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A Network of Music and Letters: Reconsidering Giambattista Martini's Correspondence

Riccardo Castagnetti

The history of a hero, is to be found in his *public* transactions, and that of a man of letters, in his *private* correspondence.¹

In the beginning of June 1770, the British organist and composer Charles Burney (1726-1814) embarked on a journey through France and Italy, to collect sources and information for his *General History of Music*.² In a letter to his friend, the actor and playwright David Garrick (1717-1779), Burney made explicit the purpose of the tour: «When I left England, I had two objects in view: to get, from the libraries to the *viva voce* conversation of the learned, what information I could relative to the music of the ancients; and the other was to judge with my own eyes of the *present state* of modern music in the places through which I should pass, from the performance and conversation of the first musicians in Italy».³

Driven by this intent, on August 21, 1770, Burney arrived in Bologna «to see and converse with the learned Padre *Martini*, and the celebrated Signor *Farinelli*, the former being regarded by all Europe as the deepest theorist, and the other as the greatest practical musician of this, or perhaps of any age or country».⁴

The Franciscan friar Giambattista Martini (Bologna, 1706-1784), one of the most renowned and complex personalities of the eighteenth century European music world, was a music

¹ CHARLES BURNEY, *Memoirs of the Life and Writings of the Abate Metastasio. In which are incorporated Translations of his Principal Letters*, I, London, G. G. and J. Robinson, 1796, p. v. This research has received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement number 101031614. I would like to thank Alfredo Vitolo for his precious assistance and supporting advice, and Elisabetta Pasquini, who read and commented on the first version of this article providing me with inspiring remarks.

² On Charles Burney see KERRY S. GRANT, *Dr Burney as Critic and Historian of Music*, Ann Arbor, UMI Research Press, 1983; HOWARD BROFSKY, *Doctor Burney and Padre Martini: Writing a General History of Music*, «The Musical Quarterly», LXV, 3, 1979, pp. 313-345; ROGER LONSDALE, *Dr Charles Burney: A Literary Biography*, Oxford, Oxford University Press, 1965; PERCY A. SCHOLLES, *The Great Dr Burney: his Life, his Travels, his Works, his Family and his Friends*, London, Oxford University Press, 1948.

³ Charles Burney, letter to David Garrick, Naples, October 17, 1770. See DAVID GARRICK, *The Private Correspondence with the most celebrated Person of his Time*, I, London, H. Colburn and R. Bentley, 1831, p. 403.

⁴ See CHARLES BURNEY, *The Present State of Music in France and Italy: or, The Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Music*, London, T. Becket and Co., J. Robson and G. Robinson, 1773², p. 198.

theorist, historian, composer, and an internationally distinguished music teacher, who had spent his entire life conforming to the model of the erudite applied to the music field, striving to embody the figure of the *musicus perfectus*.⁵ Furthermore he was an eager bibliophile and a collector of portraits of musicians. Martini's library was an object of admiration among European music scholars, not merely for the enormous number of volumes preserved in it,⁶ but also for its rare and precious books and manuscripts, some of which were *unica*. With his tireless collecting activity, Martini pursued the project of assembling a vast bibliography to fulfill his monumental and unfinished *Storia della musica*.

Despite their similar research objectives, Martini and Burney had very different attitudes towards music historiography. Though always methodical and critical, Martini followed an antiquarian approach to history, producing an account of remarkable erudition through which he aimed to display the aesthetical superiority of ancient ecclesiastical style over instrumental music and the Italian opera. By contrast, Burney intended to offer a systematic, but at the same time captivating,⁷ narrative. By dividing the history of music into periods and schools and inserting the authors and their works within a broader cultural context, Burney aimed to provide his readers with an approach for a deeper understanding of the current state of European musical practices.

This divergence between Martini and Burney never hindered their «cordial correspondence, and a mutual promise of confidence and assistance».⁸ They were both aware that, in the Republic of letters, epistolary exchanges were essential to any scholarly enterprise.

According to Burney's research attitude, the examination of theoretical treatises and the analysis of practical music are not sufficient to understand and uncover the origins of «the present state of music».⁹ Historical investigation must not be limited to the examination of theoretical treatises and the analysis of practical music, but also consider other sources directly connected within the production and fruition processes of music and in the construction and circulation of

⁵ For a detailed biographical account see: ELISABETTA PASQUINI, *Giambattista Martini*, Palermo, L'Epos, 2007; PIERO MIOLI, *Padre Martini. Musicista e musicografo da Bologna all'Europa (1706-1784)*, Lucca, LIM, 2006; VITTORE ZACCARIA, *Padre Giambattista Martini compositore musicologo e maestro. Con il catalogo di tutte le opere*, Padova, Il Messaggero, 1969; LEONIDA BUSI, *Il padre G. B. Martini. Musicista-letterato del secolo XVIII*, Bologna, Zanichelli, 1891.

⁶ Burney reported that, at the time of his visit, in Martini's library were preserved seventeen thousand volumes and that the number of books and manuscripts was constantly increasing. See CHARLES BURNEY, *The Present State of Music in France and Italy*, pp. 202-203.

⁷ In a copy of his travel journal, Burney reported, and implicitly shared, the expectations about his *General History of Music* expressed by the famous singer Tommaso Garducci: «I should make not only a useful work but one still more general and pleasing than that of P. Martini, which he [*scil.* Garducci] and most people think rather dry and too learned for the generality of readers». See CHARLES BURNEY, *Music, Men, and Manners in France and Italy, 1770. Being the Journal written by Charles Burney during a Tour through those Countries undertaken to collect Material for a General History of Music*, edited by H. Edmund Poole, London, The Folio Society, 1969, p. 127.

⁸ CHARLES BURNEY, *The Present State of Music in France and Italy*, p. 199.

⁹ «Learned men and books may be more useful as to ancient music, but it is only *living* musicians that can explain what *living music* is»: CHARLES BURNEY, *The Present State of Music in France and Italy*, p. 13.

musical knowledge. Among these sources, letters of musicians are of primary relevance, not only because they contain historical data and information about music and musicians, but also because they offer a way of drawing a living picture of the musical environment within the broader framework of the cultural and artistic life of the eighteenth century.

Thus, in Burney's account of the life of Metastasio, the letters of the 'Cesarian poet' are not included as a mere documentary appendix or solely for their literary value, but they are, as specified in the title, «incorporated» within his biography, since they allow a deeper comprehension of the context in which he lived and worked.¹⁰ Burney admits explicitly that «if these letters had come to my hands previous to the publication of my *General History*, several points relative to the progress of the musical drama would have been illustrated from them».¹¹ And indeed correspondence was the thread that connected in many different ways the principal means Burney used to accomplish his purpose of writing a general history of music: books and travels.

This methodological aspect was even more clear to Martini who, throughout his life, almost never left Bologna and traveled no farther than Rome. Through epistolary exchanges Martini pursued the objective of building a European musical network to establish his reputation as a man of letters, to support his bibliographic research and collecting activity, to enlarge his sphere of influence and to advocate the career paths of his pupils, creating a lasting legacy.

Up until his death, the Franciscan friar sustained an extensive correspondence that reflects the many-sidedness of his personality and cultural interests. The main part of Martini's correspondence is preserved today in the 'Museo Internazionale e Biblioteca della Musica' (MIBM) in Bologna,¹² and comprises about six thousand letters, sent by almost a thousand correspondents among which were not only colleagues and pupils but also eminent political and cultural figures.¹³ Besides his incoming correspondence, around six hundred draft responses were annotated by the Bolognese friar on the blank pages of the letters to which they refer. The

¹⁰ This aspect remains however important to justify to the reader the translation and publication of a selection of Metastasio's letters: «besides their intimate connection with music and its professors, I found in them so many pleasing, beautiful, and new sentiments, on other subjects, written in a style so superior in elegance, grace, and facility, to any other Italian prose with which I am acquainted, that I wished to recommend them to the students and lovers of Italian literature in general, as models of familiar letters, and of easy and elegant prose». See CHARLES BURNEY, *Memoirs of the Life and Writings of the Abate Metastasio*, I, pp. iii-iv.

¹¹ Ivi, p. iii.

¹² The archive of the MIBM holds around ten thousand letters, mostly from the Eighteenth and Nineteenth centuries. Martini's correspondence represents the main corpus of the collection. A second noticeable group of letters includes the correspondences of librarians of the musical Lyceum of Bologna: Gaetano Gaspari (1807-1881), Luigi Torchi (1858-1920) and Francesco Vatielli (1877-1946). A third group consists of various correspondence and loose letters acquired by Giambattista Martini or by the library of the musical Lyceum, the most important being those of Giacomo Antonio Perti (1661-1756), Giovanni Paolo Colonna (1637-1695), Pierfrancesco Tosi (1654-1732), Alessandro Lanari (1808-1889), Giovanni Tadolini (1789 -1872) and Antonio Tamburini (1800-1876).

¹³ Johann Christian Bach, Christoph Willibald Gluck, Wolfgang Amadeus Mozart, Jean-Philippe Rameau and Giuseppe Tartini, Pietro Metastasio, Lodovico Antonio Muratori and Girolamo Tiraboschi, Frederick the Great, Charles Theodor of Bavaria and Barbara of Portugal, to list just some of them.

remaining part of Martini's active correspondence is scattered throughout public institutions and private collections and still awaits an extensive and systematic archival enquiry.¹⁴

An archival history of Martini's heritage

Martini's collection of letters should not be seen as separate from his library and the gallery of musicians' portraits he gathered throughout his life.¹⁵ His tireless bibliographic enquiries would not have been possible without the network of scholars Martini had built through correspondence.¹⁶ Moreover, the meticulous conservation of his epistolary exchanges testifies to the deep archival consciousness that lies at the core of Martini's attitude towards historiography. Martini was clearly aware of the importance of his personal correspondence as a research tool for his own historical investigations but, at the same time, he foresaw its relevance as a documentary source for future music scholars.¹⁷

As is the case for many other archives at the end of the *Ancien Régime*, Martini's archive underwent several deep changes. To understand its current structure and content, and the place of the correspondence within the library, it is useful to retrace the main milestones of the archive's history.

Concerned about the destiny of his books and manuscripts, in 1750 Martini requested and obtained from Pope Benedict XIV a brief stating that, after his death, his archive should be stored in the library of the convent of San Francesco in Bologna and that nothing should be removed from there, upon penalty of excommunication.¹⁸ To ensure his legacy, Martini appointed his most

¹⁴ For an overview of the dispersal of Martini's correspondence see ANGELO MAZZA, ALFREDO VITOLO, *Prospetto delle lettere relative all'iconoteca nei carteggi di padre Martini*, in LORENZO BIANCONI, MARIA CRISTINA CASALI PEDRIELLI, GIOVANNA DEGLI ESPOSTI, ANGELO MAZZA, NICOLA USULA, ALFREDO VITOLO, *I ritratti del Museo della Musica di Bologna da padre Martini al Liceo musicale*, Firenze, Olschki, 2018, «Avvertenza», p. 83. Recently Elisabetta Pasquini has discovered forty-four letters from Martini's correspondence inside the manuscript I-Bc, I.33/1. See ELISABETTA PASQUINI, «Respinto da un impensato vento contrario in alto mare»: Anton Raaf, il Farinelli e la Storia della musica di Giambattista Martini, «Recercare», XXIX, 2017, pp. 181-252.

¹⁵ On Martini's collection of musicians' portraits see ANGELO MAZZA, «Al maggior ornamento di cotesta insigne libreria musicale»: l'iconoteca di padre Giambattista Martini nel convento di San Francesco, in LORENZO BIANCONI et al., *I ritratti del Museo della Musica di Bologna*, pp. 1-53.

¹⁶ The relationship between Martini's epistolary exchanges and the formation of his library has been illustrated by ANNE SCHNOEBELEN, *The Growth of Padre Martini's Library as Revealed in his correspondence*, «Music and Letters», LVII, 4, 1976, pp. 379-397, and more recently by KATE VAN ORDEN, ALFREDO VITOLO, *Padre Martini, Gaetano Gaspari and the 'Pagliarini Collection': a Renaissance Music Library Rediscovered*, «Early Music History», XXIX, 2010, pp. 241-324.

¹⁷ Martini compiled a catalogue of his collection, that has since been lost. See KATE VAN ORDEN, ALFREDO VITOLO, *Padre Martini, Gaetano Gaspari and the 'Pagliarini Collection'*, p. 250, n. 30.

¹⁸ ELISABETTA PASQUINI, *Giambattista Martini*, pp. 76-77. In his petition to pope Benedict XIV, Martini mentions, among the other items of his archive, «belle lettere che hanno connessione colla musica, o teorica, o pratica». See I-Bc, I.027.019.

devoted student, friar Stanislao Mattei (1750-1825), as his spiritual heir.¹⁹ Even though friars were not permitted to make a will, in 1770 Martini made a bequest that his rooms and belongings should be assigned to Mattei,²⁰ who, six years later, was designated as Martini's substitute as *maestro di cappella* of San Francesco.²¹ Finally, on August 3, 1784, while on his deathbed and with his last words, Martini entrusted Mattei with his library.²²

The suppression of the religious orders and the sale of their property following the capture of Bologna by the Napoleonic troops on June 19, 1796, and the institution, one year later, of the Cisalpine Republic, seriously affected the integrity of convent and monastic libraries and archives.²³ After the suppression of the convent of San Francesco (June 21, 1797), the friars were forced to abandon the habit and return to secular life. Mattei moved with his mother to a house in via Nosadella 642,²⁴ where he lived giving private music tuition. In order to prevent the sale and subsequent scattering of books and manuscripts, he brought with him his personal collection of music and part of Martini's archive.²⁵ During the occupation of the convent what had been left of the archive risked being sold by weight together with a portion of the library of San Francesco.²⁶ On October 20, 1798, a decree of the Directory of the Cisalpine Republic established that the music materials from the most significant Bolognese musical institutions, including Martini's

¹⁹ ELISABETTA PASQUINI, «Mattei, Stanislao», in *Dizionario biografico degli Italiani*, LXXII, Roma, Istituto della Enciclopedia italiana, 2009, pp. 182-185.

²⁰ GINO ZANOTTI, *Biblioteca del Convento di San Francesco di Bologna. Catalogo del fondo musicale*, Bologna Forni, 1970, I, p. 12.

²¹ See LEONIDA BUSI, *Il padre G. B. Martini. Musicista-letterato del secolo XVIII*, Bologna, Zanichelli, 1891, pp. 417-418.

²² See Lettera del P. Stanislao Mattei all'A[utore] in GUGLIELMO DELLA VALLE, *Memorie storiche del P.M. Giambattista Martini minor conventuale di Bologna, celebre maestro di cappella*, Napoli, Stamperia Simoniana, 1785, p. 148: «le ultime parole, che mi disse prima di comunicarsi furono queste. *I miei libri, e le mie carte sò in che mani sono*». In Martini's obituary published in the *Gazzetta di Bologna*, August 11, 1784, n. 32, Mattei is credited to be in charge of the continuation of Martini's works.

²³ MARIO FANTI, *Gli archivi religiosi: il caso di Bologna*, in *I religiosi e la loro documentazione archivistica. Atti del XIX Convegno degli archivisti ecclesiastici*, edited by Vincenzo Monachino, «Archiva Ecclesiae», 42, 1999, pp. 217-231.

²⁴ Afterwards the number has been changed and today is 38.

²⁵ For the history of Martini's archive after his death see: KATE VAN ORDEN, ALFREDO VITOLO, *Padre Martini, Gaetano Gaspari and the 'Pagliarini Collection'*; LUIGI VERDI, *L'eredità dell'archivio di padre Martini e padre Mattei*, in *Martini docet. Atti delle giornate di studio «Classi, regolamenti, musicisti e musicologi per due secoli. Lo stato di attuazione della riforma e prospettive di sviluppo»*, edited by Piero Mioli, Bologna, Conservatorio di Musica «Giovanni Battista Martini», 2007, pp. 1-14; MARIO ARMELLINI, *Tra bibliografia e musicologia. Gaetano Gaspari e la collezione libraria del Liceo musicale di Bologna*, in *Magnificat Dominum musica nostra. Atti della giornata di studio sulla musica sacra nella Bologna d'un tempo dedicata alla memoria di Oscar Mischiati (1956-2004)*, edited by Piero Mioli, Bologna, Pàtron, 2007, pp. 107-126; OSCAR MISCHIATI, *Il catalogo originale dei codici manoscritti di Padre Martini*, «Studi musicali», XXVIII, 1999, pp. 117-218; VINCENZO BAZZOCCHI, *L'illustrazione della biblioteca del Liceo musicale di Bologna nel carteggio Gaspari-Catelani (1848-1866)*, «L'Archiginnasio», LXXVIII, 1983, pp. 267-284; LUIGI FERDINANDO TAGLIAVINI, *Glorioso passato e problemi presenti della Biblioteca musicale «G. B. Martini» di Bologna*, «Fontes artis musicae», II, 1955, pp. 62-68; CLAUDIO SARTORI, *Il Regio Conservatorio di Musica «G. B. Martini» di Bologna*, Firenze, Le Monnier, 1942, pp. 109-112; FRANCESCO VATIELLI, *La Biblioteca del Liceo musicale di Bologna*, «L'Archiginnasio», XI, 1916, 124-146 and 201-217; XII, 1917, pp. 31-47; FEDERICO PARISINI, *La Biblioteca del Liceo musicale di Bologna*, in GAETANO GASPARI, *Catalogo della Biblioteca del Liceo musicale di Bologna*, I, Bologna, Libreria Romagnoli dall'Acqua, 1890, pp. IX-XXXIX.

²⁶ During the Cisalpine parliamentary session of December 1, 1798, the destiny of the bibliographic and archival material of the suppressed convents was still debated.

personal library and collection of musicians' portraits, should be transferred to the suppressed Augustinian convent of San Giacomo, to form the musical section of a planned National Institute of Sciences and Arts.²⁷ A special commission, the Deputazione filarmonica, the members of which also included Stanislao Mattei,²⁸ was appointed by the Directory on March 5, 1799, to oversee the custody of the archival materials. During the period of the Austro-Russian restoration, that lasted from June 30, 1799, to June 27, 1800, the plan for the National Institute was interrupted and, after the return of the French government, the original idea to include a musical section was abandoned. During these troubled years, the remainder of Martini's archive that was still in the library of San Francesco, together with music books, manuscripts and instruments from other suppressed Bolognese musical institutions, was transferred in part to the convent of San Giacomo and in part to the Oratorio of the suppressed Confraternita dei Santi Sebastiano e Rocco.²⁹ On September 4, 1802, the Municipality of Bologna became custodian of these materials to provide a music library for a new music Lyceum within the convent of San Giacomo, eventually inaugurated in 1804.³⁰ Here Stanislao Mattei became the first teacher of counterpoint, a position he held until his death.

After the return of Bologna under the papal jurisdiction, in 1816, Mattei offered to donate his books and manuscripts to the Municipality along with the extant part of Martini's archive still in his possession, though the materials remained in Mattei's house since the agreement established that the library of the Lyceum had first to provide suitable facilities to house it.³¹ However, on June 22, 1820, Mattei obtained permission from the archbishop to make a will, and the day after he appointed don Giovanni Battistini, priest of the church of Santa Caterina di Saragozza as his heir. In the last years of his life, Mattei moved to Santa Caterina di Saragozza, bringing with him

²⁷ FILIPPO BOSDARI, *La vita musicale a Bologna nel periodo napoleonico*, Bologna, Azzoguidi, 1914, p. 11. The Directory decided instead for new philharmonic establishment, modeled after the Philharmonic Academy, but independent from it. See also MARINA CALORE, *Storie di teatri, teatranti e spettatori*, in *In scena a Bologna. Il fondo "Teatri e spettacoli" nella Biblioteca dell'Archiginnasio (1761-1864, 1882)*, edited by Patrizia Busi, Bologna, Comune di Bologna, 2004, p. 96; DANIELA CAMURRI, *L'arte perduta. Le requisizioni di opere d'arte a Bologna in età napoleonica, 1796-1815*, San Giorgio di Piano, Minerva, 2003, p. 98.

²⁸ The other components were notable members of the Bolognese musical environment: Valerio Tesei (1749-1804), Francesco Rastrelli (1735-1819), Giovanni Andrea Calisto Zanotti (1737-1817) and Vincenzo Cavedagna (1739-1824).

²⁹ FRANCESCO VATIELLI, *La Biblioteca del Liceo musicale di Bologna*, p. 134. The collection of musician's portraits remained in San Francesco until March 1801, when it was brought to San Giacomo. See LUIGI VERDI, *L'eredità dell'archivio di padre Martini e padre Mattei*, p. 6.

³⁰ See ANNAROSA VANNONI, ROMANO VETTORI, *L'Accademia Filarmonica e il Liceo Filarmonico di Bologna: una storia in comune*, in *Scripta sonant. Contributi sul patrimonio musicale italiano*, edited by Annalisa Bini, Tiziana Grande, Federica Riva, Milano, IAML Italia, 2018, pp. 141-167; CLAUDIO SARTORI, *Il Regio Conservatorio di Musica "G. B. Martini" di Bologna*, pp. 5-26. A second Delegazione filarmonica, in which Mattei was not involved, had to oversee the transfer of books and manuscripts to the library. See FRANCESCO VATIELLI, *La Biblioteca del Liceo musicale di Bologna*, p. 136.

³¹ An inventory of Mattei's library, although planned by Mattei himself, has never been found. See LUIGI VERDI, *L'eredità dell'archivio di padre Martini e padre Mattei*, p. 7.

all the books and the manuscripts.³² Despite the agreement made by Mattei, after his death, Battistini consigned only a small amount of his friend's archive to the Municipality, and instead deposited the main part of it in the convent of San Giorgio, which had been assigned to the Franciscan friars after the restoration of the order in 1824. The books and the manuscripts remained there until 1842, when they were brought back again to the library of San Francesco.³³ Given the precarious conditions in which these materials were preserved and transported, some damages and losses most certainly occurred.

In the meantime, the part of Martini's archive which had already been transferred to the library of the Lyceum was, according to Francesco Vatielli, in a state of complete disorder and neglect.³⁴ The first librarians acted more as custodians than archivists, and according to the original plan of the school, they should have been assisted by the counterpoint teacher, who was responsible for the archive.³⁵ Francesco Barbieri (1758-1828), who served as archivist from 1804 to 1828, reordered the collection and compiled the first topographic inventory. After his death he was succeeded by his brother Agostino (1764-1850), and was assisted by Benedetto Donelli (1782-1839), who had been appointed counterpoint teacher *ad interim* after the death of Stanislao Mattei, and by Ignazio Parisini (1789-1836), cello teacher. The first alphabetical catalogue of the library was made by Stefano Antonio Sarti (1784-1855), archivist from 1839 to 1855 who was also responsible for a second reordering of the collection. The general state of the library remained nevertheless deplorable until 1855, when Gaetano Gaspari (1807-1881) was appointed librarian. He rearranged the library, ordering the collection through a new system of call numbers still in use today, and compiled a detailed catalogue, published posthumously in five volumes.³⁶ Aside from his musical studies, Gaspari was also a cultivated music scholar, with historical and bibliographic interests, and a passionate bibliophile. During his life he built an important collection of music books and manuscripts that he eventually merged with the library of the musical

³² JUSTE-ADRIEN L. DE LA FAGE, *Memoria intorno la vita e le opere di Stanislao Mattei p. minorita bolognese*, translated and annotated by Carlo Pancaldi, Bologna, Marsigli, 1840, pp. 18-19.

³³ LUIGI VERDI, *L'eredità dell'archivio di padre Martini e padre Mattei*, p. 10. Adrien de La Fage and François-Joseph Fétis were able to consult the materials deposited in San Giorgio between 1839 and 1841. See JUSTE-ADRIEN L. DE LA FAGE, *Notice sur la vie et les ouvrages de Stanislao Mattei*, Paris, Bourgogne et Martinet, 1839, p. 19; FRANÇOIS-JOSEPH FÉTIS, *Lettre sur la musique en Italie*, «Revue et Gazette musicale de Paris», 61, 1841, p. 527.

³⁴ FRANCESCO VATIELLI, *La Biblioteca del Liceo musicale di Bologna*, p. 141.

³⁵ *Piano di lezioni di musica e di accademie da darsi nel locale dell'Archivio filarmonico*, submitted to the Municipality by the Delegazione filarmonica on April 6, 1804. See CLAUDIO SARTORI, *Il Regio Conservatorio di Musica "G. B. Martini" di Bologna*, p. 17. Since, from 1804 to 1825, Stanislao Mattei was the counterpoint teacher, he effectively regained control over the entire content of Martini's archive.

³⁶ GAETANO GASPARI, *Catalogo della biblioteca del Liceo musicale di Bologna*: I-II, edited by Federico Parisini, Bologna, Romagnoli Dall'Acqua, 1890-1892; III, edited by Luigi Torchi, Bologna, Romagnoli Dall'Acqua, 1893; IV, edited by Raffaele Cadolini, Bologna, Merlani, 1905; V, edited by Ugo Sesini, Bologna, Azzoguidi, 1943.

Lyceum.³⁷ His librarian duties and his collecting activity, however, on many occasions overlapped with each other. Very much akin to Martini's erudite and antiquarian ideal, Gaspari pursued the project of publishing a comprehensive music bibliography.³⁸ He then tried to enrich the library of the Lyceum acquiring books and manuscripts not yet owned, trading and selling the duplicates or items that he considered to be of less value.³⁹ During Gaspari's assignment as librarian, another deposit from Mattei's archives preserved in San Francesco was made to the library of the Lyceum.⁴⁰ After Gaspari's death, the structure of the library remained substantially stable and the catalogue of the library was published after his manuscript bio-bibliographical cards.⁴¹ When in 1942 the Lyceum became the 'Regio Conservatorio di Musica',⁴² «the newly named conservatory was provided with a separate new music library, sharing the reading room and part of the stacks with the existing collection».⁴³ The existing library, including the Martini archive, became a separate institution, remaining the property of the municipality. In 1959, while still housed in the same building, it became the 'Civico Museo Bibliografico Musicale', founded to preserve the municipality's music collections.⁴⁴ Eventually, in 2004, it became part of the newly established 'Museo Internazionale e Biblioteca della Musica' and the library was transferred from the ex-convent of San Giorgio to Palazzo Sanguinetti, where it is preserved until today.⁴⁵

Martini's collection of letters

³⁷ In 1862 Gaspari sold the part of his music library in Paris in which were included the duplicate volumes resulting from the transfer of his entire collection to the Library of the Lyceum. See *Catalogue des livres rares en partie des XV^e et XVI^e siècles, composant la bibliothèque musicale de M. Gaetano Gaspari*, Paris, Potier, 1862; MARIO ARMELLINI, *Le collectionnisme d'un bibliothécaire. Le cas de Gaetano Gaspari*, in *Collectionner la musique. Erudits collectionneurs*, edited by Catherine Massip, Denis Herlin, Dinko Fabris, Jean Duron, Turnhout, Brepols, 2015, pp. 155-197.

³⁸ Although later published as catalogue entries, Gaspari's cards, still preserved in the MIBM, were originally working material for his bibliographic research. See KATE VAN ORDEN, ALFREDO VITOLO, *Padre Martini, Gaetano Gaspari and the 'Pagliarini Collection'*, p. 262, n. 62.

³⁹ That was also the fate of six precious Petrucci editions. See KATE VAN ORDEN AND ALFREDO VITOLO, *Padre Martini, Gaetano Gaspari and the 'Pagliarini Collection'*, p. 263, n. 65.

⁴⁰ However, part of the manuscripts by Martini and Mattei remained, and still are, in San Francesco. GINO ZANOTTI, *Biblioteca del Convento di San Francesco di Bologna. Catalogo del fondo musicale*, p. 20.

⁴¹ See n. 18.

⁴² In 1945 the 'Regio Conservatorio di Musica' became a State Conservatory and renamed 'Conservatorio statale di Musica G. B. Martini'.

⁴³ ALFREDO VITOLO, *Online Tools for Research: Integrating the Padre Martini and Other Collections in Bologna*, paper presented at 2008 IAML Conference in Naples, *Libraries in Music Teaching Institutions branch*, [https://www.iaml.info/sites/default/files/pdf/vitolo_padre_martini_iaml_2008.pdf].

⁴⁴ The library siglum assigned by the Répertoire International des Sources Musicales (RISM) was I-Bc.

⁴⁵ In 2002 an Internet version of the Gaspari's catalogue ('Gaspari on line') was created and in 2007 a new version has been published which integrates the bibliographic catalog with other digital archives of the MIBM, including that of letters.

It is not possible to reconstruct how and where Martini stored the letters during his life.⁴⁶ He most likely assigned an order to his correspondence, not only to preserve it but also to keep trace of his still active epistolary exchanges. Moreover, Martini regarded and used many of the letters as working material for his research, therefore keeping some of them among miscellaneous papers or within the pages of notebooks.

To accomplish the task of preserving his teacher's collection of letters, which also included several letters addressed to Giacomo Antonio Perti, Mattei organized it in thirty-five bounded volumes.⁴⁷ Apparently, he did not follow any strict consistent chronological order, although it is possible to trace an attempt to group the correspondences by sender's name. There is evidence that Mattei was the first to conceive the idea of gathering the letters sent by Martini to some of his correspondents. Francesco Basili (1767-1850), in the *Notizie varie degl'ultimi maestri di cappella della S. Casa di Loreto*,⁴⁸ wrote that Mattei had tried to collect the correspondence between his father, Andrea Basili (1705-1777), and Martini, to publish it «for the benefit of the scholars», but that he had not been able to complete the project.⁴⁹

The first scholar to highlight the relevance of Martini's correspondence was his first biographer and brethren, Guglielmo Della Valle (1746-1805).⁵⁰ On November 24, 1784 Della Valle gave a eulogy during the commemoration for the Bolognese maestro in the Basilica dei SS. Apostoli in Rome.⁵¹ The oration was then revised and published in a series of articles on the

⁴⁶ For a brief description of the rooms in which Martini preserved his books and manuscripts see LUIGI VERDI, *L'eredità dell'archivio di padre Martini e padre Mattei*, p. 2. An earlier account can be found in CHARLES BURNEY, *The Present State of Music in France and Italy*, p. 202.

⁴⁷ In the last four volumes Mattei also inserted other manuscript documents. For an account of the archival history of Martini's correspondence, see ANNE SCHNOEBELN, *Padre Martini's Collection of Letters: An Overview*, «Current Musicology», XIX, 1975, pp. 81-88.

⁴⁸ D-B, Mus. ms. autogr. Basili, F. 1, p. 2: «Il celebre Martini minor conventuale di Bologna teneva seco lui un perenne carteggio, che dal maestro Mattei si cercava di compilare una raccolta, per stamparlo in vantaggio dei studiosi, ma non vi riuscì».

⁴⁹ Towards the end of 1784, Mattei had contacted Francesco Basili asking for a copy of the letters that his father had received from Martini. On the January 21, 1785, Francesco Basili wrote to Mattei that he was able to find only one letter (for which he provided the requested copy) and that probably the others had been burnt by his mother or lost during the moving, after his father's death. I-Baf, Ms. 60, Carteggio del padre Stanislao Mattei, b. 15: «Fin'ad ora non mi è riescito di trovarne una sola, che è questa di sopra scritta. Dunque pare, che per ignoranza della mia madre siano state abbrugiate, o smarrite con il mutare l'abitazioni. Con tutto ciò non mi levo di speranza di ritrovare almeno qualche d'un'altra, perchè non ho finito di guardare in tutti i luoghi». On the correspondence between Giambattista Martini and Andrea Basili see RICCARDO CASTAGNETTI, *Alla scuola del maestro di cappella. Andrea Basili e la didattica della composizione in Italia nel secolo XVIII*, Lucca, LIM, 2019.

⁵⁰ GUIDO FAGIOLI VERCELLONE, *Della Valle, Guglielmo*, in *Dizionario biografico degli Italiani*, XXXVII, Roma, Istituto della Enciclopedia italiana, 1989, pp. 751-755; DOMENICO SPARACIO, *Gli studi di Storia e i Minori conventuali*, «Miscellanea francescana», XX, 1919, pp. 26-28.

⁵¹ GUGLIELMO DELLA VALLE, *Elogio del Padre Giambattista Martini Minore Conventuale*, «Giornale de' Letterati», LVII, Pisa, Grazioli, 1785, pp. 279-305. A footnote announces a forthcoming «elogio storico» by the author, in which were to be published several letters by Martini, along with his portrait. Della Valle had already addressed to Martini one fictive letters in first volume of the *Lettere senesi*. GUGLIELMO DELLA VALLE, *Lettere senesi*, I, Venezia, Pasquali, 1782, pp. 66-77 (*Al Chiarissimo P. Martino [sic!] min. conv.*, Siena, August 15, 1781).

«Antologia di Roma» between December 1784 and January 1785.⁵² This text can be regarded as the first version of the more complete and detailed *Memorie storiche*, published in 1785, in which Della Valle selected and transcribed ninety letters from Martini's active and passive correspondence.⁵³ Drawing mainly on Della Valle, Giovanni Fantuzzi (1718-1799) published a biography of Martini in the fifth volume of his *Notizie degli scrittori bolognesi*, inserting in the notes eleven letters sent or received by Martini.⁵⁴ Some of the letters sent by Pietro Metastasio to Martini were published in 1786, in the third volume of the collected letters of the Caesarian poet.⁵⁵ These letters were then translated into English and published by Charles Burney in his already mentioned *Memoirs of the Life and Writings of the Abate Metastasio*.⁵⁶

During the Napoleonic years and the first decades of the nineteenth century, the interest in Martini's correspondence almost faded away since it was nearly impossible to consult the content of his dismembered archive. It is impossible to determine the exact location of the letters during these years and how many of them went missing.⁵⁷

⁵² GUGLIELMO DELLA VALLE, *Elogio storico del P. Giambattista Martini di Bologna Min. Conv. composto dal P. M. Guglielmo della Valle del medesimo ordine, e diretto al chiarissimo Sig. Ab. Gio. Cristofano Amaduzzi*, «Antologia di Roma», XXIV, 1784, pp. 193-199; XXV, 1784, pp. 201-205; XXVI, 1784, pp. 209-214; XXVII, 1785, pp. 217-221; XVIII, 1785, pp. 225-229; XXIX, 1785, pp. 233-238; XXX, 1785, pp. 241-246. Della Valle states that these articles were not to be read as a complete and detailed biography of Martini, and that to accomplish that task, he needed first to complete the analysis of all Martini's work, both published and unpublished, and of the collection of his most interesting and relevant letters. Thus, Della Valle explicitly stated the methodological necessity of the analysis of Martini's correspondence to accomplish his biographical research, a fundamental methodological feature of his historical scholarship that may have influenced the structure of Burney's biography of Metastasio.

⁵³ GUGLIELMO DELLA VALLE, *Memorie storiche del P. M. Giambattista Martini Minor conventuale di Bologna, celebre maestro di cappella*, Napoli, Stamperia Simoniana, 1785. The criterion according to which the letters are chosen is not only their biographical content but, above all, the representation of Martini's social and artistic network through the status or cultural importance of his correspondents. Della Valle also inserted part of his own correspondence concerning Martini's thought and work. Probably Mattei provided Della Valle with the letters, part of them in transcription and part in original. Some of the letters transcribed in the *Memorie storiche* are today missing.

⁵⁴ GIOVANNI FANTUZZI, *Notizie degli scrittori bolognesi*, Bologna, Stamperia di San Tommaso d'Aquino, pp. 342-353. Fantuzzi inserted, with some minor discrepancies and mistakes, nine of letters already transcribed by Della Valle, adding two unpublished ones: a letter from Francesco Provedi (March 16, 1743) and a letter in french from Frederik the Great (August 9, 1782, see ROBERTO TROVATO, *Regesto dei manoscritti in lingua francese esistenti presso il Civico Museo bibliografico musicale di Bologna*, Bologna, Pàtron, 1980, n. 117).

⁵⁵ PIETRO METASTASIO, *Lettere*, III, Nizza, Società Tipografica, 1786, pp. 135-144; IDEM, *Lettere*, III, Firenze, Stamperia della Rosa, 1789, pp. 158-167.

⁵⁶ CHARLES BURNEY, *Memoirs of the Life and Writings of the Abate Metastasio*, II, pp. 255-259, 299-301; III, pp. 103-106.

⁵⁷ The Austrian musicographer Franz Sales Kandler – who resided in Italy from 1817 to 1826, pursuing a military career as employee of the Vienna Court War Council – went to Bologna in 1820 in order to become a member of the Philharmonic Academy and to conduct archival research. While examining Martini's correspondence in the library of the musical Lyceum, Kandler took possession of approximately sixty letters to enrich his collection of musician's autographs, today hosted in the Österreichische Nationalbibliothek in Vienna. See BJÖRN R. TAMMEN, «Musical mania»: auf den Spuren des Franz Sales Kandler in Italien, in *Alte Musik in Österreich: Forschung und Praxis seit 1800*, edited by Barbara Boisits and Klaus Hubmann, Vienna, Mille Tre, 2009, pp. 33-71: 36. See also ANGELO MAZZA, ALFREDO VITOLO, *Prospetto delle lettere relative all'iconoteca nei carteggi di padre Martini*, p. 83 and ELISABETTA PASQUINI, «Respiro da un impensato vento contrario in alto mare»: Anton Raaf, il Farinelli e la Storia della musica di Giambattista Martini, p. 228. Some of the missing letters appeared during the second half of the Nineteenth Century, e.g. one by Gluck addressed to Martini, published in *Musiker-Briefe. Eine Sammlung Briefe von C.W. von Gluck, Ph.E. Bach, Jos. Haydn, C.M. von Weber und F. Mendelssohn-Bartholdy, nach den Originalen veröffentlicht von Ludwig Nohl*, Leipzig, Duncker und Humblot, 1867, pp. 19-22.

The first scholar who drew attention again to Martini's collection of letters, and to his correspondence as a fundamental source for historiographic research, was Angelo Catelani (1811-1866) who, between 1852 and 1855, published some letters from Martini's correspondence in the series of articles entitled *Epistolario di autori celebri in musica* on the «Gazzetta musicale di Milano».⁵⁸ Catelani was certainly assisted in his source quest by his friend Gaetano Gaspari, who shared with him a deep interest in music historiography and bibliography.⁵⁹ When, starting in 1855, Gaspari reorganized the music library of the Lyceum, he provided a new numeration according to the cabinets in which the materials were stored. The volumes containing Martini's correspondence were divided into two different sections: three volumes of the correspondence occupied the final part of section H (nn. 84-86), and the other thirty were put in section I (nn. 1-30). The letters addressed to Perti, preserved in volumes XXIII and XXIX, were placed in section K (n. 44/1-2). Furthermore, Gaspari collected other letters scattered through the archive, and bound them together, placing this volume separately from the others, in the L cabinet. Gaspari assigned a progressive number to the letters contained within each volume and made a partial index of them.⁶⁰ It must be noted that, as happened to other books and manuscripts preserved in the library, Gaspari's collecting activity was also responsible for altering Martini's correspondence: he traded or sold some of the letters and, although in certain cases he took note of the new owners, it is often difficult to retrace and locate the missing ones.⁶¹

The new order given by Gaspari and his catalogue made the library more accessible to researchers and scholars. As a result, there began a period of re-evaluation of Martini's collection of letters. In 1888 Federico Parisini, librarian from 1881 to 1891, published a selection of 136 letters,⁶² and Leonida Busi extensively quoted from the correspondence in his biography of the

⁵⁸ ANGELO CATELANI, *Epistolario di autori celebri in musica*, «Gazzetta musicale di Milano»: 1852, n. 5, pp. 19-20; 1852, n. 10, p. 42; 1852, n. 15, p. 66; 1852, n. 19, pp. 83-84; 1852, n. 24, pp. 106-107; 1852, n. 28, p. 123; 1852, n. 35, p. 155; 1852, n. 44, p. 193; 1853, n. 13, p. 56; 1853, n. 19, p. 8; 1853, n. 29, pp. 127-128; 1853, n. 36, pp. 155-156; 1853, n. 41, p. 179; 1853, n. 48, p. 212; 1854, n. 23, p. 180; 1854, n. 35, pp. 275-276; 1854, n. 49, p. 388; 1855, n. 18, p. 140.

⁵⁹ Catelani's historical research was constantly encouraged and supported by Gaspari, as evidenced by their epistolary exchanges. See CINZIA ROMEO, *Il carteggio Gaspari-Catelani, 1848-1866*, Tesi di laurea, Università degli studi di Bologna, a.a. 1994-1995. Certainly, it was Gaspari that gave the hint to Catelani to publish some letters from the correspondence between Giovanni Spataro, Giovanni Del Lago, Pietro Aaron and other notable Renaissance musicians. See *A correspondence of Renaissance musicians*, edited by Bonnie J. Blackburn, Edward E. Lowinsky, Clement A. Miller, Oxford, Clarendon Press, 1991, pp. 32-42.

⁶⁰ GAETANO GASPARI, *Catalogo della Biblioteca del Liceo musicale di Bologna*, I, pp. 149-152.

⁶¹ A description and a summary of many letters sold by Gaspari to Egidio Succi can be found in *Catalogo con brevi cenni biografici e succinte descrizioni degli autografi e documenti di celebri o distinti musicisti posseduti da Emilia Succi, accademica filarmonica romana*, edited by Egidio F. Succi, Bologna, Società Tipografica già Compositori, 1888. One year later this collection was auctioned in Berlin. See *Catalogue de la collection d'autographes de musiciens formée par feu M.^r Egidio Succi (de Bologna) qui sera vendue aux enchères le lundi, 6 mai 1889 et jours suivants*, Berlin, Liepmannssohn, 1889.

⁶² FEDERICO PARISINI, *Carteggio inedito del p. Giambattista Martini coi più celebri musicisti del suo tempo*, I, Bologna, Zanichelli, 1888. The second planned volume never saw the light.

Franciscan friar.⁶³ The increasing interest in Martini's collection of letters is evidenced by the growing number of musicological studies in the following decades.⁶⁴

The next turning point in the history of Martini's correspondence was the indexing of the entire collection of letters undertaken in the 1970s by Anne Schnoebelen.⁶⁵ Under the supervision of Sergio Paganelli, librarian from 1967 to 1982, the volumes were unbound, and the letters were removed and placed into individual envelopes. The call number of each letter retained the archival classification made by Gaspari (volume of provenance and the progressive number). In Schnoebelen's index the letters were organized alphabetically, by writer's name, and chronologically, under each author, and a new reference number was assigned to them.⁶⁶ Besides the sender's name, the place and the date, Schnoebelen provided a physical description of the letter, the library call number, the *incipit* and the name in the signature, a list of the quoted names and books, and either an English topic summary, or, for the most interesting letters, an abstract of the content. This work, that soon became an essential tool for musicological research,⁶⁷ was

⁶³ LEONIDA BUSI, *Il padre G. B. Martini. Musicista-letterato del secolo XVIII*. As for Parisini's *Carteggio inedito*, Busi never published the announced second volume of Martini's biography.

⁶⁴ See LUIGI TORRI, *Una lettera inedita del Padre Giambattista Martini*, «Rivista Musicale Italiana», II, 1895, pp. 262-286; MAX SCHWARZ, *Johann Christian Bach, 1735-1782*, «Sammelbände der Internationalen Musikgesellschaft», II, 1900-1901, pp. 401-441; ARTHUR POUGIN, *Deux lettres inconnues de Rameau*, «Le Menestrel», XLVII, 1908, pp. 371-372; PIERRE LONG DES CLAVIÈRES, *Lettres inédites de A. E. M. Gretry*, «Rivista Musicale Italiana», XXI, 1914, pp. 699-727; ORAZIO PREMOLI, *Due lettere del P. Giovenale Sacchi al P. Giambattista Martini*, «Rivista musicale italiana», XXI, 1914, pp. 728-736; FRANCESCO VATIELLI, *Riflessi della lotta Gluckista in Italia*, «Rivista musicale italiana», XXI, 1914, pp. 639-671; IDEM, *Lettere di musicisti brevemente illustrate*, «La cronaca musicale», XX, 1916, pp. 199-224, and XXI, 1917, pp. 10-36; *Letters of Composers. An Anthology, 1603-1945*, edited by Gertrude Norman, Miriam L. Shrifte, New York, Knopf, 1946; HANS NATHAN, FRANCES FINK, *Autograph Letters of Musicians at Harvard*, «Notes», V, 4, 1948, pp. 461-470, 479-487, 571-578; RENATO LUNELLI, LUIGI FERDINANDO TAGLIAVINI, *Lettere di Gaetano Callido a Padre Martini*, «L'Organo», IV, 1963, pp. 168-176; ERWIN R. JACOBI, *Rameau and Padre Martini. New Letters and Documents*, «The Musical Quarterly», L, 1964, pp. 452-475; ALBERT MELL, *Antonio Lolli's Letters to Padre Martini*, «Musical Quarterly», LVI, 1970, pp. 463-477; VINCENT DUCKLES, *The Revival of Early Music in 18th Century Italy: Observations on the Correspondence between Girolamo Chiti and Padre Giambattista Martini*, «Revue Belge de Musicologie», XXVI-XXVII, 1972-1973, pp. 14-24; PIER PAOLO SCATTOLIN, *Ricostruzione del carteggio di Padre G. B. Martini con G. Tiraboschi, A. M. Bandini, P. M. Paciaudi e I. Affò*, «Rivista italiana di musicologia», VIII, 1973, pp. 225-253; HOWARD BROFSKY, *Doctor Burney and Padre Martini: Writing a General History of Music*, «The Musical Quarterly», LXV, 3, 1979, pp. 313-345; ANNE SCHNOEBELEN, *Padre Martini's Collection of Letters. An Overview*, «Current Musicology», XIX, 1975, pp. 81-88; EADEM, *The Growth of Padre Martini's Library as Revealed in His Correspondence*, «Music & Letters», LVII, 1976, pp. 379-397; MICHELANGELO PASCALE, *Il musicista perugino Baldassarre Angelini. Le lettere a Padre Martini*, «Annali della Facoltà di Lettere e Filosofia dell'Università degli Studi di Perugia», XV, 1977-78, pp. 27-69; IVANO CAVALLINI, *Musica e teoria nelle lettere di G. Tartini a padre G. B. Martini*, «Atti della Accademia delle Scienze dell'Istituto di Bologna», Classe scienze morali, a. LXXIV, Rendiconti, LXVIII, 1979-1980, pp. 107-124.

⁶⁵ In 1973 a copy of a complete inventory of the letters made by Schnoebelen, in form of typescript cards, was already available for consultation in the Civico Museo Bibliografico Musicale di Bologna. See PIER PAOLO SCATTOLIN, *Ricostruzione del carteggio di Padre G. B. Martini con G. Tiraboschi, A. M. Bandini, P. M. Paciaudi e I. Affò*, p. 225, n. 1. A first attempt to list the authors of the letters within has been made by Martini's biographer Vittore Zaccaria. See VITTORE ZACCARIA, *Padre Giambattista Martini compositore, musicologo e maestro. Con il catalogo di tutte le opere*, Padova, Il Messaggero, 1969.

⁶⁶ ANNE SCHNOEBELEN, *Padre Martini's Collection of Letters. An Overview*, p. 87, n. 2.

⁶⁷ See IVANO CAVALLINI, *L'idée d'histoire et d'harmonie du Padre Martini et d'autres penseurs de son temps*, «International Review of the Aesthetics and Sociology of Music», XXI, 2, 1990, pp. 141-159; CARMELA BONGIOVANNI, *Aspetti di vita musicale settecentesca a Genova dall'epistolario di padre G. B. Martini*, «La Berio», XXXV, 2, 1995, pp. 49-74; IRVING GODT, *Marianna in Italy: The International Reputation of Marianna Martines (1744-1812)*, «The Journal of Musicology»,

admittedly only limited to Martini's correspondence preserved in the late 'Civico Museo Bibliografico Musicale' and did not consider the letters in other archives or private collections. After the establishment of the 'Museo Internazionale e Biblioteca della Musica' the collection of letters was included in a digitization project based on Schnoebelen's work.⁶⁸ Recently, an attempt to insert all the known letters sent or received by Martini in the online MIBM catalogue has begun.⁶⁹

Martini's collection of letters has attracted the interest of music scholars for its inexhaustible source of historical data and information about music and musicians. However, until now, scholarship has been restricted almost exclusively to the letters preserved in the MIBM and no systematic attempt has been carried out to gather the letters sent by Martini through an extensive archival investigation. Moreover, apart from Schnoebelen's index, research has been focused either only on individual correspondents or on specific topics. Therefore, a complete appraisal and a comprehensive study of Martini's correspondence is still lacking.⁷⁰ The methodologies applied up until now have reduced the epistolary content to a static dataset, and not considered that it is in fact the output of a dynamic social network. Thus, to examine it, a

XIII, 4, 1995, pp. 538-561; FRÉDÉRIC GONIN, *Mozart et le Padre Martini: Histoire d'une légende?*, «Revue de musicologie», LXXXV, 2, 1999, pp. 277-295; MAURIZIO TARRINI, *Le lettere di Giovanni Lorenzo Mariani a padre Martini nel Civico Museo Bibliografico Musicale di Bologna (1753-82)*, «Atti e Memorie della Società Savonese di Storia Patria», XXXVI, 2000, pp. 149-221; GABRIELE GIACOMELLI, *Monsieur Campion e Padre Martini. Un "armonioso segreto" fra lettere e ritratti*, «Recercare», XIV, 2002, pp. 159-189; LUIGI LUPO, *Il carteggio tra Johann Joachim Quantz e Padre Giovanni Battista Martini*, in *Italienische Instrumentalmusik des 18. Jahrhunderts. Alte und neue Protagonisten*, edited by Enrico Careri, Markus Engelhardt, Laaber, Laaber Verlag, 2002, pp. 303-314; ELISABETTA PASQUINI, *L'Esemplare, o sia Saggio fondamentale pratico di contrappunto. Padre Martini teorico e didatta della musica*, Firenze, Olschki, 2004; JUAN ANDRÉS Y MORELL, *Epistolario*, edited by Livia Brunori, Valencia, Generalitat Valenciana, 2006; *Epistolario Giovanni Battista Martini e Girolamo Chiti (1745-1759): 472 lettere del Museo internazionale e biblioteca della musica di Bologna*, edited by Giancarlo Rostirolla et al., Roma, IBIMUS, 2010; KATE VAN ORDEN, ALFREDO VITOLO, *Padre Martini, Gaetano Gaspari, and the 'Pagliarini Collection'. A Renaissance Music Library Rediscovered*, «Early Music History», XXIX, 2010, pp. 241-324; MARGARET R. BUTLER, *Gluck's Alceste in Bologna: Production and Performance at the Teatro Comunale, 1778*, «Journal of the American Musicological Society», LXV, 3, 2012, pp. 727-776; GALLIANO CILIBERTI, *L'epistolario di Giuseppe Corsi e la presenza del Celani nella corrispondenza di Padre Martini*, in *"E nostra guida sia la Stravaganza". Giuseppe Corsi da Celano musicista del Seicento*, Atti della giornata di studio, Celano, 7 dicembre 2013, edited by Galliano Ciliberti, Giovanni Tribuzio, Bari, Florestano, 2014, pp. 119-143; ALINA ZÓRAWSKA-WITKOWSKA, *Foreign Musicians at the Polish Court in the Eighteenth Century. The Case of Pietro Mira*, in *Musicians' Mobilities and Music Migrations in Early Modern Europe. Biographical Patterns and Cultural Exchanges*, edited by Gesa zur Nieden, Berthold Over, Bielefeld, Transcript Verlag, 2016; RICCARDO CASTAGNETTI, *Andrea Basili (1705-1777). La didattica musicale nel secolo XVIII tra teoria e pratica della composizione*, PhD dissertation, Università di Bologna, 2017; ELISABETTA PASQUINI, *«Respinto da un impensato vento contrario in alto mare»: Anton Raaf, il Farinelli e la Storia della musica di Giambattista Martini*; ANGELO MAZZA, ALFREDO VITOLO, *Prospetto delle lettere relative all'iconoteca nei carteggi di padre Martini*, pp. 55-86; GIUSEPPE TARTINI, *Lettere e documenti*, I, edited by Giorgia Malagò, Trieste, Edizioni Università di Trieste, 2020; ALDO SALVAGNO, *Giuseppe Gazzaniga, maestro di cappella della Cattedrale di Crema, biografia, epistolario e catalogo delle opere*, Lucca, Libreria musicale italiana, 2021; VALENTINA ANZANI, *Il castrato Antonio Bernacchi, virtuoso e maestro di canto bolognese*, Lucca, LIM, 2022.

⁶⁸ Through the portal 'Gaspari on line' [<http://www.bibliotecamusica.it/cmbm/scripts/lettere/search.asp>] it is possible to search the catalog of correspondence by the name of the sender or the recipient, place, date, location and, for Martini's correspondence, by the reference number of Schnoebelen's index.

⁶⁹ The project also involves Gaetano Gaspari's correspondence.

⁷⁰ See ELISABETTA PASQUINI, *Giambattista Martini*, p. 35.

different approach is needed, capable of generating a heuristic shift from the collection of letters to the correspondence and from the correspondence to the network.⁷¹ A full understanding of this invaluable source will only be made possible by undertaking its study with a new multilayered methodology, capable of keeping together the philological, historical, and sociological perspectives within an epistemological framework that the digital humanities can offer. Combining an extensive archival investigation and a bibliographic approach, this appraisal allows us to reassess the existing scholarship on Martini's contribution to the history of music, analyzing topics and subjects already unpacked and identifying less explored aspects and themes.

Musicians' correspondence can bear witness to every aspect of musical life, from their education and career to the transfer of professionals and repertoires, from questions concerning the foundations of musical thought and historical performance, through to socio-economic issues concerning music creation and listening practices. As a result, the interest in the study and analysis of epistolary exchanges between musicians lies in the very origins of music historiography.

After his visit to Martini and to his library, Burney recorded in his travel journal this scholarly aspiration: «I shall avail myself of p. Martini's learning and materials, as I would of his spectacles, I shall apply them to my subject, as it appears to me, without changing my situation».⁷² In line with Burney's intention, a reconsideration of Giambattista Martini's correspondence will produce a more comprehensive representation of the European musical environment during the eighteenth-century, through the lens of Martini's epistolary network.

⁷¹ See CORRADO VIOLA, *Edizioni a stampa di epistolari di letterati italiani. Tendenze e iniziative*, «Les Mélanges de l'École française de Rome - Italie et Méditerranée modernes et contemporaines» (MEFRIM), 132-2, 2020, pp. 317-338: 3-5.

⁷² CHARLES BURNEY, *The Present State of Music in France and Italy*, p. 201.