

## *I Teatri*

*I Teatri: Giornale drammatico musicale e coreografico* was published in Milan from 21 April 1827 to 4 January 1831. Its final issue was titled *I Teatri: Giornale di drammatica, musica, coreografia, lettere ed arti*. The journal's publication year was timed to end with Easter.<sup>1</sup> Although announced as a weekly, it often appeared irregularly.

When *I Teatri* first appeared, it was the only publication in Milan that was dedicated entirely to theatrical life, a truly unusual circumstance both in a city with four large halls (Teatro alla Scala, Teatro della Canobbiana, Teatro Re, Teatro Carcano) and other active, smaller theaters, and, in a geographical area, northern Italy, where most of the Italian theaters were situated. This anomaly was noticed by François Joseph Fétis who wrote in an article for the *Revue musicale*, reprinted in *I Teatri*,<sup>2</sup> "No matter how much the Italians love music, they do not really enjoy reading about it . . . ; it is no wonder then that the number of music journals is small, and that up to now those that have been compiled in Italy have not been able to sustain themselves." It was under these circumstances that this Milanese periodical anticipated the flowering of theatrical journals in the following decades. In part, however, the journal also exemplified a form of publication that was superseded by a more agile and profitable journalistic style, one with a non-academic, middle-class base, with a clear division between the roles of the editor and the owner, and one always more closely tied to the character and the interests of the latter. The journal felt the effects of this predicament, but remained half-way between the old model (literary, slow and reflective) and the new ("journalistic," agile and spontaneous). It remained tied to the figure of the intellectual-owner, even if its relationships with book dealers and publishers seemed to anticipate the more successful trend that later predominated among Italian music and theater journals; namely, titles that were the voices of publishing houses.

Although in the first issue Gaetano Barbieri and Giacinto Battaglia are identified as "*compilatori* and *proprietari*," and in the 17 June 1827 issue Giulio Ferrario and

<sup>1</sup>"The subscription price is twenty-four Austrian lire for one year and twelve for six months [...]. Postage for all of the Kingdom of Lombardy-Venetia and to the borders for export, is four Austrian lire per year. Subscriptions are accepted at the Office of said journal found in Contrada de' Due Muri no. 1048, and at all of the principal bookstores in Italy and abroad, and particularly at the Press of the Editor, Doctor Don Giulio Ferrario, at the bookstore of the firm Antonio Fortunato Stella and Sons, at the music store of Mr. Giovanni Ricordi, and also at that of Mr. Giovanni Meiners, as well as at the Office of *Gazettes* at the Administration of the Royal and Imperial Postal Service" (4 October 1827). In October 1828 the offices moved to the Contrada dell'Agnello no. 965.

<sup>2</sup>F. J. Fétis, "Giornali musicali e drammatici alemanni, inglesi, francesi e italiani [from the *Revue musicale*], in *I Teatri* I (1827), no. XXXVI, 24 December, pp. 605-14.

Gaetano Barbieri appear as “*direttori* and *editori*,” the director and true craftsman of *I Teatri* is Barbieri.<sup>3</sup> In reality, Battaglia collaborates in the capacity of “*estensore musicale*” only during the first months of publication and Ferrario’s responsibilities are limited to that of typographer until June 1829. After this date Gaetano Barbieri continues the publication as the sole “*direttore* and *estensore*” with Gaspare Truffi as typographer.

In addition to his ties with non-music publishing enterprises such as those with his typographer Giulio Ferrario and the book dealer Antonio Fortunato Stella, Barbieri constantly fostered relations with the music publisher Giovanni Ricordi. The magazine frequently contains advertising notices and lithographic illustrations produced by Ricordi’s establishment, and utilizes Ricordi’s store as a place of sale for the journal.

Issues generally consist of sixteen pages in sextodecimo format; the three last numbers, from 28 December 1830 to 4 January 1831, are composed of four pages in octavo, an adaptation to the format and structure of the periodical *L’Eco* with which *I Teatri* unites in 1831.<sup>4</sup> All issues through 1829 have a jacket: the masthead and the terms for subscription appear on the jacket’s first page; advertising announcements or editorial notices figure erratically on the second and third; and the fourth page features the issue’s index.

Based on a statement in the first issue, the journal was not addressed “specifically to music,” but rather “to the stage and to the fine arts which are its tributaries.” *I Teatri* aimed to promote “good taste in amateurs, both for the art of music and for dramatic art,” and to avoid “long theories for which space would be lacking, which *professori* do not seek in a journal of pleasant things, and which dilettantes do not read.”<sup>5</sup>

During its four years of publication the structure and the contents of the journal remain unaltered. The issues generally begin with biographies of composers, actors, singers and dancers (frequently accompanied by lithographic portraits), followed by

<sup>3</sup>Modena 1781 - Milan 1853. Mathematician and scholar, translator of French and English dramas, Barbieri was author of comedies and opera librettos, *Il Talismano* and *Giovanna d’Arco* for Pacini, produced at La Scala in 1829 and 1830.

<sup>4</sup>On 7 January 1831, after the publication of three transitional numbers, Barbieri announced to the subscribers, “Common interests have persuaded the editor of the journal *I Teatri* and the editors of *L’Eco* to merge the first into the theatrical part of the second. From 7 January the present subscribers to the journal *I Teatri* will receive the journal *L’Eco* instead.”

<sup>5</sup>“Plan for the topics treated in this periodical,” in *I Teatri* I (1827), fasc. I, 21 April, pp. 1-4.

articles on aesthetics and history. The most space is reserved for reviews of musical, dramatic and choreographic productions. The “domestic” news, that is Milanese (with particular attention to the activities of the Teatro alla Scala or Teatro Grande), is most prominent; this is followed by news of “Lombardy-Venetia” and “Italy in general” (of notable interest are the references to “minor” places and theaters), and finally “foreign” news. A rubric for announcements and engagements completes the information on musical and theatrical life.

Of primary importance is the frequent appearance of appendices and supplements, which include news of performances, anticipating or completing the news reported in current issues. The appendices, intermittent from 1827 through most of 1829, are published regularly from the end of 1829 through 1830. They are numbered consecutively from I on 28 December 1829 to LXV on 24 December 1830; from 15 January 1830 the appendices act as jackets for the issues while continuing to be numbered successively based on the numbering system begun on 28 December 1829. For this reason the appendix to issue number 1 of 15 January 1830 also carries the roman numeral X.

Apart from Giacinto Battaglia’s<sup>6</sup> initial collaboration and the rare original signed correspondence<sup>7</sup> (which, however, became a regular feature) Barbieri is the sole contributing editor. While his writings are frequently devoted to the spoken theater, he does not fail to comment on the principal musical and choreographic events in Milan. The periodical is completed by the publication of articles reprinted from other Italian and foreign periodicals or furnished by generally anonymous correspondents and collaborators. These articles are often amplified with footnotes by Barbieri.

#### Author’s initials

B., B.i,* B.....i, G. B., G. B. B., G. B. B.i, G. B.i, G. B.....i	Gaetano Barbieri
B.a, B.....a, G. B.a, G. B.....a, G.o B.a	Giacinto Battaglia
C., Comp.	Compilatore

<sup>6</sup>Milan 1803-1861. Impresario and journalist, Battaglia founded *Il Barbiere di Siviglia* (later *Il Figaro*) and was the first director of the *Gazzetta musicale di Milano*.

<sup>7</sup>Correspondence was supplied by the man of letters and music, Carlo Ritorni of Reggio Emilia, and by Pietro Antonio De Mojana, in Milan. Other signed articles are taken from other periodicals.

C. R., C.... R.....  
E., L'E.  
(F.)  
P. A. De M.  
T., Trad.  
T. L.

Carlo Ritorni  
Estensore  
François Joseph Fétis  
Pietro Antonio De Mojana  
Traduttore  
Tommaso Locatelli

\*Nota bene: the initials "B.i" at RIPM number 30:367r cannot be attributed with certainty.

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This publication is based primarily on issues of the journal (years 1827-1829) housed in the collection of the Biblioteca municipale Passerini Landi in Piacenza and of those (year 1830) in the Biblioteca nazionale Braidense in Milan; the lacunae have been filled by drawing on the collections of the Biblioteca comunale dell'Archiginnasio and of the Civico museo bibliografico musicale in Bologna, of the Biblioteca nazionale Marciana in Venice, and of the Biblioteca universitaria in Pavia.

The completeness of this assembled journal—confirmed by the regular and consecutive numbering of issues, of numbered appendices and of pages—cannot be verified for possible occasional inserts lacking numeration (separate appendices, various supplements, portraits). Because jackets have not been found for issues III and IV of 1827, publication dates have been assigned in brackets, based on news reported therein.

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 having denoted the initial error as described above.

Indications of publication errors reported in the rubric "errata-corrige" or otherwise corrected in later articles have been noted in the place where the error is recognized with an errata indication, namely, the RIPM number containing the error followed by the corrected information.

In cataloguing the musical, theatrical and choreographic productions, the genre or musical form (ballet, vaudeville, comedy, tragedy, symphony, cantata, etc.) is generally supplied next to the title when specified. No genre indication, however, is supplied for opera. Consequently, the entry "opera" in the Index does not contain

notices on individual productions, but rather considerations of the genre. The term "opera nuova," has been retained in the Calendar and the Index (as a lead term). It generally refers in the journal to world premieres, but may also indicate local premieres.

When citing the authors of ballets, the periodical rarely distinguishes between the author—that is the choreographer—and the person who mounts a ballet "composed" by others. This generalization has been maintained in the Calendar.

For clarity, the title generally employed in the periodical to denote the director of an orchestra, "direttore," has been identified in the Calendar as "direttore d'orchestra," which also constitutes a lead term in the Index. This term should be taken to mean "primo violino e direttore d'orchestra."

The spelling adopted by the journal for Italian and foreign cities has been maintained both in the Calendar and the Index. Therefore, some German cities beginning with the letter "K" in modern spelling (Kassel, for example), will appear under the letter "C" (Cassel) conforming to the nineteenth-century form.

In the journal, the titles of periodicals are often cited in an approximate manner. In a few cases it has not been possible to ascertain their correct form or to identify their exact title. All of these are entered in the Calendar as they appear in the periodical. Those that are probably generic appear within quotation marks as if a precise title (i.e., "Gazzetta di Torino" for "Gazzetta piemontese," "Gazzetta" or "Giornale di Napoli" for "Giornale del Regno delle due Sicilie"). Such titles constitute lead terms in the Index. In cases of titles that are clearly approximate (i.e., Gazzetta milanese for "Gazzetta di Milano," Gazzetta fiorentina for "Gazzetta di Firenze") the appellations given by the periodical have been transcribed without quotation marks; in the Index these approximate forms appear under the correct entry (Gazzetta milanese under "Gazzetta di Milano," Gazzetta fiorentina under "Gazzetta di Firenze"). Translations of foreign titles appear as they do in the journal even if two slightly different titles most likely refer to the same periodical (i.e., "Gazzetta d'arti e letteratura" and "Giornale d'arti, letteratura e teatri").

The articles are often accompanied by footnotes: these amplifications have been catalogued as sections distinct from the principal unit when they are not by the author of the article, or when they are particularly significant and/or autonomous in regards to the content of the article itself. Barbieri is the author of the footnotes unless otherwise noted, even when unsigned; his name has been indicated within square brackets in cases where necessary to denote the "point and counterpoint" between the author of an article or a letter and the director of the journal.

Initials or abbreviations (A. C., Art. com., G. P., G. di B., Lett., etc.) are often found at the end of articles in place of the signature. These often refer to the article's original place of publication or its type (*Gazzetta Piemontese*, *Gazzetta di Bologna*, *Articolo Comunicato*, *Lettera*, etc.). Such initials or abbreviations have been reported within parentheses at the end of the title column. A list identifying these abbreviations follows.

A. C.	Articolo Comunicato
A. c.	Articolo comunicato
A. di L. C.	Articolo di Lettera Comunicata
A. di l. c.	Articolo di Lettera comunicata
A. di l.	Articolo di lettera
Art. C.	Articolo Comunicato
Art. com.	Articolo comunicato
Art. di lett. c.	Articolo di lettera comunicata
Art. di lett. com.	Articolo di lettera comunicata
Artic. comunic.	Articolo comunicato
D. G. T. A. L. di Bol.	Dal Giornale Teatri Arti Letteratura di Bologna
G. M. (see Nota bene)	Gazzetta Milanese
G. M. di L.	Gazzetta Musicale di Lipsia
G. M. di Lipsia	Gazzetta Musicale di Lipsia
G. Mus. di Lipsia	Gazzetta Musicale di Lipsia
G. N.	Gazzetta Napoletana
G. P.	Gazzetta Piemontese
G. P. di V.	Gazzetta Privilegiata di Venezia
G. P. di Ven.	Gazzetta Privilegiata di Venezia
G. P. di Venezia	Gazzetta Privilegiata di Venezia
G. T. A.	Giornale Teatri Arti [e Letteratura]
G. T. A. L. di Bol.	Giornale Teatri Arti e Letteratura di Bologna
G. T. A. e L.	Giornale Teatri Arti e Letteratura
G. T. A. e L. di Bol.	Giornale Teatri Arti e Letteratura di Bologna
G. Torinese	Gazzetta Torinese
G. V. d'Arti Letteratura	Giornale Viennese d'Arti Letteratura
G. d'Arti e Lett. di Vienna	Giornale d'Arti e Letteratura di Vienna
G. di B. (see Nota bene)	Gazzetta di Bologna
G. di Bologna	Gazzetta di Bologna
G. di C.	Giornale di Commercio
G. di C. F.	Giornale di Commercio Firenze
G. di C. I. V.	Giornale di Commercio Industria Varietà
G. di Comm.	Giornale di Commercio
G. di Comm. di F.	Giornale di Commercio di Firenze
G. di F.	Gazzetta di Firenze
G. di Firenze	Gazzetta di Firenze
G. di G.	Gazzetta di Genova
G. di M. (see Nota bene)	Gazzetta di Milano
G. di N.	Giornale di Napoli
G. di P.	Gazzetta di Parma

G. di V.	Gazzetta di Venezia
Gaz. di Firenze	Gazzetta di Firenze
Gazz. Milanese	Gazzetta Milanese
Gazz. Mus. di Lipsia	Gazzetta Musicale di Lipsia
Gazz. Music. di Lipsia	Gazzetta Musicale di Lipsia
Gazz. di Lipsia	Gazzetta di Lipsia
Gazz. musicale di Vienna	Gazzetta musicale di Vienna
Gazz. univers. di Lipsia	Gazzetta universale di Lipsia
Gazzetta Arti e Lett. di Vienna	Gazzetta Arti e Letteratura di Vienna
Gazzetta Mus. di Lipsia	Gazzetta Musicale di Lipsia
Gior. Arti e Lett. di Bologna	Giornale [Teatri] Arti e Letteratura di Bologna
Giorn. d'Arte e Letterat. di Vienna	Giornale d'Arte e Letteratura di Vienna
Giorn. d'Arti e Letterat. di Vienna	Giornale d'Arti e Letteratura di Vienna
Giornale d'Arti e Letterat. di Vienna	Giornale d'Arti e Letteratura di Vienna
Giornale d'Arti, Lett. di Vienna	Giornale d'Arti, Letteratura di Vienna
L. C.	Lettera Comunicata
L. c.	Lettera comunicata
M. T.	Minerva Ticinese
N. P.	Nuovo Poligrafo
N. P. G.	Nuovo Poligrafo Genova
N. P. di G.	Nuovo Poligrafo di Genova
N. Pol.	Nuovo Poligrafo
N. Pol. di G.	Nuovo Poligrafo di Genova
Nuovo Pol.	Nuovo Poligrafo
Osservatore it.	Osservatore italiano
P. di L. C.	Parte di Lettera Comunicata
R. M.	Revue Musicale
R. M. di P.	Revue Musicale di Parigi
Rivista Encicl. Gior. di Roma	Rivista Enciclopedica Giornale di Roma
T. A. e L.	Teatri Arti e Letteratura
I. C.	lettera Comunicata

\*Nota bene. For 1829, the following initials cannot be attributed with certainty. "G. M." at RIPM number 30r, "G. di B." at number 159, "G. di M." at number 135r.