

Italian Centre for Ancient Music

Centro Italiano di Musica Antica

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INTRODUCTION

The conservation of our Cultural Heritage, since it is a heritage shared by all mankind, is a requirement of a civilised society such as ours. The knowledge and promotion of our Heritage and its distinct cultural identities are a guarantee of peace, security, stability and development.

These are transmitted these days not only by means of the numerous ways in which mankind's cultural inheritance has always been expressed, but also through new means of production, distribution and usage.

The work of researching and conserving our Cultural Heritage is one area which is taking advantage of the opportunities that the digital age has put at our disposal: instant access to the media, to communication and to information, to intellectual and cultural output, to a network of interaction, the right of access to the strata of knowledge and human genius laid down over time.

Among the great strata of Culture and Art, Italian music is one of the most widespread in the world. We believe its conservation and diffusion should be a civil and political priority for Italy, Europe and the World Community.

The Italian Centre for Ancient Music (*Centro Italiano di Musica Antica*) aims to promote and manage a web site dedicated to the appreciation of the vast historical musical heritage in Italy through research and the critical analysis of musical works, transcriptions, and audio-visual recordings...

The achievement of the task of promoting and diffusing our Italian musical heritage involves the setting up of a complex operation which can make use of institutional contributions (European, State and Regional Bodies), professional skills (Musicologists, Philologists, Musicians), technical skills (Transcribers), commercial activities (Audio visual publication and production), and live performances both in Italy and abroad.

Task achievement also makes up the content itself of the enterprise: it will bring the individual research of scholars and artists to the fore, it will promote the work of specialised figures, it will create networks of shared interests and links between productions, institutions and users, it will contribute to the spread of an image of Italian excellence through a universal language.

The Italian Centre for Ancient Music (*Centro Italiano di Musica Antica*) believes it can offer its existing links with European Academic Institutions, Libraries, Musicologists and Artists throughout Europe in order to start up a trial scheme aimed at analysing the project.

Scientific management is entrusted to the project organizer Prof Riccardo Martinini. The platform for the publication of the services required is provided by Garamond srl, part of the RCS group.

PUBLISHING PLAN

The BENIMUSICALI.IT site will be made up of four areas:

1-transcriptions of musical scores available in the public domain from libraries and collections, editions of the score and of the relative parts separated for study or performance purposes – introductory and critical texts (PDF format)

2 – audio files of previously unpublished excerpts and performances (MP3 and podcasting)

3 – academic lessons, interviews, lectures, performances (Flash video clips and podcasting)

4 – an area online for comments, communication and interaction

FIRST THEMATIC AREA

Scores

First publication:

Johann Adolf HASSE (1699 – 1783)

Te Deum laudamus – 1776

Hymn for soprano, contralto, tenor, bass, 4-part choir, 2 oboes, 2 horns, 2 trumpets, strings and continuo

Dicit cor – 1735

Motet for contralto, strings and continuo

Mundi amores reliquendo –?

Motet for soprano, strings and continuo

Salve Regina – Vienna, 1766

Antiphon to the Blessed Virgin Mary for soprano, contralto, 2 oboes, 2 horns, 2 trumpets, strings and continuo

Transcription by Stefano Chiarotti

Second publication:

Giovanni BUCCIONI (1758 – 1830)

FOUR CONCERTS for cymbals and instruments -1783/1784

Transcription by Alberto Iesuè

Third publication:

Baldassarre GALUPPI (1706 – 1785)

Confitebor – 1733

Hymn for soprano, contralto, bass, 2 flutes, strings and continuo

Concert for two flutes, strings and basso continuo in G minor –?

Dum refulget in coelo –?

Motet for tenor, strings and continuo

Laudate Dominum – 1767

Psalm 116 for soprano, contralto, bass, strings and continuo

Transcription by Stefano Chiarotti

Fourth publication:

- Gian Francesco FORTUNATI** (1746 – 1821)
Concert per fortepiano and orchestra – 1785
- Giovanni Antonio MATIELLI** (1733 – 1805)
Concert for harpsichord and strings – ?
- Pietro Pompeo SALES** (1729 – 1797)
Concerto per harpsichord and strings – 1780
- Giovanni Benedetto PLATTI** (1700 – 1763)
Concert for violin and strings in A major
Transcription by Alberto Iesùè

Fifth publication:

- Giovanni Battista SERINI** (1710 ca. -?)
SIX CONCERTS for harpsichord and orchestra -1756 obtained in York.
Transcription by Alberto Iesùè

Sixth publication:

- Giovanni Benedetto PLATTI** (1700 – 1763)
Offertorium – in B major
for four-part choir, strings and continuo
Transcription by Alberto Iesùè
- Giacomo Antonio PERTI** (1661 – 1756)
Moral and spiritual Cantatas -1688
Transcription by Anna Rosa Vannoni

SECOND THEMATIC AREA

High definition audio files

The area dedicated to high definition audio files is intended to enter into competition immediately with the traditional recording market.

Every month an absolute novelty will be proposed which can be bought only on BENIMUSICALI.IT.

THIRD THEMATIC AREA

Academic Lessons, Seminars and Lectures

Thanks to the cooperation of several prestigious European Musical Institutions, every month BENIMUSICALI.IT will present academic lectures or cycles of lectures which examine different musical specializations in depth.

FOURTH THEMATIC AREA

Online Comment Areas: forum, blog, newsletter

Our editorial staff will take care of communication with users. They will provide more detail about the meaning of content and about the editorial projects, and will encourage the birth of forums and blogs managed by the users themselves.

The editorial staff will be made up of figures with specific skills (technical, historical or critical) in the field of music and in the field of information technology (use of language, knowledge of the world of internet).

Communications will be available in Italian and in English.

ORGANIZERS' DETAILS

Garamond Publishing and Training

The publishing house Garamond of Rome has been active since 1989 in different areas of publishing and of training and development of **teaching staff and academic management**.

Garamond has been officially accredited by the Italian Ministry of Education for the training and development of teaching personnel

The field which has most reaped the benefits of its commitment as a publisher is that of the production of tools for using new multimedia and data-transmitting technologies for educational ends.

To this end, Garamond has published a series of printed volumes for the training and development of teachers in the collection "*Technologies, communication and professional development processes*"

As for their electronic publications, of particular note are the **authoring software** such as *Amico*, *AmicoWeb* and *MicroMondi*, widely used in Italian schools for the creation of educational hypertexts and multimedia.

Garamond has also been active for many years in the area of training and development of teachers in the use of multimedia technologies, with online and classroom-based courses held at over 60 schools throughout the country and with the **publication of multimedia training packages commissioned by various public administration bodies such as the Education Ministry, the Culture Ministry, Regional Research Institutes (IRRSAE) and schools**, and by publishers such as the RCS-Libri group, Fabbri, "L'Espresso" publishing group, Laterza, LDC, EDB among others.

Garamond has also a strong commitment to **online publishing**, setting up an internet portal "*Atlante. Online school communities*", which has quickly become one of the largest online communities in Italian schools.

The Italian Centre for Ancient Music (*Centro Italiano di Musica Antica*)

The Italian Centre for Ancient Music was formed in 1979 with the aim of spreading the technical, historical and critical knowledge of Baroque and classical music.

The Centre was one of the earliest Italian Associations to take an interest in musical philology, thanks to its educational and research activities and to its continual concert activity, and even today it is still a reference point for musicians specialising in historical executive practices.

The Italian Centre for Ancient Music has enjoyed strong links in these years with teachers and musicians from similar institutions throughout Europe. At the same time it has also run an important activity of basic education, bringing thousands of people closer to musical and choral experiences.

With its own musical ensembles (POLYPHONIC CHOIR, CHAMBER CHOIR, BAROQUE ORCHESTRA) it has performed in numerous important exhibitions and concerts in Italy including:

Feste Medicee (Florence, 1980)
Celebrazioni Berniniane (Rome, Teatro dell'Opera, 1981)
Festival Donne in Musica (Rome, Venice, Naples, 1981, 1982)
Festival Pergolesi (Jesi, 1982)
25° Festival dei Due Mondi (Spoleto, 1982)
Stagione Ist.Sinfonica Abruzzese (L'Aquila, 1983, 1997, 2000)
Accademia di Santa Cecilia (Lazio e Teatro Argentina, 1983)
Teatro Petruzzelli (Bari, 1984)
Teatro Metastasio (Prato, 1984)
Stagione sinfonica RAI (Naples, 1985)
Festival delle Nazioni (Citta di Castello, 1986)
Stagione de il "Coretto" (Bari, 1987/88)
Stagioni Ass.Musicale Romana (Rome, da 1991 a 94)
Stagioni Coop. La Musica (Rome, da 1985 a 95)
Festival Barocco (Viterbo, 1995)
E.P.T. (Catania, 1996)
Regione Lazio (1996, 1997, 1998, 1999, 2000, 2001)
Festival di musica sacra (Novara, 1996/1997)
Rassegne Musicantica (Tivoli, 1996, 1998, 1999)
Unione Musicale (Piemonte, da 1996 a 2001)
Accademia Filarmonica (Rome, 1999, 2000)
Festival Lunatica (Massa, 1999, 2000)
Festival dei Due Mondi (Spoleto, 2000)
RAI Educational (2001)
Settimana della Cultura Ministero Beni Culturali (Rome, 2000, 2001)
Oratorio del Gonfalone (Rome, 2002)
Festa della Musica (Università La Sapienza – Rome, 2002, 2003)
Inaugurazione dell'organo idraulico (Villa d'Este, Tivoli, 2003)
Auditorium Parco della Musica (Rome, 2002, 2003, 2004)
Estate romana (Rome, Villa Pamphili, 2004)
Museo della Musica (Bologna, 2005)
Fondazione Donne in Musica (Rome, 2006)

And also in several tours abroad:

Paris (Festival of sacred music), Versailles (Chapelle Royale), Toulouse (Halle aux Grains), Basle (Bach's *Passions* and Handel's *Messiah*), Barcelona (Festival of ancient music) and in Spain, Switzerland, ex Yugoslavia, Salonico (Salonico Festival), Athens, Beirut, Mexico, etc.

In these years the Centre has established successful relationships with the highest national institutes (Culture Ministry, Cabinet secretary), government departments, Regions, Provinces, Town Councils and private Sponsors.

Riccardo Martinini

Riccardo Martinini studied the cello with M. Amphiteatroff and since 1979 has performed in concerts for important music institutes and Festivals throughout Italy, France, Spain, Switzerland, Eastern Europe, Denmark, Greece, Egypt and the Lebanon.

He is president of the Italian Centre for Ancient Music and holds a chair in the cello at the Conservatory of Bologna.

He also founded the Italian Baroque Orchestra (*l'Orchestra Barocca Italiana*).

One of the foremost supporters and organisers of the spread of musical philological research in Italy, he has contributed to the realisation of some thousand different symphonic-choral, orchestral and chamber works and is responsible for the organisation of courses of both practice and theory, seminars and work placements and the carrying out of musical education programmes.

From 1993 to 1999 Riccardo Martinini was artistic director of the courses in musical interpretation at Villa Rucellai in Prato.

He has recorded works for RAI, RADIO FRANCE, STRADIVARIUS, TACTUS and CIMAMUSIC

He is now resident director of the Lorenzo da Ponte Company and of the Chamber Choir CIMA, with whom he is performing the complete, unabridged Cantatas and Oratorios of Bach in Rome.

With the Lorenzo da Ponte Company he has acted as director for several important Italian concert seasons.

The **LORENZO DA PONTE COMPANY** gathers together the artistic inheritance of twenty years of work by the Italian Baroque Orchestra and the Chamber Choir CIMA. It appears on the international stage chiefly with the intention of increasing awareness of the great Italian musical patrimony of the XVII, XVIII and XIX centuries.

The Lorenzo da Ponte Company is made up of musicians and singers from all over Europe, who match an attention to technical detail in their performance and a stylistic accuracy, with continual esthetic and emotional research.

The Lorenzo da Ponte Company is also the producer of cultural exhibitions, festivals and shows.

In collaboration with the Adkins Chiti Foundation, the Ministry of Foreign Affairs and WIENER MOZARTJAHR 2006, the Company will appear at Schönbrunn in September 2006 at the 2006 Mozart Celebrations, presenting for the first time in modern times the work by Teresa Agnesi Pinottini *Ulisse in Campania*.

The Company is also taking care of the transcription and critical editions of unpublished Italian works from the XVII , XVIII and early XIX centuries.

ATTACHED: LIST OF ACQUIRED WORKS FOR EDITING.