# Music Documentation in Libraries, Scholarship, and Practice



**June 4-6, 2012**

# Clori: Archivio della cantata italiana da camera
# Current state of advancement and new perspectives

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**Abstract**

The aim of my paper is to present Clori, Archivio della cantata italiana. The main goal of Clori consists of realizing--and implementing--a database on the genre of the Italian chamber cantata. The database already exists and is available online at www.cantataitaliana.it. During my presentation I will show how it works in practice, with special emphasis on its potential as a research tool. In particular, I will touch upon some crucial aspects in the use of Clori, such as the issue of what can be considered a "cantata," since the generic definition of cantata is all but univocal.

Finally, I will try to illustrate some practical cases in which Clori has given significant support to researchers. On several occasions, it has helped researchers to identify new cantata sources. In other instances, thanks to the presence of unusual data (i.e. the transcription of the whole poetic text), it helped to draw a much more accurate picture of some already known sources.

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First of all I'd like to point out that I am presenting this paper in Licia Sirch's name, too: she is the Chief Librarian of the Milan Conservatory "Giuseppe Verdi" and shares with me the responsibility of this project.

The aim of our paper is to present the current state of advancement and the new perspectives of Clori. Archivio della cantata italiana. The main goal of Clori consists of realizing -- and

implementing -- a database on the genre of the Italian chamber cantata. The data already exist and are available on the Web at the URL **www.cantataitaliana.it**. The database offers several fields in addition to the ones we can find in a generic database: in fact we also provide a transcription of the full text, the bibliographical repertories, a bibliography and a picture of a single folio to permit the identification of the copyist.

       Clori was born thanks to an idea from the Società Italiana di Musicologia and it is supported by the university of Rome-Tor Vergata (which is my institution), and by the Istituto Italiano per la Storia della musica. Clori is currently hosted on a server owned by the Biblioteca Nazionale Braidense in Milan, thanks to Massimo Gentili-Tedeschi and the Ufficio Ricerca Fondi Musicali.

       The project was presented for the first time in 2007 in Rome during a roundtable meeting of the Handel Conference and subsequently at the meeting of the American Musicological Society in Nashville in 2008 and in 2009 at the annual conference of IAML in Amsterdam.

       The database format has been designed after that of SBN (the Italian OPAC), a model that is considered particularly appropriate for the processing of music manuscripts and old printed books. Gabriele Gamba, as webmaster, has the responsibility of constantly controlling the software and ensuring its correct performance.

       This is a record from SBN (**link**) and this in a record from Clori (**link**). As you can see, the records are very similar, but – in addition to the standard bibliographical fields – Clori has also more specific ones whose compilation must be left to specialized researchers. Here it is possible to see the record loaded in the management area:

**Clori - Cataloguing**

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**Record # 4581**

| | | |
|---|---|---|
| Cataloguer | Teresa M. Gialdroni | |
| Record status | a - on line | ‹ Edit |
| Bibliographic level | Constituent unit | ‹ Edit |
| Linked records | **Is part of:** Composizioni vocali da camera ([scheda n. 4289](#)) | |
| Type of record | Handwritten music | ‹ Edit |
| Date | Uncertain date, | ‹ Edit |
| Supplied date | 17/m | ‹ Edit |
| Links to statements of responsability | **Please note:** no statement of responsability linked to this record | ‹ Add |
| Title and statements of responsability | **Patienza tocca a me** | ‹ Edit |
| Drafting / Edition | | ‹ Edit |
| Music format | Full score | ‹ Edit |
| Production / Publication Manufacture / Printing | Copia | ‹ Edit |
| Physical description | C. 42-48v | ‹ Edit |
| Watermark | **Please note:** no watermark description linked to this record | ‹ Add |
| Notes | Il recitativo-arioso 4.1 e l'arioso 5.1 si chiudono con il primo verso del refrain, ma con musica diversa. In fine "Da capo" indica la ripresa del refrain 1.1. Stesso testo di un brano di Luigi Rossi. | ‹ Edit |
| Musical form | Cantata | ‹ Edit |
| Medium of performance, synthetic | 1V,1str. | ‹ Edit |
| Medium of performance, analytical | S,bc | ‹ Edit |
| Appellative | | ‹ Edit |
| Uniform title | [Patienza tocca a me](#) | ‹ Delete |
| Bibliographic repertories | **Please note:** no bibliographic repertory linked to this record | ‹ Add |
| Bibliography | **Please note:** no bibliography linked to this record | ‹ Add |

| | | | | |
|---|---|---|---|---|
| Analytical description | **1.1:** (Refrain, re minore, 3/2)<br>Patienza tocca a me | Edit | Delete | ‹ Add |
| | **2.1:** (Aria, re minore, 3/2)<br>Per me solo in ciel le stelle | Edit | Delete | |
| | **3.1:** (Refrain, 3/2)<br>Patienza tocca a me | Edit | Delete | |
| | **4.1:** (Recitativo-arioso, c-3/2)<br>Quasi non abbia amore | Edit | Delete | |
| | **5.1:** (Arioso, c-3/2)<br>Quanto io fo' quanto io dico | Edit | Delete | |
| | **6.1:** (Aria, c)<br>qual si sia più sventurato | Edit | Delete | |

| | | |
|---|---|---|
| Poetical text transcription | Patienza tocca a me<br>Di languir sempre così<br>Di penar senza pietà<br>Di servir senza mercè.<br>Patienza tocca a me.<br><br>Per me solo in ciel le stelle<br>Variar non sanno aspette<br>E mai sempre più rubelle<br>Rinovar contro me l'ira e'l dispetto.<br><br>Quasi solo io sia nel mondo<br>Sol con me la vuole il fato<br>E son tanto sventurato<br>Che nel tartaro profondo<br>Sol quando la chiam'io morte non v'è.<br><br>Patienza tocca a me<br>Di languir sempre così<br>Di penar senza pietà<br>Di servir senza mercè.<br>Patienza tocca a me.<br><br>Quasi non abbia Amore<br>Altro bersaglio ove drizzar gli strali<br>Solo contro il mio core<br>Gode sempre di far colpi mortali<br>Ritrovar nuovi mali<br>Fatta un Argo è per me la cieca dea<br>E se fin hor parea volubile e incostante<br>Hor ch'io giaccio nel fondo a la sua rota<br>Stassi ferma et immota.<br>E non meno che cor di sasso ha il piè.<br>Patienza tocca a me.<br><br>Quanto io fo' quanto io dico<br>Tutto all'idolo mio cresce l'orgoglio<br>Cibo del suo rigor son le mie pene<br>Mantici nel suo sdegno i miei sospiri<br>Che più chiama suoi scherni i miei martiri<br>E dar sovente ardisce<br>Nome di tradimento alla mia fé.<br>Patienza tocca a me.<br><br>Qual si sia più sventurato<br>Nel veder quant'io sopporto<br>Consolarsi sente a pieno<br>E sa trar dal mio veleno<br>Dolce manna di conforto.<br>Poi mi dice infelice<br>Per soffrir pena sì dura<br>La natura<br>Più d'un cor certo ti diè.<br>Patienza tocca a me. | ‹ Edit |
| Links to images | [000004581-01.jpg](#) © Grottaferrata – Biblioteca Statale del Monumento Nazionale di Grottaferrata<br>[ Delete ] | ‹ Add |
| Web resources | | ‹ Edit |
| Country | Italy | ‹ Edit |
| Language | Italian | ‹ Edit |
| Shelfmark | I-GR - Grottaferrata - Biblioteca Statale del Monumento Nazionale di Grottaferrata<br>Crypt. it. 2(12) | ‹ Edit |
| Other items | | ‹ Edit |

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From Clori it is also possible to be connected directly to other online resources such as SBN or to RISM (**link**). However, due also to the vastness of the repertoire, very often our records are unique, and are not listed in any other catalogue.

Clori is organized on two levels. The main records refer to one bibliographical unit, the manuscript or the printed anthology (either one volume or miscellaneous). For each single piece contained in the manuscript or in printed anthology, there are analytical units, accessible via links from the main record. The second-level records include all items of the manuscript or printed anthology, either cantata or non-cantata compositions, such as opera arias. In other words, Clori is centered on the physical entity of the manuscript or the printed document. We chose to base Clori on the manuscript or printed anthology (rather than on the other categories, such as the authorship) for several reasons. First of all was to comply with international cataloguing standards. Secondly – and most importantly – was because the material contextualization of every single item is absolutely indispensable in this particular repertory, especially in those (very frequent) cases in which the cantata belongs to collections that also contain opera arias.

For non-cantata items a description is given too, but in less detail than for cantatas. For the opera arias, for example, an attempt will be made to identify the opera to which the aria belongs. In fact, the identification of an opera aria gives us the possibility of defining more precisely the chronology and context of the volume and – consequently – of the cantatas themselves (**link**).

Currently, we are collaborating with several institutions and libraries in different ways. Some institutions are already involved in Clori: for example, the Department of Musicology of the University of Mainz started a project in 2010 titled "The Cantata as an Aristocratic Medium of Expression in Rome during Handel's Times (ca. 1695-1715)", financed by the Fritz Thyssen Foundation. The project is a co-operation of the musicological departments of the universities of Mainz (Germany) and Zurich (Switzerland), headed by Prof. Klaus Pietschmann (Mainz) and Prof. Laurenz Lütteken (Zurich). Research is done by Dr. Berthold Over and Magdalena Boschung. Besides publishing the results of their research (regarding, respectively, the four Roman patrons of Handel and the cantatas by Caldara for Prince Ruspoli), the two scholars have entered in Clori several records regarding this repertory. They especially considered sources preserved in German and English libraries (**link**). Recently we settled an agreement with the Estense Library of Modena, which owns some of the most important collections of cantatas, particularly of the seventeenth century. The library is involved directly in the project: they granted us the use of their files concerning cantatas, and our webmaster Gabriele Gamba realized a conversion procedure for implementing them in Clori. Technically, the procedure is as follows:

1) The data have been converted into Unicode format to manage special characters (like the German umlaut).

2) A set of tables has been created, containing the bibliographical description of the record, mostly like an ISBD record, and imported as new record in Clori; at this level, links to individual names and uniform titles are still missing.

3) Individual names and uniform titles are loaded into Clori's authority files from separate tables, checking against duplication.

4) Links are created between 2) and 3).

I have explained in detail this procedure because it can be a model for a future partnership between Clori and other libraries.

Here we can see the example of a record imported into Clori from a file supplied by the Estense library: the record includes the standard SBN fields, and a working group coordinated by Alessandra Chiarelli of the Biblioteca Estense will complete the record adding the specific Clori fields.

**Clori - Cataloguing**

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Record # 3258 (SBNMUSICA # 721)

| | | |
|---|---|---|
| Cataloguer | Recupero SBN Musica Estense | |
| Record status | d - hidden | < Edit |
| Bibliographic level | Monograph | < Edit |
| Linked records | No link with other records | < Add |
| Type of record | Handwritten music | < Edit |
| Date | Uncertain date, 1746 | < Edit |
| Supplied date | 18/m | < Edit |
| Links to statements of responsability | **Please note:** no statement of responsability linked to this record | < Add |
| Title and statements of responsability | La Pace fra la Virtù, e la Bellezza Divertimento di Camera / Poesia del Sig.re Abbe Metastasio Musica del Sig.r Andrea Adolfato Veneziano Pres | < Edit |
| Drafting / Edition | | < Edit |
| Music format | Full score and parts | < Edit |
| Production / Publication Manufacture / Printing | [S.l. : copia | < Edit |
| Physical description | 7 fascicoli di 1 partitura + parti (120 c. complessive) ; 250x301 mm | < Edit |
| Watermark | **Please note:** no watermark description linked to this record | < Add |
| Notes | La data 1746 si ricava dal front. - Sulla partitura, al risguardo anteriore, nota del Catelani: "Quest'azione teatrale fu scritta in origine dal Metastasio nel 1738 e musicata dal Predieri in Vienna per festeggiare nell'anticamera della residenza imperiale il giorno onomastico dell'arciduchessa Maria Teresa poi Imperatrice. L'Adolfato compose per la corte di Modena questa cantata, avendo fatte alcune variazioni ai nomi e alle parole l'abate Leporati". Dedicato alla Principessa ereditaria di Modena dall'Abate Leporati Domenico, in data 1/1/1746. Dall'originale di Metastasio-Predieri (Vienna 1738 per l'onomastico di Maria Teresa) l'Adolfati operò le variazioni su testo del Leporati (LODI p.105 su nota di A. Catelani) | < Edit |
| Musical form | Cantata | < Edit |
| Medium of performance, synthetic | | < Edit |
| Medium of performance, analytical | | < Edit |
| Appellative | | < Edit |
| Uniform title | Error! There is no uniform title linked to this record.Press Add to link one. | < Add |
| Bibliographic repertories | **Please note:** no bibliographic repertory linked to this record | < Add |
| Bibliography | **Please note:** no bibliography linked to this record | < Add |
| Analytical description | **Please note:** no analytical description linked to this record | < Add |
| Poetical text transcription | | < Edit |
| Links to images | **Please note:** no image linked to this record | < Add |
| Web resources | | < Edit |
| Country | Italy | < Edit |
| Language | Italian | < Edit |
| Shelfmark | I-MOe - Modena - Biblioteca Estense e Universitaria Mus. R 2 | < Edit |
| Other items | | < Edit |

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Furthermore, we are close to finalizing similar agreements with the Département de la Musique of the Bibliothèque Nationale de France, with the University Library of Uppsala thanks to Lars Berglund of the Department of Musicology and with the Library "Angelo Mai" in Bergamo.

Recently we have settled an agreement with the "Gruppo di ricerca Música en España en la Edad Moderna" (Proyecto I+D HAR2011-22712), Universidad de la Rioja (**link**).

The University of Vienna too has taken part in the project: in October 2012 and January 2013 Licia Sirch and Andrea Zedler held a course there – Kantatenforschung mit CLORI (Onlinedatenbank): Praktikum zu italienischen Kantaten für den Wiener Kaiserhof um 1700 – on Italian cantatas available in Austrian libraries, with special attention to those composed for the Viennese imperial court and kept in the Österreichische Nationalbibliothek and the Gesellschaft der Musikfreunde Library. Further achievements of the course have been training to implement Clori and involving students in the project.

Direct participation also comes from the Fondazione Cini/Istituto Antonio Vivaldi of Venice: a grant has been awarded to a scholar who entered in Clori the records regarding manuscripts and prints of cantatas by Antonio Vivaldi. The project was completed in July 2012. This is particularly important because the Turin University Library (which preserves some of the most important Vivaldi manuscripts containing cantatas) is not included in RISM A/II.

Here you can see a record from one of these Vivaldi manuscripts in which there are cantatas and opera arias (**link**). These last ones have been entered and information about the title of the

opera, the author of the music and text, the location inside the libretto and the name of the character has been added.

Another partnership is with the Library of the Biblioteca Statale del Monumento Nazionale di Grottaferrata.  Recently I found there an important collection of cantatas, totally unknown, so that the records regarding this material in Clori will be unique.

With other libraries and institutions we have a looser kind of agreement: they give us permission to publish images of sources and in general provide easier access to their collections.

Bayerische Staatsbibliothek (Munich)
Bibliomediateca dell'Accademia Nazionale di S. Cecilia (Rome)
Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana (Rome)
Biblioteca Angelica (Rome)
Biblioteca di Archeologia e Storia dell'Arte (Rome)
Biblioteca Casanatense (Rome)
Biblioteca Comunale (Correggio)
Biblioteca nazionale Centrale (Florence)
Biblioteca nazionale Centrale (Rome)
Biblioteca nazionale Universitaria (Turin)
Biblioteca Provinciale "Pasquale Albino" (Campobasso)
Biblioteca del Sacro Convento (Assisi)
Biblioteca Statale del Monumento Nazionale (Grottaferrata)
British Library (London)
Central Library, Henry Watson Music Library (Manchester)
Fitzwilliam Museum (Cambridge, UK)
Northwestern University Music Library (Evanston, IL, USA)
Santini-Bibliothek (Münster)
Staatliche Museen, Abteilung Musikgeschichte, Max-Reger-Archiv (Meiningen)
Staatsbibliothek (Berlin)
Staats und Universitätsbibliothek Carl von Ossietzky, Musiksammlung (Hamburg)
Stadtbibliothek, Musikbibliothek (Hannover)
Università degli studi di Milano - Sezione Musica (Milan)

Now, concerning future perspectives: I must say that they are uncertain.

So far we have realized our project (almost 5,000 records) with very few human and financial resources. However, Clori is gaining more and more prestige among music libraries and musicological institutes all over the world.

Our aim is to expand further our collaborations with libraries owning cantata collections, following the model of the Estense library in Modena. The repertory is so vast, and the amount of material so huge and widespread, that the project is feasible only with the cooperation of many institutions and individuals. As we have seen, a significant contribution may consist simply in converging already-existing data and catalogues in Clori, according to our specific parameters.

In conclusion, the presentation of Clori during this conference made it possible to finalize our cooperation with RISM and for this agreement we wish to express our gratitude to Klaus Keil for his kind encouragement.