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In 1991 Paolo Cherchi Usai wrote that one could not say to know silent cinema unless one were familiar with the surviving papers of a massive galaxy made of photographs, actors' memoirs, pay rolls, judicial acts, telegrams, reviews, programmes, scores, patents and meeting minutes¹. After twenty years, archival research, conferences and publications have shed light on many “inhabitants” of that galaxy, outlining in a clearer way, and not only for the Silent Age, the history of cinema as art and industry; yet, as it often happens, because of their peculiarities and specialised skills their study requires, scores have not benefited from the same consideration.

To silent cinema historians' *cahier de doléances* on the loss and dispersion of many materials, however, musicologists can add pages and pages about the discouraging dearth of scores, the lack of information and, especially for Italy, the scarcity of special documentation centres. Manuscript and printed scores, drafts, sound recordings (and secondary sources like correspondences, journals etc.), frequently subject to the relentless pace of film exploitation, are scattered throughout libraries, archives, museums and private collections: a situation made worse – considering the great deal of printed music the libraries received because of the laws on legal deposit – by the carelessness for a type of recently manufactured hence not particularly valuable “objects” and by the age-old insufficient musical knowledge of the staff in charge of their registration in inventories and catalogues.

Indeed, the urgency in retrieving and preserving from often precarious conditions manuscript and printed film scores, together with the belief that more available sources and information would contribute to define a scientific methodology useful for a historical-critical analysis of the role of film music and for the speculations on soundtrack restoration, urged a

¹ Paolo Cherchi Usai, *Una passione infiammabile. Guida allo studio del cinema muto*, Torino, UTET Libreria, 1991, p. 37.

group of music and cinema professors currently in the Dipartimento di Studi Umanistici at the University of Turin to participate to the *Bando Regionale per progetti di ricerca in materia di Scienze Umane e Sociali* (2008), with a research project entitled *Cabiria – Census, Cataloguing and Study of Manuscript and Printed Music for the Cinema in Piedmont*, approved and funded by Regione Piemonte (D.D. no. 151, 7 August 2009). The goals of this project, initially coordinated by Luisa Zanoncelli then by the present writer, were: a) carrying out a census of manuscript and printed film scores held at Piedmont institutions; b) creating an online public access catalogue and providing – in compliance with current copyright legislation – digitised items; c) studying recovered scores and drawing up critical essays on film music from different perspectives (musicological, aesthetical, ethnomusicological, bibliographical) to contribute to the definition of a methodology with philological foundations, essential also for soundtrack restoration.

The successful outcome of the project was supported by the profile of the city where it was conceived: one of the cinema capitals in the early decades of the 20th century and home to many films, first of all *Cabiria*, to which this research owed its title.

Known in Turin for the first time on 7th November 1896, the Cinématographe Lumière quickly met with the audience's favour: at the dawn of the new century, bankers, industrialists and businessmen had already given life to several motion-picture companies equipped with studios, the audience enjoyed around twenty cinemas, the newspapers started to print special sections on films and the first specialised magazines began to appear («La vita cinematografica», for instance, in 1910). Besides, the whole city was living a time of great ferment: it was being transformed into a prominent car making, engineering and industrial district (in 1899 FIAT had been established), determining a remarkable population growth, a rise in *pro capite* income and constantly expanding consumer society; the University, newspapers, publishing houses were the place of debate, fostering culture and art production. The 1911 Esposizione Internazionale celebrated the city's dynamism and progress in industry and labour, consecrated cinema with the public at large and Turin's role as one of the most important centres of film industry: a centre which, thanks to the aesthetic results of the movies produced by studios like Ambrosio, Aquila Film, Itala Film, Pasquali or Savoia Film, and in spite of the technologically unsophisticated nature and serious financial weakness of many initiatives, managed to stand out since

the 1920s². At the same time, spreading *caf  s-chantants*, where instrumental ensembles performed, influenced the city's music publishers who – like more famous Choudens, Breitkopf & H  rtel, Schott or Ricordi – started printing salon music and collections «ad uso di cinematografi, caff  -chantant, stabilim. balneari, soir  es, ecc.» (as, for example, *L'orchestrina* by Gustavo Gori)³: an important repertoire of compositions useful for cinema, soon followed – but when sound cinema was at the door or already out in theatres – by collections of pieces with indications for using them in specific film situations (for instance, those for «situazioni cinematografiche amorose, sentimentali, tristi, nostalgiche» or «di ambiente russo» of Casa Editrice Musicale Sabauda).

In conclusion: a city and a region, Turin and Piedmont, the presence of such important studios, the considerable activeness of music publishers and printers and the fact of being home to an internationally relevant institution like the Museo Nazionale del Cinema thus made particularly propitious to the research conceived.

² On silent cinema in Turin see Gianni Rondolino, *Torino come Hollywood (capitale del cinema italiano: 1896-1915)*, Bologna, Cappelli, 1980; Paolo Cherchi Usai, *Giovanni Pastrone*, Firenze, La Nuova Italia, 1986; *Giovanni Pastrone. Gli anni d'oro del cinema a Torino*, edited by Paolo Cherchi Usai, Torino, UTET, 1986; Gianni Rondolino, *I giorni di Cabiria*, Torino, Lindau, 1993; *Il restauro di "Cabiria"*, edited by Sergio Toffetti, Torino, Museo Nazionale del Cinema – Lindau, 1995; Maria Grazia Imarisio, Diego Surace and Marica Marcellino, *Una citt   al cinema. Cent'anni di sale cinematografiche a Torino (1895-1995)*, Torino, AGIS – Neos Edizioni, 1996; Paolo Poncino, *Breve storia del cinema torinese*, Torino, Bolaffi, 1996; *Le fabbriche della fantasticheria. Atti di nascita del cinema a Torino*, edited by Ira Fabri, Torino, Testo & Immagine, 1997; *I giorni di Cabiria. La grande stagione del cinema muto torinese*, Part I: *L'Italia Film*, edited by Gianni Rondolino and Paolo Bertetto, Part II: *La Ambrosio Film*, edited by Paolo Bertetto, Claudia Gianetto and Gianni Rondolino, Torino, Museo Nazionale del Cinema, 1997; *Nero su bianco. I fondi archivistici del Museo Nazionale del Cinema*, edited by Carla Ceresa and Donata Pesenti Campagnoni, Torino, Museo Nazionale del Cinema – Lindau, 1997; *Cabiria e il suo tempo*, edited by Paolo Bertetto and Gianni Rondolino, Torino, Museo Nazionale del Cinema – Milano, Il Castoro, 1998; *Torino citt   del cinema*, edited by Davide Bracco, Stefano Della Casa, Paolo Manera and Franco Prono, Milano, Il Castoro, 2001; Silvio Alovizio, *Voci del silenzio. La sceneggiatura nel cinema muto italiano*, Torino, Museo Nazionale del Cinema – Milano, Il Castoro, 2005; *Cabiria & Cabiria*, edited by Silvio Alovizio and Alberto Barbera, Torino, Museo Nazionale del Cinema – Milano, Il Castoro, 2006; *Tracce. Documenti del cinema muto torinese nelle collezioni del Museo Nazionale del Cinema*, edited by Carla Ceresa and Donata Pesenti Campagnoni, Torino, Museo Nazionale del Cinema – Milano, Il Castoro, 2007.

³ With regard to it see the essay *Reconstructing the Sound of Italian Silent Cinema: The "musica per orchestrina" Repertoires* by Marco Targa in this volume.

Census

Although it was the first project to attempt a census of manuscript and printed film music held in Piedmont, in its initial stage *Cabiria* benefited from the results of other research started in the past decades and currently ongoing.

Namely we refer to the census project on Piedmontese musical heritage promoted by Regione Piemonte and Istituto per i Beni Musicali in Piemonte following an agreement signed in 1999⁴. After a dozen years since the project began, the Istituto has surveyed over 900 music collections and produced, thanks to the adoption of SIRE (Sistema Informativo della Direzione Beni Culturali della Regione Piemonte), a database currently listing information on the two thirds of them, providing a sort of identity card of the institutions, with historical notes and indications on access and research tools, information on their creation and on the resources (manuscript and printed music, libretti, Latin liturgical manuscript and printed books, letters, sound and audiovisual documents, iconographic sources, musical instruments), reference literature. Along the implementation of the database a series of books were published to inform on the results progressively achieved and to provide a historical, musicological and bibliographical foray into the uncovered information⁵.

Together with number and date of music manuscripts and prints, SIRE requires an indication of the genre the works can be referred to, offering the following options: religious vocal, secular vocal, operatic, instrumental, other kinds of music. We shall here overlook the reservations such a range of options raises and the speculations the very concept of genre would entail (also in relation with film music, a receptacle – as it has been several times remarked – of different forms and genres). We shall merely point out that, in face of the usefulness of various information uncovered during the project of Regione Piemonte and Istituto per i Beni Musicali in Piemonte (consider, for instance, the institutions which, once asked about it, had declared they did not have any score and therefore we could refrain from contacting again), *Cabiria* Project

⁴ Created in 1992 and recognised as an institution of regional relevance in accordance with L.R. 49/84, the Istituto per i Beni Musicali in Piemonte is the heir of the Associazione Piemontese per la Ricerca delle Fonti Musicali founded in 1986. The afore-mentioned agreement with the Regione Piemonte, renewed and extended in 2002 and 2010, has currently ceased its effects.

⁵ Up to now the following books were published: *Le fonti musicali in Piemonte*, vol. 1, *Torino*, edited by Annarita Colturato, Lucca, Libreria Musicale Italiana – Torino, Regione Piemonte, 2006; *Le fonti musicali in Piemonte*, vol. 2, *Cuneo e provincia*, edited by Diego Ponzo, *ibid.*, 2009; *Le fonti musicali in Piemonte*, vol. 3, *Asti e provincia*, edited by Paolo Cavallo, *ibid.*, 2011. The fourth volume, *Alessandria e provincia*, edited by Stefano Baldi, is in preparation.

could not benefit but from the sporadic information the collaborators provided alongside and in completion to what entered in the database.

Once the state of the art was assessed, *Cabiria* started a thorough survey around the region favoured by a network of personal connections and sometimes obstructed by momentarily unavailable documents, by inaccessible premises, by more or less apparent reticence⁶. Contemplating the second step of the project the detailed cataloguing of scores, and since the census posed as a simply preparatory stage to it, adopting a concise data form for resources identification was believed to be enough. Besides the institution's official name, for each surveyed collection the form provided: shelf mark, name of the composer/composers, main title of the composition, music format statement (score, parts etc.), pages/leaves number, dimensions, scoring, director, title and date of the film it was composed for, notes and possible existing literature. In the case of manuscript music, the form provided further information on its drafting (autograph, copy etc.), place and date; insofar as printed music, the collaborators had to specify place, publisher and publication year, publisher's or plate number.

The overall calculation of the scores found in the different provinces in Piedmont – a calculation which, as it usually happens with these kinds of projects, will not fail to be further increased in time⁷ – amounts to 107 manuscripts and 2,754 prints, of which almost a fifth goes back to the first three decades of the 20th century⁸ and as many to the following decade; however,

⁶ The census activities – Filippo Arri, Chiara Guazzo, Giancarlo Marchisio, Diego Ponso, Serena Sabia, Paola Glenda Salvadeo, Alberto Viarengo and Stefania Vitale took part in – were prepared by a series of lectures given by music (Paolo Gallarati, Luisa Zanoncelli and the present writer) and cinema (Franco Prono) professors from the research group.

⁷ During *Cabiria* Project, for example, we could not proceed with the census of the Archivio Storico of the Auditorium RAI “A. Toscanini” in Turin. The institution is currently the subject of the research *Riordino, catalogazione e studio dei documenti manoscritti e a stampa conservati nell'Archivio musicale dell'Orchestra Sinfonica Nazionale della RAI*, funded by the Ministero dell'Università e della Ricerca Scientifica (FIRB, 2012-15) and coordinated for the University of Turin by Andrea Malvano. The research has already identified over a hundred film music items such as several manuscript arrangements and many scores published in collections like *Bosworth's Loose Leaf: Film Play Music Series* (Bosworth & Co.), *Filma* (Eschig), *Morceaux spéciaux pour cinémas. Extraits de la célèbre collection “Adaptafilm”* (E. Gaudet), *Domesticum-Film-Serie* (Schott), *Sincronofilm* (Mucy). Moreover, some catalogues have been uncovered such as *Bosworth's Handbuch der Spezial-Film-Literature*.

⁸ A valuable contribution to that «RISM for silent film music» whose undertaking Gillian Anderson referred to some twenty years ago (Gillian B. Anderson, *The Silent Film Score: A Potent New Source of Information for Film Scholars*, in *Musica & Cinema*, proceedings of the international conference (Siena, 19-22 August 1990), edited by Sergio Miceli, «Chigiana», XLII, NS 22, 1990, pp. 35-45: 38).

we must note that, when cataloguing, several printed scores turned out to be copies of the same publication.

As it was to be expected, the most consistent group (over a thousand scores) is held at the Archivio and Bibliomediateca “Mario Gromo” of the Museo Nazionale del Cinema; followed by the Biblioteca Civica Musicale “Andrea Della Corte” in Turin (over six hundred scores), the Biblioteca della Scuola Comunale di Musica “Francesco Antonio Vallotti” in Vercelli and the Biblioteca privata Bruno Raiteri in Verolengo (over two hundred)⁹, and the Biblioteca Nazionale Universitaria in Turin (almost two hundred). Research confirmed the archives and libraries of the religious institutions can have some surprises in store even if concerning fields apparently far from their purposes; indeed, findings have been numerous especially at the Biblioteca “Eugenio Reffo” of the Congregazione di San Giuseppe (Collegio Artigianelli), at the Archivio Arcivescovile, at the Biblioteca del Collegio San Giuseppe, at the Biblioteca del Convitto Ecclesiastico della Consolata, all in Turin¹⁰.

If the most considerable group is made of songs and single instrumental pieces, the resources feature some of the first film scores, often held in reductions for few instruments or piano: from Saint-Saëns’ one for *L’assassinat du Duc de Guise* by Calmettes and Le Bargy (1908) to Osvaldo Brunetti’s for *Lo schiavo di Cartagine* by Luigi Maggi, Roberto Omegna and Arturo Ambrosio (1910); from Carlo Graziani-Walter’s for *Gli ultimi giorni di Pompei* by Eleuterio Rodolfi (1913) to Pizzetti and Manlio Mazza’s for *Cabiria* by Pastrone (1914); from Breil’s one for *The Birth of a Nation* by Griffith (1915) to Mancinelli’s for *Frate sole* by Corsi and Falena (1918). Some of the main film music series are also documented (*Gaietyfilm*, *Mysticfilm*, *Cosmofilm*, *Tragicfilm*, *Dramafilm* and *Répertoire des cinémas* published by Choudens, *Domesticum-Film-Serie* by Schott, Ricordi’s *Biblioteca Cinema* etc.)¹¹.

⁹ The library belonging to Bruno Raiteri, a musician and teacher born in Trino (Vercelli) in 1961, consists of over eight hundred music manuscripts, almost eight thousand printed scores (17th-20th centuries) and a hundred opera and oratorio libretti; it is of particular interest to those who deal with Piedmont music (over three hundred composers who were born or have lived in Piedmont are documented by at least one composition) and includes a consistent group of film scores ranging from the 1920s to the 1970s, in part coming from Eugenio’s (Bruno’s father, 1930-2003) collection, in part bought in recent years.

¹⁰ For further details on the institutions and the items amount, refer to the project website (www.progetto-cabiria.eu; forthcoming).

¹¹ As previously mentioned, most of the scores are kept at the Archivio and Bibliomediateca of the Museo Nazionale del Cinema (for pointing out many of them cf. Flavia Ingrosso, *La musica per film dal cinema muto agli anni Cinquanta del Novecento: edizioni e manoscritti musicali dell’Archivio e della Biblioteca del Museo Nazionale del Cinema di Torino*, «Fonti Musicali Italiane», 14, 2009, pp. 209-255). The score for small orchestra (flute, clarinet, trumpet, violin, cello,

If at the Archivio del Museo Nazionale del Cinema the score of Ildebrando Pizzetti's *Sinfonia del fuoco* and Manlio Mazza's music for *Cabiria* were known to be allocated¹², on the other hand we knew nothing of the printed arrangement for small orchestra (Torino, Itala Film)¹³ found at the Biblioteca del Collegio San Giuseppe: an arrangement which, edited by Marco Targa, was played for the first time recently on 12th October 2013 in Jesi for the film projection within the Festival Pergolesi Spontini, raising a great interest among the experts.

Moreover, scholars did not know the manuscript score of *Il Risorgimento italiano*, «gran fantasia descrittiva da eseguirsi con pitture cinematografiche contemporaneamente ai fatti e musica di quei tempi del risveglio italico» (Biblioteca Reale in Turin). Dated 12th October 1910 and dedicated to the king Victor Emmanuel III, it was composed by Lorenzo Pupillo (or Pupilla; 1854-1923), an Abruzzi-born musician emigrated to the United States, for the fiftieth anniversary of the Italian Unification and for 1911 Esposizione Internazionale in Rome and Turin (Pls. 7-8)¹⁴.

Because of the rules which in the decades have regulated the legal deposit of printed material, many film scores merged into the collections of the Biblioteca Nazionale Universitaria, where they have been recently inventoried and partially catalogued. Although their number (around a hundred, of which more than half published by Stefano Pittaluga) and the time span covered (1910-1937) would suggest dispersions and lacks due to inefficient regulations, they are interesting testimonies on music publishing in Piedmont; among others it is worth referring – besides the already mentioned *Lo schiavo di Cartagine* by Brunetti and *Gli ultimi giorni di Pompei* by Graziani-Walter (Pls. 9-12) – to the

double bass, piano) by Brunetti for *Lo schiavo di Cartagine* and the piano reduction of Graziani-Walter's for *Gli ultimi giorni di Pompei* are held at the Biblioteca Nazionale Universitaria; on Graziani-Walter's one see the essay *Echoes of Opera in the «quadri stupendi di una evidenza portentosa» of Gli ultimi giorni di Pompei (1908-1913)* by Paolo Russo in this volume. The score by Luigi Mancinelli for *Frate sole* is at the Biblioteca Civica Musicale "Andrea Della Corte"; the score commissioned to Paolo Boggio by the Cineteca Italiana for the film restoration, and awarded at the Concorso Harlock 2000 – Rimusicazioni Festival (Bolzano, 15-16 December 2000), is kept in Vercelli in the composer's private library but it is possible to see a copy at the Bibliomediateca "Mario Gromo" del Museo Nazionale del Cinema.

¹² Cf. Emilio Sala's essay *For a Dramaturgy of Musical Reuse in Silent Cinema: The Case of Cabiria (1914)* in this volume.

¹³ Flute, clarinet, trumpet, trombone, timpani and triangle *ad libitum*, violins, cello, double bass: the typical scoring for so-called *orchestrine* of the time.

¹⁴ On this score see Marco Targa, *Cinema delle origini e propaganda nazionale: la musica per il film "Il Risorgimento italiano" (1911)*, in *Italia 1911*, edited by Bianca Maria Antolini, Milano, Guerini, forthcoming.

pamphlet entitled *Al Jolson nel Cantante di jazz, film parlante al Vitaphone* (Torino, RC Réclame Cinematografica, [1929]; Pl. 17) – containing articles, photographs and two songs¹⁵ regarding the famous *The Jazz Singer* by Alan Crosland (1927) – and a waltz by Egidio Storaci (Torino, Chenna, 1930) composed for the film *Die wunderbare Lüge der Nina Petrowna* by Hanns Schwartz (1929) lacking, in the copies found at the library, in a loose printed sheet indicating when it would be appropriate to play it in the film (a sheet yet recovered in the copy attested at the Biblioteca privata Bruno Raiteri, in Verolengo; Pls. 15-16)¹⁶.

With regard to the surprises in store at libraries and archives outside Turin, we must mention the numerous printed scores kept in the Biblioteca della Scuola Comunale di Musica “Francesco Antonio Vallotti” in Vercelli; published in series such as *Lutetia* and *Répertoire des cinémas* (Choudens), *Repertorio di musica per piccola orchestra con pianoforte conduttore* («adatta per intermezzi a spettacoli drammatici, caffè concerti, ristoranti, grandi alberghi, cinematografi, ecc.»; Sonzogno), *L'orchestrina* (Gori), they bear for the most part the stamps of the Ospizio della Carità in Vercelli and of violinist Aristide Colombo (1869-1960).

The *Cabiria* Project then included the census of the Archivio privato Angelo Francesco Lavagnino. An author of over two hundred and fifty film scores for directors such as Monicelli, Steno, Soldati, Hathaway and Welles, the composer (1909-1987) spent the last days of his life in Gavi (Alessandria), a place he used to go to since a very young age; here, after assigning in bailment of most of his film music to the Centro Sperimentale di Cinematografia in Rome, in his daughters Bianca's and Judica's houses, manuscript and printed music, magnetic tapes, correspondences, reviews and posters remained¹⁷.

At last, even if not numerous because of the peculiarities of industrial films

¹⁵ «Mamma sei tutta mia» by Al Jolson and Louis Silvers and «Cielo azzurro!» by Irving Berlin.

¹⁶ The sheet reads: «Parte 1.a (Finale): Iniziare l'attacco all'apparire sullo schermo della copertina fotografata del valzer, ed alla ripresa (Da Capo) ripetere sempre la 1.a parte con effetto di *pp* degli archi sino alla 'Fine'. Parte 2.a (quasi al principio): attaccare quando Nina Petrowna sola con il tenente riprende a ballare il valzer (eseguirlo una sola volta e poi D.C.). Parte 5.a (Finale): Dopo la visione del passaggio della cavalleria, quando entra il colonnello recando i fiori, eseguire lentamente la sola prima parte del valzer (archi in sordina) e ripeterla sino alla 'Fine'».

¹⁷ On Lavagnino and his archive see Paola Glenda Salvadeo, *Comporre sulla sabbia: ritratto di Angelo Francesco Lavagnino attraverso i documenti*, MA diss., Università degli Studi di Torino, Facoltà di Scienze della Formazione, Corso di studio specialistico in Storia e critica delle culture e dei beni musicali, AY 2010-11 (advisor Annarita Colturato; published in Rome by the author in 2012) and the scholar's essay *New Sources for Studying the Life and Work of Angelo Francesco Lavagnino* in this volume.

and of a lacking preservation culture for this kind of products, we also found some scores commissioned by the most prominent factories in Piedmont, like the musical drafts for a film on the building of FIAT Mirafiori in Turin by Giorgio Federico Ghedini (Biblioteca del Conservatorio di Musica “Giuseppe Verdi” in Turin)¹⁸, the manuscript score of Lavagnino’s music for a «Documentario Fiat» (Archivio privato Angelo Francesco Lavagnino in Gavi) different from the one composed for the film *F4CB. Acciaio su misura* produced in 1966 by Cinefiat and directed by Victor De Sanctis, the *Divertimento for Olivetti Machines, Chorus and Percussion* by Tristram Cary for the film *Divertimento for Olivetti Machines* by Bob Gill and Tristram Cary (1973; Archivio Storico Olivetti in Ivrea).

Furthermore, during the census, a great attention was devoted also to notify such materials as correspondences, sound and audiovisual documents, iconographic sources: even if *Cabiria* Project was dedicated to manuscript and printed music, they often turned out to be new to scholars and could hold some interest for future research¹⁹.

Cataloguing

Insofar as cataloguing, Silvia Caratti and Flavia Ingrosso were in charge of, the project benefited from the technical-scientific collaboration of the Direzione Regionale per i Beni Culturali e Paesaggistici del Piemonte (Ministero per i Beni e le Attività Culturali), with whom on 15th January 2010 the University of Turin (former Dipartimento di Discipline Artistiche, Musicali e dello Spettacolo) signed an agreement. Following it, the Direzione allowed the free use of Cadmus, a software for cataloguing scores able to provide a detailed description of items and several authority headings (names, music forms, scoring, notation). The records then merged, together with digitised items, into a web platform specially designed by Alicubi s.r.l. (Turin) using open-source tools.

¹⁸ Modern edition in Giorgio Federico Ghedini, *Musica per un documentario sulla costruzione dello stabilimento Fiat Mirafiori (1939-40)*, edited by Stefano Parise and Andrea Lanza, Torino, Zedde, 2000.

¹⁹ Concentrating on the case of Biblioteca Nazionale Universitaria in Turin, for instance, among the items not inventoried we have to notify a summary description of the screenplay of *La sirena del lago azzurro* by Renzo Chiosso (1920) and the rare poster of the film *Scarpette rosse* (*The Red Shoes*) by Michael Powell and Emeric Pressburger (Milano, Ind. Graf. N. Moneta, 1949), which is part of the extraordinary dance collection Gianni Secondo (1925-2011) bequeathed in 2011 to the library (cf. Annarita Colturato, *Le feste di Tersicore, ossia la danza nelle raccolte della Biblioteca Nazionale di Torino*, «Fonti Musicali Italiane», 18, 2013, in press).

The catalogue, carried out applying most recent national and international standards and rules²⁰, includes 3,916 records: 100 series and periodicals, 2,119 monographs, 1,658 analytics, 39 multi-part monographic publications'-volumes without a significant title²¹. 132 records include partial or complete digital images of the score they refer to.

The peculiarities of film scores have raised some issues when cataloguing. Given the hasty pace at which these materials were usually produced and in consideration of the undisguised commercial intentions of most of them, compared to captivating graphics and more and more invasive advertisements, some essential information (for instance, on the statement of responsibility on the work or the film the music was composed for) is often missing. The scoring itself is not always clear, therefore, for example when we did not have a score but parts, sometimes it was not even easy to establish whether we were dealing with a complete item or not. The date of publication is another prickly problem because, especially with foreign editions, the year of publication or copyright of the original rights holder is not always followed by the one regarding who has then bought those rights²².

Given the nature of *Cabiria* Project, a special attention has been accorded to research – besides on composers, writers and directors – on motion-picture companies, singers and actors, often captured on frames on covers and title pages. Each name is an access point, which happens also for titles of compositions, series and periodicals, for literary *incipit*, for original and translated film titles. On par with other online public access catalogues devoted to scores, the query mask then offers search channels like the one by

²⁰ For further details refer to the essay *Aspects and Problems of Cataloguing Film Scores* by Silvia Caratti and Flavia Ingrosso in this volume.

²¹ For reasons caused by temporary unfitness for use of the premises and unavailability of the scores, or related to a particular organisation of some institutions (consider for example the philharmonic societies and the bands, whose music archives, often containing film music transcriptions, can be allocated in private houses belonging to the conductor or to some musician, so they are difficult to consult), the catalogue does not include a small group of surveyed scores. The same happens with manuscript and printed music in the Archivio privato Angelo Francesco Lavagnino in Gavi, under reorganisation, and with scores that, even if calculated in the final census, were acquired after the cataloguing had finished (July 2012), like the ones which became part in the past months of the Bibliomediateca “Mario Gromo” del Museo Nazionale del Cinema, of the Biblioteca del Conservatorio di Musica “Guido Cantelli” in Novara and of the Biblioteca privata Bruno Raiteri in Verolengo. The detailed list of these items, like the ones surveyed and not catalogued, can be seen on the project website (www.progetto-cabiria.eu; forthcoming).

²² For a further examination of some of these problems see the essay by Silvia Caratti and Flavia Ingrosso in this volume.

number of composition (*opus*, thematic catalogue etc.), resource identifier (publisher's number, plate number etc.), scoring, music *incipit* (given in Plaine & Easie Code)²³.

Study

The third and last step of the research project – carried out through the grant of three yearly post-doc fellowships – consisted in studying some of the most interesting uncovered scores and writing critical essays to outline their importance and to analyse film music from different methodological perspectives.

Marco Targa examined the repertoires used in the musical accompaniment of Italian silent cinema, outlining the important role of the so-called *musica per orchestra*: a repertoire largely documented in music publishing (in Piedmont, too), which drew as much from the transcriptions of famous opera and instrumental pieces as from dance music, popular songs and original pieces composed by lesser known authors. At the same time, he investigated the cinema transpositions of operas in the Silent Age, closely examining the films based on a plot from an opera story, the transformation of the libretti into screenplays and the debate this kind of enjoyment of opera arose.

Alessandro Cecchi studied the role of sound and music in 1960s Italian industrial films, marked by an audiovisual experimentation and made in collaboration with composers active in the avant-gardes: a study conducted taking into account different theoretical and methodological viewpoints and applying to composition of film music the semiotic perspective known in musicology as “topic theory”.

Finally, Ilario Meandri followed a twofold course of examination. The former centred on the American film sound post-production process from an ethnomusicological perspective²⁴; the latter on the praxes, techniques and technologies of Italian one: a field research which took place in Rome in contact with factories management, technical directors, music recording sound technicians etc., and analyse the relations between the process of composition, the score and the recording media on one hand, and between the composers and craftsmen taking part in the process on the other.

Cabiria Project concludes with the results of this research and the publish-

²³ Cf. http://www.iaml.info/en/activities/projects/plain_and_easy_code (last retrieved: September 2013).

²⁴ A research already partially published in Ilario Meandri, *La fabbrica dei sogni. Un'introduzione etnomusicologica al mainstream musicale hollywoodiano*, Torino, Kaplan, 2012.

ing of a website and this volume. Begun when there was a substantial ignorance of manuscript and printed film music held at Piedmontese institutions (with the exception for the Museo Nazionale del Cinema, which has been for years the centre of initiatives promoting its collections), the research can be considered to have achieved the goals it had set itself: identifying countless scores put aside in archives and libraries without any trace in inventories and catalogues; eliciting a more careful preservation of resources which – given how many cinema products were quickly made and consumed – often are of poor quality and have sometimes undergone a not extensive but intensive use; enhancing the recovered scores through the website (with an online catalogue and partial or complete digitised items) and with innovative studies and initiatives having an impact beyond the national scale²⁵; contributing to the

²⁵ Alongside the studies which have already been published, this volume and initiatives like the afore-mentioned Festival Pergolesi Spontini, it is worth reminding that the *Cabiria* Project results have been illustrated in Italy and abroad in many conferences: cf. Alessandro Cecchi, *The Sound of Industry: Musical Experimentation in Italian Industrial Film during the 1960s* (Music and Media 3rd Study Group Conference, Lisboa, Universidade Nova de Lisboa, 10-12 June 2011); Marco Targa, *Reconstructing the Sound of Italian Silent Cinema: Contexts, Praxis, Repertoires* (*Silent Film Sound: History, Theory and Practice*, Kiel, Christian Albrechts University, 22-23 February 2012); Ilario Meandri, *From the Marvellous to the Anti-Music: Film Music Clichés and Formulas from an Ethnomusicology Perspective* (*Music and the Moving Image VII*, NYU Steinhardt, Steinhardt School of Culture, Education, and Human Development, 1-3 June 2012); Annarita Colturato, *The Research Project Cabiria*, Alessandro Cecchi and Maurizio Corbella, *Experimentation, Documentation, Censorship: A Joris Ivens's Industrial Film and the Italian National Broadcasting Television*, Ilario Meandri, *From the Marvellous to the Anti-Music: Film Music Clichés and Formulas in an Ethnomusicology Perspective*, and Marco Targa, *Reconstructing the Sound of Silent Cinema: New Documents for the Study of Music in Italian Silent Films* (Music and Media 4th Study Group Conference, Torino, Università degli Studi, 28-29 June 2012); Alessandro Cecchi, *Topoi of Technology in Italian 'Experimental' Industrial Film (1959-1973)* (International Conference on Music Semiotics – In Memory of Raymond Monelle, Edinburgh, The University of Edinburgh, 26-28 October 2012); Luisa Zanoncelli, *In margine al Progetto Cabiria*, Ilario Meandri, *Per una storia della prassi, delle tecnologie e delle tecniche di post produzione del suono filmico in Italia: gli archivi sonori della rumoristica italiana*, and Marco Targa, *Ricostruire il suono del cinema muto italiano: contesti, prassi, repertori* (*La storiografia musicale e la musica per film*, Venezia, Fondazione Levi, 15-16 March 2013); Alessandro Cecchi, *Head Titles and the Antinomies of Textuality: The Italian Industrial Film of the 1960s as Case Study*, and Ilario Meandri, *Ethnomusicological Cues on Trailer, Logo and Title Music: The Formulaic Reloaded* (*Titles, Teasers and Trailers*, Edinburgh, The University of Edinburgh, 22-23 April 2013); Ilario Meandri, *1967: The Year of the 'Ambient Machine': Local Adaption of Global Technologies in the Italian Film Sound Post-Production Process of the Late Sixties* (*nmRs: Music and Technology (post 1945)*, Greenville, Furman University, 31 May-2 June 2013); Ilario Meandri, *1967: The Year of the 'Ambient Machine': Local Adaption of Global Technologies in the Italian Film Sound Post-Production Process of the Late Sixties* (The 8th Art of Record Production Conference, Québec, Université Laval, 12-14 July 2013); Alessandro Cecchi, *Tra analisi della struttura audiovisiva e studio dei processi di significazione. Il caso del film industriale italiano degli anni Sessanta* (X Convegno di Analisi e Teoria Musicale del

definition of a philologically grounded methodology, very important also for soundtrack restoration, often tackled without a sufficient preparation in the field, with negative consequences for the correct understanding of the film and sometimes for its own integrity. From the beginning this research project took advantage of the productive cooperation among different experts (musicologists, cinema historians and critics, librarians, archivists, sound technicians etc.): we hope this will only be the first stage of a more and more dense and profitable interdisciplinary debate²⁶.

GATM – Gruppo Analisi e Teoria Musicale, Rimini, Istituto Superiore di Studi Musicali “G. Lettimi”, 3-6 October 2013); Marco Targa, *Verdi and Silent Cinema (Verdi's Third Century: Italian Opera Today)*, New York, New York University, 9-13 October 2013); Marco Targa, *La partitura per piccola orchestra delle musiche di Manlio Mazza per il film Cabiria (Pastrone, 1914): varianti e problemi di sincronizzazione (L'immaginario della Vestale nel cinema muto italiano degli anni '10)*, Jesi, Fondazione Pergolesi Spontini, 12 October 2013); Annarita Colturato, *Il Progetto Cabiria dell'Università di Torino* (XX Convegno annuale della Società Italiana di Musicologia, Foggia, Conservatorio di Musica “Umberto Giordano”, 18-20 October 2013); Marco Targa, *Verdi e il cinema muto (Verdi narrateur)*, Paris, Université de Caen-Basse Normandie, 24-25 October 2013); Annarita Colturato, *Il Progetto Cabiria (Università di Torino): orientamenti e anticipazioni* (XVII Colloquio di musicologia del «Saggiatore musicale», Bologna, Università degli Studi, 22-24 November 2013); Marco Targa, *Verdi e il cinema muto (Dentro il cristallo arcano. Verdi on Screen)*, Universités de Fribourg et de Lausanne, 27-29 November 2013).

²⁶ Such wide and complex research projects always owe much to the help and cooperation of others. Therefore, we wish to thank the management and staff at the institutions where the census and cataloguing have taken place, and at the many institutions where the survey did not find any film music. Our special gratitude for the support given to us, also when digitalising the scores, goes to the management and staff of the Archivio and Bibliomediateca “Mario Gromo” of the Museo Nazionale del Cinema, the Biblioteca Civica Musicale “Andrea Della Corte”, the Biblioteca del Conservatorio di Musica “Giuseppe Verdi”, the Biblioteca Nazionale Universitaria and the Biblioteca Reale in Turin, the Biblioteca del Conservatorio di Musica “Guido Cantelli” in Novara, the Biblioteca della Scuola Comunale di Musica “Francesco Antonio Vallotti” in Vercelli, the Biblioteca privata Bruno Raiteri in Verolengo. Moreover, we wish to thank, for their cooperation on many levels, the management and staff of the Istituto per i Beni Musicali in Piemonte, Silvio Alovio, Massimo Gentili-Tedeschi, Bianca and Judica Lavagnino.