THE MUSIC
GUIDE TO
ITALY

ELAINE BRODY
CLAIRE BROOK

THE MUSIC
GUIDE TO
ITALY

M

© 1975 by Elaine Brody and Claire Brook
Softcover reprint of the hardcover 1st edition 1975

All rights reserved. No part of this publication may
be reproduced or transmitted in any form or by
any means, without permission.

First published 1979 by
THE MACMILLAN PRESS LTD
London and Basingstoke
Associated companies in New York, Dublin
Melbourne, Johannesburg and Madras

The Music Guide to Italy
ISBN 978-1-349-05293-6 ISBN 978-1-349-05291-2 (eBook)
DOI 10.1007/978-1-349-05291-2

Preface

This book, conceived in frustration, was born into a world besieged by unprecedented economic problems. It was originally planned as one mammoth volume covering eighteen European countries, but like so many grandiose projects, has fallen victim to our current recession. The result is a series of self-contained fragments—each book treating a specific country or area and each one available at a negotiable price. However, this necessary compromise has moved us far from our original intention.

How did it all start?

We both travel as much as our professional responsibilities will allow. We are both trained musicians married to men whose work requires them to spend some part of each year in Europe and we try to accompany them whenever possible. Too often, however, we have found ourselves in the right city at the wrong time or—worse still—in the right city at the right time without being aware of it until it was too late.

Often when faced with the delightful prospect of a few weeks abroad, we have been astonished at how difficult it is to acquire sufficient information to make these visits as fruitful as possible. The musical traveler has no central source of data on a multitude of questions practical, historical, or theoretical. There are those who want to be sure that if they are in Bayreuth on a Tuesday, they can visit the theater even though there is no performance; others may try for weeks to isolate the moment when the Musée d'Instruments of the Paris Conservatory

receives visitors and allows them to play the instruments on display; the curious amateur may wish to locate the Brahms House in Baden-Baden, while others may have heard that there is an interesting music festival in Fishguard without being able to guess exactly where it is and when it is held. Graduate students seeking to avail themselves of the resources of the Gesellschaft der Musikfreunde in Vienna will be grateful for precise information concerning the visiting hours and credentials requirements; the opera lover enjoying a performance at La Scala would have to be aware of the proximity of La Scala Theater Museum in order to explore it during an intermission. The young scholar arriving in Rome on a two weeks' summer leave, only to find that all the libraries are closed and there is no one within miles to provide a bit of assistance, could have been forewarned had schedules been available to him. And so on and so on and so on.

The idea for the *Music Guide* came to us in recognition of the need for a handbook which could provide to the widest range of people—from the musical dilettante to the highly motivated specialist—a compendium of information of a practical nature. The idea seemed so straightforward and obvious that we could not understand why such a guide did not already exist. Once we had embarked on the project, we understood only too well; it had not already been done because it was utterly impossible!!!

But we are getting a bit ahead of ourselves. The *Guide*, once we began to classify and organize the areas for investigations, began to shape itself. Certain editorial decisions concerning the geographical limitations of this volume had to be made arbitrarily. In addition, we would not know just how to treat individual cities until enough information had been gathered to determine the extent of the musical activity and resources in each place. Questionnaires were prepared in five languages for five categories. With the invaluable cooperation of the official cultural offices in each of the eighteen countries we had decided to discuss, we amassed lists of places and people that formed the basis of a large initial mailing. So the process of information-gathering began. As the responses came in, most of our questions concerning inclusion, exclusion, format, and style were answered. The results are to be found in the volumes that follow.

Within each country, the physical, political, and musical organizations indigenous to that nation determined the ordering of the material. In some instances, a chapter consists of a series of short essays on

individual cities; in others where there is only one important urban center, additional information applying to cities outside that center is provided by categories: i.e., miscellaneous opera houses and concert halls, libraries, conservatories, etc. We have taken it upon ourselves to enter the lists editorially by making evaluative judgments.

In addition to decisions of qualitative merit, we have had to take cognizance of length and usefulness. We have tried to maintain a reasonable level of consistency in approach and depth of information. Although we sent the same questionnaires to each country, the responses were incredibly uneven. In some cases information was unavailable because we received no replies and it was impossible to pursue the matter personally. In other instances one of us did the necessary legwork to ferret out answers when the official sources were uncooperative. Very often, however, we received invaluable help from many of the Music Information Centers (CeBeDeM in Brussels, Donemus in Amsterdam, the Music Information Centers of Finland and Sweden, to mention but a few) as well as from individuals whose professional affiliations enabled them to provide us with precise details in addition to general information.

Subject to geographical variations, the information we have prepared is organized under the following general headings: Opera Houses and Concert Halls; Libraries and Museums; Conservatories and Schools; Musical Landmarks; Musical Organizations; Business of Music; Miscellaneous. At the conclusion, there is a section devoted to Festivals and Competitions.

Opera Houses and Concert Halls: we have tried to include the information necessary for the reader's use in determining season, program, and hours of performances. Although we mention some churches in which concerts usually take place, we have not attempted to be overly comprehensive, since almost every church will house the odd public concert from time to time and this does not automatically qualify it as a site for musical entertainment. There has been an increasingly prevalent tendency to present concerts, opera, and chamber music in castles, courtyards, parks, and gardens. The reader is therefore advised to consult a local newspaper or concert guide, which will be indicated at the beginning of most city segments, for details of the unusual events taking place in the unexpected places.

Libraries and Museums: to facilitate practical reference to specific collections, we have attempted to give library and museum names in

their original languages. We wish to acknowledge here and now our gratitude for the scholarship and generosity of Rita Benton, whose *Directory of Music Research Libraries* constituted the basic foundation of our investigations in this category. (Hence Ben. 1, 2, etc. found in our volumes refer to Dr. Benton's numbering system.) We are particularly grateful to Dr. Benton for permission to see the third volume of this important work while it was still in manuscript. For more detailed information about the institutions mentioned in this present volume, please consult her book. Where our questionnaires contained information at odds with hers, we assumed that we had the more recent data.

For the most recent and most comprehensive coverage of archives, collections, libraries, and museums, consult the cumulative index (vols. I-V, 1967-1971) of RILM (acronym for the *International Repertory of Music Literature*), an absolutely essential reference work available at most libraries.

Established in 1966 by the International Musicological Society and the International Association of Music Libraries to attempt to deal with the explosion in musicological documentation by international cooperation and modern technology, *RILM*, a quarterly publication of abstracts of books, articles, essays, reviews, dissertations, catalogues, iconographies, etc. is available in the USA through the International RILM Center, City University of New York, 33 West 42nd Street, New York 10036. European subscriptions are available from RILM Distributor for Europe, Bärenreiter Verlag Heinrich-Schütz-Allee 31-37, D-3500 Kassel-Wilhelmshöhe, West Germany.

Institutes of Musicology are to be found under different headings according to their function within the host country. In France, for example, the Institute is part of the university and is found under Schools and Conservatories. In Spain, it is a library and publishing organization and will appear under Libraries.

Schools and Conservatories: we have had to eliminate ruthlessly all but the major musical institutions in the interest of keeping this book portable. Because course offerings and degree requirements differ from country to country, we have eschewed program descriptions and instead supplied an address from which the interested reader may obtain further information. Summer courses are included in this section, except where they are clearly allied with a festival, in which case they can be located through a cross reference. A cautionary word: those planning to attend seminars or master classes in European universities should bear in mind

that no housing arrangements are made by the university. The administration will supply the names of private persons who take in boarders, but these arrangements should be made well in advance of arrival. A list of organizations with special services for the English-speaking student abroad can be found in the Appendix.

Musical Landmarks: after an enthusiastic beginning, it became apparent that it would not be possible to include every commemorative plaque and graveyard that concerned a musician or musical event without rivaling the telephone directory in size. Therefore, we have usually restricted ourselves to establishments which are open to the public but do not qualify as museums. Occasionally the address of such a place seems to differ in alternate descriptions of the same place. This is invariably due to the fact that building compounds may have entrances on several streets. Where a mailing address is at variance with the public entrance, we have indicated both.

Musical organizations of international significance have been mentioned and, in some exceptional instances, described in detail. The same criteria were applied to commercial musical establishments.

The concluding section, that devoted to Festivals, Competitions, and Periodicals, brings together a body of material never before found between the covers of a single volume. Because we did not wish to build immediate obsolescence into the book, we have not supplied exact dates or typical programs for Festivals and Competitions. Instead, we have sought to give an accurate name and address to which the reader might address himself for that information. We did attempt, wherever possible, to provide descriptive as well as factual material on the more colorful festivals.

There is always a question, where co-authorship is concerned, about the division of labor in any particular project. We are sure that others have arranged their mode of cooperation in a variety of ways. Once the operational procedures had been established by mutual decision, we found it expedient and practical to divide our work on a geographical basis. Therefore, Elaine Brody supervised the research and wrote up the materials on Germany and Austria, Belgium, the Netherlands, Spain, Portugal, Switzerland, Luxembourg, and Monaco; Claire Brook did the same for Great Britain, France, Italy, and the four Scandinavian countries: Denmark, Finland, Norway, and Sweden.

The problems inherent in this kind of compendium are legion. Having to depend on the cooperation of hundreds of functionaries from

secretaries to cultural ministers—disinterested at one extreme and overly zealous at the other—as well as on our own researching techniques and efforts, has resulted in somewhat uneven coverage with somewhat variable accuracy quotient. Although we have visited almost every one of the cities discussed in depth and many of those covered more cursorily, we have not attended all the festivals nor have we physically investigated all the libraries, institutes, and museums. It has been utterly impossible to check all of our sources personally. We have tried to circumvent this lapse from scholarly grace by choosing our sources as carefully as we could.

Three years after we began this Herculean task, we halted the gathering, collating, checking, writing. It would not be accurate to say that we “finished,” for we are both only too aware of the fact that we have barely skimmed the surface of the material. But our manuscript had already become five times the length contracted for, and other duties called. In those three years we had the good fortune to work with a group of exceptional people—exceptional not only because of their extraordinary sense of responsibility and selfless dedication to their nation’s music, but also for the care and precision with which they answered our questions. We would like to thank the following people—and to apologize to those whom we have inevitably and inadvertently overlooked: John Amis (London), Dr. R. Angermüller (Salzburg), the Comtesse de Chambure (Paris), Ulla Christiansen (New York), Hans Conradin (Zurich), Adrienne Doignies-Musters (Brussels), Ady Egleston (New York), Dr. Georg Feder (Cologne), Marna Feldt (New York), Jean and Mimi Ferrard (Brussels), Prof. Kurt von Fischer (Zurich), Claire Van Gelder (Paris and Brussels), Dr. Jörn Göres (Dusseldorf), Marlene Haag (Salzburg), Prof. Edmund Haines (New York), Ernesto Halffter (Madrid), Dr. Hilde Hellmann (Vienna), Per-Anders Hellquist (Stockholm), Maurice Huisman (Brussels), Antonio Iglesias (Madrid), Dr. Erwin Jacobi (Zurich), Jean Jenkins (London), Newell Jenkins (Giglio and New York), Prof. Rudolf Klein (Vienna), Kåre Kolberg (Oslo), Dr. Johanna Kral (Vienna), Dr. Gunnar Larsson (Stockholm), Albert Vander Linden (Brussels), Anders Lönn (Stockholm), Per Olaf Lundahl (Stockholm), René de Maeyer (Brussels), Matilde Medina y Crespo (Madrid), Per Onsum (Oslo), Dr. Alfons Ott (Munich), Pierluigi Petrobelli (Parma), Henry Pleasants (London), Andrew Porter (New York and London), Sheila Porter (New York and London), Anders Ramsay (Stockholm), Albi Rosenthal (London), Dag Schjelderup-Ebbe (Oslo),

Torben Schousboe (Copenhagen), Jarmo Sermilä (Helsinki), Sheila Solomon (London), Anna van Steenberg (Brussels), Jean Touzelet (Paris), Edmund Tracey (London), Tatu Tuohikorpi (New York and Helsinki), Renaat Verbruggen (Antwerp), Linde Vogel (New York), William Weaver (Monte San Savino), Henry Weinberg (Florence and New York).

We would also like to acknowledge the invaluable help we received from the team of graduate students and research assistants who have supplied so much of the energy and muscle for this project. They include: Asya Berger, Louise Basbas, Lisa Mann Burke, Pamela Curzon, Hinda Keller Farber, Anne Gross, Peter Kazaras, Debbie Moskowitz, and Barbara Petersen.

And, finally, we two very liberated women would like to thank our husbands for their encouragement, patience, and touching faith that sooner or later we would emerge from behind the mountains of colored questionnaires better people for having written the *Music Guide*.

ELAINE BRODY
CLAIRE BROOK

Contents

Preface v

Introduction 1

National Holidays 7

Rome 7

Guides and Services 9

Opera Houses and Concert Halls 9

Libraries and Museums 13

Conservatories and Schools 19

Summer Schools 21

Musical Landmarks 22

Musical Organizations 24

Performing Groups 24

Professional, Official, and Concert Societies 25

The Business of Music 28

Music Publishers 28

Music Shops 29

Record Shops 29

Musical Instruments 29

Concert Managers 30

Milan 31

Guides and Services 32

Opera Houses and Concert Halls 32

Libraries and Museums 34

Conservatories and Schools 38

Musical Landmarks 40

Musical Organizations	40
The Business of Music	42
Music Publishers	42
Record Shops	43
Instrument Manufacture and Distribution	43
Instrument Repair	44
Concert Managers	44

Naples 45

Guides and Services	46
Opera Houses and Concert Halls	46
Libraries and Museums	48
Conservatories and Schools	49
Musical Landmarks	50
Musical Organizations	51
The Business of Music	51
Music Shops	51
Record Shops	52
Instrument Makers or Distributors	52

Florence 52

Guides and Services	54
Opera Houses and Concert Halls	54
Environs of Florence	56
Libraries and Museums	56
Conservatories and Schools	60
Musical Landmarks	61
Musical Organizations	61
The Business of Music	62
Music Shops	62
Record Shops	62
Instrument Manufacture and Distribution	62
Music Publisher	62
Music Antiquarian	62

Palermo 63

Guides and Services	63
Opera Houses and Concert Halls	63
Libraries and Museums	65
Conservatories and Schools	66
Summer Schools	66
Musical Organizations	67
The Business of Music	67
Music and Record Shops	67
Instrument Repair	67

Venice 67

- Guides and Services 69
- Opera Houses and Concert Halls 69
- Libraries and Museums 71
- Conservatories and Schools 73
 - Summer Schools 75
- Musical Landmarks 75
- Musical Organizations 75
- The Business of Music 76
 - Music and Record Shops 76
 - Instrument Manufacture and Repair 76

Bologna 76

- Guides and Services 77
- Opera Houses and Concert Halls 77
- Libraries and Museums 78
- Conservatories and Schools 81
- Musical Organizations 82
- The Business of Music 82
- Publishers 82
- Music Publishers 82
- Music and Record Shops 82
- Instrument Repair, Manufacture, and Distribution 82

Genoa 83

- Guides and Services 83
- Opera Houses and Concert Halls 83
- Libraries and Museums 84
- Conservatories and Schools 85
- Musical Landmarks 86
- Musical Organizations 86
- The Business of Music 87
 - Music Publishers 87
 - Instrument Makers and Distributors 87
 - Music Shops 87
 - Record Shops 88
 - Concert Manager 88

Cremona 88

- Guides and Services 88
- Opera Houses and Concert Halls 88
- Libraries and Museums 89
- Conservatories and Schools 90
- Musical Landmarks 90
- Musical Organizations 91
- The Business of Music 91

- Music and Record Shops 91
- Music Publishers 91
- Instrument Making and Repair (violins) 91

Lucca 92

- Guides and Services 92
- Opera Houses and Concert Halls 92
 - Summer Concerts 92
 - Church Concerts 92
- Libraries and Museums 92
- Conservatories and Schools 93
- Musical Landmarks 94
- Musical Organizations 95
- The Business of Music 95
 - Music and Record Shops 95

Parma 95

- Guides and Services 95
- Opera Houses and Concert Halls 95
 - Environs of Parma: Busseto 96
 - Environs of Parma: Fidenza 96
- Libraries and Museums 96
- Conservatories and Schools 97
- Musical Landmarks 98
 - Busseto 98
- Musical Organizations 99
- The Business of Music 99
 - Music Shops 99
 - Record Shops 100
 - Instrument Manufacture, Distribution, and Repair 100
 - Antiquarian Book and Music Dealers 100
 - Music Publishers 100

Siena 101

- Guides and Services 101
- Opera Houses and Concert Halls 101
 - Music in Churches 102
- Libraries and Museums 102
- Conservatories and Schools 103
 - Summer Schools 104
- The Business of Music 104
 - Music and Record Shops 104

Trieste 105

- Guides and Services 105

Opera Houses and Concert Halls	105
Summer Concerts	106
Libraries and Museums	106
Conservatories and Schools	108
Musical Organizations	108
The Business of Music	108
Music and Record Shops	108
Publishers	109
Instrument Manufacture and Repair	109
Concert Managers	109
<i>Turin</i>	109
Guides and Services	109
Opera Houses and Concert Halls	109
Summer Concerts	110
Libraries and Museums	110
Conservatories and Schools	112
Musical Organizations	112
The Business of Music	113
Music Shops	113
Record Shops	113
Instrument Manufacture, Distribution, and Repair	113

Cities Briefly Noted 115

<i>Bari</i>	115
<i>Bergamo</i>	117
<i>Brescia</i>	119
<i>Cagliari</i>	121
<i>Catania</i>	123
<i>Ferrara</i>	125
<i>Mantua</i>	127
<i>Modena</i>	129
<i>Padua</i>	132
<i>Perugia</i>	135
<i>Pesaro</i>	137
<i>Verona</i>	139

Italy, General 143

Opera Houses and Concert Halls 143

Libraries and Museums 148

Conservatories and Schools 154

Festivals 160

Competitions 178

Periodicals 197

Appendix 207

Index 213

THE MUSIC
GUIDE TO
ITALY

Italy