

The editing of the volume about guitar in Italy during the first half of the XXth century

The project has been conceived as a result of the Meeting “Romolo Ferrari e la chitarra in Italia nella prima metà del Novecento”, which occurred in Modena on the 1st of March 2008 and did lead to many positive outcomes.

The realization of this volume has been accomplished thanks to the great attention and interest which aroused after the “rediscovery”, in a musicological point of view, of the early Twentieth century Italian history of guitar. The printing of the book will be carried out by Mucchi, a prestigious publisher of Modena, in 2009. On that date in fact will fall 50 years after the death of Romolo Ferrari (1959-2009), who can actually be regarded as a leading musician of his period, especially in the light of his eclectic and in a way “pioneering” effort to highlight the musical world of guitar. No methodical work or study on this subject has ever been carried out before the one we are speaking of, even if many figures of that period have been brought forth in the last years in many ways, such as researches, musical performances and recordings. For that reason, the topic of the volume appears to be an important and completely new contribution.

Since the project has been spread abroad in different ways – such as musical journals –, it includes not only the contributions brought by the speakers in the Meeting; many other researchers offered in fact their help, giving in the end the opportunity to create a real team composed by researchers, composers, guitarists and musicologists. This great scientific and musical effort represents almost a *unicum* within the world of guitar and musicology and it can actually be considered as a significant tool in order to deeply explore the first half of the 20th century. The final purpose shall be the accurate description of that period and its guitaristic liveliness, above all through researches of original documents – which not always appear to be a simple task. The project is in this way a starting point: enthusiasm, sensitivity and patience will certainly help researches going a step further.

The volume will be organized into three sections. The first part will draw attention on the figure and works of Romolo Ferrari whereas in the second one, a detailed view of that period will be achieved through the analysis of many aspects, such as teaching methods, repertoire, Italian-foreign guitarists relationships, book trade, lute-maker’s art, etc; the biography of some other minor yet important figures will be then reported in the last section.

We hope this project will contribute to a wider knowledge of our instrument, both for peoples who already love it, for beginners and also for the ones who simply want to learn more about: we also hope it will drive to new analysis and researches.

The prestigious *Accademia di Scienze Lettere e Arti* (Modena) will offer its cultural sponsorship to the project, as it actually already did in the past for the Meeting. The next appointment then is going to be arranged in 2009 within the XVIIIth century halls of the Academy for the presentation of the volume – since our purpose lay in the largest diffusion of the present work, on that occasion people who ask for that will obtain a complimentary copy of the book.

I finally ask people to make contact directly with me (editor of the volume) or with the single contributors of the articles, in case they might have witnesses, original documents or any information they want to offer – every contribution will be properly mentioned in the volume. I owe a special thank-you to the ones who are contributing even in this way to the realization of the project.

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Planning of the volume: **'Romolo Ferrari e la chitarra in Italia nella prima metà del Novecento'**

Preface (*Enrico Tagliavini*)

Part I: Romolo Ferrari.

Biographical sketch (*Simona Boni*);

Ferrari Composer (*Giovanni Indulti*);

The compositions of the XIXth century in the 'Ferrari Fund' (*Massimo Agostinelli*).

Part II: The picture of an age.

The musical repertoire of Italian guitarists in the first XXth century (*Giacomo Parimbelli*);

The teaching methods of guitar in the first half of the XXth century (*Mario Dell'Ara*);

The setting up of the chair of Guitar in the Italian Conservatories (*Silvia Mastrogregori*);

The Italian editions and journals about guitar (*Vincenzo Poggi*);

Non-guitarist composers in Italy (*Sergio Sorrentino*);

Ettore Desderi (*Piero Mioli*);

The contribution of Oscar Chilesotti to the history of lute and guitar between XIXth and XXth century (*Stefano Toffolo*);

The influence of Italian Guitar Music and Italian players on the development of artistic Guitar Playing in Germany in the first half of the XX century (*Andreas Stevens*);

Toto Amici, Antonio Dominici and guitaristic relationship between Italy and Russia (*Marco Bazzotti*);

Mandolin and guitar: repertoire and musical context in the first half of the XXth century (*Ugo Orlandi*);

The guitaristic lute-maker's art in Italy in the early XXth century (*Roberto Regazzi*);

Historical records (*Giuseppe Idone*).

Part III: Some remarkable figures.

Maria Rita Brondi (*Maurizio Mazzoli*);

Anselmo Bersano (*Adriano Sebastiani*);

Carmelo Coletta (*Paola Dato*);

Teresa De Rogatis (*Clara Campese*);

Cesare Lutzemberger (*Norma Lutzemberger*);

Luigi Mozzani (*Giovanni Intelisano*);

Giovanni Murtula (*Luciano Chillemi*);

Pasquale Taraffo and the Guitaristic School in Genoa (*Giorgio Ferraris*);

Benvenuto Terzi (*Giacomo Parimbelli*).

A handwritten signature in black ink, reading "Romolo Ferrari". The signature is enclosed within a large, horizontal oval shape that is drawn with a single continuous line.