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FONTES

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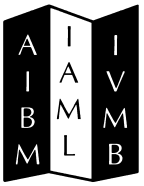

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Journal de l'Association Internationale des Bibliothèques, Archives et Centres de Documentation Musicaux (AIBM)

Zeitschrift der Internationalen Vereinigung der Musikbibliotheken, Musikarchive und Musikdocumentationzentren (IVMB)

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CLORI: THE ARCHIVE OF THE ITALIAN CANTATA

Licia Sirch[1]

English Abstract
The cantata was the most diffuse genre of vocal chamber music in seventeenth- and eighteenth-century Italy and many libraries today still have a large quantity of music in the cantata repertory. The article presents and describes the *Clori* project, a new bibliographic tool designed to create a database of the vast cantata repertory. The online database of sources of the Italian cantata, as result of the collaboration of various experts, incorporates the knowledge, experience, and resources of both printed and digital technology. The structure of the bibliographic records and its specific are illustrated with examples. Decisions taken are briefly discussed.

Clori is an initiative of the Italian Musicological Society (SIdM) and is supported by the Istituto Italiano per la Storia della Musica.

French Abstract
La cantate est le genre le plus diffusé de la musique de chambre vocale, pendant les XVII[e] et XVIII[e] siècles en Italie. De nos jours, de nombreuses bibliothèques conservent encore une quantité importante de musique provenant du répertoire de la cantate. L'article présente et décrit le projet *Clori*, un nouvel outil bibliographique visant à créer une base de données pour le vaste répertoire de la cantate. La base de données en ligne des sources de la cantate italienne, comme résultat de la collaboration de plusieurs experts, inclut la connaissance, l'expérience et les ressources technologiques de la musique imprimée et digitale. La structure des notices bibliographiques et ses spécificités sont illustrées par des exemples. Les décisions prises sont brièvement discutées.

Clori est une initiative de la Societé italienne de Musicologie (SIdM) et est soutenue par l'Institut italien pour l'Histoire de la musique.

German Abstract
Die Kantate war die vielseitigste Gattung der vokalen Kammermusik im Italien des 17. und 18. Jahrhunderts. Dieser Aufsatz beschreibt und erläutert das Clori-Projekt, ein neues bibliographisches Hilfsmittel für die Erstellung einer Datenbank des umfangreichen Kantatenrepertoires, von dem in vielen Bibliotheken große Bestände vorhanden sind. Die Onlinedatenbank der Quellen zur italienischen Kantate vereinigt die Erkenntnisse, Erfahrungen und Merkmale sowohl von digitalen als auch von Druckausgaben. Der Aufbau der bibliographischen Datensätze und deren Besonderheiten werden durch Beispiele illustriert. Die jeweils getroffenen Entscheidungen werden kurz erläutert. Clori ist ein Projekt der italienischen Gesellschaft für Musikwissenschaft (SIdM) und wird vom Istituto Italiano per la Storia della Musica unterstützt.

Over the last several decades, the Italian cantata – the refined and ephemeral genre of vocal chamber music that was the height of fashion in the seventeenth and eighteenth centuries – has enjoyed a renewed interest on the part of scholars, musicians, and

1. Licia Sirch is Professor Librarian at the Library of Conservatorio "G. Verdi" in Milan, Italy.

audiences as one might assume from an extensive bibliography of this repertory,[2] from the production of modern and in facsimile editions,[3] and from the numerous recordings.[4] Presently, tools for effective bibliographical research on cantata sources are not lacking due to the existence of the Wellesley Edition Cantata Index Series (WECIS) (which stopped after the first six monographic volumes)[5] and various Ph.D. dissertations on musicians of the seventeenth and beginning of eighteenth century published by UMI,[6] but these resources are limited, given the large quantity of the music. A more recent project, – *Il catalogo delle cantate italiane,* – announced in 1990,[7] remains a considerable but incomplete catalogue that is kept at the Library of the Milan Conservatory. Finally, scholars can search a more recent database like RISM and, for sources found in Italy, the Italian OPAC SBN (http://www.sbn.it) and Internet Culturale with its digital resources.[8]

As recent studies on Italian cantatas demonstrate,[9] interest in the cantata is owed to the specificities of this repertory, which appeared and was performed at lay and religious courts, for noble families, in sophisticated academies, and in artistic circles. As such, it provides a source of texts that use a cryptic, though seemingly conventional language for historians and musicologists is a potential source for decoding information about contemporary tastes, culture, music performances, and events (sometimes tied to a private circle or to a person). At other times it is linked to the political environment in which this musical genre was produced and performed. The study and the knowledge of this repertory provide its scholars and enthusiasts the opportunity to enter the heart of this music and the cultural academies and circles where poets, musicians, and patrons exchanged hermetic messages underscored with music.

2. See, for example, Teresa M. Gialdroni, "Bibliografia della cantata da camera italiana (1620–1740 ca.)," *Le fonti musicali in Italia*, 4 (1990), 31–131, and Colin Timms, "The Italian Cantata since 1945: Progress and Prospects," in *Cinquant'anni di produzioni e consumi della musica dell'età di Vivaldi 1947–1997*, ed. Francesco Fanna and Michael Talbot (Firenze: Olschki, 1998), 75–93.

3. Such as the 16-volume series *The Italian Cantata in the Seventeenth Century*, general editor Carolyn Gianturco (New York; London: Garland, 1986–1987); and volumes in the series *Bibliotheca musica Bononiensis. Sez. 4: Musica pratica* (Bologna: Forni), for example: Maurizio Cazzati, *Cantate morali e spirituali a voce sola*, [facs. ed.: Bologna: per l'erede del Benacci, 1659], 1969, n. 123; Giovanni M. Bononcini, *Cantate per camera a voce sola: libro primo, opera decima*, [facs. ed: Bologna: G. Monti, 1677], 1981, n. 72; Idem, *Cantate e duetti: (Londra 1721)*, introduction by Paolo Da Col, 2008, n. 73; Giacomo A. Perti, *Tre cantate morali e storiche per voci e archi: partitura autografa dell'Archivio musicale di S. Petronio in Bologna*, 1969, n. 85.

4. One can find an exhaustive discography of Cantata in: Roger-Claude Travers, "The Revival of the Italian Chamber Cantata on Disc: Models and Trends", in *Aspects of the Secular Cantata in Late Baroque Italy*, ed. Michael Talbot (Farnham: Ashgate, 2009), 295–369.

5. *Wellesley Edition Cantata Index Series*, ed. by Owen Jander (Wellesley: Wellesley College, 1964–72).

6. For example, dissertations on Alessandro Scarlatti, Emanuele d'Astorga, Giovanni B. Pergolesi, Luigi Rossi, Mario Savioni, and Francesco Mancini.

7. Marcoemilio Camera, "Il catalogo delle cantate italiane," *Le fonti musicali in Italia*, 4 (1990), 173–6.

8. http://opac.sbn.it/opacsbn/opac/iccu/base.jsp; http://opac.internetculturale.it/cgi-bin/main.cgi?type=field.

9. Fabio Carboni, Teresa M. Gialdroni, and Agostino Ziino, "Cantate ed arie romane del tardo Seicento nel fondo Caetani della Biblioteca Corsiniana: repertorio, forme e strutture," *Studi musicali*, XVIII/1 (1989), 49–192, Ellen T. Harris, *Handel as Orpheus: Voice and Desire in the Chamber Cantatas* (Cambridge, MA: Harvard University Press, 2001); Roger Freitas, "Singing and Playing: The Italian Cantata and the Rage for Wit," *Music & Letters*, 82/4 (2001), 509–542; Idem, *Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani* (Cambridge: Cambridge University Press, 2009), 201–285; and Ursula Kirkendale, "Handel with Ruspoli: New Documents from the Archivio Segreto Vaticano, December 1706 to December 1708," *Studi musicali*, XXXII (2003), 301–348.

For scholars, every cantata source consists not only of a page of poetry set to music but also a page of history wherein names, dates, events, and persons meet, e.g., where one has information about the circulation of texts and the relationships between protagonists and their stories.[10]

Knowledge of this repertory presents also some peculiar problems, due first of all to the huge quantity of sources kept in many libraries throughout the world. It suffices to remind one that there are collections in Italian conservatories (Naples, Rome, Milan, Venice for example), in the most important Italian libraries with music collections such as the Museo Internazionale e Biblioteca della Musica in Bologna, the Bibliomediateca of the Accademia Nazionale di Santa Cecilia in Rome, the Biblioteca Nazionale Marciana in Venice, and the Biblioteca Nazionale in Turin as well as collections in many important European and American libraries.

Additionally, the very nature of the cantata itself presents many problems especially regarding oldest documents from the seventeenth and early eighteenth centuries which are found mainly in manuscript copies without any indications of dating and/or provenience. Generally, poetic texts are anonymous or have multiple or contrasting attributions and, moreover, may include different ranges for voices and instruments. These very uncertainties related to referential contexts have produced studies focused upon the physical properties of manuscripts (paper, sizes, watermarks, scribal hands . . .) to resolve common factors, connections, and therefore virtual groups of elements of shared relationships and thereby localize them as to time and place.[11]

The idea for creating a new bibliographic tool purposefully designed for the cantata repertory was born of an initiative by the Società Italiana di Musicologia (SIDM). Initially, Giancarlo Rostirolla's plan was to continue WECIS; however, immediately after the annual meeting of SIDM (2006), an online database of the sources of the Italian cantata was

10. In particularly during the round table of the meeting *La cantata da camera intorno agli anni italiani di Händel: problemi e prospettive di ricerca.* Atti del Convegno internazionale di Studi, Roma 12–14 ottobre 2007, ed. Teresa M. Gialdroni (Roma: Accademia Nazionale di Santa Cecilia, 2009), 267–295. See also T. M. Gialdroni, "The cantata project: Why and How," in *La musicologia come pretesto. Studi in memoria di Emilia Zanetti*, ed. Tiziana Affortunato (Roma, Istituto Italiano per la Storia della Musica, 2011), pp. 177–182.

11. See Rudolf Ewerhart, "Die Händel-Handschriften der Santini in Bibliothek in Münster," *Händel Jahrbuch*, VI (1960), 11–50; [Keiichiro Watanabe], "Die Kopisten der Händel-Handschriften in der Santini-Bibliothek, Münster," [Ongaku Gaku, Journal of the Japanese Musicological Society], XVI/4 (1970), 225–62; ;Idem, [Keiichiro Watanabe], "The Paper used by Handel and his Copyists during the time of 1706-10," [Ongaku Gaku, Journal of the Japanese Musicological Society], XXVII/2 (1981), 129–71; Idem, "Die Händel-Handschriften der Ohki-Bibliothek in Tokyo," *Göttinger Händel-Beiträge*, hrsg. von Hans Joachim Marx, II (1986), 234–252); Idem and Hans Joachim Marx, "Händel Italienische Kopisten," *Göttinger Händel-Beiträge*, III (1987), 195–234; Keiichiro Watanabe, "The Music-Paper used by Handel and his Copyist in Italy 1706–1710," in *Handel Collections and Their History*, ed. Terence Best (Oxford: Clarendon Press, 1993), 198–226; Lowell Lindgren, "J. C. Cousser, Copyist of the Cantata Manuscript in the Truman Presidential Library, and other Cantata Copyists of 1697–1707, Who prepared the Way for Italian Opera in London," in *«Et facciam dolçi canti». Studi in onore di Agostino Ziino in occasione del suo 65° compleanno*, ed. Bianca Maria Antolini, Teresa M. Gialdroni, and Annunziato Pugliese (Lucca: Libreria Musicale Italiana, 2003), vol. I, 737–782. See also Ellen T. Harris, "Le cantate romane di Händel," in *Le muse galanti: La musica a Roma nel Settecento*, ed. Bruno Cagli (Roma: Istituto dell'Enciclopedia Italiana, 1985), 59–75; Alessio Ruffatti, "«Curiosi e bramosi l'oltramontani cercano con grande diligenza in tutti i luoghi». La cantata romana del Seicento in Europa," *Journal of Seventeenth-Century Music*, XIII (2007) (http://www.sscm-jscm.org/v13/no1/ruffatti.html); Licia Sirch and Francesco Passadore, "Le raccolte manoscritte di cantate del primo'700 nel fondo musicale Noseda di Milano," in *La cantata da camera intorno agli anni 'italiani' di Händel*, as above, 85–128.

proposed. The result of the collaboration of varied expertise and experience, the database should incorporate the knowledge, experience, and resources of print and digital technology without losing sight of our topic – the cantata and its problems as addressed by musicologists in recent history. The challenge of incorporating the different needs and perspectives of musicologists, bibliographers, and performers was discussed during the round table at the conclusion of the conference *La cantata italiana intorno agli anni italiani di Händel* (Rome, 12–14 October 2007) when the prototype of a database design was presented and discussed.[12]

On that occasion, the definite goals for the project were set: a study of the Italian chamber cantata since its beginnings in the seventeenth to the last documents o the nineteenth century. The aim of *Clori*[13] would be to enhance knowledge and to support scholarship in the field of the Italian chamber cantata. In its efforts to address crucial aspects of all cantata-related studies (the recognition and classification of all existing sources), *Clori* would fulfill its goal with the creation of the first web-based index and catalogue of all sources of the Italian cantata.

The operational phase of the project began with the collaboration of Alessandra Bonomo, Gabriele Gamba, Teresa Gialdroni, and the present writer. PostgreSQL was chosen as the database engine, while the user and administrative interface were developed in PHP: both the solutions are open-source software, available for a wide range of server platforms. *Clori* is currently kindly hosted on a server owned by the Biblioteca Nazionale Braidense di Milano, thanks to Massimo Gentili-Tedeschi and the Ufficio Ricerca Fondi Musicali. The reference model for the database, relative to both administrative and query functions, has been modeled after that of SBN, a model that is considered particularly appropriate for the processing of music manuscripts and older printed books.

At this time, the implementation of the catalogue has begun. ISBD (International Standard Bibliographic Description) is used for the description of printed documents, extended with the latest Italian cataloguing rules, Regole italiane di catalogazione (REICAT)[14], that refer to the principles outlined in FRBR (Functional Requirements for Bibliographic Records).[15] The description of manuscripts follows instead the cataloguing rules established by the National Library Service (SBN) for this type of material.[16]

In addition, bearing in mind the problems reported above, bibliographic records were enlarged by specific fields and data which are not provided by standard bibliographic databases. Consequently new access to data has been enhanced to give more possibilities for searches.

12. The project was also presented in the annual meeting of the Society for Music Theory and American Musicological Society (AMS-SMT) held in Nashville, TN, 6–9 November 2008, in the round table *Research Directions in the Italian Cantata* and in the Poster session (II) of the Annual Conference IAML-IMS, Amsterdam, 5–10 July 2009.

13. *Clori* is not an acronym but just the name of a nymph most used in Cantata and in Archadian / Italian pastoral poems.

14. *Regole italiane di catalogazione: REICAT*, ed. Commissione permanente per la revisione delle regole italiane di catalogazione (Roma: ICCU, 2009).

15. *Functional Requirements for Bibliographic Records: Final Report*, ed. IFLA Study Group on the Functional Requirements for Bibliographic Records; Approved by the Standing Committee of the IFLA Section on Cataloguing (München: Saur, 1998).

16. *Guida a una descrizione catalografica uniforme dei manoscritti musicali*, ed. Massimo Gentili-Tedeschi (Roma: ICCU, 1984) (http://www.iccu.sbn.it/upload/Guidamusica/gdmm.htm).

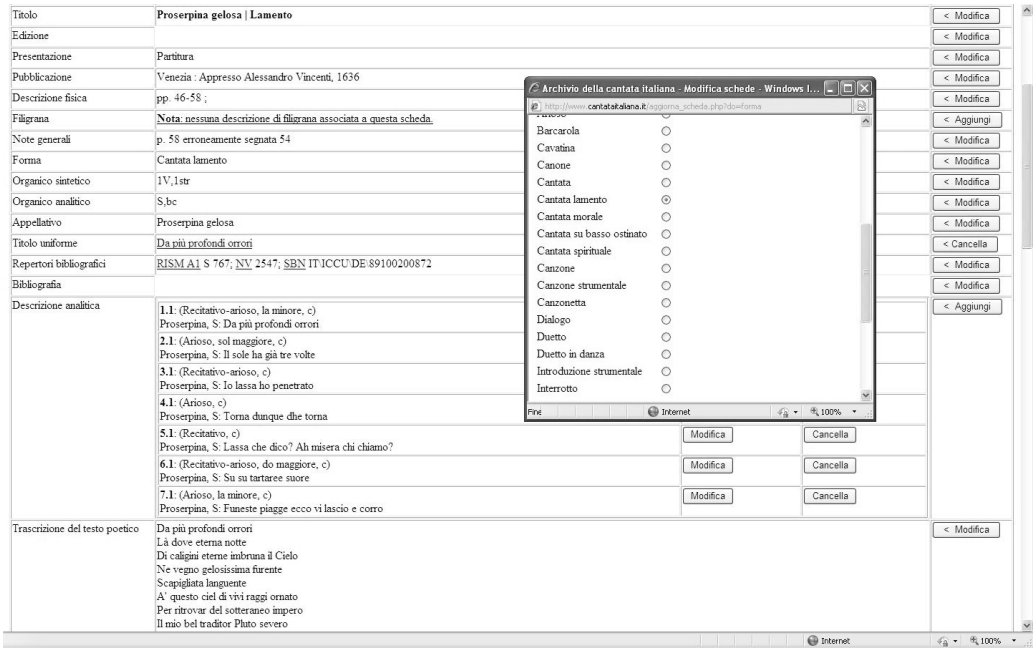


ILLUSTRATION 1 Example of an administrative input form and schedule with list of music forms

Relative to its administrative functions, the most interesting feature probably is the use of "authority files" for proper names quoted in the documents, for uniform titles, and forms, which are linked to each single record through tables. This will also include watermarks, but this is not yet active.

The main entry of a uniform title is always formed by the literary incipit of the cantata, spelled in modern Italian according to specifically prescribed guidelines. To input special data, new fields were created: (1) to provide an analytic music description of each cantata, (2) for the bibliography and repertories, (3) for the transcription of the whole poetic text, and (4) for keywords where data of interest and relevant information can be added where no other field suffices.

Each music incipit will be inserted in a standard format (Plaine and Easie Code) used also in SBN and RISM. This makes it possible to search for each cantata by its incipit, which may not be easy to read by users. To facilitate the reading, a graphic display of the music's incipit can be made by means of a small 'rendering motor', accessible through a link and realized in PHP by the Ufficio Ricerca Fondi Musicali (URFM) of the Braidense Library in Milan.[17]

Also, in the interface for advanced searches, three specific fields are added: (1) Repertori bibliografici (Bibliographic Repertories), where users can read the bibliography of the document and of its contents; (2) Testo poetico (Poetic Text) which contains

17. *Ricerca per incipit,* ed. Simone Clementi and Cristian Clemente, http://www.urfm.braidense.it/incipit/index_incipit.php.

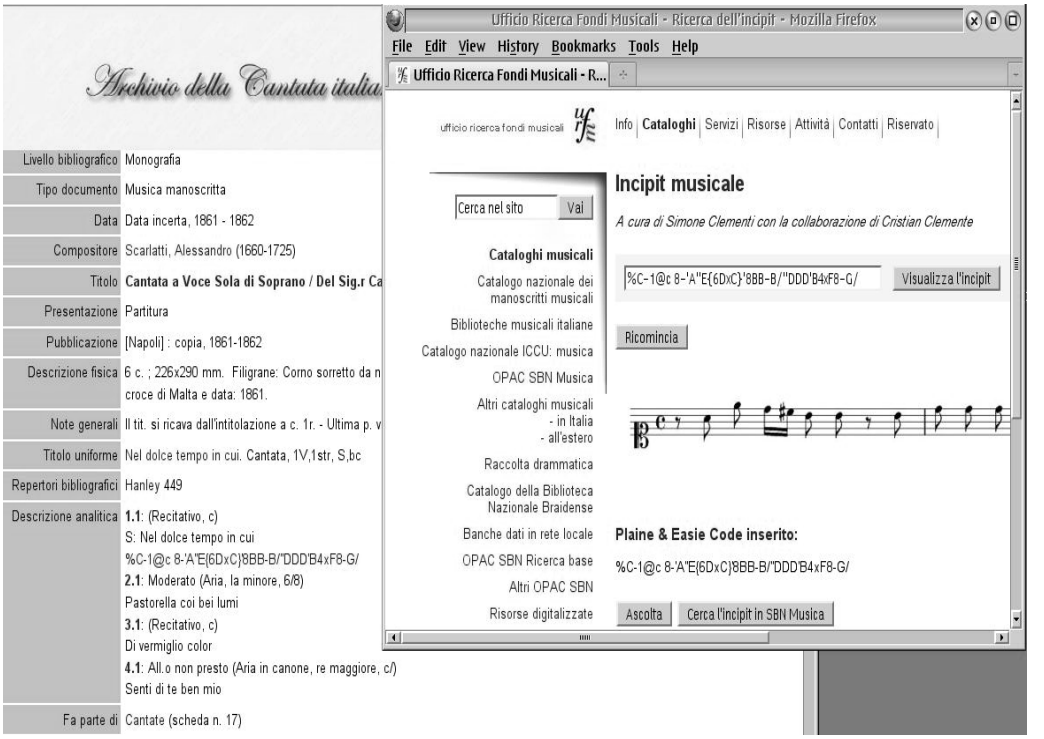


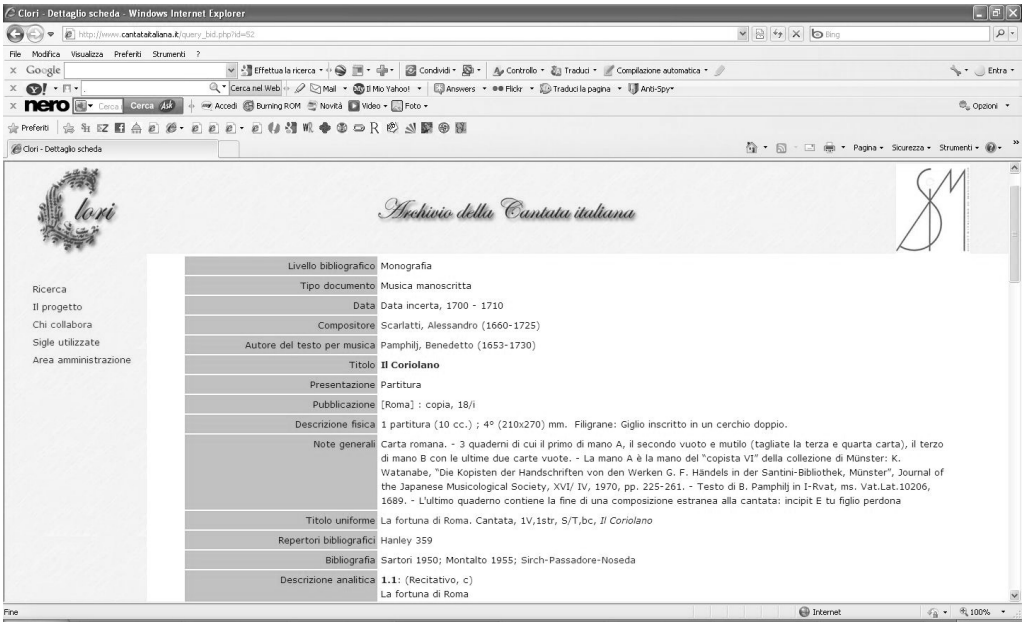
ILLUSTRATION 2 Music incipit in Plaine & Easie Code and displayed in music notation

the full text of the entire cantata; and (3) Descrizione analitica (Analytic Description) where the music structure of the composition is given.

In the display of final search results, there are icons with links to significant images of each document: the title page, the first page of music, and other pages written by different scribal hands, in manuscripts or dedications and "Avvisi ai lettori" (Introductions) from printed publications.

We will look at the record of an anonymous manuscript of *Il Coriolano*, which has the textual incipit of "La fortuna di Roma". From other research this anonymous work can be easily attributed to the poet Benedetto Pamphilj and the composer Alessandro Scarlatti.[18] Placing the query in field entitled "Titolo della cantata" (Cantata Title) both its proper title (*Il Coriolano*) and literary incipit will elicit the same result. A physical description of this document provides information about paper and the scribal style, which show that the manuscript is Roman, was written between the end of seventeenth and the beginning of eighteenth century, and has been mutilated because the sheets were improperly bound (perhaps *ab origine*). The last sheet contains a part of another piece whom poetic text probably is not by Pamphilj, as found in an important source of this author's poems where the original text of *Coriolano* does not contain the last verses present in the Milanese

18. I-Mc (Milan, Biblioteca of Conservatorio), Noseda, A.50.7. In *Clori* n. 52.



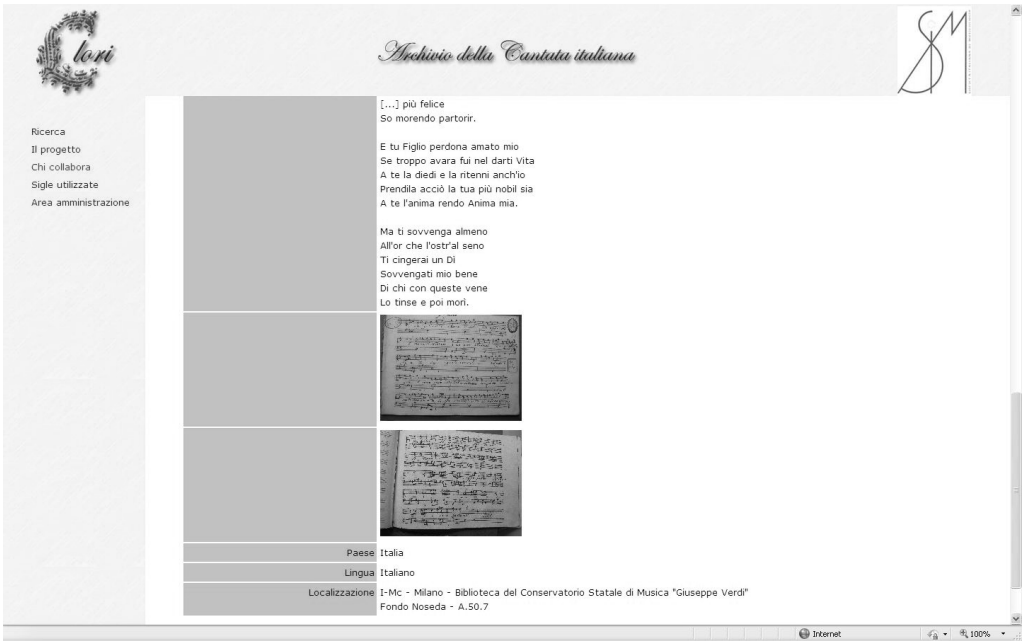


ILLUSTRATION 3 - 3a Bibliographic record of a manuscript cantata

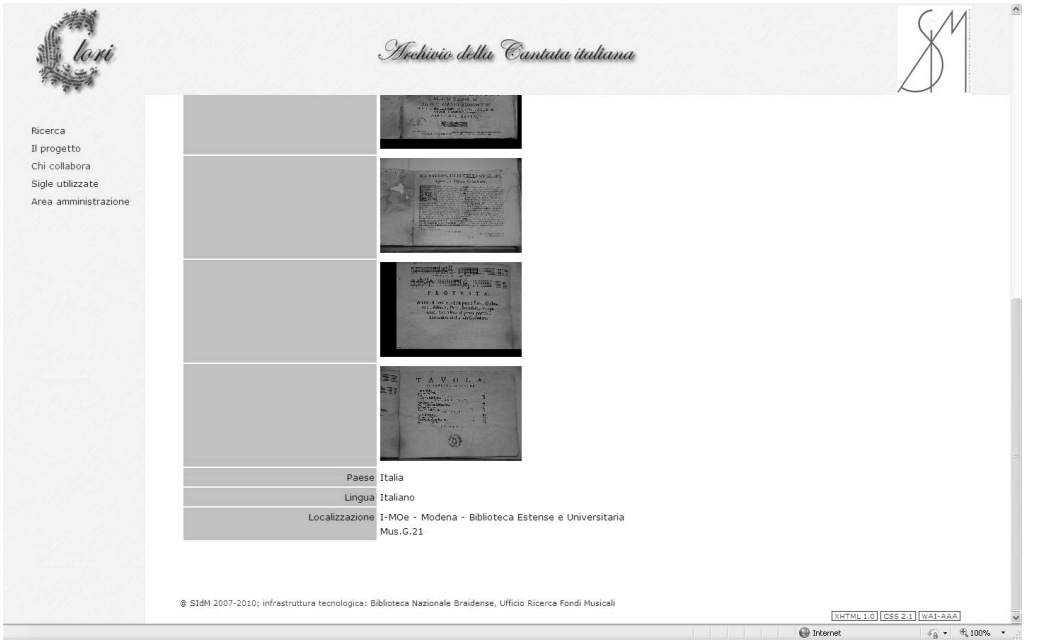


ILLUSTRATION 4 and 4a Bibliographic record of a printed anthology

manuscript.[19] Two images in the record show two different scribal hands. If one clicks on the music incipit in Easie and Plaine Code it is possible to see the notes and hear them. Sometime user can see imagines of watermarks like in bibliographic record of the Roman anthology of *Cantate da camera* A. Scarlatti, Gasparini and Melani, belonged to Leone Caetani (*Clori* n. 111).[20]

The bibliographic record of *Cantate da camera, a voce sola Libro secondo* by Giovanni Maria Bononcini (1642–1678) published at Bologna in 1678 represents a good example of a printed anthology. Its description as being conserved in a collection at Modena[21] provides links to single listings of each cantata and to four images: (1) the title page, (2) a dedicatory letter, (3) the last page with a curious *Protesta* (Protest) that is a precautionary note about censorship, and (4) a Tavola with an index of the anthology.

In short: in each bibliographic record of a cantata there is a detailed description of the document, a simple analytical description of the music itself, various images of its incipit and other significant items, a bibliography (if provided), and a complete searchable text.

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In general, the design process presented two problems: the first related to the poetic texts and the second to anthologies. In the poetic texts, the actually spelling of words is a problem because Italian orthography (spelling) prior to the twentieth century is different from the present and was not uniform. For this reason insignificant details (such as an etymological "h", or an elision or a 'u' for a 'v') can compromise the results of a search. Since complete reproductions in images of sources are impossible at the present and since one of our goals was to give the possibility of full text searching with respect to reading the document, we had to make some decisions. These decisions, in relation to the criteria of a poetic text transcription were driven by semi-diplomatic ideals because the final intent was not to create a corpus of critical editions but to create an archive of referential pre–texts-in-progress from an editorial point of view.

In collaboration and in agreement with language scholar and musicologist Marco Bizzarini[22] we decided to introduce a degree of modernization. Therefore, in the transcription archaic forms present in the documentary source – the etymologic "h", Latinisms, alternation of double and single consonants – are retained while accents, apostrophes, punctuation, capital letters and lower cases, "u" and "v" (and vice versa) found throughout printed documents are to be modernized.[23]

19. See Vat. Lat. 10206 in the Apostolica Vaticana Library, (I-Rvat).

20. I-Rli (Rome, Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana), Fondo Caetani, Ms.208.A.3. In *Clori* n. 111.

21. I-MOe (Biblioteca Universitaria Estense), Mus.G. 21.

22. Marco Bizzarini is the editor of *Benedetto Marcello: le cantate profane, i testi poetici* (Venezia: Fondazione Levi, 2003), author of *Benedetto Marcello* (Palermo: L'Epos, [2006]) and also of *Luca Marenzio: the career of a musician between the Renaissance and the Counter-reformation*; translated by James Chater (Aldeshot: Ashgate, 2003). Professor Bizzarini is also a head of *Clori* project.

23. See Marco Bizzarini, "Testi poetici delle cantate: proposte per un archivio," in *La cantata da camera intorno agli anni italiani di Händel*, as above, 278–280.

For example:

Modern Italian	Seventeenth- and eighteenth-century cantata texts	*Clori* Database usage
oggi	Hoggi	Oggi / oggi
e	&	e, et
aveva	haueua	haveva /aveva
delizia	delitia	delitia /delizia
allor	all'hor	all'hor /allor

TABLE 1 A comparison of modern and contemporary Italian orthography and the form used in the *Clori* database

Another problem related to orthography concerns the searches using proper title or poetic text incipit which, as a rule, must be transcribed by reading the document. One may find records of the same cantata or cantatas with the same poetic text with an original title written with a different spelling, thus leading to a negative search result.

To clear up this conflict it has been decided that the first entry of a uniform title is always the Cantata text incipit updated to its modern Italian spelling while the actual title or text incipit (if the proper title is missing) is recorded in 'area 1' in the record of each document. The system has been programmed to obtain the same answer relative to a single cantata by typing both its actual title and textual incipit from the source record or modern spelling in the field "Titolo della Cantata" in the search engine. For instance, if a search is phrased as *Il sogno*, or as an incipit typing the reading of the source *All'hor che densa nube*, or in modern spelling *Allor che densa nube*, the result will be the same.

In looking at anthologies, they frequently include not only cantatas but also other musical genres such as canzonette, serenades, madrigals, duets, and opera scenes and arias, as well as instrumental pieces.[24] In these instances we wondered whether to include these additional non-cantata work in the bibliographic description as along with transcriptions of the poetic texts, and we have decided to do so. Fundamental to this decision is the essential principle that their exclusion would deprive all of the collected pieces their common context, not to mention reducing the quality and quantity of the information relative to the source itself and its virtual connections to other sources.

Frequently one finds anthologies that contain both cantatas and operatic arias. These are interesting documents because manuscript anthologies of cantatas contain a repertory belonging to the "private" sphere where it is often difficult to know their history, their provenience and their dissemination. However, their historical context can be inferred from the inclusion of "public" opera arias and by knowing the geographic location of the theatre where a particular opera had been performed.

24. See Teresa M. Gialdroni, "Vivaldi, la cantata e gli altri. Ancora sul manoscritto di Meiningen Ed.82b," *Studi musicali*, XXXVII/2 (2008), 359-383, where more complex cases are documented; and Colin Timms, "A Lost Volume of Cantatas and Serenatas from the 'Original Stradella Collection'," in *Aspects of the Secular Cantata in Late Baroque Italy*, as above, 27–54.

As an example where provenance can come from performance related information, we can look at the manuscripts Ubaldini 31/2 and Ubaldini VI.2.3 kept in Urbania (I-URBc, Italy),[25] dated around 1670 to 1680. The first manuscript contains arias and cantatas by Carlo Cossoni (1623–1700), Alessandro Stradella (1639–1682), Giovanni Legrenzi (1626–1690), Giovanni Bonaventura Viviani (1638–1692), and perhaps by Francesco Cavalli (1602–1676). The arias are identified as being from *Achille in Sciro* by Legrenzi on a text by Ippolito Bentivoglio,[26] and from an *Antioco* probably by Cavalli on a text by Nicolò Miniato. Both of these operas were set in the Teatro Formagliari in Bologna in 1673, using a libretto revised by Giovanni Luca Carpiani, as contemporary librettos attest.[27]

The second manuscript contains many cantatas that can also be found in two anthologies: *L'armonia delle sirene* by Giovanni B. Bassani, and *Cantate morali,* Op. 3, by Pirro Albergati Capacelli, both published by Monti in Bologna in 1680 and in 1685.

The fact that both MSS contain works that were published or performed in Bologna suggest the identity of a particular person, the Florentine singer Ippolito Fusai who was active as a performer at the Teatro Formagliari in those years. Given the rarity of these works, the two manuscripts suggest that these anthologies were written expressly for him and thus represent a portion of his personal repertory.

From this hypothesis, other suggestions arise about his activity on the stage and in private circles at that time.[28] In this case, the exclusion of opera arias from the database in *Clori* certainly would not have supported these hypotheses or suggested further research.

Clori, as the archive of the Italian cantata, is a multi-dimensional database that permits researchers from fields such as musicology, performance history, linguistics, literary history, local and regional history, and many other related fields to access a body of works that was important in the seventeenth, eighteenth and also nineteenth centuries. At the moment it is impossible to estimate the entire huge *corpus* of Italian cantatas spread in the libraries of the world: we currently have entered information on about 1600 works and we have obtained the collaboration of some Italian and European library, University and Research Institutes.

At the present time *Clori,* which was launched by the Società Italiana di Musicologia (SIdM) is also supported by the Istituto Italiano per la Storia della Musica in Rome and University of Tor Vergata in Rome and has many Italian culture institutions and libraries as partners. Its website, freely accessible from the SIdM web site (http://www.sidm.it/) or directly at (http://www.cantataitaliana.it/index.php), is hosted on a Linux server in the Data Center of the National Braidense Library of Milan. It has just begun its activities and seeks other collaborators around the world with cantatas in their collection to participate. Please contact us at Teresa M. Gialdroni tmgialdroni@fastwebnet.it and Licia Sirch sirch@digicolor.net for more information.

25. In *Clori* n. 115.

26. See Francesco Passadore, Franco Rossi, *La sottigliezza dell'intendimento. Catalogo tematico di Giovanni Legrenzi* (Venezia, Edizioni Fondazione Levi, 2002), 706–7.

27. *L' Achille in Sciro, favola dramatica rappresentata in musica nel Teatro Formagliari in Bologna l'anno 1673* (Bologna: per l'herede del Benacci, [1673]); *Antioco, drama per musica rappresentato in Bologna nel teatro Formagliari l'anno 1673* (Bologna: per l'herede del Benacci, [1673]). See Teresa M. Gialdroni, "Dalla Biblioteca Comunale di Urbania: due raccolte musicali per un interprete," *Aprosiana: Rivista annuale di studi barocchi*, n.s. XVI (2008), 112–132.

28. Teresa M. Gialdroni, "Dalla Biblioteca Comunale di Urbania", as above.