

Urban Musical Life in Post-Unification Italy: The MML Project

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Funded as a Project of National Interest by the Italian Ministry of University and Research (PRIN 2017), the project [Mapping Musical Life: Urban Culture and the Local Press in Post-Unification Italy](#) (MML) had as its main objective the analysis of different aspects of musical life in some major Italian cities (Milan, Bologna, Florence, Rome, Naples, and Palermo) between 1866 (the Third War of Independence) and 1882 (the signing of the Triple Alliance), through the visualization of data on interactive maps.¹

After the unification of Italy, cities underwent a process of modernization and rethinking of public spaces. The reconfiguration of urban space also had significant repercussions on musical life, leading to new modes of production and enjoyment. From a general perspective, we can thus observe, on the one hand, the emergence of a new social geography of theaters, reflected in the inauguration of new venues, and on the other, a diversification of artistic offerings aimed at satisfying the tastes of a wider and more heterogeneous audience, whose needs therefore differed significantly from those of the past.

The musical life of this period also involved new spaces and new realities: the number of concert halls increased, and there were numerous private salons, music shops and even cafés hosting soloists and small orchestras. Finally, we should mention the open-air spaces: parks, squares, and gardens, rich in musical events of various kinds.²

1 The project involved four research units: the University of Florence, the University of Milan, Sapienza University of Rome, and the University of Palermo. The Florence unit, coordinated by Mila De Santis (Principal Investigator of the project), included the continuous involvement of Antonella D'Ovidio, Renzo Guardenti, Elena Oliva, and the geographer Camillo Berti. The Milan unit, under the coordination of Emilio Sala, comprised Davide Daolmi, Bianca De Mario, and Carlo Lanfossi. Andrea Chegai led the Rome unit, which included Alessandro Maras, while the Palermo unit was coordinated by Anna Tedesco, with Lucio Tufano as a member.

2 For a more detailed, though concise, account of the changes in the socio-urban struc-

The methodological premise of the project was the need to identify a new analytical perspective, capable of establishing a dialogue between the study of urban configuration and the examination of the social fabric and musical life in each of the cities considered. While historiography has traditionally focused primarily on individual works, authors, specific repertoires, and musical institutions (theaters, concert societies, educational institutions, publishing houses, etc.), MML sought to develop a different model of integrated research that, by adopting a comparative urban studies perspective, would focus on the crucial relationship between musical life and the city. MML stands at the confluence of several recent trends in musicology—including urban musicology and sound studies—that have emerged from the so-called spatial turn, the paradigm that has affected the entire field of social sciences and humanities over the last twenty years. While the spatial turn has reconfigured the role of spatiality within historical processes, emphasizing a three-fold dialectic between the temporal, spatial, and social dimensions, in the field of musicology this has led to new lines of research exploring the relationship between music and the city. In this regard, the studies by Strohm, Johnson, Scott, and Sala³ have been paradigmatic; more recent examples include the edited collections *Hearing the City in Early Modern Europe, Music, Place, and Identity in Italian Urban Soundscapes, c. 1550–1860*, and *Geographies of Sound: Sounding and Listening to the Urban Space of Early Modern Italy with a Contemporary Perspective*.⁴ In these works, the urban context, its musical life, and its soundscape have not merely provided the backdrop against which composers and their works were set, but have themselves become central actors in the spatialization of history and the historicization of urban spaces.

ture and musical life of each of the cities examined by the MML research program, readers are referred to the descriptive texts accompanying the interactive maps on the project website, which are discussed in greater analytical detail below.

3 Reinhard Strohm, *Music in Late Medieval Bruges* (Oxford: Oxford University Press, 1990); James H. Johnson, *Listening in Paris: A Cultural History* (Berkeley: University of California Press, 1995); Derek B. Scott, *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna* (Oxford: Oxford University Press, 2008); Emilio Sala, *The Sounds of Paris in Verdi's La traviata* (Cambridge: Cambridge University Press, 2013).

4 Tess Knighton and Ascensión Mazuela-Anguita eds., *Hearing the City in Early Modern Europe* (Turnhout: Brepols, 2018); Simone Caputo, Franco Piperno, and Emanuele Senici eds., *Music, Place, and Identity in Italian Urban Soundscapes circa 1550–1860* (New York: Routledge, 2023); Luigi Collarile and Maria Rosa De Luca eds., *Geographies of Sound: Sounding and Listening to the Urban Space of Early Modern Italy with a Contemporary Perspective* (Turnhout: Brepols, 2023).

Within the methodological framework outlined above, periodicals—specifically daily newspapers—have been the primary source of documentation for understanding the relationship between musical life and urban space, and the reciprocal redefinition of the two. This corresponds to a broader shift currently underway in the study of nineteenth-century music reviews and criticism. In this perspective, in fact, the attention of scholars “is moving steadily from the bare content of what is written—the opinions expressed—to its manner of expression and to a more nuanced concern with the standpoint of its often lowly authors.”⁵ Katharine Ellis refers here in particular to “those contributions ... that focus on rhetorics of criticism and on the personas that different critics adopted as they approached evaluation of the new, the traditional, the novel and the routine.”⁶ These considerations can be usefully linked to the position of Emanuele Senici, who sees the local periodical press as a tool of primary importance for studying the “discursive” developments and transformations of various musical phenomena:

More often than not, the periodical press has been used as a means to investigate the reception of a specific work or a genre in a given city: only rarely have the potential connections between some specific features of a work or genre and some specific characteristics of an urban environment as addressed in the periodical press received direct and explicit attention.⁷

Senici takes up and applies to the musical sphere the reflections on the relationship between journalistic discourse and urban space that Nick Hayes had developed from a historical perspective:

Beyond the walkable city, [the press] was the primary means through which urbanites understood and communicated with each other in the sense that they could think about the same things at the same time, presenting the opportunity for a common vision of social reality. It was also a purveyor of the dominant urban narrative.⁸

5 Katharine Ellis, “Opera Criticism and the Paris Periodical Press,” *Revue belge de musicologie* 66 (2012): 127.

6 Ellis, 127.

7 Emanuele Senici, “Delirious Hopes: Napoleonic Milan and the Rise of Modern Italian Operatic Criticism,” *Cambridge Opera Journal* 27, no. 2 (2015): 99.

8 Nick Hayes, “The ‘Local Rag’ and Urban Histories,” paper delivered at the conference *Mediapolis: Media Practices and the Political Spaces of Cities*, Open University, Milton Keynes, June 9–10, 2008, quoted in Senici, “Delirious Hopes,” 103.

Newspapers and periodicals provide a privileged vantage point from which to reconstruct the articulation of a city's musical life in a comprehensive manner, identify places and reconstruct musical spaces, modes of musical consumption, the principal aesthetic orientations of critics and audiences, and the discourse on musical identity as articulated in different urban contexts in relation to national and transnational dimensions.

MML was developed by examining some of the most widely read newspapers of the time and by systematically cataloging all news items of musical interest relating to the period in question. A small portion of this material was already available, whereas most of it was entered into the [ArtMus database](#)⁹ for the first time and subsequently displayed on interactive historical maps using georeferencing (GIS) technologies, as discussed below. The ArtMus database was conceived primarily to “provide scholars with data for investigating Italian music criticism, which emerged and flourished during the nineteenth century, frequently taking shape through newspaper contributions by highly authoritative authors.”¹⁰ It also aimed to “reconstruct the everyday life of the repertoire and the practices surrounding the production and consumption of music, both in highly institutionalized contexts—such as theatrical seasons and concert series—and as expressions of specific social and cultural milieus, linked to festivals, ceremonies, and public events.” The collection thus covers the widest variety of source types, including music criticism articles, reports, news items, announcements, *tamburini* (daily newspaper listings of performances in local theaters and cinemas, as well as cultural events), and advertisements. As will be explained further below, the perspective adopted by MML required substantial filtering and processing of the data drawn from ArtMus.

9 The database *ArtMus – Musical Articles in Nineteenth-Century Italian Newspapers* was established with funding from the Italian Ministry of University and Scientific Research within the framework of the *Progetti di Rilevante Interesse Nazionale* (PRIN). During the first three-year phase (PRIN 2009), the research was coordinated nationally by Adriana Guarnieri (University of Venice) and involved the universities of Venice, Florence, and Cagliari; in the subsequent three-year phase (PRIN 2012), it was coordinated by Mila De Santis (University of Florence) and included the universities of Florence, Venice, Cagliari, and Turin. ArtMus brings together the results of the systematic survey of music-related articles published in several local Italian daily newspapers of the nineteenth century, along with their digital reproductions. Initially covering newspapers from Tuscany, Veneto, and Sardinia, the corpus was later expanded to include several Piedmontese titles; within the framework of the MML project, it was further extended to include newspapers published in Milan, Bologna, Rome, Naples, and Palermo for the period under consideration.

10 *ArtMus*, accessed July 26, 2026. <https://www.artmus.it/public/>.

Among the newspapers considered, those most representative of the city's musical culture were selected. In Milan, these included *Il pungolo*, edited by Leone Fortis with contributions from Arrigo Boito, Emilio Praga, and Iginio U. Tarchetti, and *La perseveranza*, which featured national and international correspondence, including musical criticism by Filippo Filippi. In Florence, attention focused on *La nazione* and *La gazzetta d'Italia*, the latter enriched for several years by Girolamo Alessandro Biaggi writing under the pseudonym Ippolito D'Albano. ArtMus had already incorporated data from other contemporary Florentine papers, including *L'opinione*, *La nazione*, *L'opinione nazionale*, *La riforma*, and *La gazzetta d'Italia*. In Bologna, the main source was *Il monitore di Bologna*, the city's leading newspaper and the most detailed in its coverage of musical activity. Rome, with its vibrant publishing scene throughout the nineteenth century, was represented by general news outlets such as *L'osservatore romano* and *Il giornale di Roma*, as well as music-focused publications including *Leptacordo* and, after the Unification, *L'opinione*, *Il fanfulla*, and *Il diritto*. For Palermo, the unit turned to two major newspapers active in the former capitals of the Kingdom of the Two Sicilies: *Il corriere del mattino*, edited by Edoardo Scarfoglio, and *Il giornale di Sicilia*, founded in 1860 by the liberal Girolamo Ardizzone and still published today.

Interest in the spatial dimension and in the cartographic representation of historical data, supported by specialized georeferencing software, has led to the development of so-called Historical GIS: interdisciplinary research initiatives that integrate methods and technologies from geographical sciences—such as Geographic Information Systems (GIS)—with historical sources in order to highlight the role of spatial contexts in understanding historical dynamics.¹¹ The map can thus become a genuine tool for understanding not only the physical layout of a space, but also how it is perceived and enacted. In other words, it can reveal what Henri Lefebvre called *lived space*,¹² later described by Edward Soja as the *third space*, highlighting the importance of social and cultural processes in its formation.¹³

11 Cf. *Historical GIS. Strumenti digitali per la geografia storica in Italia*, ed. by Massimiliano Grava, Camillo Berti, Nicola Gabellieri, and Arturo Gallia (Trieste: EUT, 2020), XX. On Historical GIS see also Ian N. Gregory and Paul S. Ell, *Historical GIS: Technologies, Methodologies, and Scholarship* (New York: Cambridge University Press, 2007); Ian N. Gregory and Alistair Geddes eds., *Toward Spatial Humanities: Historical GIS and Spatial History* (Bloomington: Indiana University Press, 2014).

12 Henri Lefebvre, *La production de l'espace* (Paris: Anthropos, 1974).

13 Edward Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Oxford: Blackwell, 1996).

In musicological research, the application of GIS and the development of georeferenced databases represent a growing field, which, until now, has yielded significant results primarily outside Italy.¹⁴ Within this framework, MML has sought to employ GIS as a methodological tool to enhance and exploit maps for the study of musical life in selected major Italian cities at specific historical moments. Maps, in this context, enable the visualization of particular phenomena and patterns, such as performances in dedicated indoor venues versus open-air spaces, activities in historic theaters compared to smaller or newly established ones, regular concert and theater seasons versus exceptional events, and the spatial distribution of musical sites in relation to urban centers, peripheral areas, or emerging neighborhoods. By providing such detailed spatial perspectives, GIS facilitates a nuanced understanding of the interplay between musical activity and urban development.

Featuring extensive descriptive texts complemented by images—including posters, flyers, historical maps, librettos, handwritten and printed scores, and newspaper articles—the [MML portal](#) fulfills a dual role. It functions both as a geodatabase and as a digital platform for content related to musical mapping, providing an integrated environment for the exploration, analysis, and visualization of historical musical practices.¹⁵

Users can explore data on musical life in Italian cities of the late nineteenth century through two complementary approaches. The first is a dynamic map-based query system, structured around multiple search keys

14 See, for example, *Musical Geography*, directed by Louis Epstein at St. Olaf College, which reconstructs—through a series of interactive maps—the development of musical styles and practices, as well as production contexts and patterns of reception across different geographical areas. Also noteworthy is the interuniversity project *Carmen Abroad* (Cardiff University and the Royal College of Music, coordinated by Clair Rowden and Richard Langham Smith), which visualizes on a global map data relating to performances of Bizet's opera over the period 1875–1945. Another example is *Paisajes Sonoros Históricos (c.1200–c.1800)*, curated by Juan Ruiz Jiménez and Ignacio José Lizarán Rus, which uses historical cartography to reconstruct the musical spaces of several Spanish cities across different historical periods. The first portal relies primarily on Digital Storytelling technologies, such as ESRI's Story Maps—web applications that combine interactive maps with other forms of multimedia content, including texts, images, music, and video. The other two projects are structured as geodatabases that users can explore and query through interactive maps.

15 A presentation video for the project, which introduces users to the portal's objectives and features, was produced in collaboration with the Multimedia Laboratory at the University of Florence and is also accessible directly through the MML portal: *MML – Mapping Musical Life*, YouTube, October 28, 2022, <https://www.youtube.com/watch?v=gUuyJMOyIho>.

and functioning as a cartographic search engine. The second consists of curated pathways, designed according to digital mapping principles, which guide users through selected historical and spatial perspectives. The MML portal is organized into three main sections. The first, *Urban Maps*, corresponds to the first approach, as it provides access to the cartographic search engines for the cities included in the project.¹⁶ The second approach is addressed by the portal's other two sections, *Itineraries* and *Stories*, which will be discussed in more detail below.

The backbone of the project is, of course, the cartographic search engine, accessible through the *Urban Maps* section. The development of the engine and the research methodology it enables first required a “refactoring” of the ArtMus database. Originally designed with largely different assumptions and objectives, focusing primarily on the presence of music in the daily press, the database was partially modified to better store and deliver geographic data related to events for map visualization and to prepare REST endpoints for portal queries.¹⁷

The vast amount of data entered into the ArtMus database was subsequently optimized within a GIS environment and directed toward the MML map through the development of a series of procedures designed to link the two databases (APIs). In collaboration with the Laboratory of Applied Geography (LabGeo) at the University of Florence, an extensive research effort was carried out, based on historical and archival sources, followed by a meticulous georeferencing process. This latter phase required careful analysis of historical documents—including maps, municipal registers, toponymic lists, city guides, and private correspondence—to extract the geographic coordinates of musical sites (theaters, concert halls, cafés,

¹⁶ Currently, Milan, Florence, and Rome are available.

¹⁷ The work included the following operations: expanding the database (and its web back-end) to accommodate georeferenced data on event venues, participants, and works performed; collecting place names for the cities under study; lemmatizing venues, events, and works; and developing a REST API to enable MML to query the ArtMus database in real time for three types of requests: (a) retrieving entries for option menus (cities, event types, object types, location types, venues, people, addresses, objects); (b) executing queries to search for events and, secondarily, participants; and (c) retrieving full information on a selected event. At the same time, the MML website was built using WordPress CMS (<https://www.mml-project.it/index.html>); a custom post template was developed for generating dynamic pages and entering data; data retrieval in MySQL was initiated; historical maps were georeferenced within a GIS environment; and a Leaflet-based mapping engine was implemented, allowing both the georeferenced visualization of musical event venues and the publication of historical cartography.

and other spaces of musical production and consumption) that either no longer exist today or are associated with a different address. These activities were accompanied by the creation of detailed records for each site, including information such as the historical and current addresses, the type of venue, and GPS coordinates.¹⁸

Drawing on the data adapted from the ArtMus database, the cartographic search engine allows users to visualize, on each city map, both the sites associated with musical production, together with the events that took place there, and venues not associated with specific performance events, such as music shops, educational institutions, publishers, and the like.

The MML search engine features full-page navigation with an expansive, full-screen map (Fig. 1). On the left side of the interface is a list of filters, while a timeline at the bottom allows users to select the chronological interval of interest using two sliders (From – To). Results are displayed on the map as markers, or pins, positioned on the sites associated with events recorded in the database. Each pin is equipped with a numerical counter (marker cluster) indicating the number of musical events linked to that specific location. Clicking on a pin opens a panel on the right side of the browser, providing access to two channels of information: one offers data about the site itself, and the other lists the musical events that took place there. In this section, events are presented in a concise format, specifying only their type (civil ceremony, religious ceremony, public concert, private concert, impromptu performance, dance party, equestrian show, theatrical performance, etc.) and date. More detailed information—such as the music performed, its composers, the performers involved, and links to newspaper article records in the ArtMus database—can be accessed by clicking on each individual result. The search interface integrated within the mapping engine is structured into three primary sections:

¹⁸ In close collaboration and synergy among all operational units, IT specialist Luigi Tassarolo (for the ArtMus database), the Laboratory of Applied Geography (LabGeo, represented by Dr. Camillo Berti), and the Laboratory of Cultural Heritage (LIEC, represented by Dr. Vincenzo Bologna) at the University of Florence, the team optimized ArtMus data within a GIS environment. A key step was the creation of a new “Places” record for georeferencing musical events and sites of musical production and consumption, with additional data fields (Venue, Municipality, Historical Municipality, Toponym, Street Number, Historical Address, Type of Location, Notes), enabling each location to be associated with geographic coordinates. Data optimization in preparation for transfer to the MML portal also included the development of new applications, notably the “Event Union” tool, which merged all ArtMus records pertaining to the same event. Collaboration with the IT company AND (Ambienti Narrativi Digitali), specialized in cultural heritage IT, then led to the creation of the MML portal website.

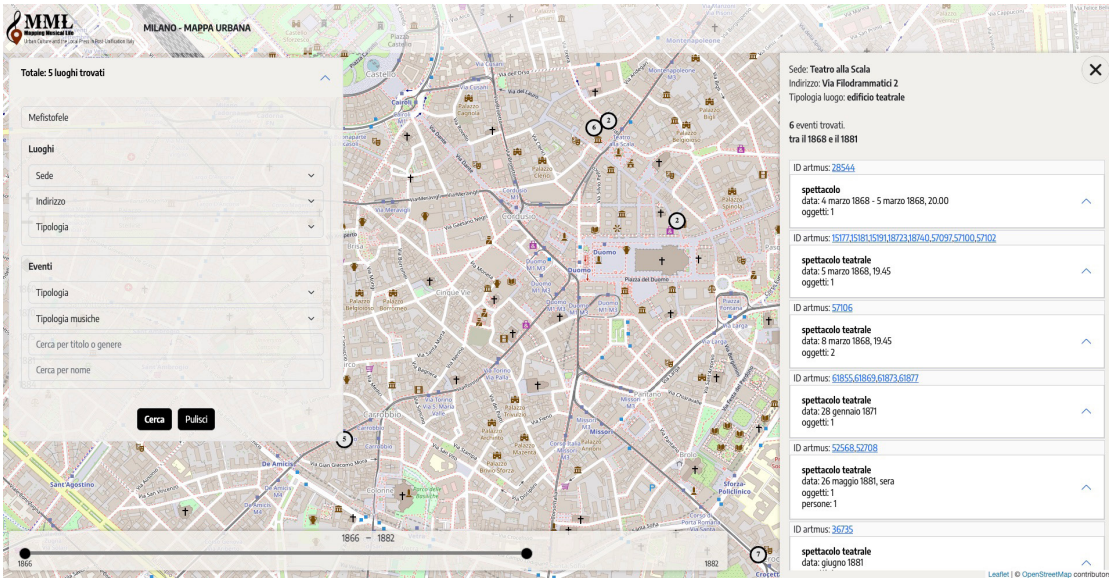


Fig. 1 – Example of a search on the Milan map.

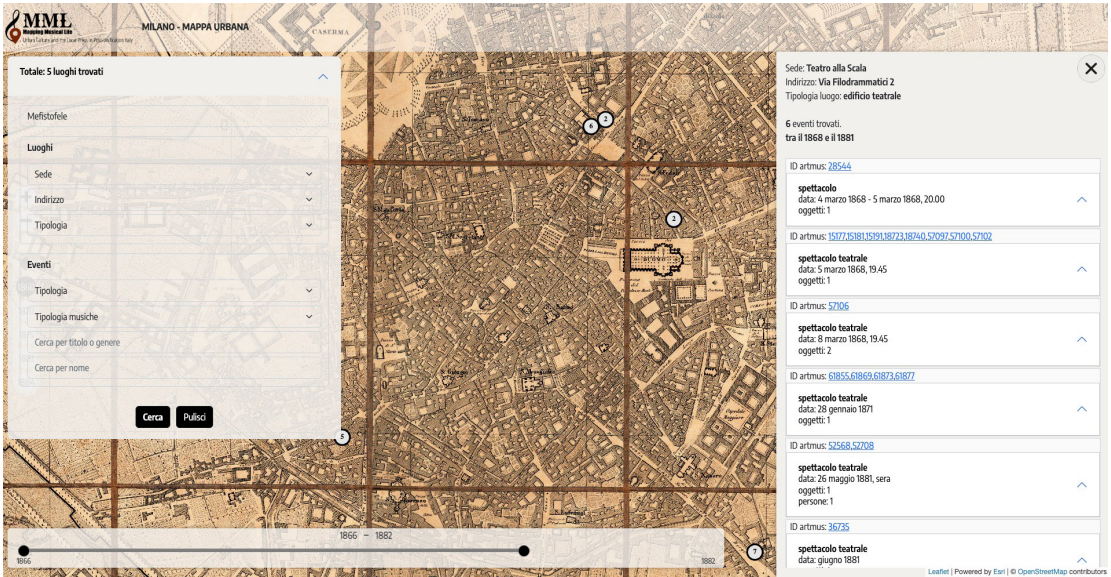


Fig. 2 – The same search displayed on a historical map.

1. *Free Search*, which facilitates comprehensive full-text queries;
2. *Places*, encompassing specific search fields such as Location, Address, and Type (e.g., private residence, theater building, music publisher, commercial establishment, institution, musical institution, place of worship, music store, concert hall, private salon, open space, ephemeral structure);
3. *Events*, which consolidates search parameters including Event Type, Musical Genres, and the ability to search by Title, Genre, or Performer/Organizer Name.

The interactive map additionally provides the option to select among multiple cartographic layers. These comprise historical maps, each covering approximately a five-year interval, which are overlaid atop the base maps to facilitate temporal and spatial analysis (Fig. 2).¹⁹

The advantages of this querying methodology are readily apparent and may be summarized as a substantial expansion—both in scope and in depth—of the historian’s field of vision. It enables the immediate identification of the locations in which musical events occurred, situating them within the specific urban contexts of Italy in the second half of the nineteenth century and in relation to the major transformations these cities underwent during the period under consideration. At the same time, the system allows for the instantaneous visualization of the number, type, and spatio-temporal distribution of these events. Furthermore, the system links back to the source (the ArtMus record), making the newspaper page from which the information was derived immediately accessible.

It is worth reiterating that the sources employed prove particularly well suited to capturing the complexity of musical life in the cities under examination, making it possible to approach it from a multifaceted and multi-perspectival vantage point—one that marks a clear departure from the traditional perspective of music history. The focus is neither on so-called “music itself,” nor solely on the systems of production associated with “high” musical repertoires performed in opera houses, concert halls, and institutions of musical training. Rather, daily newspapers document an extraordinarily wide range of events connected with music—and, more broadly, with *the sounds of the city*—as well as the venues in which they

19 At present, five historical maps have been identified and georeferenced for Milan (1860, 1870, 1875, 1881, 1884), five for Florence (1855, 1867, 1876, 1880, 1890), and four for Rome (1862, 1866, 1881, 1891), and are available for querying within the platform.

took place. The field of observation thus broadens to encompass a wide spectrum of urban sonic expressions, ranging from the most familiar and everyday soundscapes to those associated with specific festivities or historical circumstances. Restricting ourselves to a few significant examples, one might recall, in the Milanese context, the songs and short musical-dramatic pieces featured in the year-end performances of several infant schools, as well as the boisterous late-night singing of a group of boys in Via Santa Margherita, described as “belting out songs that were not always decent” (“a squarciagola canzoni non sempre decenti,” November 25, 1868). Also noteworthy is the singing of “popular hymns” during a procession from the Duomo to the Cimitero Monumentale, organized by a group of citizens to honor the memory of Carlo Cattaneo (June 13, 1869). Historical maps of Florence also make it possible to trace the frequent performances of the National Guard band, which primarily performed in the Piazzale degli Uffizi, as well as the exclusive balls organized by the House of Savoy at Palazzo Pitti and the small concerts given by the Strauss Trio at the Birreria Monaco in Borgo SS. Apostoli. In Rome, *L'opinione* of October 9, 1871 also records the long-standing popular custom of the *scampanacciata*, a “barbarous serenade” performed in the dead of night beneath the windows of an elderly couple who had recently married, using “tin buckets, pans, bells, iron plates, and whatever else comes to hand ... to create the greatest possible racket” (“secchi di latta, padelle, campanacci, lastre di ferro e tutto ciò che capita alle mani ... per cagionare il più gran frastuono possibile”). Meanwhile, the issue of June 25, 1873 describes the lively soundscape of Piazza San Giovanni in Laterano on the eve of the Feast of St. John.

By integrating map-based data with newspaper accounts, researchers can transform otherwise neutral locations into spaces that are actively inhabited and experienced, while also examining how journalists and critics document and interpret the musical life of cities. The website's section *Itineraries* is designed to provide readers with concise, thematically focused pathways for exploration, grounded in digital mapping. Combining texts, images, and maps, these virtual journeys highlight key figures, institutions, locations, and practices of post-unification musical life at both local and national levels.

Yet a critical issue quickly emerges. The daily press captures only a portion—albeit a substantial and largely significant one—of a city's musical life. While the information it provides is by no means confined to the public and “official” spheres of music production and reception, many events in the private sphere may nonetheless escape this type of source. This is par-

ticularly true for the widespread nineteenth-century practice of *salon music*, encompassing solo instrumental and vocal recitals, chamber concerts, student performances, and dance entertainments.²⁰ Nor is the presence of music always recorded when it belongs to the everyday sphere and does not constitute a clearly defined “event,” as in the case of music in cafés and city parks or spontaneous performances in streets and squares. In such instances, newspaper coverage typically occurs only in response to “excesses” that require intervention by public authorities.

A valuable complement to research aimed not only at gathering the largest possible amount of data on the urban “sonic sphere,” but also at reconstructing its impact on individual listeners or on specific audiences and social classes, can be found in the examination of correspondence, diaries, memoirs, registers, family archives, literary sources, journals, and similar materials. The MML portal also provides the means to present the results of this type of investigation. The third section, *Stories*, presents in-depth explorations of specific aspects of urban musical life, “narrated” through the use of Story Maps (Esri). Some Stories are already available. *Musical Societies and Concerts during the Years of Florence as Capital*, for instance, examines the activities of the numerous associations devoted to the dissemination and cultivation of musical culture in the Tuscan capital, connecting key figures (founders, directors, performers), the music performed, and the significance of particular choices to the locations where the performances took place.²¹ Similarly, *Music from Around the World in Rome, 1866* reconstructs the diverse range of musical performances taking place across the city—at the time not yet the capital of Italy—reflecting the presence of various foreign communities.²²

The author of *El Barchètt de Boffalora. Milanese Theater and Vaudeville in Post-Unification Milan* retraces the trajectory of the once highly popular—but now largely forgotten—four-act dialect vaudeville by Cletto Ar-

20 On musical life in nineteenth-century Italian salons, see in particular Maria Iolanda Palazzolo, *I salotti di cultura nell'Italia dell'Ottocento. Scene e modelli* (Milan: FrancoAngeli, 1985); Carlida Steffan, *Cantar per salotti. La musica vocale italiana da camera (1800–1850). Testi, contesti, consumo* (Pisa: Istituti editoriali e poligrafici internazionali, 2007); *Firenze in salotto. Intrecci culturali dai riti aristocratici del Settecento ai luoghi della sociabilità moderna*, ed. by Francesca Fiorelli Malesci and Giulia Coco (Florence: Consiglio regionale della Toscana, 2017).

21 Giacomo Berlingozzi, *Società musicali e concerti negli anni di Firenze Capitale*, MML – Mapping Musical Life, accessed July 26, 2026, https://www.mml-project.it/Storie_1.html.

22 Alessandro Maras, *Musiche dal mondo nella Roma del 1866*, MML – Mapping Musical Life, accessed July 26, 2026, https://www.mml-project.it/Storie_2.html.

righi. Although very little of the music, composed by various authors, has survived, the text offers a privileged perspective on post-unification Milan, revealing locations and events that would otherwise have remained in obscurity, having escaped coverage by the press. The places mentioned are georeferenced and can be explored on an interactive map, and some of the surviving stage music is available for listening in a piano adaptation.²³

Other Stories are currently in development: *The Spaces of Music at the Michelangelo Festivals in Florence (September 1875)* and *Pyotr Ilyich Tchaikovsky's Florence* (Florence as seen, inhabited, and perceived by Tchaikovsky during his numerous stays in the city, traces of which remain in his diaries and in the many letters he sent to his brothers and to Nadežda von Meck).

In conclusion, it can be observed that, despite its fundamentally scientific character, MML also makes a significant contribution to what is often called Public History. The portal makes knowledge of the region's cultural history readily accessible to a non-specialist audience, potentially engaging those interested in rethinking urban space through an integrated lens that combines musical, cultural, socio-economic, urban-architectural, geographical, and local-historical perspectives.²⁴

23 Paolo Cobetto Ghiggia, "El Barchètt de Boffalora." *Il Teatro milanese e il vaudeville nella Milano postunitaria*, MML – Mapping Musical Life, accessed July 26, 2026, https://www.mml-project.it/Storie_3.html.

24 On this topic see Mila De Santis and Elena Oliva, *Mapping Musical Life (MML). Risvolti di Terza Missione in un progetto di ricostruzione della vita musicale urbana*, in *Musica, Terza Missione e valorizzazione delle conoscenze*, ed. Luca Aversano (Lucca: Libreria Musicale Italiana, 2024), 196–208.

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