’s unpublished vocal music, including several choral works and an opera. In addition to instrumental manuscripts, the Turin manuscripts contained a wealth of secular and religious arias and choral works that had not been sung since Vivaldi’s day. Casella’s Vivaldi Festival Week program included the *Credo* (RV 591), *Gloria* (RV 589) (Photo 12), *Stabat Mater* (RV 621), and the complete opera *L’Olimpiade*, which was performed on two separate occasions.

In August and in the first half of September 1939, there was a notable amount of pre-event publicity on both sides of the Atlantic. (Photo 13) But just as the Turin manuscripts discoveries of the 1920s failed to sustain worldwide interest in Vivaldi, Chigiana’s Vivaldi Festival

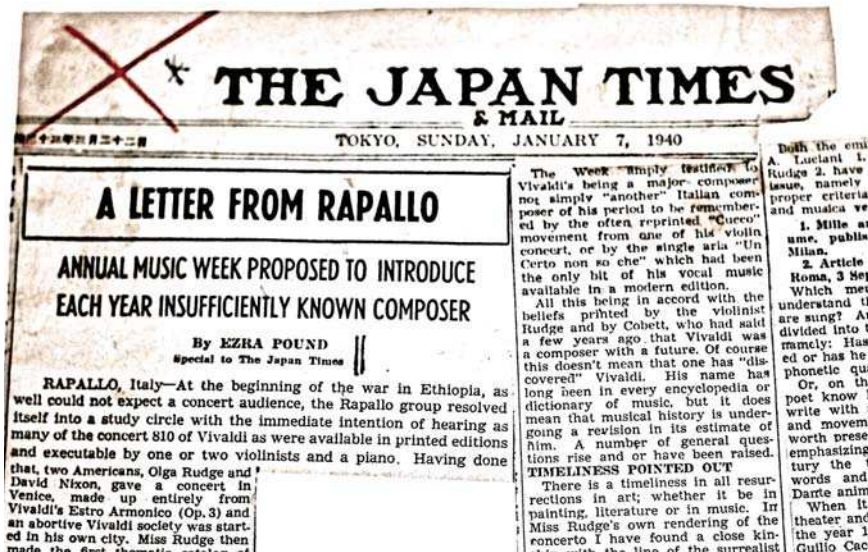


Photo 11. Ezra Pound’s article about Vivaldi that appeared in the *Japan Times* in 1940.

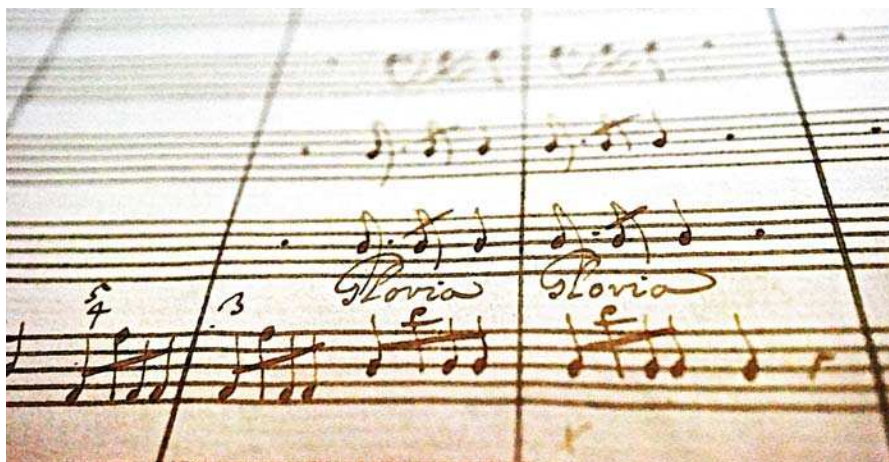


Photo 12. A page from the *Gloria* autograph written in Vivaldi's hand.

Week met a similar fate. On September 27, one week after the festival ended, Warsaw surrendered to Germany. World War II had begun, and Antonio Vivaldi was no longer news.

The War Years, 1939-1945

Because of its industrial importance with factories such as Fiat, which manufactured autos, tanks, and aircraft for the Axis, Turin was the first and the most often bombed city in Italy.³⁷ The Allies (mostly Royal Air Force) first raided Turin in June of 1940 and continued the air raids until April of 1945. The Turin Library was one of the first structures damaged, and about 150,000 volumes, including rare ones, were lost. Miraculously, the Vivaldi Turin manuscripts was not among the treasures that were destroyed in the initial bombings. Between December 1942 and April 1943, historical documents and music manuscripts were moved from the library to the Castle of Montiglio d'Asti, about twenty miles from Turin, and returned to the Library in 1945.³⁸

During the last months of the War, the Allies firebombed Dresden, Germany. Vivaldi manuscripts at the wartime SLUB Dresden did not fare as well as those at the wartime National Library in

Turin. Although the SLUB Dresden had placed many of their important documents in the library security vault, the incendiary bombs were so intense that some documents were damaged, including Vivaldi manuscripts. It is fortuitous that Pound had transcribed Dresden microfilms in 1938 and passed them on to Count Chigi Saracini at the Accademia Chigiana. Consequently, the best copies in existence of some of Vivaldi's Dresden works are not in Dresden; they are in Siena's Accademia Chigiana Library, thanks to Ezra Pound.³⁹

Both Alfredo Casella and Ezra Pound officially supported the Fascist government of the Axis Powers, and both remained in Italy for the duration of the war. From 1941 until 1943 the profoundly anti-Semitic Pound wrote and delivered approximately 125 pro-Fascist, anti-American military speeches via radio broadcasts.⁴⁰ Mussolini paid him an average sum of about \$18 per broadcast (worth about \$300 USD per message today). At the war's beginning, Pound had invested his wife's inheritance, their only substantial source of income, in Mussolini's government, and early on that was all lost. During the war years, the broadcast payments were his only source of income, as publishing royalty transfers from the United States were forbidden.⁴¹ After Siena's *Settimana Mu-*

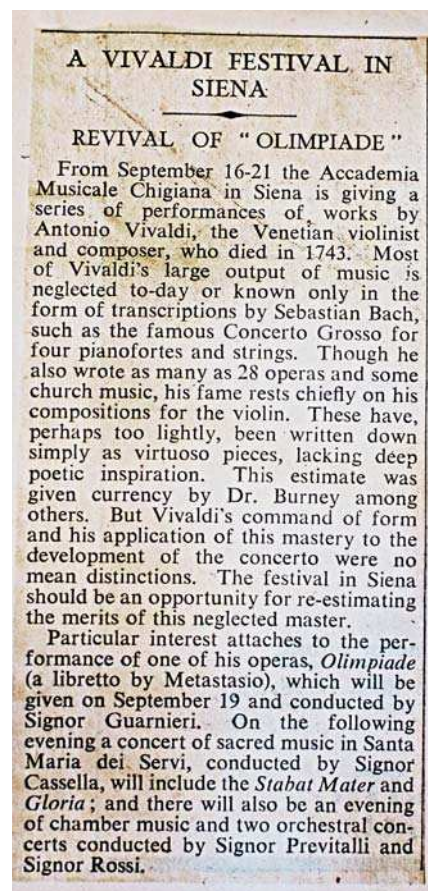


Photo 13. Clipping from the *Times* articles. This states Vivaldi died in 1743 as was believed at that time, but we now know it was 1741.

sicale Senese Vivaldi Festival and during the years following the war, Olga Rudge became less active in promoting Vivaldi. It is probable that this was due in part to her commitment to Pound in post-WWII events.

Alfredo Casella was diagnosed with cancer in 1942 but continued to compose and conduct in Italy throughout the war. He remained associated with the Accademia Chigiana in Siena, where *Settimana Musicale Senese* future events promoted little-known (at the time) Italian composers such as Domenico Scarlatti, Giovanni Pergolesi, and Antonio Salieri; and promote lesser-known works by Gioachino Rossini, Gaetano Donizetti, and Luigi Cherubini.

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Casella also continued to promote the new music of composers such as Arnold Schoenberg, a Jew who had fled Berlin in 1933 for Paris then the United States, even though Hitler banned Schoenberg's music in German territories. In the 1920s, the Italian Fascist government was not rooted in anti-Semitic doctrine and did not intentionally create problems for personal or professional alliances between Jews and non-Jews. In fact, Fascism in the beginning enjoyed a somewhat strong Jewish following. It wasn't until the mid-1930s, as Mussolini continued to admire and emulate Adolf Hitler, that anti-Semitism became an active part of Italian Fascism.⁴² Casella who was a part of Mussolini's dream of restoring a second artistic Italian

Renaissance, was apparently not directly affected by Mussolini's Italian anti-Semitism. Pound seems to have been empowered by it.

After the War

After the devastations of World War II, Europe began the long journey of recovery and reconstruction. The rediscovering of Antonio Vivaldi became a part of that journey. Two years after the war's end, Antonio Fanna founded the Italian Antonio Vivaldi Institute (*Istituto Italiano Antonio Vivaldi*) in Venice in 1947 for the purpose of promoting Antonio Vivaldi. Under the editorship and collaboration of Venetian composer Gian

Francesco Malipiero, Fanna, along with Ricordi Publishing in Milan, undertook publishing a comprehensive edition of Vivaldi's music. By the end of the war, the overseers of Vivaldi's future had been passed from Siena's Accademia Musicale Chigiana to Venice's *Istituto Italiano Antonio Vivaldi* and Ricordi Publishing.

On the United States side of the post WWII Atlantic, American violist Louis Kaufman (1905-1994), similar to Casella and Count Chigi Saracini in Siena, was a champion of underperformed and undiscovered music.⁴³ He was one of the first Americans to perform works by Antonio Vivaldi in the twentieth century.⁴⁴ In addition to being a concertizing classical violinist, Kaufman was also a Hollywood soundtrack vet-

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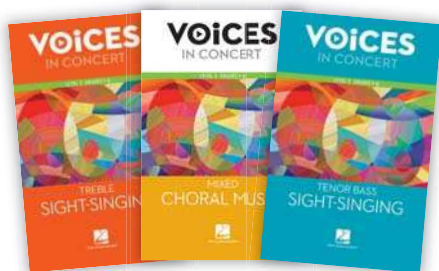
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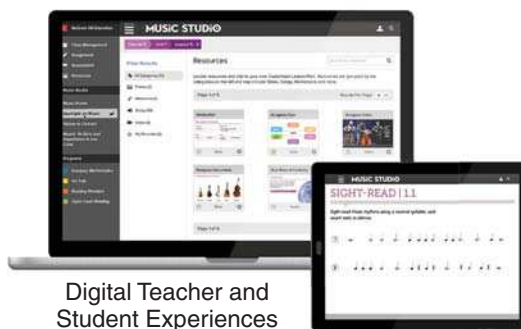
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eran who served as concertmaster and soloist for movies such as *Gone with the Wind*, *Showboat*, and *Casablanca*. On December 31, 1947, he “debuted” a portion of Vivaldi’s *Four Seasons* in a recorded-live performance at Carnegie Hall with members of the New York Philharmonic just hours before a musicians’ strike would end recorded music performance in NYC for a year.⁴⁵ Only a portion of *Seasons* was performed, because the whereabouts of a complete *Four Seasons* score was unknown at that post WWII time, although a recording had been made in Rome in 1942.

Not long after the 1947 *Seasons* recording at Carnegie Hall, Kaufman became disenchanted with the Hollywood music business, and he and his wife moved to Europe.⁴⁶ While there, they searched for clues that might lead them to a complete Vivaldi *Seasons* score. They met with Olga Rudge and Count Chigi Saracini at the Accademia Chigiana in Siena then traveled to the Italian home of Gian Francesco Malipiero of Venice’s *Istituto Italiano Antonio Vivaldi*.

Seasons had been published in Amsterdam in 1725 by Estienne Roger and was not part of the Turin or Dresden manuscripts collections. Upon Malipiero’s advice, Kaufman journeyed north to Brussels to the Royal Music Conservatory library, where he located a complete *Seasons* score. He departed Brussels with a microfilm of the work, and in 1950 in Zurich, Switzerland, Kaufman completed his recording of the entire Vivaldi *Four Seasons*.⁴⁷ That same year, Kaufman’s Concert Hall Society Label recording of the work won the Grand Prix du Disque, an award for outstanding recording established in France in 1938; the recording would later be inducted into the Grammy Hall of Fame. Antonio Vivaldi was now an award-winning composer, but he was still largely unknown to the world. That was about to change.

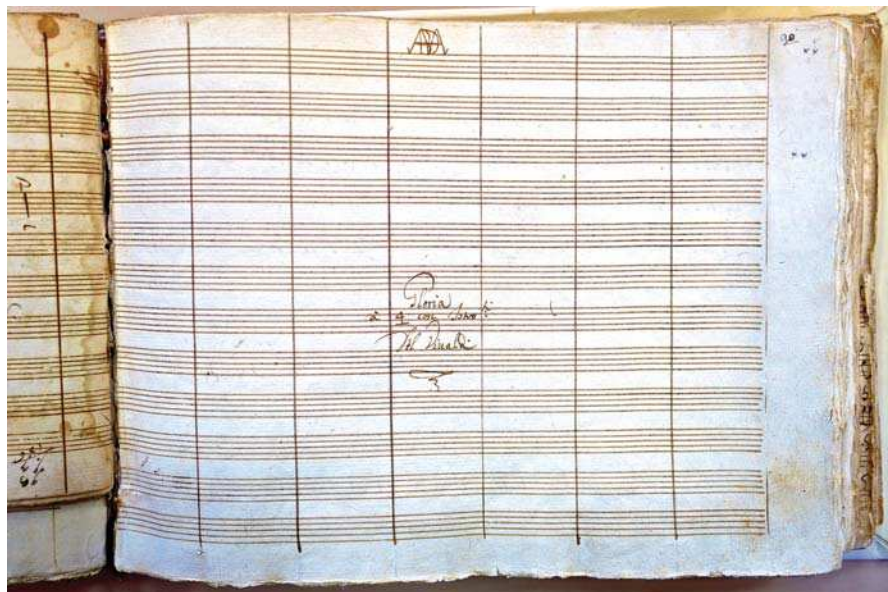


Photo 14. Image of the *Gloria* title page. See note 48 for information about the monogram figure at the top of the autograph.

A *Gloria* Premiere

While in Paris, Kaufman and his wife met at a local cafe with friend and newspaper correspondent Diana Gibbins and told her of their search for the complete *Four Seasons*. The next morning, Gibbins ran their story in the *Continental Daily Mail*, an English language newspaper in Paris. Other newspapers on both sides of the Atlantic picked up the story, as did *Time Magazine*. After the Vivaldi press notoriety and the Grand Prix du Disque award, Kaufman launched a series of all-Vivaldi concerts that included performances in New York, London, and Paris. Vivaldi’s music was not only thrust into the concert halls but also, due to the ever-expanding recording industry, moved to the forefront of international popular music culture.

In 1957, Vivaldi’s original version of *Gloria* (RV 589) was finally published—Casella had presented his arrangement of *Gloria* in 1939 Siena—and this authentic Vivaldi *Gloria* made its world premiere in the United States at Brooklyn College’s first Festival of Baroque Choral Music in 1957.⁴⁹ It quickly became one

of the foundations of choral repertory. (Photo 14)

In the mid-twentieth century, after two centuries of failed attempts to bring worldwide recognition, Vivaldi’s music took on a life of its own, and he took his place as one of the most performed and recorded composers in history. Antonio Vivaldi’s story stands as one of music history’s more fascinating narratives. Although we still know little of his personal life, we now know Vivaldi’s music and the remarkable history of his rediscovery. Furthermore, we are reminded of the often long-term realities involved in discovery, acceptance, and recognition of the music we conduct and perform and the delicate balance involved in achieving all three. C

NOTES

¹ See <http://www.arkivmusic.com/classical/Name/Antonio-Vivaldi/Composer/12652-1#drilldown_recordings> for a complete list of 2,178 recordings. “Antonio Vivaldi,” ArkivMusic, accessed June 20, 2014.

DISCOVERING THE REDISCOVERY OF ANTONIO VIVALDI

² There are two Vivaldi *Glorias*, both in D major: RV588 and RV589, the latter being the most performed.

³ "Historical Context, Geography, Biographical Notes," Baroque Composers and Musicians, last modified 1/1/2014 (accessed June 5, 2014), <<http://www.baroquemusic.org/barcomp.html>>.

⁴ Michael Talbot, *The Vivaldi Compendium* (Suffolk, UK: Boydell & Brewer Ltd, 2011), 148.

⁵ Susan Adams, *Vivaldi: Red Priest of Venice*

(Oxford: Lion UK, 2010), 129-135.

⁶ Talbot, *The Vivaldi Compendium*, 195.

⁷ "Antonio Vivaldi's Bones," April 1, 2011 (accessed June 21, 2014), <<http://www.viennareview.net/on-the-town/city-life/scenes-of-vienna/antonio-vivaldis-bones>>.

⁸ H. C. Robbins Landon, *Vivaldi: Voice of the Baroque* (University of Chicago Press, 1996), 165.

⁹ Vivaldi is buried near where Mozart would be buried fifty years later.

¹⁰ Karl Heller, *Antonio Vivaldi: The Red Priest of Venice* (Portland: Amadeus Press, 1997), 228-229.

¹¹ "Music of the Augustan Age," Classical Net, David Charlton, last modified 2000, accessed June 21, 2014, <<http://www.classical.net/music/comp.lst/articles/dresden/outside.php>>.

¹² "Antonio Vivaldi: His Music Rediscovered," Baroque Composers and Musicians, last modified 1/1/2014 (accessed June 10, 2014), <<http://www.baroquemusic.org/>>



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2005 Dan Forrest *Selah*

2006 Dominick DiOrio *The Soul's Passing*

2007 Kristen Walker *In Monte Oliveti*

2008 Benjamin Paul May *Absalon, fili mi*

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2014 Andrew Steffen *Spells of Herrick*

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Application Deadline: October 1, 2015.

- barcomp.html>.
- ¹³ Ibid.
- ¹⁴ Heller, *Antonio Vivaldi*, 17.
- ¹⁵ Michael Talbot, *Vivaldi* (London: Orion House, 1993), 6.
- ¹⁶ Michael Talbot, *The Chamber Cantatas of Antonio Vivaldi* (Suffolk, UK: Boydell & Brewer, 2006), 14.
- ¹⁷ Ibid.
- ¹⁸ "The Unknown Vivaldi," My Visualpedia, accessed December 1, 2014, <http://www.myvisualpedia.org/AntonioVivaldi/image.php?id=331&db=PF_vivaldiantonio&tp=pf_vivaldiantonio&tb=C&ws=http://www.myvisualpedia.org/AntonioVivaldi&ln=logo.gif>; Walter Kolneder, *Antonio Vivaldi His Life and Work* (Oakland, University of California Press, 1970), 5.
- ¹⁹ Heller, *Antonio Vivaldi*, 17.
- ²⁰ Many sources mention the relationship between Giuseppe Maria Durazzo and Marcello Durazzo as that of nephew and uncle. See: Walter Kolneder, *Antonio Vivaldi: His Life and Work* (Oakland, University of California Press, 1970), 5; Heller, *Antonio Vivaldi*, 17.
- ²¹ Kolneder, *Antonio Vivaldi*, 5.
- ²² Heller, *Antonio Vivaldi*, 17.
- ²³ Kolneder, *Antonio Vivaldi*, 5.
- ²⁴ Calculations from DollarTimes.com <<http://www.dollartimes.com/calculators/inflation.htm>>. 100,000 Lira = \$5,238.34 USD in 1930. \$5,238.34 USD in 1930 adjusted for inflation is \$70,976.16 in 2014.
- ²⁵ Ibid.
- ²⁶ Adams, *Vivaldi*, 177.
- ²⁷ Kolneder, *Antonio Vivaldi His Life and Work*, 6.
- ²⁸ "The 'Aryanization' of Italian Musical Life," by Gregorio Nardi, The OREL Foundation, accessed July 4, 2014, <http://orel-foundation.org/index.php/journal/journalArticle/the_147aryanization148_of_italian_musical_life/>.
- ²⁹ Diane J. Ducharme, *Olga Rudge Papers* (New Haven: Yale University Library, Beinecke Rare Book and Manuscript Library, Yale Collection of American Literature, 2010), accessed June 25, 2014, <<http://drs.library.yale.edu/HLTransformer/HLTransServlet?stylename=yul.lead2002.xhtml.xsl&pid=beinecke:olgafin&que>ry=music&clear-stylesheet-cache=yes&hlon=yes&big=&adv=&filter=fgs.collection:%22Beinecke%20Library%22&hitPageStart=51&sortFields=&view=all>.
- ³⁰ Anne Canover, *What Thou Lovest Well...* (New Haven: Yale University Press, 2001), 284.
- ³¹ A student of Gabriel Fauré, Casella studied at the Conservatoire de Paris from 1896-1914, made his North American debut in 1921, and served as conductor of the Boston Pops from 1927 to 1929 just prior to Arthur Fiedler's half-century tenure there.
- ³² Catherine Paul, "Ezra Pound, Alfredo Casella, and the fascist cultural nationalism of the Vivaldi revival," *Quaderni di Palazzo Serra* 15 (2008).
- ³³ J. J. Wilhelm, *Ezra Pound: The Tragic Years, 1925-1972* (University Park: The Pennsylvania State University Press, 1994), 111.
- ³⁴ Rapallo was a coastal town near Genoa, Italy, favored by artists, writers, and musicians. The Pounds had moved there from Paris in 1924, and Olga Rudge rented an apartment near Rapallo in 1930.
- ³⁵ Canover, *What Thou Lovest Well...*, 130.
- ³⁶ Ibid., 139.
- ³⁷ "Turin," Aerial bombings in Italy during WWII, last modified 8 July, 2014 (accessed June 18, 2014), <http://en.metapedia.org/wiki/Aerial_bombings_in_Italy_during_WWII>.
- ³⁸ This historical information comes directly from Dr. Franca Porticelli, head of historical archives in Turin. The author is unaware of an online source reference that contains this information.
- ³⁹ On May 24, 1945, Ezra Pound was arrested on suspicion of committing criminal offenses against the Allies. At a hearing before his impending trial, it was reported that Ezra Pound stated "I saved Vivaldi... I saved Vivaldi." See: J. J. Wilhelm, *Ezra Pound: The Tragic Years, 1925-1972* (University Park: The Pennsylvania State University Press, 1994), 111.
- ⁴⁰ David Ten Eyck, *Ezra Pound's Adams Cantos* (New York: Bloomsbury Publishing Plc, 2012), 5.
- ⁴¹ From 1944 to 1945, Ezra and Dorothy Pound lived with Olga Rudge in her Rapallo apartment.
- ⁴² "The Italian Holocaust: The Story of an Assimilated Jewish Community," The American Council for Judaism, Fall 2003 (accessed June 21, 2014), <http://www.acjna.org/acjna/articles_detail.aspx?id=300>.
- ⁴³ According to the U.S. Library of Congress website, Kaufman's correspondence includes many composers he befriended, promoted, and often premiered. They include Samuel Barber, Robert Russell Bennett, Leonard Bernstein, Aaron Copland, Jascha Heifetz, Francesco Malipiero, Darius Milhaud, Walter Piston, Francis Poulenc, Richard Rodgers, and William Grant Still, <<http://l.usa.gov/1BMB2GY>>.
- ⁴⁴ Kaufman was among the first to perform works by Robert Russell Bennett and William Grant Still. As a friend of Barber, Copland, Milhaud, and Poulenc, Kaufman promoted and premiered many of their works. See: Jon Burlingame, "He was first, from Vivaldi's *Four Seasons* to *Casablanca*," *Los Angeles Times*, August 21, 2003 (accessed June 21, 2014), <<http://articles.latimes.com/2003/aug/21/news/wk-music21>>.
- ⁴⁵ The Vivaldi/Carnegie performance had been scheduled for later that following year, but after learning of the strike slated for January 1, 1948, Kaufman rescheduled Carnegie Hall for December 31, 1947, and recorded Vivaldi just hours before the strike.
- ⁴⁶ Louis Kaufman, *A Fiddler's Tale: How Hollywood and Vivaldi Discovered Me* (University of Wisconsin Press, 2003).
- ⁴⁷ Ibid., 224.
- ⁴⁸ The monogram figure at the top of the autograph appears on many Vivaldi manuscripts. The meaning is unknown but has been speculated to represent: L(aus) D(eo) B(eatae) M(ariae) D(eiparae) A(men)—"Praise be to God and Mary the blessed Mother of God, Amen."
- ⁴⁹ "Vivaldi's Gloria," Artemusica, accessed December 1, 2014, <<http://www.artemusica.us/repertoire/vivaldis-gloria/>>.