

# ALZAPÚA

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## Documentos Adicionales



TIZIANO RIZZI Y UGO ORLANDI

## La mandolina en Milán y Lombardía durante los siglos XVIII y XIX



Nel mese di maggio 2022, grazie al fondamentale sostegno del Conservatorio di Musica G. Verdi di Milano e il suo direttore, Cristina Frosini, è andato in scena il convegno sul tema *Il mandolino a Milano e in Lombardia nei secoli XVIII e XIX*. Il progetto, a cura di Ugo Orlandi e Tiziano Rizzi (ambedue colleghi nello stesso istituto – e collaboratori in vari progetti dal 1985 - docente di mandolino, il primo, e curatore della collezione di strumenti storici, il secondo), aveva come obiettivo principale un focus sulla produzione mandolinistica della regione lombarda e del suo capoluogo. Sono stati trattati i temi della liuteria, della musicologia, del repertorio con un corollario, complementare ma non secondario, di concerti - a cura degli allievi della classe di mandolino - che hanno presentato composizioni eseguite su vari modelli di mandolino (a 4, 5 e 6 ordini doppi, a 4 e 6 ordini singoli) con alcune proposte in prima esecuzione, fra cui i concerti di Signorelli e Krahmer. Molti dei collaboratori invitati, tutti in ragione di loro studi precedentemente svolti, hanno entusiasticamente aderito alla iniziativa offrendo un ventaglio di studi liutari e musicologici mai trattati prima d'ora e tutti di notevole spessore culturale. L'auspicio di noi ideatori è quello di essere riusciti a delineare, grazie a questa iniziativa, un punto di partenza per i prossimi e, speriamo numerosi, ulteriori studi sulla storia del mandolino. Tutte le relazioni presentate sono state riunite in tre volumi, uno per ogni giornata del convegno (I sessione liuteria, II sessione secolo XVIII, III sessione secolo XIX), nei quali è stato anche inserito un ricco apparato iconografico.

### ***To conclude...***

*In full awareness of dealing with a subject intended for a small circle of enthusiasts - which however involves various categories: performers, scholars, artisans (luthiers, string makers, musical instrument dealers) - the subjects discussed and the various fields chosen have drawn the attention and curiosity of many people, who filled literally the meeting room of the library of the G. Verdi Conservatory of Music in Milan on 13, 14 and 15 May. A welcome surprise in the reality of study sessions which, despite dealing with very important topics, are often scarcely attended. It is true that our proposal was very varied, dealing with many subjects which, intermingling with each other, offered a true "historical network" of "our" mandolin.*

*Most of the guest collaborators joined this project, all on account of their research and work in the field of lutherie and musicological research. As teachers of this prestigious institution, we want to underline the commitment and active collaboration, from the point of view both of archive research and performance, of the students of the mandolin class on the occasion of the conference and concerts; without forgetting the valuable support of the Youth orchestra and of other students of our Conservatory.*

*One of our aims, as authors, was to offer a vision of the research carried out until today, with the specific intention of being able to fix a shared starting point for future lines of research, with the hope they will be increasingly thorough and analytical.*

*Talking about the mandolin today, in fact, does not only mean talking about its instruments, music and performers, but also, and above all, about the people who accompanied its social and cultural history, in this case, of our region: Lombardy. Hence the surprise, for someone, of rediscovering the profound bond of the mandolin closely uniting the various "cultures" (popular-noble-bourgeois-musical-literary-artistic) of our land. All this in the absolute belief that what happened here, in Lombardy, is a mirror of many other cultural realities of our beautiful country. Our hope, therefore, is that similar events will be held in other Italian cultural centers soon. We want to apologize for the poor quality of some of the images proposed here. Also in this case, the strong desire has prevailed to be able to offer the widest possible documentation to precisely contextualize events that occurred previously, and up to forty years ago...*

*Heartfelt thanks to all the people and colleagues of the Conservatory for the help and support provided to us during the days of the Conference. In this regard, we ideally take as a symbol of everybody the Director, Massimiliano Baggio, the President, Raffaello Vignali, and the first supporter of this project: Cristina Frosini.*

*Milano, dicembre 2023*

*Tiziano Rizzi e Ugo Orlandi*

For informations about the edition: [info@ugo-orlandi.it](mailto:info@ugo-orlandi.it)

# THE MANDOLIN

## IN MILAN AND IN LOMBARDY IN THE XVIII AND XIX CENTURIES

PROJECT BY **UGO ORLANDI** AND **TIZIANO RIZZI**  
**12 - 15 MAY 2022**



With the contribution of

Fondazione  
**CARIPLO** 

THE  
**MANDOLIN**  
IN MILAN AND IN LOMBARDY  
IN THE XVIII AND XIX CENTURIES

PROJECT BY UGO ORLANDI AND TIZIANO RIZZI  
12 - 15 MAY 2022

TUESDAY 12 MAY

- 4 **Milan Conservatory of Music**  
**Puccini Hall** 8.30 p.m.  
***From Duo to Concerto***  
*Examples of original literature for mandolin and strings*

FRIDAY 13 MAY

- 6 **Milan Conservatory of Music**  
**Library** 9.30 a.m.  
**International Conference of Studies**  
***The Mandolin in Milan and in Lombardy in the XVIII and XIX centuries***  
**Session I** *Violin making and organology*
- 10 **Puccini Hall** 8.00 p.m.  
***From double to single string...***  
***Sonatas, duos and trios for mandolin and bass guitar***

SATURDAY 14 MAY

- 12 **Milan Conservatory of Music**  
**Library** 9.30 a.m.  
**International Conference of Studies**  
***The Mandolin in Milan and in Lombardy in the XVIII and XIX centuries***  
**Session II** *The mandolin in Lombardy in the 18th century*

SUNDAY 15 MAY

- 16 **Milan Conservatory of Music**  
**Library** 2 p.m.  
**International Conference of Studies**  
***The Mandolin in Milan and in Lombardy in the XVIII and XIX centuries***  
**Session III** *The mandolin in Lombardy in the 19th century*
- 18 **Puccini Hall** 8.00 p.m.  
***Lombard composers and the plectrum orchestra***





Anselm Feuerbach (1829-1880) *Mandolinspielerin* / *Mandolin player*

**Tuesday 12 May**  
**Milan Conservatory of Music**  
**Puccini Hall 8.30 p.m.**

**FROM DUO TO CONCERTO**

*Examples of original literature for mandolin and strings*

CARLO ARRIGONI (1696-1744)

Sonata (Trio) for mandolin, violin and bass  
(prelude), canzona, courante adagio, allegro

**Silvia Cicic** mandolin (anonymous 4-order, Museo Bagatti Valsecchi, copy by D. Orlandi 2018) **Giacomo Orlandi** violin  
**Carlo Cresci** archlute (V. Venere, 1582, copy by Jiri Cepelak 2007)

JOHANN HOFMANN (Vienna, 1st half of the 18th century)

Duo in C major (op. 1 No. 1) for mandolin and violin  
allegro moderato, andante, rondò allegretto

**Anh Tuan Auriemma** mandolin (Antonio Monzino 1792, copy by T. Rizzi 2010)  
**Giacomo Orlandi** violin

Serenata in D major for mandolin and viola  
adagio, allegro, romance andante, rondò allegro

**Giacomo Giabelli** mandolin (Antonio Monzino 1792, copy by D. Orlandi 2019)  
**Martina Raschetti** viola

BONIFAZIO ASIOLI (1769-1832)

Trio for mandolin, violin and cello  
allegro, minuet, rondò

**Raffaele Esposito** mandolin (Carlo Cecconi 1990, from instruments by F. Lupot and M. Scolari)  
**Giacomo Orlandi** violin  
**Claudio D'Alicarnasso** cello

JAN LADISLAV DUSEK (1760-1812)

Quartet (II) in G major, for mandolin, violin, viola and cello  
andante molto, menuetto, allegro finale

**Silvia Cicic** mandolin (M. Bergonzi 18?, copy by L. Lippi 2017)  
**Giacomo Orlandi** violin  
**Martina Raschetti** viola  
**Claudio D'Alicarnasso** cello

CRISTOFORO SIGNORELLI (Milan Late 17th century - Rome 1730?)

\*Concert for mandola and strings  
Allegro, andante, allegro

**Marta Marini** mandola (Benedetto Gualzatta 1679, copy by C. Cecconi 1990)

JOHANN NEPOMUK HUMMEL (1778-1837)

Concerto a mandolino principale  
scritto per Bartolomeo Bortolazzi Maestro di mandolino (1799)  
allegro moderato, andante con variazioni, rondeau

**Anh Tuan Auriemma** mandolin (C. Cecconi 1990, from instruments by F. Lupot and M. Scolari)

ERNST KRAMER (1795-1837)

\*Andantino et Variations fur mandoline und orchester (ca 1820)

**Giacomo Giabelli** mandolin (Carlo Guadagnini 1800, copy by L. Lippi 2022)

(\*) first performance in modern times

**Youth Orchestra**  
**Daniele Moles** conductor



Between the 17th and 18th centuries the mandolin, in its various organological typologies, saw a conspicuous continuity of use in the chamber repertoire, from duos to concerts, in dialogue with other instruments and mainly with strings. The programme presented here concerns the part dedicated to the types used or perfected in our region, namely the mandolin with 4, 5 and 6 double orders and the Brescian mandolin with 4 single orders. The Florentine musician Carlo Arrigoni is remembered as one of G. F. Handel's rivals in London. A mandolin master himself, he dedicated to this instrument not only a trio, but also a concerto and two sonatas; he was, however, an excellent singer and a renowned virtuoso on the theorbo. The biographical details of Johann Hofmann, often referred to as Giovanni, are not known. What we do know is that he was a Viennese violinist and mandolin player and that he conducted the stage orchestra in Mozart's Don Giovanni. He dedicated numerous compositions to the 'Lombard' mandolin, an instrument with 6 double orders, formerly called mandola; such compositions included duos, sonatas, trios, quartets and a concerto. The trio by Bonifazio Asioli, the first director of our Conservatory, a piece devoted to the Brescian mandolin probably thanks to the relationship developed in London between his brother Francesco, an appreciated tenor, and the virtuoso Brescian mandolinist Bartolomeo Bortolazzi. Dussek's quartets for mandolin and strings, in F and G major, may also have been generated by the meeting in the United Kingdom between the Bohemian composer and the important


figure of Bortolazzi. The concertos for mandolin and strings are known today mainly thanks to the musical pages of Antonio Vivaldi. Many other composers, however, have used our small instrument; among them, there is a clear prevalence of the authors of the Neapolitan school and consequently of the Neapolitan mandolin. In contrast, the concertos proposed here are written for other mandolin types by Lombard authors or dedicated to these authors. Cristoforo Signorelli is a very little-known composer, a cellist and viola d'amore virtuoso who was referred to as being Milanese in Rome in 1718. Of the Concerto Sant Hs 4014 in A major there is also a second version (Sant Hs 4017) featuring some differences in the solo part, where (unique among his pieces) the lowering of the last string to F# is requested, a common use in Rome between the 6th and 7th centuries, which would suggest a possible local commission. The Slovak composer J. Nepomuk Hummel, a child prodigy of the piano, composer and choirmaster active in Vienna, London and Weimar, is fairly well known. His Concerto for mandolino principale in G major was written in 1799 thanks to his meeting with Bartolomeo Bortolazzi (Toscolano sul Garda 1772- Paraiba do Sul, R. J. Brazil 1846). This piece has a characteristic Biedermeier flavour and was very dear to its author, who made a version for solo piano in the Concertino of 1817. The programme closes with the Andantino con Variazioni by the composer and oboe virtuoso Ernst Krahmer, recently rediscovered by the Belgian mandolinist and musicologist Pieter Van Tichelen, a piece probably written for the Milanese virtuoso Pietro Vimercati.

B 25

**ARMONIA CAPRICCIOSA**  
**DI SVONATE MUSICALI DA CAMERA;**  
 CON ALCUNE ARIETTE PER BALLI ALLO STILE FRANCESE.  
 Opera Prima,  
**DI TOMASO MOTTA MILANESE**  
*Maestro di Ballo all'Italiana, & alla Francese, Suonatore di Chitarra Spagnola,  
 Musico Lintista, e di Violino e Violone.*  
 CONSACRATA  
 AL NOME IMMORTALE DELL'ECCELL<sup>MO</sup> SIG.  
**D. TOMASO ENRIQUEZ**  
**Y CABRERA,**  
 Conte di Melgar, Figlio Primogenito dell'Eccellentiss. Sig. Almirante di Castiglia, Duca di Medina del Rio Seco, Conte di Modica, Ofma, e Rueda  
 Visconte, de Bas, e Cabrera, Signor della Baronía de Alcamo, Calcamo, Calatofima, Commendator di Briera buona, dell'Ordine  
 d'Alcantara, Gentil'huomo della Camera di S.M.C. Governatore e Capitan Generale nello Stato di Milano.

IN MILANO, Nella Stampa di Francesco Vigone. 1681. Con licenza de' Superiori.

**AL CORTESE LETTORE.**

 Onfido nella tua gentilezza Lettore amoreuole, che ti compiacerai ricceuere di buon cuore questi primi abbozzi dell'arte mia, e compaire la loro debolezza facendo riflesso alla mia età giouanile. Agradendo questa prima operetta mi darai animo à proseguire quelle, che hò per le mani, cioè vna di Suonate d'Arcileuto all'Italiana, & vn'altra di Chitarrà alla Spagnola. In tanto se desiderassi forsi d'hauere queste ò altre ariette concertate à due, ò trè Stromenti, cioè Mandolino di quattro, ò cinque ò sei corde, Arcileuti, e Chitare, ò se ti fosse caro d'imparare i balli sopra queste suonate parte all'Italiana, parte Francese, e Sarabande con Castagnette ò vero Ciaccone alla Spagnola, ò se hauessi Canzonette, Motetti, Sinfonie da trasportare in numero in qual si uoglia tuono, e stromento, farò pronto priuatamente à seruirti. Accetta il mio buon' animo, e viui lieto.

**Friday 13 May**  
**Milan Conservatory of Music**  
**Library 9.30 a.m.**

**International Conference of Studies**  
*The Mandolin in Milan and in Lombardy in the XVIII and XIX centuries*

**SESSION I**  
**VIOLIN MAKING AND ORGANOLOGY**

**9:30. INTRODUCTION TO THE CONFERENCE**

**Tiziano Rizzi** (Milan Conservatory of Music)  
*Description of the programme and aims of the conference.*  
*It all began in 1985: European Year of Music*

**10:00. HISTORICAL MANDOLAS AND MANDOLINS**

**Andrew Dipper** (Luthier, Minneapolis MN, USA)  
*Stradivari's Mandolin, an inside story*  
**Federico Gabrielli** (Violin maker and restorer, Milan)  
*An example of reconstruction: Antonio Stradivari*  
**Daniele Orlandi** (Luthier, Monticelli Brusati, BS)  
*Reconstructing Antonio Stradivari's mandolins*

**11:15. THE LOMBARD AND MILANESE MANDOLIN**

**Marcos Canova** (Violin maker and restorer, Carate Brianza, MB)  
*The 1759 Francesco Presbler instrument in the Bagatti Valsecchi Museum*  
**Tiziano Rizzi**  
*The Francesco and Giuseppe Presbler instrument of 1767*  
**Jonathan Santa Maria Bouquet** (MIMed Conservator, Edinburgh, Scotland, U.K.)  
*Presbler instruments from the Castello Sforzesco in Milan and the Metropolitan Museum in New York*  
**Fabio Bonardi** (Violin maker and restorer, Brescia)  
*Dimensional survey*

**13:30. THE LOMBARD AND MILANESE MANDOLIN**

**Cédric Lambert** (Atelier de Lutherie Lambert, Namur Belgium)  
*Gaspare Vimercati's Mandolin at the MIM in Brussels*  
**Alfred Woll** (Luthier, Welzheim, Germany)  
*Reconstructing a mandolin of Francesco and Giuseppe Presbler, Milan 1769*  
**Lorenzo Lippi** (Luthier, Milan)  
*Typology of the 6-string instrument: An example of study and reconstruction: Gaetano Guadagnini, 1800, I plettri in "corteccia di ciliegio".*  
**Franco Cefalù** (Musician, Lecco)  
*Pietro Manfredi mandolin maker*  
**Mimmo Peruffo** (Researcher in the field of Historical Strings, Caldogno, VI)  
*Strings in historical mandolins from the Lombardy area*

**15:45. FROM THE COLASCIONCINO TO THE BRESCIAN (CREMONESE) MANDOLIN**

**Lorenzo Lippi and Tiziano Rizzi**  
*From Colascioncino to the Cremonese or Brescian mandolin*





Vincenzo Capobianchi (1836-1928) *The luthier's atelier*

## ABSTRACT

**Tiziano Rizzi** (Milan Conservatory of Music)

*Description of the calendar and objectives of the conference.*

*It all began in 1985: European Year of Music*

1985 was the European Year of Music. In that year there were many events throughout Europe and also in Italy. In Brescia there was the "1st National exhibition of plucked instruments". On that occasion there was an exhibition of historical instruments and among these also mandolins from the Lombardy area. A short catalog of the historical instruments on display was also published. We can understand that the "mandolins" topic deserved to be explored because there were many historical and also geographical gaps. Thus began a study that is still ongoing and is far from being completed. In this work, I will try to summarize the main aspects, to describe the most authoritative luthiers, and to bring some order to the great family of mandolins from the Lombardy area.

**Federico Gabrielli** (Luthier Restorer, Milan)

*An example of reconstruction: Antonio Stradivari*

There are several possible approaches in making a "copy" of a historical musical instrument, which depend on both objective and subjective factors, linked to the available documentation and its interpretation. The copy in question is mainly the result of the study of observing

the original instrument, compared to the dimensional survey available at the National Music Museum of Vermillion (South Dakota, USA) where it is currently preserved, of the photographic documentation of the instrument performed prior to the restoration carried out by Andrew Dipper and the direct study of the Stradivarian paper documentation preserved at the Violin Museum in Cremona. It will be explained the reasons why, considering the current state of conservation, it was decided to build the copy by arming it with five orders with a single *cantino*. The shell was redesigned following geometric and numerical proportions attributable to the profiles of the soundboard and of the sections of the shell of the original tool.

**Daniele Orlandi** (Luthier, Monticelli Brusati, BS)

*Reconstructing Antonio Stradivari's mandolins*

After the initial experiences and the reconstruction of the mandolin models, with four single strings and four double strings, my attention was focused on Antonio Stradivari's mandolins. Together with the strong attraction that this name exerted on me, I thought of collecting material on the mandolins built by Stradivari and trying to reconstruct copies to test their sonic potential as well. The choice to reconstruct this specific instrument arose from the availability to use the techni-



cal drawing of the mandolin, available at the Museum of Musical Instruments of Vermillion (South Dakota, USA). To date, I have had the opportunity to build some copies of this mandolin using the various surviving paper models, still preserved, from the laboratory of Antonio Stradivari.

**Marcos Canova** (Luthier Restorer, Carate Brianza, MB)

*The Francesco Presbler 1759 instrument from the Bagatti Valsecchi Museum*

The Bagatti Valsecchi Palace, a former bourgeois residence, is now a museum that can be visited, full of paintings, sculptures, armors and even some musical instruments. In this residence, in the room of the Valtellina stove there are also musical instruments. The first studies on these musical instruments date back to the 90s of the last century. There are three mandolins, a piano and a kind of psalter. Among the mandolins there is an instrument built by Francesco Presbler in 1759. The conference specifically concerns some analysis and research around this specific instrument.

**Tiziano Rizzi**

*The instrument Francesco and Giuseppe Presbler of 1767*

The instrument under consideration has undergone many modifications and repairs in the course of its existence. The changes did not change the original set-up but the various repairs that followed showed signs of wear, extensive mechanical damage and even an attempt to mask these repairs with covering paints. After a careful analysis and comparison with other instruments of the same authors, it was possible to make a hypothesis of how the instrument was in its original conditions. The results of this research will be exposed during the conference.

**Jonathan Santa Maria Bouquet** (MIMed Conservator, Edinburgh, Scotland, U.K.)

*The Presbler instruments of the Castello Sforzesco in Milan and the Metropolitan Museum of New York*

Francesco and Giuseppe Presbler are to be considered among the most authoritative builders of mandolins in the Lombardy area. Many of these authors' instruments are still preserved in public museums and / or private collections. Their instruments are, in some cases very diversified both for shapes and decorations, but in other cases the similarities are surprising. This is the case of three instruments, a Low Mandola preserved at the Castello Sforzesco Museum in Milan, a Mandolin and a Low Mandola preserved at the Metropolitan Museum in New York. During the conference I will highlight the characteristics of these three tools that I was able to study.

**Fabio Bonardi** (Luthier Restorer, Brescia)

*The dimensional measurement*

During the intervention, the techniques and tools used for the dimensional measurement of musical instruments will be illustrated. Specific equipment and their use will be briefly described (e.g. reed comb, magnet thickness gauge, laser line scanning) and some techniques (e.g. transillumination, dental impression paste) capable of providing a thorough and accurate study of the instrument. The traditional tracing using pencil and paper will then be integrated with endoscopic investigations, high resolution images, radiographs and three-dimensional processing. The application of this mixed technique of graphic restitution of the survey makes the analysis of the instrument as complete as possible and easy to read for the end user.

**Cédric Lambert** (Luthier, Namur - Belgium)

*The Mandolin by Gaspare Vimercati of the MIM in Brussels*

At the Museum of Musical Instruments in Brussels (MIM) there is a mandolin built by Gaspare Vimercati, an important builder of Lombard mandolins of the second half of the eighteenth century. Gaspare is the father of Pietro Vimercati who is to be considered among the

most famous mandolinists of his time. There is a good chance that the instrument preserved at MIM is the one used by Pietro in his tours. I was able to study this mandolin and collect data on its characteristics. During the conference I will highlight the research done and the most important organological characteristics.

**Alfred Woll** (Liutaio, Welzheim, Germania)

*Reconstructing a mandolino of Francesco and Giuseppe Presbler, Milano 1769*

In 2004 I received a request from the Cologne Music Conservatory (HfMT) in Germany for a faithful reproduction of an historical mandolino. In this lecture I will begin with explaining why I chose an instrument from the Presbler family. Since the chosen Instrument, which is exposed in the Münchner Stadtmuseum in München, could only get examined externally, I needed further information about the bracing of a Presbler mandolino. Additionally I investigated also among other mandolinos of different masters of the period. Another Presbler mandolino, which belongs to the collection of the Royal Collage of Music in London had also an influence on the final plan I designed for my reproduction model. My approach to historical reproductions is staying as close to an original instrument to capture the sound characteristics the original had, but paying also some attention to the wishes of my customer. In terms of materials I look for the best available qualities according to my own experience. In working methods I also take advantage of modern technology.

**Lorenzo Lippi** (Luthier, Milan)

*Typology of the 6-string instrument: An example of study and reconstruction: Gaetano Guadagnini from 1800, The picks in "cherry bark".*

The Milanese or Lombard mandolin with six single strings is often identified as an instrument originated in the midnineteenth century, or even at the end of the nineteenth century. In fact, it is known that Carlo Guadagnini produced similar instruments already at the end of the 1700s and at least five examples are known to be preserved today. The construction of these instruments is very similar to that of contemporary double choir mandolins built by Giuseppe Presbler, which represent the imitators of the instrument so much in vogue in the eighteenth century. The peculiar characteristics of these single-stringed instruments and the experience of reconstructing philological copies will be described. On the sidelines, the research carried out on cherry bark picks will be given, often cited as typical for playing on instruments of Lombard origin, but not very well known today.

**Franco Cefalù** (Musician, Lecco)

*Pietro Manfredi builder of mandolins. Pietro Manfredi, the story of a craftsman / entrepreneur straddling two centuries.*

Attentive to communication and the market but at the same time a very refined craftsman, he produced, in his Milanese period, instruments of excellent workmanship. When the historical moment and the trends required him, he was able to modify his production by renouncing, probably not without suffering, a part of his great professionalism to devote himself to less complex but more requested instruments. Today only a few examples of his production remain, mainly mandolins, which, however, testify to the very particular quality and aesthetics of his instruments.

**Mimmo Peruffo** (Researcher in the field of Historical Strings, Caldogeno, VI)

*The strings in the historical mandolins of the Lombardy area*

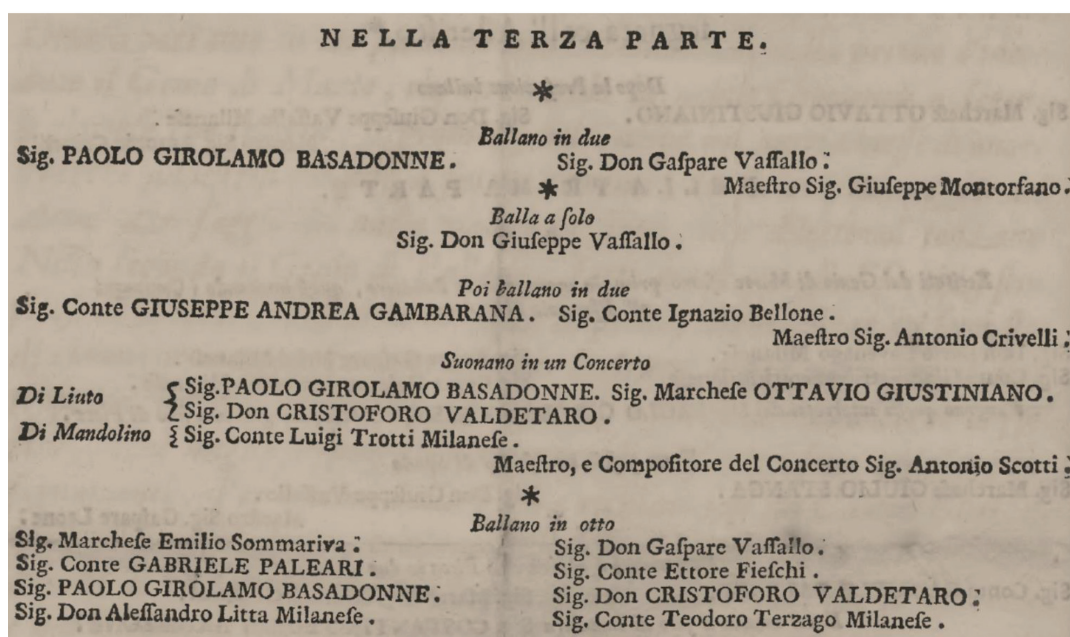
The mounting of mandolin strings in general from the pre-1850 period have broadly speaking never been thoroughly investigated; this has occurred both because there are very different types of instruments and because their analysis requires specific knowledge of stringing technology and the science of heterogeneous materials such as gut, metals and coated strings. In fact, there are mounts with such different types

of strings already within the same instrument that they leave us quite surprised and therefore require specific technological and historical knowledge that try to unravel the reasons - acoustic and mechanical - that may be behind these choices. There are actually some written works, but it must be truthfully said that in addition to reporting what is written in the sources they are devoid of any comment on manufacturing technology and why at the time it was done so and not in any other way. Finally, the fact that very few attempts to reconstruct historical settings as reported by the few sources has been made taking into account the reference chorister of the place where these instruments were then played.

### Lorenzo Lippi and Tiziano Rizzi

#### *From the Colascioncino to the Cremonese or Brescia mandolin*

Some accredited hypotheses state that the Cremonese or Brescia mandolin descends from the colascioncino, an instrument that in northern Italy was widespread in the aristocratic field, according to documented bibliographic research, which will be previously summarized. The results of the study of two original colascioncini and the philological reconstruction of one of them will then be presented. Finally, a hypothesis of reconstruction of an eighteenth-century Brescia mandolin will be presented on the basis of an important and detailed iconographic testimony and the measurement of an original instrument by Carlo Bergonzi.



**Friday 13 May**  
**Milan Conservatory of Music**  
**Puccini Hall 8.00 p.m.**

**FROM DOUBLE TO SINGLE STRING...**  
**SONATAS, DUOS AND TRIOS FOR MANDOLIN AND BASS GUITAR**

TOMMASO MOTTA (Milan 17th cent.)  
Suite in A minor for mandolin and bass  
prelude, allemande, corrente, sarabande, giga  
**Anh Tuan Auriemma** mandolin (Antonio Stradivari 1680, copy by D. Orlandi 2018)  
**Carlo Cresci** archlute (V. Venere, 1582, copy by J. Cepelak 2007)  
**Giacomo Giabelli** bass mandola (Kunsthistorischesmuseum Wien: nr. 8436, c37, copy by D. Orlandi, 2022)

GIACOMO MERCHI (Brescia 1726 - London 1780 ca)  
Duo III and IV for guitar and mandolin (VI Duo... op. XII)  
**Luisella Conter** guitar (based on a painting by E. Baschenis, by T. Rizzi, 1987)  
**Ugo Orlandi** mandolin (F. Lupot, Stuttgart 1760, copy by T. Rizzi 2010)

GIUSEPPE PRESBLER (Milan 2nd half 18th cent.)  
Sonata for mandolin and bass  
allegro, largo, allegro  
**Giacomo Giabelli** mandolin (Giuseppe Presbler 1790, copy by C. Frisio 2021)  
**Carlo Cresci** archlute (V. Venere, 1582, copy by J. Cepelak 2007)  
**Anh Tuan Auriemma** bass mandola (Kunsthistorischesmuseum Wien: nr. 8436, c37, copy by D. Orlandi 2022)

JOHANN HOFMANN  
Duo in F major  
allegro, romance, rondeau  
**Marta Marini, Anh Tuan Auriemma** mandolins  
(Antonio Monzino 1792, copies by T. Rizzi 2010 and D. Orlandi 2018)

ALESSANDRO ROLLA (Pavia 1757 - Milan 1841)  
Duo for two "armandolini"  
allegro, andante grazioso, rondo moderato  
**Giacomo Giabelli, Silvia Cicic** Milanese mandolins (Carlo Guadagnini 1800, copy by L. Lippi 2022)

FRANCESCO DE ZUCCONI  
VI Variations pour la guitarre, violon, ou mandolin (on a theme from *L'Amore marinaro*, by J. Weigl)  
**Raffaele Esposito** Brescian mandolin (C. Cecconi 1990, from instruments by F. Lupot and M. Scolari)  
**Luisella Conter** guitar (G. Garganese, Monopoli 18?)

**Bartolomeo Bortolazzi / Leonard de Call / Johann Baptist Cramer**  
Theme with variations in C major  
**Ugo Orlandi** milanese mandolin (anonymous Tyrolean, ca. 1820, copy by D. Orlandi 2022)  
**Luisella Conter** guitar



In the various organological and aesthetic transformations that have affected plucked string instruments, the transition from double to single orders, despite having been the subject of numerous investigations, has not yet produced a definitive synthesis. The reasons for this are manifold: the thematic field is vast and varied, with a multitude of instruments with different characteristics, shapes, number of strings and tunings. Even the transition from double to single string order did not take place for all instruments (it did not, for example for the Neapolitan mandolin), nor did it occur in the same way and in the same periods. In addition to documentary research and the valuable work of the string players, there are many treatises and a considerable number of musical compositions that can shed light on many of these historical passages. The programme devised for this concert was devised with the precise intention of showing all these passages between the double and single orders through the use of models and types of musical instruments as relevant as possible to the compositions presented. The collection *Armonia capricciosa di sonate musicali da camera* (1681), by Tommaso Motta, a Milanese lutenist and dance master, is the first description of the various types of mandolin: 4, 5 and 6 strings. The Suite in A minor is a selection of the various dance movements contained in the collection for soprano instrument and basso continuo. Giacomo Merchi (Brescia 1726 - London 1780?), together with his elder brother Giuseppe Bernardo (Brescia 1723 - Paris 1793), was one of the first mandolin players to spread the use of the instrument in Europe in the middle of the 18th century. After their first performance in Rennes in 1751, they settled in Paris, teaching various instruments (colascioncino, mandolin and guitar) and printing numerous musical editions. Giacomo moved to England where, in addition to his teaching activities, he performed, advertising his “new” instruments, defined on several occasions as “modern leutino and merchino”; on the basis of the music score that have come down

to us, his instrument was a Brescian mandolin with four single orders. Giuseppe Presbler, like his father Francesco, was a luthier and creator of marvellous instruments - mandolins and bass mandolas - which can be admired in many international museums. In addition to his work as a luthier, of considerable importance was his musical activity as a composer - we have two sonatas for mandolin and bass - and as a violist, in which capacity he was active in the newly formed orchestra of the Teatro alla Scala under the direction of Alessandro Rolla. The Duo by Johann Hofmann, also referred to as Giovanni, violinist and mandolinist from Vienna, represents one of the most profound and refined examples of literature dedicated to the Lombard mandolin. The Duetto per armandolino, a dialect term used in northern Italy, by A. Rolla is also a very interesting composition. The presence of two mandolinists in the alto section, A. Astolfi and G. Presbler, of the orchestra of La Scala conducted by him, seems to be at the origin of its creation. Towards the end of the 18th century, the mandolin and guitar duo began a gradual diffusion which would continue to this day. The variations, on a theme taken from J. Weigl's *L'Amore marinaro*, composed by Francesco de Zucconi, are one of the first pieces of the genre in which the guitar has its ancient double orders definitively abandoned, allowing the players greater control of the fingers on the strings (such as vibrato), a sign of the new musical taste of classicism. Another theme with variations, but this time by an anonymous author, closes the programme. The piece in question seems to have had a certain fortune in its time, since no less than three composers have claimed authorship. The version presented here is that of Leonard von Call (Eppan/Appiano 1767 - Vienna 1815), a Tyrolean guitarist and mandolin player who enjoyed some popularity in Vienna and of which are extant a considerable number of musical editions of his works thanks, some say, to his role as inspector of the finances of the Empire.

**Saturday 14 May**  
**Milan Conservatory of Music**  
**Library 9.30 a.m.**

**International Conference of Studies**  
*The Mandolin in Milan and in Lombardy in the XVIII and XIX centuries*

**Session II**  
**THE MANDOLIN IN LOMBARDY IN THE 18TH CENTURY**

**Marta Crippa** (Milan Conservatory of Music) - **Sara Taglietti** (U.R.F.M. Milan)  
*The musical manuscripts for mandolin in the Nosedà collections: recent investigations and new attributions*

**Marco Bizzarini** (University of Naples Federico II)  
*Lombard composers of the modern age and the mandolin:*  
*Luigi Manza, Ferdinando Bertoni and Carlo Antonio Gambara*

**Ugo Orlandi** (Milan Conservatory of Music)  
*The works for mandola of Cristofaro Signorelli from Milan.*

**Research group of the mandolin class** (Conservatory of Milan)  
**Anh Tuan Auriemma, Federica Battaglia, Silvia Cicic, Giacomo Giabelli, Marta Marini**  
*Tommaso Motta, G.B. Sammartini, Carlo Sala, Carlo Monza, Melchiorre Chiesa, Gaetano Monza, Antonio Scotti,*  
*Antonio Astolfi: Sonatas for mandolin and bass by Milanese composers.*  
*Antonio Puppi, Giulio Gaudenzi and mandolin scores in the A. Maj Library in Bergamo.*  
*Giacomo Vegini da Bergamo ed i Sei Duetti Notturmi a/ Flauto traverso e Mandolino/ o due Violini o pardessus di Viola/*  
*dediée/ A Madame la Marquise/ De St. Vincent (Parigi, 1766).*

**Margherita Caputo** (mandolinist, Paris)  
*Mandolin teaching at the Collegio dei Nobili in Milan*

**Paola Donati** (S.M.I.M. Chiari)  
*Mandolin teaching at the Collegio dei Nobili in Brescia*

**Camilla Finardi** (Milan Conservatory of Music)  
*From the colascioncino to the Brescian mandolin, the brothers Colla and Merchi from Brescia*

**Raffaele La Ragione** (Bergamo Conservatory of Music)  
*Bartolomeo Bortolazzi (Toscolano sul Garda 1772 - Paraiba do Sul, R.J., Brazil 1846) master mandolin player*  
*from Brescia, insights into the Hummel Concert dedicated to him.*

**Carlo Aonzo** (Ferrara Conservatory of Music)  
*Pietro Vimercati (Milan 1779-1850) Milanese mandolin virtuoso*

**Pieter Van Tichelen** (mandolinist, musicologist University of Leuven, Belgium)  
*Around the pieces for mandolin and orchestra of Ernst Krahmer (Dresden 1795-Wien 1837)*

## ABSTRACT

**Marco Bizzarini** (University of Naples Federico II)

*The interest in the mandolin in some Lombard composers of the modern age: the examples of Luigi Manza, Ferdinando Bertoni and Carlo Antonio Gambara*

The intervention intends to focus on the interest in the mandolin by three composers from eastern Lombardy belonging to different generations. Living between 1657 and 1719, the Brescia-born Luigi Manza (or Manciacia, as often reported in dictionaries) was active as an opera composer in the main Italian and German cities, entering, among other things, in contact with influential patrons of Corelli and Alessandro Scarlatti. In his oratory, *L'innocenza difesa*, performed by "dames and knights" in Mantua in 1695, parts of the mandolin are included. The Salodiano Ferdinando Bertoni (1725-1813) enjoyed notable successes in Venice and London in the age of Mozart; it is known that an aria from his work by *Cimene* performed in London in 1783 had an obligatory mandolin accompaniment. Finally, the noble Carlo Antonio Gambara (1774-1836), born in Venice from an important patrician family from Brescia, better known as a scholar, poet and translator, is also remembered by Carlo Gervasoni (1812) as the composer of a unique *Quintetto per arpa, violino, mandolino, viola e violoncello* of which, however, no musical source has yet been found.

**Ugo Orlandi** (Milan Conservatory of Music)

*The pieces for mandola by Cristofaro Signorelli from Milan.*

In 1987 Stephen Morey, then a promising Australian mandolinist - now an international philologist, made a European tour in search of the organological roots of the various mandolin models, visiting private collections and the most important museums of musical instruments. The fruit of this research saw the light in 1993 with the book *Mandolins of the XVIII century*, Ed. Turris, Cremona. Together with the precious cataloging of the S. Morey mandolins he also made one of the most important findings of the Baroque mandolin repertoire: the mandolin pieces in the Santini Collection in Munster, Germany. Until that time no one had ever spoken or described the content of the music relating to our instrument and even today there is no more in-depth study on the origins and the various passages of the acquisitions made by Abbot Fortunato Santini (1778-1861) among the Roman patrician families starting from 1796. The following pieces by Cristoforo Signorelli can be found within the collections destined for the mandolin and the mandola: Concerts (4) with violins for the mandolla (A major, C major, G major, A major); Sonatas (2) with two sole mandolas (D major, C major) Sonatas (3) for the mandolla (G major, D major, G major). Today it is possible for mandolinists to purchase scores and audio recordings of some of Cristoforo Signorelli's pieces by Italian and foreign scholars and performers. However, in their diversity these editions are united by the indication of the date: 1735-1815. This indication initially indicated only on German musical editions, erroneous and devoid of any historical-stylistic foundation, has been gradually reported by all subsequent works dedicated to Signorelli. Despite the scarcity of documentary information available, the aim of this work is to provide a probable dating based on stylistic and musicological investigations on the author, where he is defined as "Milanese Signorelli".

**Cicic Silvia, Marta Marini, Giacomo Giabelli**

*Tommaso Motta, G.B. Sammartini, Carlo Sala, Carlo Monza, Melchiorre Chiesa, Gaetano Monza, Antonio Scotti, Antonio Astolfi: Sonatas for mandolin and bass by Milanese authors.*

With the exception of the Sonata per l'Armandolino by Mr. Gio. Batta Sammartino, published in the distant 70s of the 1900s by the then Zanibon publishing house in Padua, nothing has appeared in the press about the mandolin production of the Milanese composers of the eighteenth century. Yet it is possible to find a considerable number of sonatas for mandolin and bass by Tommaso Motta, Carlo Sala, Gaetano Monza, Antonio Scotti, Antonio Astolfi, and by other important and celebrated

authors such as Carlo Monza and Melchiorre Chiesa. This repertoire is not mentioned in the volume dedicated to G.B. Sammartini and his time... (Supplement Fonti Musicali Italiane, 1996) and constitutes a determining source for a possible historical reconstruction of the mandolin repertoire and its various organological typologies. A conspicuous part of these compositions consists of Trio sonatas for 2 mandolins and bass. Also in this case there is no shortage of novelties to point out, the presence of a good number of pieces by the composer active at the Collegio Longone, Carlo Sala or Salla, the erroneous definition of Gaetano Monza as the brother of the famous Carlo and the possible attribution to G.B. Sammartini of a sonata from the Calori Fund at the Civic Library of Padua.

**Federica Battaglia**

*Giacomo Vegini da Bergamo ed i Sei Duetti Notturni a/ Flauto traverso e Mandolino/ o due Violini o pardessus di Viola/ dediée/ A Madame la Marquise/ De St. Vincent (Parigi, 1766).*

In the second half of the eighteenth-century France is filled by the trend of the mandolin, in a short time we see the spread of our instrument even in the musical press. This diffusion, unique in the European publishing world of the time, saw within a short time, numerous editions of musical collections of duo, trio, sonatas. A few years later the methods for mandolin began to appear, Giovanni Battista Gervasio (1767), Pietro Denis (1768), Gabriele Leone (1768), Giovanni Fouchetti, actually Jean Fouquet, (1769) and Michelle Corrette (1772). In Paris and Lyon, advertisements are also multiplying where private lessons are offered by mandolin masters, many Italians but also French who are trying to ride the wave of the moment. In the *Avis* of Lyons of 1768 we can also find a certain Giacomo Veginy. Although the French musical environment was characterized by the presence of numerous musicians from the Kingdom of Naples, in various waves due first to the "Pergolesian" discovery and then to the "Querelle des Bouffons i Sei Duetti Notturni a/ Flauto traverso e Mandolino/ o due Violini o pardessus di Viola/ dediée/ A Madame la Marquise/ De St. Vincent/composti/da/Giacomo Veginy/di Bergamo/ Maitre di mandolino/.../A Paris/.../l'° Ouvre...graveè par M.elle Vendome, printed in Paris in 1766, also indicate the presence in France of this Bergamo mandolin master. The presence of this collection in Paris, Bibliothèque nationale de France and London, British Library, offers interesting insights into the possible itineraries followed by the author.

**Anh Tuan Auriemma**

*Antonio Puppi, Giulio Gaudenzi and the manuscripts for mandolin in the A. Maj Library in Bergamo.*

In the Angelo Maj Civic Library of Bergamo there is a patrimony of over 50,000 handwritten and printed music, hundreds of booklets for music, sound recordings and an extensive bibliography dedicated to music. Among the collections, which take the name of the musicians and collectors to which they belonged, there is the Francesco Gallicciolli Fund (Venice 1833 - 1905), bequest of a rich Venetian landowner of Bergamo origins, son of a passionate bibliophile and nephew of the abbot Giovanni Battista Gallicciolli (Venice 1733 - 1806), teacher of oriental languages of which U. Foscolo, his pupil in Venice, speaks in the Memoirs. Inside the Gallicciolli Fund there are some manuscripts dedicated to the mandolin. This is the case of the Minuets and Contraddances / With various Notturni a Due mandolini / and Basso con Liutto, by an anonymous author, of which only the second mandolin part remains, and the *Due Gige Con Rondò* / With Mandolin and Cembalo by Giulio Gaudenzi, musician mentioned in the registers of the musical chapel of S. Maria Maggiore in Bergamo as a Hunting Horn Player from 1795 to 1802. In the same collection we find the *Aria / Cantata Dalla Celebre Virtuosa Di Canto / Ms. Luigia Todi / Tradotta da me Giulio Gaudenzi per Mandolino*. The piece in question is the aria *Se ti perdo amato oggetto* object from J. Naumann's *Dido Abandonata*. It should be noted that the *Dido Abandonata*, played by one of the most famous singers of the time such as Luigia

Todi, was the opera chosen for the inauguration of the Riccardi Theater (now the Donizetti Theater). In addition to the pieces from the Gallicci-olli Fund, we find a manuscript collection in the Johann Simon Mayr Fund (Mendorf 1763 - Bergamo 1845), an important collection of pieces and volumes coming mainly from the library of the famous Bavarian composer, master of Donizetti. These are the *Sonate VI / Per mandolino / e Basso / Del Sig. Antonio Puppi*, presumably written between 1760 and 1780. We know of this author that in 1771 he composed the music for the opera *Il Ciro Riconosciuto* on a booklet by Pietro Metastasio. These sonatas, designed for an instrument tuned for thirds and fourths, confirm the use in the Bergamo area of the different mandolin models. It is evident that these manuscript sources, among which we find the elaboration for mandolin and harpsichord of the first work of the main theater of Bergamo, are proof of an important presence of the mandolin in the cultural life of Bergamo, moreover already 'photographed' in the seventeenth century by Evaristo Baschenis (Bergamo 1617 - 1677) and his follower Bartolomeo Bettera (Bergamo 1639 - Milan 1690?) In their famous still life with musical instruments.

**Margherita Caputo** (mandolinist, Paris)

*The teaching of Mandolin in the Collegi dei Nobili in Milan*

Investigating the presence of the mandolin within the two *Collegi dei Nobili* in Milan allows us to outline the role of this instrument in the musical environment of the city during the eighteenth century. After having drawn a picture of the two Milanese colleges, the Longone led by the Barnabites and the one located in Porta Nuova under Jesuit management, we will try to describe what were the teaching methods of these schools during the eighteenth century, as exclusive and refined as they were focused on an eminently gallant concept of culture. We will move from the undoubted centrality of music within this formation, to dealing more specifically with the theme of teaching the mandolin. In this regard, consulting the files containing the accounts of the Academies held in the two colleges (kept at the Welcome Fund of the Braidense Library), it is noted that our instrument is one of the most used during performances, together with the violin and the harpsichord. We will also identify some aspects that unite the mandolin with another instrument that is now rather obsolete but widespread in the Milan area and taught within the *seminaria nobilium*: the psalter. It is not just the Argentine and brilliant sound, the effect of the plucked string, which characterizes both instruments; The splendid musical pages that some composers active in Milan have dedicated to them also contribute to validating this juxtaposition: this is the case of the sonatas by Giovan Battista Sammartini and Melchiorre Chiesa. It is precisely in the documents relating to a college of nobles, this time from Bologna, that we find an unequivocal fact that allows us to justify the connection between mandolin and psalter: the two instruments were taught in this college by the same master.

**Paola Donati** (S.M.I.M. Clear)

*The teaching of the mandolin in the Collegi dei Nobili in Brescia*

The noble class during the eighteenth century seems to find a possible solution to the educational question of the new generations. It does so by choosing the institution of the College as a favored place for the perpetuation and transmission of the cultural and ideological substratum that characterizes it. In this particular situation one can perceive the continuous attempt of the ruling class to form a sort of unitary elitist identity, in an extremely fragmented political situation in Italy. The *Seminaria nobilium* flourished during the eighteenth century on the model of Jesuit institutions to respond to the new educational needs of noble families. As for the Brescia area, the expulsion of the Jesuits from the Venetian Republic in 1606 led to the closure of the colleges in Brescia, as also happened in other cities under the same government. In 1643 the Somaschi priests took advantage of the educational vacuum that had thus been created to open their own College for nobility, the *Collegio dei Nobili di S. Bartolomeo*. After the readmission of the Jesuits in 1660, a college for young nobles from the city but also roughly from y nearby

territories, Venice, Greece, Germany and Spain. The education imparted to young people started from a consolidated basis as regards to the main fields of study, but these institutions also offered the possibility of acquiring skills in all fields of life, including worldly ones, related to the noble sphere: to be "gentlemen" one had to concern oneself with the development of athletic skills, through knightly exercises for example, but also with all the skills that would be used to lead the future social life in a skillful and cunning way. This explains the presence of activities such as conversation in French, dance and music. In the Brescia colleges it was possible to learn the Mandolin among the various options (adding to the fee "seven lire for each month"). In the College of S. Antonio Viennese, the Brescian musician Pietro Fioletti gave lessons in colascioncino. The situation in Brescia obviously finds its counterparts in the other Italian cities, so much so that it is not unusual for young Brescians to receive their education away from home. Singular is the case of Luigi Mazzucchelli, sent to boarding school in Prato, where he will be introduced to the mandolin.

**Camilla Finardi** (Milan Conservatory of Music)

*From the colascioncino to the Brescia mandolin, the brothers Colla and Merchi of Brescia.*

The musical scene of the '700 sees at the European level the presence of a large number of Brescian performers who tirelessly spread the art of plucked string instruments with plectrum in Italy but also in Portugal, Germany, the Netherlands, Scandinavia, Austria, France and England. Their names are those of Domenico and Giuseppe Colla, brothers and performers of colascione and colascioncino, Giacomo and Giuseppe Bernardo Merchi, also brothers and multifaceted performers of guitar, mandolin, colascioncino and "modern merchino", settled in Paris since 1750 and London, finally coming to Bartolomeo Bortolazzi, an incomparable virtuoso of the mandolin (one from Brescia) active in France, Austria, Germany, England as far as Brazil! Some of them, e.g. the Merchi brothers even appear as "Neapolitans" in the most commonly used biographical dictionaries and one of the questions that frequently arise spontaneously is: what was their musical training? Where does the mandolin vocation of the city of Brescia come from? During the day dedicated to violin making, the identity of the Colascioncino and the Brescia mandolin will also be discussed, as well as the number of instruments of this type present in museums and their makers. It is significant that in the Colleges of Nobility, there was the teaching of the colascioncino first and then the mandolin, with a certain predilection on the part of young elites who came from all over Europe.

**Raffaele La Ragione** (Bergamo Conservatory of Music)

*Bartolomeo Bortolazzi (Toscolano sul Garda 1772 - Paraiba do Sul, R.J., Brazil 1846) master of Brescia mandolin, insights on the Hummel Concerto dedicated to him.*

Bartolomeo Bortolazzi (Toscolano Maderno, 1772-Paraiba do Sul, 1845-46) from the very first appearances, managed to establish himself as one of the leading mandolin virtuosos of his time. Prolific composer of vocal and instrumental music, he published his successful method for mandolin in 1805, the first in German, in which he expressed his clear preference for the model with four single strings in gut, which he indicates as Cremonese or Brescia. He lived an adventurous life, studied with great successes first throughout Europe, then in Brazil, where he died in 1846. It was his crystalline talent that stimulated the genius of the then twenty-one-year-old Slovak composer Johann Nepomuk Hummel who, in 1799, as the manuscript states now preserved in the British Library in London, he dedicates the famous Concerto in G major to him. The concert, which in addition to the presence of the strings also includes that of two pairs of wind instruments, presents numerous interventions by Bortolazzi himself in the solo part of the mandolin. Some technical and musical aspects of the concert will be analyzed and investigated which, having overcome the temporal boundaries of the classical period, represents one of the highest points of the entire concert production for mandolin and orchestra.



**Carlo Aonzo** (Ferrara Conservatory of Music)

*Pietro Vimercati, virtuoso of the mandolin*

Introduction to the biography: from the family workshop in Contrada della Dogana near the Milan Cathedral, to the ranks of the orchestra of the Teatro alla Scala, to the stages throughout Europe. Chronicle of 50 years of travel, journalistic reviews, anecdotes, musical programs, illustrious collaborations, archival documents, printed portraits, mandolin terminologies, for a recovery of the artistic stature of the 'greatest mandolinist of all time'.

**Pieter Van Tichelen** (Mandolinist, Leiden University)

*About the pieces for mandolin and orchestra of Ernst Krähmer (Dresden 1795-Wien 1837)*

Ernst Krähmer trained in woodwinds in the tradition of the military chapels at the Militärknaben-Erziehungsinstitut in Annaburg from 1806-1810. After a short period of further training with the city musicians in Dresden, Krähmer tried to join military service in 1814 but was discharged on medical grounds and sought his future in Vienna. His abilities on the oboe secured him a position at the Kärntnertortheater, first as a second oboe (1815), and four years later on the first chair (1819). This

orchestra played a central role in music history (such as the creations of Beethoven's *Fidelio* in 1814 or 9th Symphony in 1824). His high standing even earned him an appointment as court musician in 1822, the year in which he married Caroline Schleicher (1794-1873). The Austrian state limited public political activities, especially during the Biedermeierzeit (1815-1845), which could explain the rise in interest in non-political socio-cultural activities (such as salons) and in-house music (singing, piano playing) as well as public concerts by professional musicians. The creation of the Gesellschaft der Musikfreunde (1812) is a good reflection of the changes in patronage to the bourgeoisie. The library of the Musikverein holds a lot of manuscripts, including some for mandolin, mostly from slightly earlier. A good amount seems to favor the Milanese tuning. The perceived preference could be potentially explained by the political ties with Milan, potentially reinforced by other practical similarities such as the diapason utilization. Though the popularity of the mandolin declined in the early decades of the 19th century, the romantic interest in virtuoso playing meant Pietro Vimercati found an embracing audience in Vienna. It seems that Krähmer picked up on the sudden interest in the mandolin and its visiting paragon, before finding his mettle of touring with his wife as well as teaching on and publishing music for the czakan.



**Hetty Leuthold**

(Berlin, Lessingtheatre 1889)

*Schauspielerin / Actress*

*[with Milanese mandolin]*

**Sunday 15 May**  
**Milan Conservatory of Music**  
**Library 2 p.m.**

**International Conference of Studies**  
*The Mandolin in Milan and in Lombardy in the XVIII and XIX centuries*

**SESSION III**  
**THE MANDOLIN IN LOMBARDY IN THE 19TH CENTURY**

**Research group of the mandolin class (Milan Conservatory of Music)**  
**Anh Tuan Auriemma, Federica Battaglia, Silvia Cicic, Giacomo Giabelli, Raffaele Esposito, Paolo Monesi**

*Baptist Cramer, Anweisung für die mandoline...für die sechs-saitige instrumente, some elements  
for a dating of the first(?) method for Milanese mandolin.*

*Survey of the repertoire for mandolin and piano by composers from Lombardy, or working in Lombardy,  
up to the early 20th century.*

**Gabriele Cascini, Margherita Caputo (Mandolinists, Paris)**  
*Mandolin quotations in 19th-century Milanese literature.*

**Ugo Orlandi (Milan Conservatory of Music)**  
*Giovanni Vailati (1815-1890) and his epigones: the European spread of the Milanese 'or Lombard' mandolin.*

**Donatella Melini (University of Pavia)**  
*Casa Monzino, the Lombardy mandolin and guitarists' club.*

**Alberto Tovaglieri (Rete Lombarda Strumenti a Plettro, Busto Arsizio)**  
*Angelo Alfieri (1864-1925) and the mandolin association in Milan.*

**Michele Guadalupi (President of the Bergamo Conservatory of Music)**  
*The mandolin association in Bergamo.*

**Mariella Sala (Music Archive - Fondazione Diocesana S. Cecilia, Brescia)**  
*Mandolin associations in Brescia, from Paolo Chimeri to Giovanni Ligasacchi.*

**Camilla Finardi (Milan Conservatory of Music)**  
*Mandolin association in Cremona*

**Claudio Mandonico (Composer and plectrum orchestra conductor, Brescia)**  
*The main works for plectrum orchestra by Lombard composers.*

## ABSTRACT

**Anh Tuan Auriemma, Federica Battaglia, Giabelli Giacomo, Esposito Raffaele, Paolo Monesi**

*Survey of the repertoire for mandolin and piano by composers from Lombardy, or working in Lombardy, up to the early 20th century*

The aim of this research is to compile a list of pieces dedicated to the mandolin in duo with the piano by composers from Lombardy, or active in Lombardy, in the 19th century. This survey is being carried out for the first time and has revealed a consistency that, exceeding all expectations, constitutes an important result on the diffusion of mandolin practice in our region. Another important factor, in the presence of the strong rise of the Neapolitan mandolin, is the presence of compositions conceived for or dedicated to the Milanese mandolin and its local champions, such as the child prodigy Caterina Corti. This repertoire illustrates the extent to which the mandolin was used, both as a solo instrument and in ensembles, and its vocation for female use, clearly evidenced in the gender of the instrument in other European languages, such as in French *la mandoline* and German *die Mandoline*. There is no shortage of surprises and big names in this preliminary catalogue. Many of the composers who went on to become national and international celebrities tried their hand at, or were involved in, this “pizzicato” world. Pietro Mascagni, Alfredo Catalani, Vittorio Maria Vanzo, Antonio Carlo Gomez, Emilio Pizzi, Angelo Mascheroni, Achille Simonetti, Angelo Bettinelli – the list would be long. In this case, too, the usual cliché of the mandolin as a “Neapolitan” or “southern” instrument, used today almost always with the intention of “ghettoising” its artistic and cultural role, is overturned. Instead, we would like to emphasise its important and active musical role in the other socio-cultural realities of our country and, above all, in Lombardy.

**Silvia Cicic**

*J. Baptist Cramer, Anweisung für die mandoline... für die sechs-saitige instrumente, some elements for a dating of the first(?) method for Milanese mandolin*

Among the various 19th-century methods for mandolin is that of J. B. Cramer, a Bavarian musician who was also active in the German area as a mandolin player. Cramer’s method for Milanese mandolin, explicitly based on Bartolomeo Bortolazzi’s method, represents today an important historical-organological testimony. After a biographical overview of the author, the contents of the method will be analyzed, with special attention paid to the distinctive features that it has in common with Bartolomeo Bortolazzi’s method and the relationships with the subsequent methods devoted to the Milanese mandolin.

**Gabriele Cascini, Margherita Caputo** (Mandolin players, Paris)

*Mandolin quotations in 19th-century Milanese literature.*

The topic of this study is the representations of the mandolin in nineteenth-century Milanese literature and more specifically in the work of Carlo Porta and Arrigo Boito. Starting from the stylised character of the Marchionn, the mandolin player-cobbler portrayed by Carlo Porta in his *Lament del Marchionn di gamb avert* (*The complaint of bow-legged Marchionn* 1816), we will try to analyse how Arrigo Boito reused Porta’s model in his novel *La Musica in Piazza* (*Music on the square*). The study investigates how Boito, starting from a realistic representation typical of the poetics of the Milanese “Scapigliatura”, combines the caricature of the tavern strummer with the traits of a biographical character, Giovanni Gippa, a renowned mandolin teacher from Milan, where he had his own school, called precisely the “school of Gippa”. Boito’s descriptions in *La Musica in piazza*, besides being extremely lively and brilliant from a literary point of view, reveal precious clues for musicological research: the school of Gippa imposes itself as a point of reference in the mandolin panorama of northern Italy to the point that Rosati feels the need to elect it as a model in his method for mandolin.

**Ugo Orlandi** (Milan Conservatory of Music)

*Giovanni Vailati (1815-1890) and his epigones: the European spread of the Milanese (or ‘Lombard’) mandolin*

Giovanni Vailati was born on 13th April 1815 in the village of Vairano, in the extreme north-eastern outskirts of Crema. We know about his childhood and his passion for the mandolin through a passage in the funeral speech that Augusto Meneghezzi, a lawyer, read at Vailati’s funeral. Meneghezzi us that Giovanni: “... spent his early years in the rural simplicity of his native village strumming the notes of popular songs by ear on his mandolin”. This habit was quite common in those days; many people suffering from blindness or other disabilities would undertake to play a musical instrument or accordion as this skill would help them when begging, thus making it possible for them to have a source, however meagre, of livelihood. Our mandolin player was more fortunate, however, because thanks to the interest of Pietro Bottesini, a professor of clarinet and father of the famous double bass player Giovanni, he was taken in by the latter and received from him the musical education necessary to perfect his early training, a factor which contributed to his artistic growth. From that time on, he began to earn a living with his inseparable instrument, the Milanese mandolin, first playing in the cafés of Crema, and then moving around the main cities and towns of Lombardy. He also began performing in theatres throughout the peninsula, and when his fame grew, he was invited to perform in the major theatres of Europe, from England to Portugal, from Sweden to Norway, from Germany to the Danube Principalities, leaving an indelible memory wherever he went. Thanks to work of major virtuosos, such as P. Vimercati and G. Vailati, from the end of the first half of the century, there gradually appeared methods devoted to the Milanese mandolin, sometimes also defined as “Milanese or Lombard”, or more rarely as “Lombard”; numerous updates and innovations were proposed up to the end of the 19th century. Despite the advancement of the Neapolitan model, the Milanese mandolin remained fairly popular, enjoying a reputation for greater refinement and being especially favoured by women. From the second half of the century, numerous virtuosos from Milan appeared on the European scene, with a marked presence in the Nordic countries. Many of them, like for instance Pietro Armanini and his entire family, had notable artistic successes, also performing overseas and obtaining declarations of esteem from famous musicians such as C. Gounod.

**Donatella Melini** (University of Pavia)

*Casa Monzino and the Lombardy Circle of Mandolinists and Guitarists*

In the mid-1880s, in Milan, the interest in plucked instruments on the part of amateurs and simple enthusiasts began to grow dramatically, and the idea of opening clubs in which to welcome and form real orchestras found an attentive patron in Antonio Giacomo IV Monzino. Thus the Circolo Dilettanti Mandolinisti e Chitarristi of Milan (Milan amateur mandolin and guitar players club) and the Club Signorine Dilettanti Mandoliniste e Chitarriste of Milan (Milan amateur mandolin and guitar young lady players club) were founded. For the orchestras that became established, in addition to supplying accessories and instruments in all sizes, Casa Monzino published transcriptions of the great operatic and symphonic repertoire, as well as original music specially commissioned from its own composers, and methods for learning the various plucked instruments.

**Alberto Tovaglieri** (Rete lombarda plucked instruments, Busto Arsizio)

*Angelo Alfieri and the Circolo mandolinisti e liutisti lombardi*

*Milan 1885 / Lombard mandolin and lute players club Milan 1885*

In 1881, the Milan National Exhibition marked the beginning of the industrialisation of the city of Milan and of Italy. In Milan, the bourgeoisie was increasingly attentive to conquering spaces both in culture and in the arts that had until then been the prerogative of the aristocracy and the Church. On the basis of a family business development model, based on the need to expand their activities and at the same time contribute to



the necessary charitable initiatives in favour of disadvantaged social situations, the Monzino family – violin makers, publishers and philanthropists for over a century – led by Antonio Monzino IV, significantly promoted the art of the mandolin in Milan through the creation of several circles of amateur mandolin players and guitarists. Central figures in the creation, maintenance and growth of the mandolin circles and their plectrum and plucked orchestras were the guitar and mandolin masters who were paid both to participate as performers and soloists and to manage the preparation of the other instrumentalists in orchestra rehearsals. One of the most important maestros of the Milanese circles at the end of the 19th century was Angelo Alfieri, an eclectic figure, master of the Lombard mandolin, conductor, concertmaster and composer of easy and enjoyable music targeting the growing amateur audience. A man in step with the times, although he did not leave us any precise evidence of his thought, he was part of the optimistic and positivistic current that, albeit in a lesser tone, in Italy as well as elsewhere in Europe was inspired by the lightness of the *Bella époque*, Art Nouveau and Art Nouveau. He expanded his activities beyond the borders of Milan, working in the Trieste of the late Austro-Hungarian empire, finding his dimension in the light spirit of the *Salon Musik*, of music performances within families or in historic caf  s, contributing to the formation of the city’s mandolin club and cultivating important friendships within the Trieste bourgeoisie. His success grew greatly after being awarded first prize in Lombardy mandolin solo at the National Competition in Genoa in 1892, both because of the great resonance of the event, which was part of the *Colombiadi*, i.e. the celebrations for the 400th anniversary of the discovery of America, and because the competitors whom he outshined included all the major representatives of the Italian mandolin world. He was called to conduct mandolin ensembles in the *Regio Insubrica* area, and resided in Busto Arsizio, Varese and Lugano, teaching in their respective plectrum orchestras. His attention to the new also led him to be one of the first mandolin players to record his own music first on wax cylinders and then on graphophone and gramophone records. His musical catalogue, consisting mainly of easy and enjoyable music, despite not featuring any outstanding works, was most useful in fostering artistic and human communion between music amateurs, as demonstrated by the many expressions of affection and esteem from all over the world, as testified by a series of postcards that have been preserved to this day. His death in Crenna di Gallarate at the age of just 60 in 1925 not only left in a state of dismay those who had known him as a musician of prodigious virtuosity and had had him as a friend, but also irreparably marked the end of a musical style that, as we read in one of his obituaries, was widespread and fashionable in more playful years and has now become almost prehistoric, demolished by the disaster of the First World War and absorbed by the mass and consumer society of the new century.

**Michele Guadalupi** (President of the Bergamo Conservatory of Music)  
*The mandolin association in Bergamo*

For centuries, the practice of lutes, guitars and mandolins has occupied a significant place among the many musical traditions of the Bergamo area and more generally northern Italy. Evidence of this can be seen in the numerous depictions of these instruments in the still-lives of 17th-century painters such as Evaristo Baschenis and Batolomeo Bettera. Among the many Bergamasque musicians who composed for plucked instruments, particularly worthy of mention are the lutenist Giovanni Antonio Terzi (c. 1580 - after 1600), Count Ludovico Roncalli (1654 - 1713), author of an important collection of ‘*Capricci armonici per la chitarra spagnolo*’ (Harmonic Caprices for the Spanish guitar), and Benvenuto Terzi (1892 - 1980), one of the most important guitarists in the period between the wars. Between the nineteenth and twentieth century, changing social relations, the development of socialist ideals (also following the industrialisation of urban centres), and greater citizen participation in public life gave rise to the need for new forms of aggregation, which were expressed through welfare and trade union associations, but also through cultural and recreational clubs, and then converged during the Fascist period in

the “*dopolavoro*” system. Among the places of entertainment and recreation for the working classes, the mandolin clubs became especially popular: all Italian cities had a plectrum group. However, it was mainly in the 20th century that this practice became widespread and successful in the city and province of Bergamo, with the fame of the Bergamo school reaching beyond national borders, stimulating numerous local composers to write for these instruments in various formations. Ensembles of plectrum instruments were in fact already active in the city of Bergamo at the end of the 19th century, and several instrumentalists from these ensembles joined the “*Stella Polare*” Orchestra in 1907, which under the guidance of Eugenio Giudici was renamed *Estudiantina Bergamasca* in 1910. The first, glorious *Estudiantina* operated, involving hundreds of musicians over the years, until the 1950s, to be reborn in 2009 thanks to a group of musicians not only from Bergamo. The popularity of the glorious *Estudiantina* is testified by the magazine “*Il Plettro*”, which, in its issue of 30th October 1922, announced a concert at the Donizetti Theatre in Bergamo: “*On 29th November the brave Estudiantina Bergamasca, with praiseworthy and mindful intention, will commemorate the 115th anniversary of Gaetano Donizetti’s birth by performing a programme composed entirely of music by the illustrious musician from Bergamo*”. The practice of the mandolin was widespread not only in the provincial capital, but also in many municipalities of the province: this is testified by the issue of the magazine “*Il Plettro*” of 30 May 1923, which reports the existence of mandolin clubs in Torre Boldone, Villa di Serio and Alzano Lombardo; the latter, among others, participated in the concert of 2 June 1923 at the Donizetti Theatre.

**Mariella Sala** (Music Archive Fondazione Diocesana S. Cecilia, Brescia)  
*Mandolin associations in Brescia, from Paolo Chimeri to Giovanni Ligasacchi*

Since the 18th century, the mandolin has been an optional subject of study in the colleges of Brescia’s nobility. This inclination of the city of Brescia (and its province) towards plectrum instruments was reconfigured at the end of the 19th century and reborn in the 1960s after the vicissitudes of war, with ensembles such as the “*Costantino Quaranta*”. We will retrace the history of the Brescian mandolin associations, focusing on the major ensembles and conductors, right up to the unforgettable maestro Giovanni Ligasacchi, who breathed new life into the mandolin repertoire, combining traditional transcriptions with original works written specifically for these instruments.

**Camilla Finardi** (Milan Conservatory of Music)  
*Mandolin Associations in Cremona, The Filodrammatic Club.*  
“*Cremona, the city of the violin ... or the mandolin?*”

While it is true that Cremona is known throughout the world for its master violin makers, first and foremost Stradivari, it is equally important to remember that Stradivari himself designed several models of the ‘*Cremonese*’ mandolin (known as the ‘*corista*’) and that the city of Cremona in the late 19th and early 20th centuries was an extremely active place from the point of view of cultural and mandolin associations. There were several “*mandolin clubs*”, such as *L’Euterpe*, *Il Circolo Mandolinistico del Zaccaria*, the *Circolo Mandolinistico Giovanile* and many others in the province. The *Società Filodrammatica di Cremona*, which was the subject of a scandal in 1899 following the performance of the first female classical plectrum quartet (with mandolincello instead of guitar), hosted a group of plectrum players, mostly *amateurs*, among whom stood out the name of Francesco Poli, engineer and tireless director of the *Circolo Mandolinisti e Mandoliniste di Cremona*. With Poli as director, the *Circolo* reached a state of noteworthy artistic completeness, quickly assuming a predominant position on the national and international mandolin scene. From the Lodi Competition in 1901 to that of Mortara in 1903, from Trento in 1904 to Como and Munich in 1906, from Vicenza in 1907 to Bona in Algeria in 1908, the Cremonese mandolin players always distinguished themselves with first prizes and gold medals, so much so that they were nicknamed “*the invincibles*”. A very significant event in the international panorama of plectrum instruments was the organisation by



the Cremona Filodrammatic Society of the Great International Mandolin Competition to accompany the May Festivals in 1910, which saw the participation of plectrum orchestras and ensembles from the main European mandolin centres of the early 20th century.

**Claudio Mandonico** (Composer and conductor of plectrum orchestra, Brescia)

*The main works for plectrum orchestra by Lombard composers*

At the end of the 19th century, the first ensembles of plectrum instruments that we can define as an “orchestra” were created. The organisation of these ensembles is usually made up of mandolins of various sizes (quartini, mandolins, alto and tenor mandolas, mandolincelli, liole, mandoloni, mandolbassi, chitarroni etc.), guitars and sometimes the double bass. Occasionally, percussion instruments, wind instruments, harp and piano were included. Depending on their formations and performance purpose, the ensembles were called plectrum quartet, romantic quartet, quintet, mandolin orchestra etc., each with its own particular instrumental arrangement. The composers wrote pieces for these ensembles, varying the composition of the instruments according to their orchestra or the orchestra for which they were intended. During my experience as conductor of a plectrum orchestra, which began in 1985 at the head of the mandolin and guitar orchestra Città di Brescia, where I had already been active for some years as a double bass player, I had the opportunity to play pieces by many composers from the end of the 19th century. To tell the truth, the recovery of these scores has mainly taken place in the last twenty years, after a long experience with contemporary music. At the beginning, the approach was somewhat hesitant due to a lack of knowledge of the composers (there is still some difficulty in finding exhaustive information) and a lack of listening to this music, the latter gap being partly filled by new forms of online audio transmission such as

youtube. The authors considered lived at the turn of the century, at a time of great social change. The most important phenomenon was certainly the philanthropic movement that arose and grew stronger in the second half of the 19th century. The men involved in the cultural growth of amateur music associations are generally of a moral and human rectitude almost unknown in our time. The gentleman who is shy of publicity, who works in music for the cultural growth of the people, who organises the after-work activities seems to be the most present human figure among these composers. Most of them teach in associations (bands, orchestras, choirs) and in kindergartens, in schools, often free of charge, creating the necessary pupils for the activities of the orchestras. Many of them write pieces on occasion, for relatives, friends, meetings and music festivals. They take part in everyday life, playing at weddings, funerals, processions, concerts and all those events that create the everyday life of the time. We must give due credit to these musicians, who are true ‘workers’ in music, often possessing considerable musical talent despite not being able to achieve national prominence. Some of them are disciples of illustrious musicians, such as Ugo Bottacchiari, of whom Mascagni said very well, and some of them manage to see their works performed in the theatre, such as Amedeo Amadei who saw one of his operas performed 365 times without interruption. Men therefore who are poised between following the road to fame or continuing the social activity in which they had grown up, or later become involved. Personally, I continue to believe that this reality, carrier of profound social, cultural and musical values, is absolutely worthy of being investigated and rediscovered. The problem is to approach with intelligent curiosity a phenomenon that has involved many musicians of remarkable quality, rediscovering their motivations and experience. If we want to fully enjoy these pieces, we have to make an effort of imagination by appreciating those musical ideas that are closely linked to a social function of music.

**Sunday 15 May**  
**Milan Conservatory of Music**  
**Puccini Hall 8.00 p.m.**

## LOMBARD COMPOSERS AND THE PLECTRUM ORCHESTRA

LUIGI CASAZZA (Cremona 1848 - 1940)  
*Sinfonia originale* (1905)

PAOLO CHIMERI (Lonato 1852 - Brescia 1934)  
*Heures sombres, Il cavalier servente* (1895)

ANGELO ALFIERI (Milano 1864 - Gallarate 1925)  
*Serenata Lombarda* (189?)

SIMONE SALVETTI (Breno 1870 - Darfo 1932)  
*Sogno bizzarro* (1913)

ARMANNO MORLACCHI (Milano 1872 - 1941)  
*Brezza montanina* (1906)

EUGENIO GIUDICI (Bergamo 1874 - 1949)  
*Bozzetti veneziani* (1924):  
*Sotto el ponte passa un funeraletto*  
*Le donete che ciacola in piazzeta*

ADOLFO COSTANTE BOSSI (Morbegno 1876 - Milano 1953)  
*Nella grotta incantata* (1937)  
andante tranquillo *Il mago invoca gli spiriti*  
allegro non troppo *danza dei folletti intorno al mago, fuga dei folletti*  
andante tranquillo *solitudine e meditazione del mago*

UGO BOTTACCHIARI (Castelraimondo 1879 - Como 1944)  
*Preludio sinfonico* (1915)

EMANUELE MANDELLI (Morengo 1891 - Milano 1970)  
*Momento musicale* (1931)

**Orchestra della Rete lombarda strumenti a pizzico**  
**Claudio Mandonico** conductor

**L**uigi Casazza, amateur musician, professional accountant of the Pia Istituzione Musicale, for a long time commissioner of the Banda Cittadina di Cremona and member of the Circolo Filodrammatici. He collaborated in the foundation of the Mandolin Club of Cremona, not only thanks to his friendship with Michele D'Alessandro, director of the Civic Band, and Giovanni F. Poli, director of the Mandolin Club, but also through his participation in concerts as a performer on the harmonium. The *Sinfonia Originale* for plectrum quartet, 3rd prize in the international competition organised by the Unione Magistrale Ligure in Genoa in 1905, is dedicated to the "Circolo Mandoliniste e Mandolinisti di Cremona". It was published in 1906 by the magazine "Arte Mandolinistica" of Genoa in the "reduction of M<sup>o</sup> Francesco Poli, director of the Circolo Mandoliniste e Mandolinisti di Cremona" for plectrum quartet. In the same year the magazine reported enthusiastic reviews of its performance: "Sampierdarena, at the Oratorio S. Gaetano, in the Musical-Dramatic Academy ...Luigi Casazza's *Sinfonia Originale*, which we will publish shortly, was again successful, performed by the Mandolin Orchestra of the Istituto Musicale Genovese "Camillo Sivori".

Paolo Chimeri, a child prodigy under the guidance of his father, achieved his first successes as a pianist at the age of seven, playing for the wounded in the War of Independence. At the age of fourteen, he was appointed director of the choirs at the Teatro Grande and two years later took over the direction of the orchestra at the Teatro Guillaume (later the Teatro Sociale). A generous and strict teacher, for many years he devoted himself to teaching piano at the Venturi Institute completely

free of charge. As a musician, he dominated the musical life of the city between the two centuries: a romantic composer and a talented teacher, he had among his pupils Arturo Benedetti Michelangeli. The compositions presented here are dedicated to the Brescian Mandolin Society.

Angelo Alfieri, an important figure in the history of the mandolin, worked as a concert artist, composer, conductor and teacher. He was director of several Mandolin Clubs and Plectrum Orchestras and gave impetus to their development and diffusion:

Circolo Mandolinisti e Chitarristi di Milano, Liutisti Lombardi (Milan), Mandolinisti Bustesi (Busto Arsizio), Circolo Mandolinisti e Chitarristi di Lugano (Estudiantina Elvetica). He also collaborated with the Mandolin Club of Trieste, the Mandolin Club of Alexandria and the Mandolinata of Geneva. As one of the first mandolinists to make gramophone recordings, he is often referred to as Neapolitan, the *Serenata lombarda* being recorded by him in 1901.

After completing his musical studies at the Conservatory of Parma, Simone Salvetti worked in Val Camonica conducting various bands and writing music for different ensembles. In 1905 one of his compositions for plectrum orchestra, *Mormorio del mare*, won first prize in the competition organised by the periodical "Il Mandolino". The periodical, a point of reference for the mandolin culture of the time, published many of his pieces, which were clearly descriptive in nature. His *Rapsodia Spagnuola*, published by Il Mandolino in 1907, was recorded by the Athenian Mandolin Quartet of New York for Victor in 1910.

Armando Morlacchi, a musician well known in Milanese musical circles for his collaboration with the Ricordi music house where he worked



Vittorio Reggianini (1858-1938) *Interior with elegant figures* [a Milanese mandolin in the center]



for fifty years. His precious and highly skilful activity as a transcriber and editor of music editions allowed for a single hobby, which testifies to his profound goodness and altruism: thanks to his considerable competence in the field of music for plectrum instruments, he devoted himself for forty years to teaching in the city's charitable institution 'I figli della provvidenza'. Here he succeeded with admirable and relentless tenacity in creating a musical section which, in the annual public concerts he conducted, did itself great honour, as happened on 27 November 1910 when, in the 25th year of its activity, Arrigo Boito attended the concert of the plectrum orchestra.

Eugenio Giudici, a pupil of the Donizetti Institute (A. Cagnoni, E. Pizzi and A. Marinelli) completed his studies in Bologna, where he graduated in composition. He soon dedicated himself to the tradition of band music, accepting positions as band leader in various provinces, and directed the Musical Institute of Badia Polesine for several years. Having returned to Bergamo, he became the director of the "Estudiantina Bergamasca", with which he remained until his death. Now almost forgotten, he dedicated his composing activity mainly to instrumental music; his works show a deep knowledge of timbre and great originality. His is the first "Concerto for Saxophone and Orchestra" written in Italy and in "Notturmo lagunare" for symphony orchestra he included a set of mandolins and guitars.

Adolfo Costante Bossi comes from a family featuring several generations of musicians and talented organists, whose founder Paolo Bossi was originally from Crema. His son Pietro Maria Giuseppe (San Bassano 1834 - Morbegno 1896) continued the family tradition by studying

in Crema with Giuseppe Benzi and then pursuing a consistent career as an organist, first in Romanengo (1855-1860), then in Salò (1861-63), and finally in Morbegno (1864-1896). His name is also relevant because he was the father of eminent organists and composers, who had great influence on the Italian and international musical life of their time. His first son, Adolfo, born in Romanengo in 1859, attended the Conservatories of Bologna and Milan, but died of typhus when he was only 15 years old in 1874. Marco Enrico began his musical studies with his organist father but, as early as 1871, he was enrolled at the Liceo Musicale in Bologna where he remained for two years. Marco Enrico continued his studies in Milan until 1881; his teachers included Amilcare Ponchielli from Cremona, who was teaching composition at the time. Also the last son of Pietro Bossi, Costante Adolfo. After graduating in Organ (1898) and Composition (1901) from the Conservatory of Milan, he was appointed organist of Milan Cathedral in 1907, a post he held for almost half a century until 1952. He was also professor of Counterpoint at the Milan Conservatory from 1914 to 1941 and a good composer of sacred music. Ugo Bottacchiari, composer, band and plectrum orchestra conductor. The son of Giuseppe Feliziano and Zenaide Francesca Cerqueti, he began studying mandolin at a very young age, continuing his studies at the Liceo Musicale in Pesaro. A pupil of Pietro Mascagni, he earned his most sincere esteem and became his favourite pupil. While still a student, he composed his first opera 'L'Ombra' which, exceptionally for the Maestro's interest, was performed at the Theatre "Lauro Rossi" in Macerata on 12, 13 and 14 November 1899 to great admiration and applause. After graduating with full marks, he went on to teach in Figline



Anselm Feuerbach, *Im Frühling*, 1868 [on mandolin: Clara Schumann and Fanny Mendelssohn]



Val d'Arno for nine years and then for twenty-two years in Como, where his remains lie. In addition to his first opera, which brought him to the attention of the public, he composed the following works: "Per la patria" (For the Homeland) 1903, which he later changed to "Severio Torelli", "Messa in Gloria" (Mass in Glory) 1910, "Il paradiso delle signore" (Ladies' Paradise) 1915, which he later changed to "Le beffe dell'amore" (The Mockery of Love) 1933, "L'uragano" (The Hurricane) 1935. In addition to these works, there are about 120 compositions (instrumental music, operettas, songs), many of which are still regularly performed in Japan where Bottacchiari, together with Salvatore Falbo, Carlo Munier and Raffaele Calace, is considered one of the greatest representatives of mandolin art.

Emanuele Mandelli, a pupil of the Milan Conservatory (C. Gatti, A. Bossi, V. Ferroni and E. Pozzoli), had to interrupt his studies because of the First World War, where he held the position of Captain, but he completed his studies on his return from the front, graduating in Parma in 1920. He was a teacher of music theory and harmony and then director of the Donizetti Institute and the Chapel of S. Maria Maggiore. The name of E. Mandelli became known in Italy and abroad, where many of his symphonic, chamber and vocal works were performed. His organ works are of excellent quality, for the most part published by the Carrara publishing house, of which he was a faithful collaborator. At the outbreak of the Second World War he was called back into service and had to leave his post as maestro at the Teatro alla Scala, which he held for some time after the end of the conflict.



*The Mandolin in Milan and Lombardy in the 18th and 19th centuries*

