

***La Cronaca musicale* (1896-1917)**

Printed in Pesaro by the Tipografia Annesio Nobili, *La Cronaca musicale* [CRM] was published in twelve continuously paginated issues from 1896 to 1899, and from 1908 to 1910. Thereafter it was published sporadically from 1900 to 1907 and from 1911 to 1917. Each issue contains between sixteen to fifty pages and measures 14.2 x 27.5 cm.

One of the reasons for publishing a specialized journal in the late nineteenth century in a small city such as Pesaro is related to the promotion of cultural activities earnestly undertaken by Pietro Mascagni (1863-1945) during his directorship (1895-1902) of the city's Liceo Musicale Rossini. During this period the city's interest in cultural undertakings grew, and the founding of CRM reflects a well-planned cultural policy aimed at enhancing the national prestige of the institution (capitalizing on Rossini's name¹ as well as on the reputation of its teaching staff and the richness of its library). The journal's editors—Tancredi Mantovani (1863-1932) from 1896 to 1904, Luigi Alberto Villanis (1863-1906) from 1905 to 1906, and Andrea D'Angeli (1868-1940) from 1907 to 1917—served as directors of the library and professors of music history at the Liceo Musicale Rossini.

Among the music periodicals published in Italy in the late nineteenth- and early twentieth-centuries, the CRM is the only one that originated and was edited at a musical institution, thus it is a valuable source of information on contemporary educational activities. In fact, the periodical's primary aims are to perpetuate the teachings of Rossini, to act in support of the didactic activities of the Liceo Musicale Rossini, and to raise the critical level of published essays.²

Under Mantovani's direction CRM maintains a clear-cut stand in favor of "Italian" music, in particular the tradition of Italian opera, while finding value in Wagner's music. Villanis adopts a more balanced policy concerning the distribution of particular topics under various rubrics, yet maintains the journal's original goals. D'Angeli also upholds Mantovani's policies, by publishing the music of Italian composers of the past.³ From the very beginning, the periodical's policy is to offer to the reader critical judgments and subjective analyses of various pertinent current events, for the purpose of raising the cultural level of musical studies.

Particularly in the first years, the editors prefer to publish essays dealing with the operatic repertory, while devoting scant attention to symphonic and chamber music. This editorial slant results from the foundation in 1882 of the Liceo Musicale Rossini in compliance with the bequests of Rossini's will, for the training of singers.

CRM's issues are organized in several sections, each headed by a title. Published regularly from 1897 to 1899, the rubric "Corrispondenze" features reports, occasionally very extensive, of

¹ Rossini was born in Pesaro.

² See, for example, Liceo musicale Rossini, *Atti del Consiglio d'Amministrazione*, Pesaro (9 February 1896), quoted in A. Valenti, "La Cronaca Musicale: una rivista pesarese tra Ottocento e Novecento," *Studia Oliveriana*, N. S. 8-9 (1988-1989): 149-89, 154.

³ For example, modern transcriptions of operatic arias, madrigals and instrumental pieces by Giovanni Bardi, A. Scarlatti, Rossini, Cavalli, Frescobaldi, F. Soriano, Luigi Rossi, Pergolesi, G. Sarti, and J. Peri.

current musical events in Italy's principal cities: Florence, Genoa, Milan, Naples, Palermo, Rome, Turin and Venice. With the exception of the Roman collaborator Alberto Cametti (1871-1935), most of the correspondents are unidentified music critics, and many sign only with initials or with pseudonyms. This rubric, "Corrispondenze," reappears in 1911 and includes correspondence from Vienna signed by Hugo Robert Fleischmann. The rubrics "Nel mondo dell'arte" [In the world of art] and "Teatri e concerti" appear regularly from the first to last issues and comprise short notices of various musical events. Many are copied from the *Gazzetta musicale di Milano* and other contemporary music journals to which the Liceo's library subscribed. The rubric "Recensioni" [Book reviews], which appears irregularly, is dedicated to rather short reviews of recently published books.

Under Mantovani's direction, emphasis is placed on historical articles and essays that deal with current issues related to musical life in Italy and abroad; for example, discussions of music instruction in conservatories and music schools, music competitions, analyses of the librettos and newly composed operas. Nevertheless, the periodical places emphasis on the Italian musical traditions and the predilection for "la melodia semplice e la varietà del ritmo." This stance prompts CRM to assume a "traditionalist" position with regard to the diffusion of Wagner's music dramas in Italy. His works are appreciated for their compositional originality, but Wagner's theories on opera are not accepted in Italy.

CRM constitutes the only document recording the musical activities of the Liceo, with lists of alumni; programs of public concerts of the school's orchestra; and printed accounts of the professional successes of its directors, Mascagni first, Zanella thereafter: notices of their *tournées*, participation in congresses and committees, and preparation of new compositions. Also featured in CRM are the artistic activities, in Italy and abroad, of alumni and faculty members. In addition, attention is given to an aspect of music instruction that is frequently discussed in the musical journals of the time: appeals to professional musicians to broaden their studies of the music history. The inclusion of musicology courses in the Liceo's curriculum is fervidly advocated.

In the years 1896-1899, some attention is given to topics dealing with sacred music in contributions by Antonio Cicognani (1858-1934), a professor at the Liceo who taught a course in sacred music, the first instituted in an Italian music school. CRM also features ample analyses and comments on performances of Lorenzo Perosi's oratorio *La Resurrezione di Lazzaro*.

Beginning with the year 1900 the number of pages of each issue is reduced when the "Corrispondenze" section is discontinued. The rubrics "Nel mondo dell'arte" and "Teatri e Concerti" are frequently encountered giving particular emphasis to notices of *tournées* of the Liceo faculty in Italy and abroad.

Under D'Angeli, an intelligent literary and music critic, author of numerous operatic librettos, CRM dedicates considerable space to historical essays that emphasize the musical features that were thought typical of national music; this reflects the ever-growing interest in Italy at this time in pre-nineteenth-century music. D'Angeli believes that the adoption of a scientific method in critical writing is a dangerous path to follow, since it makes "l'arte musicale il tempio cui pochi possono accedere" [musical art become accessible only to the few]. The new director also aims

to upgrade the critical level of CRM's readers by engaging distinguished musicologists as contributors, such as Arnaldo Bonaventura (1862-1952), Francesco Vatielli (1877-1946), Giulio Fara (1880-1949) and Giovanni Spezzaferrì (1888-1963).

During this period more attention is given to the rediscovery of ancient music in reports of performances and papers read at musicological congresses. Beginning in 1908 the activities of the Associazione dei Musicologi Italiani are reported. Emphasis is also placed on the activities of the Liceo by means of a new rubric, "La vita del Liceo," containing detailed annotated programs of the School's concerts, numerous notices of the activities of its teaching staff and accounts of Rossini celebrations there. Also noteworthy in the journal are the modern transcriptions (with piano accompaniment) of unpublished pieces of the seventeenth and eighteenth centuries, the majority of which are vocal. Greater emphasis is placed on the life and works of Rossini due mainly to the collaboration of musicologist Giuseppe Radiciotti (1858-1931), the composer's principal biographer. This emphasis is reflected in the publication of unpublished letters, inventories of Rossini's autographs deposited in the Liceo's *Tempietto*⁴, anecdotes on his life and on his family, and his relationships with personalities of the time. Beginning in 1910 articles are published dealing with aspects of music instruction, especially the training of the professional composer, with reference to practices of other countries. CRM at this time considers German musical culture as the prime model of the European musical tradition.

Among the most significant aspects that characterize the periodical are detailed information on the musical activities of the Liceo Rossini and the attention given to various issues related to musical instruction (reform of musical studies, uniformity of curricula, and methodology for the training of singers), all arguments that were being debated by various Italian musical institutions at the time. Another principal feature of CRM is its treatment of musical history in the Marche region; for example, the chronologies of operatic performances in Urbino's theater by Radiciotti and in Pesaro's theater by Carlo Cinelli. These are the only available studies of their kind. Also published are documented articles on local musicians of the past; for example, on violinist Bini, the singers Bassi and soprano Crescentini, musicians who held positions at Pesaro's Duomo and at the Court of Urbino. One negative feature of the periodical is that it avoids taking a clear-cut stand in the area of up-to-date critical and musicological debate; and even with respect to Rossini, it does not provide new information on either his biography or his works. But it must be noted that, unlike in other countries, musicology in Italy was at this time in its infancy.

The periodical reflects the confused and contradictory situation of Italian musical life in the first two decades of the twentieth century. The nation's centuries-old operatic industry is gradually losing ground to an ever-increasing number of performances of French and German operas, and those by Italian composers influenced by these foreign traditions. While Italy is striving to maintain its leadership as the land of *bel canto*, it also desires to bring to light the Italian instrumental traditions of the past—which are, as well, among the aims of the composers of the so-called "Generazione dell'Ottanta"⁵. CRM's nationalistic position is further accentuated in 1917 within the context of the passionate patriotism brought about by events of the First World War, which resulted in expressions of hostility against all forms of musical culture related to the

⁴ A room in the Liceo in which many Rossini autographs are stored.

⁵ A group composed primarily of the composers Malipiero, Casella, Pizzetti and Respighi.

Austro-Hungarian Empire. Due to the severe economic situation in Pesaro and the high cost of paper and of printing, the Liceo's Board of Administration suspended the publication of the periodical in the summer of 1917.

The present inventory is based on the incomplete collection of the periodical deposited in the Biblioteca of the Conservatorio di Musica "G. Rossini" in Pesaro and on the CD-ROM *Cronaca musicale-Periodico 1896-1917*, ed. M. Mancini, Pesaro, Edizioni Metauro, 2005.

Among the authors who signed their contributions with only initials or with pseudonyms, the following have been identified with certainty.

A. B.	Arnaldo Bonaventura
A. C., a. c.	Alberto Cametti
A. D. A., a. d. a.	Andrea D'Angeli
a. s., s.	Alfredo Saviotti
D. H. R.	Hugo Robert Fleischmann
F. V., f. v.	Francesco Vatielli
F. X. H.	Franz Xaver Haberl
g. f.	Giulio Fara
G. G.	Giannino Garbelotto
Hany Damigella	Ayda Minghella
l. a. v.	Luigi Alberto Villanis
L'Infognato	Giuseppe Albini
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m., t. m. (t. m.)	Tancredi Mantovani
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