

L'Italia Musicale

The first number of *L'Italia musicale, giornale artistico-letterario* appeared on 7 July 1847. Initially a weekly, the journal was published on Wednesdays by Francesco Lucca's Stabilimento Musicale in Milan. It consisted of eight two-column pages and, as promised in the masthead of the first number, was "accompanied from time to time by new pieces of music or by illustrations depicting set or costume designs for the theater, or celebrated works of painting, sculpture and architecture." While the structure and contents of *L'Italia musicale* were modelled on Ricordi's *Gazzetta musicale di Milano* which began publication five years earlier, the new periodical devoted more space to theatrical correspondence and gave particular attention to works published by the Lucca establishment. On 15 March 1848, following the Milanese insurrection against Austria, the journal changed its title to *L'Italia libera, giornale politico-artistico-letterario*. Three months later on 21 June, almost at the end of its first year, publication was interrupted abruptly when the Austrians returned to Milan.

After approximately a year and a half the journal resumed publication on 30 January 1850 as a bi-weekly (Wednesday and Saturday). The original title reappeared at this time along with a new subtitle—*giornale dei teatri, di letteratura, belle arti e varietà*—and a new format: a three-column layout, four rather than eight pages, and a few new regular rubrics destined to continue until the conclusion of publication; musical and iconographic inserts disappeared. Beginning in January 1859 the frequency of publication changed to "every five days."

On 23 April 1859, coincidentally with the outbreak of the second war of Italian independence, the journal suddenly ceased publication. The reasons for its disappearance are not known; most Milanese periodicals, including the *Gazzetta musicale di Milano*, began operation again as soon as the state of emergency ended (*Il Trovatore* even transferred from Turin to Milan in the autumn of that same year). However, it was probably economic rather than political circumstances that convinced the publisher even before the state of emergency to postpone *sine die* the resumption of the journal, and therefore to suspend publication completely.

Francesco Lucca, the journal's publisher and owner, was born in Cremona in 1802. A second clarinetist in the orchestra of the Royal Theaters of Milan (La Scala and the Canobbiana) and later, from 1822, an apprentice in Casa Ricordi, Lucca founded a musical enterprise in 1825, destined to become the most important in Italy after that of Ricordi, and one of the largest in Europe. Publisher of Verdi (*Attila, Masnadieri, Corsaro*, in addition to *Nabucco* in collaboration with Ricordi), of Pacini, of Mercadante and of many young emerging composers including Petrella, Lucca promoted the dissemination of works in Italy by foreign composers such as Auber, Halévy, Flotow, Gounod, and especially Meyerbeer. After Lucca's death in

1872, the management of his enterprise was assumed by his widow, Giuseppina Strazza, who was a formidable champion of the dissemination of Wagner's works in Italy, and who, after having supported the talent of young composers such as Alfredo Catalani, ceded the enterprise and publishing house in 1888 to the Ricordi company.

Born in the year during which Verdi appeared in the international limelight (*I Masnadieri* in London and *Jérusalem* in Paris) and in competition with the *Gazzetta musicale di Milano* of the rival Ricordi house, *L'Italia musicale* can be considered the second most important Italian music journal of the nineteenth century. With its appearance, the industry of specialized periodical printing was further consolidated in Milan which became the unequivocal center for such activities. At the same time the journal offered a new stimulus to revitalize Italian musical culture advanced by the younger generations.

During its eleven years of publication, Lucca's journal attempted to mirror faithfully and objectively this dense period of events and developments in European musical society. The journal devoted particular attention to the talent of young composers, the reforms of musical dramaturgy, didactic structures, technical advances and organizational initiatives. More specifically, these topics included the new themes of dramatic theater and of Italian literature, the renewal of the libretto, the function of music criticism, the developments of international conventions protecting author's rights, the problem of a uniform diapason, factors concerning the relationship between public and private enterprise, as well as other subjects with an artistic, cultural and social character. To confront the debate over the principal aesthetic and scientific questions regarding music and theater, *L'Italia musicale* looked to France in particular, frequently reprinting articles from Parisian magazines, but not without lively polemics against certain attitudes of French criticism toward Italian music.

Mindful to promote every initiative taken to help young musicians, for reasons extending beyond obvious commercial concerns, the journal also deals with the situation of letters and fine arts in contemporary Italy, dedicating numerous historical-critical articles to them (among the most well-known authors is Giuseppe Rovani, the authoritative writer of feuilletons for the *Gazzetta ufficiale di Milano*, spiritual father of the Milanese *scapigliatura* movement, and one who asserted the unity of the three arts). The first article of *L'Italia musicale* was entrusted to the pen of the celebrated intellectual Carlo Tenca who represented the avant-garde of the romantic aesthetic in Italy and who was a companion of Verdi's devoted friend, the countess Clara Maffei. In the article he combined a condemnation of the *sdolcinate melodrammatiche* and of the academic traditions, and an appeal to the

imagination and to sentiment, together with considerations of the function of criticism in its obligation to sustain, orient, and correct the artist.

It [criticism] divides the interpreter from the performer and the audience: to one it gives the conscience of its own needs and its own desires, while to the other it gives encouragement and the norms to translate them into action.¹

Following the break between Francesco Lucca and Verdi in 1848 and at the resumption of publication in 1850, the journal very quickly assumed a posture against the composer's new style from *Luisa Miller* and beyond. A lively debate exploded in the autumn of 1850 following some rancorous anti-Verdi articles by Fétis which *L'Italia musicale* hastened to reproduce from the *Revue et Gazette musicale de Paris*. The echo of this explosion lasted over a year both in the pages of this and other specialized Italian papers (even Pacini, among others, participated in the dispute). Together with contradictory assessments of many revivals of *Rigoletto* and *Traviata* from 1851 to 1854 expressed in open polemics with other Italian journals and with numerous articles published in support of the works of Meyerbeer and of Petrella, this debate and its reverberations represent one of the fundamental phases in the life of *L'Italia musicale*.

Initially the administration of the journal was the responsibility of the "publisher owner" Francesco Lucca, assisted by collaborators who edited some of the rubrics. A governing administration was never formally named. Only in 1857 did Antonio Ghislanzoni—the future librettist who had recently ended a career as a baritone to begin another as journalist—assume a directorial role in the journal's administration. His function in practice was that of editor-in-chief, a position which became official at the beginning of 1858. The programmatic lines espoused by Ghislanzoni at the beginning of this year were not substantially different from those held by the journal during the preceding years.

In the first place I propose and promise to use the greatest severity toward the artists that enjoy the most fame, and by consequence earn the largest stipends. [...] For the mediocre or second-rate artists, indulgence or forbearance; for the young who promise much, words of comfort and encouragement. As for notices and criticism of foreign theaters, I will allow the various correspondents to espouse their opinions freely, even when they clash with mine, as it seems to me that the true judgment of art must result

¹"Introduzione." Anno I, no. 1 (7 July 1847): 1-3.

from the complete criterion of many rather than from the opinion of an individual.²

From its beginning the structure of the periodical provides one or more opening articles with varying historical, critical, scientific, and bibliographic content; precedence is usually given to articles dedicated to fine arts, to literature and to drama. Thereafter, a large amount of space is reserved for the rubric "Notizie teatrali" which contains individual correspondence or reproduces articles from other theatrical journals. Following the resumption of publication and after a period of settlement for the rubrics, the journal displays a relatively stable structure which remains constant until it ceased publication. This structure consists of the following five essential parts.

- 1) One or more opening articles contain critical and historical essays on drama, literature, fine arts, and music (these frequently in serial form), bibliographic reviews, criticism of important productions, and correspondence from Italian and foreign capitals.
- 2) The extensive and detailed rubric "Teatri e notizie diverse," constitutes the section of the greatest historical interest for its richness of information concerning both theatrical productions and concerts; it contains news from Italy and from Italian theaters abroad as far as the distant Americas, which was sent by correspondents or derived from other periodicals. (Among the titles most frequently cited are *Il Pirata*, *Le Scintille*, and *Trovatore* of Turin, *L'Arte*, *Buon gusto*, and *Scaramuccia* of Florence, *Eptacordo* of Rome, *Omnibus* of Naples, *Fama* of Milan, the *Gazzetta ufficiale di Milano*, the *Gazzetta ufficiale di Venezia*, the *Gazzetta musicale di Napoli*, the *Revue et Gazette musicale de Paris*, *France musicale*, and the *Corriere Italiano* of Vienna.)
- 3) The double rubric "Scritture recenti" and "Artisti disponibili" offers extremely useful information for the reconstruction of the singing, dancing, and dramatic companies, as well as the careers of individual performers.
- 4) The rubric "Miscellanea" contains brief notices on events in the artistic world (announcements of productions, anecdotes, curiosities, deaths, and news of musical life which is occasionally returned to and expanded in successive correspondence), often followed by brief articles under "Varietà" or by some "Articolo comunicato."

²"Milano, 23 dicembre." Anno IX, no. 102 (23 December 1857): 405.

5) The last part includes advertising for, or reviews of, recent publications or acquisitions by the musical establishment of Francesco Lucca.

Protracted series were found in many journals of the time, including the *Gazzetta musicale di Milano*, and their presence frequently contributed to maintaining the interest of readers and to consolidating subscribers. Unlike these journals, only a few and generally brief serial narratives are found in *L'Italia musicale*; therefore, they had little relevance for the journal's financial status. After musical life, the journal devotes most attention to the spoken theater, whose importance for the developments of a new interpretive style advanced by Gustavo Modena, and for its innumerable links with the Italian musical theater of the time, is consistently underscored by new studies (an example is Verdi's *Traviata*, derived from the *Dame aux camélias* by Dumas fils and repeatedly treated by the journal). Also to be noted is the emphasis given in theatrical notices to benefit performances and *accademie*; these provide a cross section of the contemporary repertory and of public taste, a cross section that tells us much more than many histories of music and sociological treatises.

Among the journal's principal collaborators and correspondents figured Carlo Gaetano Antonini, Francesco Dall'Ongaro (only during the first year), Antonio Ghislanzoni (who, previously mentioned, perhaps collaborated anonymously before 1857), Salvatore and Pietro Massa (critics of fine arts), Giuseppe Rovani (mentioned above), P. Perego, Lauro Rossi, Salvatore Ruffini (from Paris), Giacomo Sacchèro, Emilio Treves, and Geremia Vitali (already in Ricordi's service as a feature writer for the *Gazzetta musicale di Milano*). There were also frequent correspondences from Florence by Augusto Miroletti and Carlo Lorenzini (the future author of *Pinocchio*—written under the pseudonym of Collodi—and the founder of the Florentine theatrical journal *Scaramuccia* which was very often cited in *L'Italia musicale*). Other regular correspondents, noted only by their initials, wrote from Turin (F. P., most likely Francesco Poggiali), from London (A. R.) and from Vienna (A. Z.). Occasional correspondence from Italian cities by Giovanni Bardella (Venice), Raffaele Colucci and Michele Ruta (Naples), Angelo Da Pra ovvero Galeno d'Arpa (Padua), Carlo Bottura (Trieste), Carlo Andrea Gambini, Francesco Savio and Giuseppe Torre (Genoa), Alessandro Sala (Verona), was usually signed only with initials. The opening articles were frequently reprinted from other journals such as the *Gazzetta musicale di Firenze* and *L'Armonia* of Florence, the *Gazzetta di Milano*, the *Revue et Gazette musicale de Paris*, *France musicale*, etc., and were signed by Abramo Basevi, Girolamo Alessandro Biaggi, Escudier (in particular the correspondence from London during the Universal Exhibition), Fétis père, Adrien de La Fage, Alberto Mazzucato, Ermanno Picchi, Luigi Picchianti, Pietro Raffaelli, Felice Romani, Giuseppe Rovani, Scudo, and Pasquale Trisolini.

The following list identifies initials used as signatures and pseudonyms.

A... C. G.	Carlo Gaetano Antonini
A. B.	Abramo Basevi (from <i>L'Armonia</i> of Florence)
A. M.	Augusto Miroletti (correspondent from Florence)
A. S.	Alessandro Sala (correspondent from Verona)
C....i	Raffaele Colucci (correspondent from Naples)
C. A. G.	Carlo Andrea Gambini (from Genoa)
C. B.	Carlo Bottura (from Trieste)
C. G. A.	Carlo Gaetano Antonini
C. L.	Carlo Lorenzini (correspondent from Tuscany)
C. M.	Casamorata (from Florence)
C. R.	Raffaele Colucci (see above)
C. T.	Carlo Tenca
D'Arpa Galeno	Angelo Da Pra (correspondent from Padua)
Dottor Verità	Leone Fortis
F. S.	Francesco Savio (correspondent from Genoa)
G. A. B.	Girolamo Alessandro Biaggi (from Florence)
G. B...a	Giovanni Bardella (correspondent from Venice)
G. T...e	Giuseppe Torre (correspondent from Genoa?)
Galeno	Angelo Da Pra (correspondent from Padua)
L.	Carlo Lorenzini (see above)
M.	Salvatore Mazza
M. E.	Marie Escudier (from Paris and from London)
P. T.	Pasquale Trisolini ("Gazzetta Musicale di Napoli")
R.	Giuseppe Rovani
R. C.	Raffaele Colucci (correspondent from Naples)

NOTES ON THE CALENDAR

The Calendar is based on the only known nearly complete copy of *L'Italia musicale*. Once part of the personal collection of Francesco Lucca, it is now conserved by Casa Ricordi. The few lacunae in about fifteen scattered numbers have been filled by drawing upon the incomplete copies conserved at the Biblioteca Braidense in Milan and the Biblioteca dell'Archiginnasio in Bologna. From 1851 one of the first numbers of each year was usually accompanied, as was the custom for many theatrical journals of the time, by a "General prospectus of the singing, dancing, dramatic companies etc." which performed during that carnival season; these announcements are missing in the collections examined, except those for the carnival seasons of 1851/52 and 1854/55 which have not been catalogued.

Errors in pagination are corrected in brackets in the page number column and placed beside the numbers found in the journal. Wherever the error continues on successive pages, the sequence found in the periodical has been maintained without further correction after the initial error has been denoted as described above.

In cataloguing the musical productions, both theatrical and choreographic, the specific genre of each work (ballet, vaudeville, operetta, comedy, tragedy, oratorio, etc.) is usually noted beside the title, except for the genre "opera." Because the Italian language lacks a single term for a "world premiere" analogous to the German "Uraufführung," the term "prima" has been adopted for brevity but only in regards to opera; each world premiere of other genres (ballets, comedies, tragedies, etc.) is indicated with the adjective "nuovo," derived from the journal. The choreographer is always presented as the author of a ballet when expressly cited, even if responsible only for a "revival."

Performers are cited in the Calendar only when a significant positive or negative critical judgment is present, even if brief. Their activity (actor, choreographer, conductor, flutist, soprano, tenor, violinist, etc.) is almost always noted at their first mention in the Calendar and is not in most cases repeated. In the rubric for theatrical notices, the presence of a judgment by the correspondent about a performed work has been indicated by the term "critica" even if that judgment is brief or only summary.

In the Calendar obvious typographical errors have been corrected without comment while the original spelling of surnames has been respected even when variable (Alaimo and Alajmo, Baucardè and Boucardè, Dalle Sedie and Delle Sedie, De Lagrange and De La Grange, etc.). In the Index variant spellings have been gathered together under the heading that appears more frequently or that is more widely accepted (Alaimo, Baucardé, Delle Sedie, Lagrange, etc.).

In order to limit the Calendar to essential data, neither brief announcements of events, especially if treated successively, nor brief notices deduced from uncertain or unverifiable sources ("one hears," "it seems," etc.) have been taken into consideration. Also for the sake of brevity, some well-known theaters have often been cited in editorial commentary by only the proper name (Carlo Felice, Fenice, Fondo, San Carlo, Scala, etc.); in many cases entries for Theater (Teatro, Théâtre, etc.) have been abbreviated to T. or Th.

NOTES ON THE INDEX

The Index has been limited to essential keywords: titles of operas, ballets, plays, journals, institutions, surnames, places, theaters, theatrical genres, musical instruments, professional capacities, artistic terminology, technical terms, types of productions, important events, and words relating to basic concepts.

In general the only concerts, *accademie*, and musical entertainments treated in the Index are those for which the journal furnishes a sufficiently detailed chronicle, or at least news relative to the performers and/or to the performed music.

The professional or artistic function of individuals (contractor, ballerino, baritone, bass, comic, contrabassist, clarinetist, contralto, choreographer, dancer, conductor, flutist, impresario, etc.) appears in the Index only once for each person.

Opera titles are identified in their complete form, even if frequently cited by the periodical in an abbreviated version (*Un'Avventura di Scaramuccia* for *Scaramuccia*, *Il Campanello dello speziale* for *Il Campanello*, *Armando il gondoliero* for *Il Gondoliero*, etc.) or if cited in a manner not corresponding to the original title (*La Prigione di Edimburgo* and not *Le Prigioni di Edimburgo*, *Buondelmonte* and not *Bondelmonte*, etc.). The titles of foreign operas that figure both in the original version and in Italian translation (*L'Étoile du Nord* and *Stella del Nord*, *Freischütz* and *Franco arciero*, etc.) as well as new titles imposed by the censors (*Sordello* for *Torquato Tasso*, *Viscardello* for *Rigoletto*, etc.) have been maintained in the Index. Each part of a two-part opera title is treated independently in the Index (*Elisabetta* ossia *Otto mesi in due ore*, *Cristoforo Colombo* ossia *La Scoperta del Nuovo Mondo*, etc.).

For the names of Italian and foreign cities, the reading adopted by the journal has been maintained (for example Girgenti for Agrigento, Colonia for Köln, Pest for Budapest, etc.); however in the few cases in which the name also appears in modern spelling (Cassel and Kassel, Senigallia and Sinigaglia, etc.) the latter reading is used for the lead term in the Index. Names of foreign places that appear only in Italian translation (Colonia, Corogna, Londra, Parigi, Pietroburgo, etc.) have also been maintained; for the names of places appearing both in Italian translation and the original language (Stoccarda and Stuttgart), the latter reading or corrected version (Stuttgart) has been chosen for the lead term.

For comments concerning the correct spelling of surnames see Notes to the Calendar above.

A final important element concerns the activities of theaters which dominate the correspondence and the chronicle notices as seen in the number of Index pages containing related keywords. Given the frequency of correspondence from some capitals focusing on the activities of single theaters, the names of the following cities have been omitted in the Index when accompanied by the name of a theater: Barcelona, Florence, Genoa, London, Madrid, Milan, Naples, Paris, Rome, Turin, Trieste, Venice and Vienna. While this substantially shortens the Index, it also requires the user to consult the second list in the Appendix, "Theaters in frequently cited cities," which contains the names of the theaters for these thirteen cities, and any alternate titles with which they are cited in the journal.

APPENDIX

Table of principal abbreviations

accomp. = accompagnamento	lit. = litografia
Ant. = Antonio	M.° = Maestro
art. = articolo	mad. = madama
avv. = avvocato	min. = minore
Batt. = Battista	mons. = monsignore
bem. = bemolle	N., n. = numero
cav. = cavaliere	op. = opera
cfr. = confronta	pag. = pagina
com. = comunicato	prima = prima rappresentazione assoluta, Uraufführung
comp. = compagno, compagni	prof. = professore
cont., continuaz. = continuazione	red. = redazione
corr. = corrente	S. = San, Santa, Santo
corrisp. = corrispondenza	sec. = secolo
dis. = disegnatore, disegno	sig. = signore
dott. = dottore	tip. = tipografia
estr. = estratto	T. = Teatro
f.lli = fratelli	Th. = Théâtre, Theatre
Gio = Giovanni	v. = vedi
Giov. = Giovanni	vol. = volume
Gius. = Giuseppe	
Imp. = Imperiali	

Theaters in frequently cited cities (alternate titles in parentheses)

Barcelona

Teatro del Circo
Teatro del Liceo

Teatro de Santa Cruz
(Teatro Principal)

Teatro Principal (Teatro
de Santa Cruz)

Florence

Arena Goldoni
Circo Diurno
Politeama
Teatro Alfieri (Teatro
degli Intrepidi)
Teatro degli Arrischiati
(Teatro di Piazza
Vecchia)
Teatro degli Immobili
(Teatro della Pergola)

Teatro degli Intrepidi
(Teatro Alfieri)
Teatro dei Solleciti
(Teatro di
Borgognissanti)
Teatro del Cocomero
Teatro della Pergola
(Teatro degli Immobili)
Teatro di Borgognissanti
(Teatro dei Solleciti)

Teatro di Piazza Vecchia
(Teatro degli Arrischiati)
Teatro Ferdinando (Teatro
Pagliano)
Teatro Leopoldo
Teatro Nuovo
Teatro Pagliano (Teatro
Ferdinando)
Teatro Standish

Genoa

Teatro Apollo
Teatro Carlo Felice
Teatro Colombo

Teatro dell'Acquasola
Teatro di Corte
Teatro di Sant'Agostino

Teatro Doria
Teatro Paganini

London

Covent Garden
Drury Lane
Haymarket
Her Majesty's Theatre
(Teatro di Sua Maestà,
Teatro della Regina)

Lyceum Theatre
St. James's Theatre
Surrey Theatre
Teatro della Principessa

Teatro della Regina
(Teatro di Sua Maestà,
Her Majesty's Theatre)
Teatro di Sua Maestà
(Her Majesty's Theatre,
Teatro della Regina)

Madrid

Teatro d'Oriente (Teatro
Real)
Teatro de Basilj
Teatro de la Cruz

Teatro de la Princesa
Teatro del Circo
Teatro del Principe
Teatro Real (Teatro
d'Oriente)

Teatro dell'Opera (Teatro
d'Oriente)
Teatro della Varietà
Teatro della Zarzuela

Milan

Anfiteatro dei Giardini
 Pubblici (anche Teatro)
 Anfiteatro della
 Commenda (anche
 Teatro)
 Anfiteatro della Stadera
 (anche Teatro)
 Arena
 Circo Bellati (anche
 Teatro)
 Circo alla Valletta (anche
 Teatro)
 Gabinetto Ronchi
 Teatro alla Canobbiana

Teatro Bellati
 Teatro Carcano (anche
 Circo)
 Teatro Concordia
 Teatro dei Giardini
 Pubblici (anche
 Anfiteatro)
 Teatro della Commenda
 (anche Anfiteatro)
 Teatro della Valletta
 (Teatro di Porta
 Ticinese)
 Teatro della Stadera
 (anche Anfiteatro)

Teatro di Porta Romana
 Teatro di Porta Ticinese
 (Teatro della Valletta)
 Teatro Ducale
 Teatro Fiando
 Teatro Filodrammatici
 Teatro Lentasio
 Teatro Re
 Teatro San Cristoforo
 Teatro San Simone
 (Teatro Silvestri)
 Teatro Santa Radegonda
 Teatro Silvestri (Teatro
 San Simone)

Naples

Circo Olimpico
 Teatro dei Fiorentini
 Teatro del Fondo

Teatro di S. Carlino
 Teatro di S. Carlo
 Teatro di S. Ferdinando

Teatro La Fenice
 Teatro Nuovo
 Teatro Partenope

Paris

Accademia Imperiale
 (Nazionale) di Musica
 (Opéra)
 Bouffes Parisiens
 Teatro Francese (Théâtre
 Français)
 Teatro Italiano
 Théâtre Barthélemy
 Théâtre Beaumarchais

Théâtre de l'Ambigu
 Théâtre de l'Odéon
 Théâtre de l'Opéra
 (Accademia Imperiale di
 Musica)
 Théâtre de l'Opéra
 Comique
 Théâtre de la Gaîté

Théâtre de la Porte de
 Saint-Martin
 Théâtre des Variétés
 Théâtre du Gymnase
 Théâtre Français (Teatro
 Francese)
 Théâtre Historique
 Théâtre Lyrique

Rome

Anfiteatro Corea
 Mausoleo di Augusto
 Teatro Alibert
 Teatro Apollo (Teatro di
 Tordinona)

Teatro Argentina
 Teatro di Tordinona
 (Teatro Apollo)
 Teatro Capranica

Teatro Emiliani
 Teatro Giustiniani
 Teatro Metastasio
 Teatro Valle

Turin

Anfiteatro Giardini
Circo Sales
Teatro Alfieri
Teatro Carignano

Teatro d'Angennes
Teatro Eliseo
Teatro Gerbino
Teatro Lupi

Teatro Nazionale
Teatro Regio
Teatro Scribe
Teatro Sutera

Trieste

Teatro Apollo
Teatro Corti

Teatro dell'Armonia
Teatro Filodrammatico

Teatro Grande
Teatro Mauroner

Venice

Teatro Apollo
Teatro Camploy (Teatro
S. Samuele)

Teatro Gallo (Teatro
S. Benedetto)
Teatro la Fenice
Teatro Malibràn

Teatro S. Benedetto
(Teatro Gallo)
Teatro S. Samuele (Teatro
Camploy)

Vienna

Josephstadttheater
Teatro della Leopoldstadt
Teatro di Corte (Teatro
Imperiale, Teatro di
Porta Carinzia)

Teatro di Porta Carinzia
(Teatro di Corte, Teatro
Imperiale)
Teatro Imperiale (Teatro
di Corte, Teatro di Porta
Carinzia)

Teatro Italiano (Teatro di
Porta Carinzia)
Theater an der Wien

Finally, the following list of theater names with alternate titles is provided here to better orient the user

Teatro Civico = Teatro Comunale
Teatro Comunale = Teatro Comunitativo
Teatro Comunale = Teatro della Comune
Teatro dei Condomini = Teatro del Condominio
Teatro Ducale = Teatro Regio (Parma)
Teatro Municipale = Teatro Comunale
Teatro Sociale = Teatro di Società

along with a list of theaters whose name reoccurs in different cities or locations.

Teatro Alfieri: Florence, Turin
Teatro Apollo: Genoa, Rome, Venice
Teatro Civico: Asti, Bologna, Cagliari, Como, Cuneo, Fiume, Perugia, Vercelli

Teatro Comunale (Comunitativo): Bologna, Catania, Cesena, Corfù, Fermo, Ferrara, Fiorenzuola, Imola, Lanciano, Legnago, Modena, Pesaro, Ravenna, Reggio Emilia, Rimini, Senigallia, Soncino, Terni
Teatro dei Condomini: Macerata, Pavia
Teatro del Circo: Barcelona, Brussels, Madrid
Teatro del Genio: Campobasso, Viterbo
Teatro del Giglio: Gallipoli, Lucca
Teatro della Concordia: Cremona, Jesi, Milan
Teatro di San Carlo: Lisbon, Naples
Teatro di Società: Bergamo, Canzo, Rovigo, Treviso, Udine
Teatro Ducale: Milan, Modena, Parma
Teatro Ferdinando: Chieti, Florence, Foggia, Naples
Teatro Filarmonico: Piacenza, Verona
Teatro Filodrammatico: Padua, Trieste, Verona
Teatro Grande: Brescia, Pavia, Trieste
Teatro La Fenice: Naples, Senigallia, Venice
Teatro Leopoldo: Florence, Livorno
Teatro Metastasio: Prato, Rome
Teatro Nuovo: Florence, Naples, Padua, Verona
Teatro Regio: Nice, Parma, Turin
Teatro Rossini: Livorno, Lugo, Pesaro, Turin
Teatro San Ferdinando: Chieti, Naples
Teatro Sociale: Abbiategrasso, Bergamo, Codogno, Este, Gorizia, Lodi, Lugano, Mantua, Montagnana, Novara, Pinerolo, Soresina, Treviso, Udine, Voghera, Zara
Teatro Valle: Rome, Verona