

CONSERVATORIO STATALE DI MUSICA "GIACOMO PUCCINI"

Istituzione di Alta Formazione Artistica e Musicale



CONSERVATORIO DI MUSICA
"G. PUCCINI"
L A S P E Z I A



Ministero dell'Istruzione, dell'Università e della Ricerca
Alta Formazione Artistica Musicale e Coreutica

*Come and study at the
"Giacomo Puccini"
Conservatory
we are waiting for you!*

Villa Marmorì, Sede

Via XX Settembre, 34 - 19124 La Spezia

Phone (+39) 0187 770333

Don Rubino

Via XX Settembre, 26 - 19124 La Spezia

www.conssp.it

INDEX

| | |
|--|----|
| Introduction and Organization | 3 |
| Locations and Instruments | 5 |
| Admissions, Application and Attendance | 9 |
| All Courses | 13 |
| Department of Vocal Arts and Musical Theatre | 21 |
| Department of Music Education | 23 |
| Department of Woodwinds and Percussion | 25 |
| Department of Keyboard Instruments | 27 |
| Department of Theory and Analysis | 29 |
| Jazz Department | 31 |
| String Department | 33 |
| Erasmus+ and International | 35 |
| Agreements and Partnerships | 36 |
| Alumni | 37 |
| Giacomo Puccini | 39 |
| La Spezia and the Gulf of Poets | 41 |

Introduction and Organization

The “Giacomo Puccini” State Conservatory of Music in La Spezia was founded on September 9th 1978, as a branch of the Conservatory of Genoa, by decree of the Italian President Sandro Pertini.

On 10 February 1992, by ministerial decree, it was recognised as an autonomous institution and in 1999, with Law 508, it was awarded the status of Institution of Higher Education in Art and Music, comparable to a university degree. The primary goals are **pre-college** and **advanced musical training, specialization, musical production** and **research**.



foto © Daniele Giannetti

In the various courses (Master, Bachelor, Pre-College, Preparatory), instrumental, vocal, compositional and conducting practice are complemented by the theoretical and ensemble disciplines: therefore all students are able to receive specific training, through individual lessons, both in the area of primary study, but also extended training in Music Theory, History of Music, Harmony, Chamber Music, Orchestra, Choir etc. with group lessons.

In addition to 58 faculty professors on its staff, the Conservatory complements programs with the expertise of renowned guest teachers for master-classes and seminars, in accordance with the special yearly institutional “Breakthrough Plans” (in which the educational offerings to students are extended to events in the community and beyond) and for the international sphere (Erasmus+ and foreign partnerships). Since 2015 the La Spezia Conservatory has also been an active cultural research center.

And the mission continues...

The Leadership of the “Giacomo Puccini” State Music Conservatory:

- Director: Prof. Giuseppe Bruno
 - President: Avv. Maurizio Sergi
 - Administrative Director: Dr. Matteo Rovinalti
 - Deputy Director: Prof. Marco Podestà
 - Board of Directors: President, Avv. Maurizio Sergi; Director, Prof. Giuseppe Bruno; Prof. Giovanni Di Stefano; student KouKou Ge; others pending nomination
 - Academic Council: Director, Prof. Giuseppe Bruno; Prof. Daniela Contessi; Prof. Francesca Costa; Prof. Valentino Ermacora; Prof. Alessandro Fabbri; Prof. Letizia Innocenti; Prof. Fabio Lombardo; Prof. Luca Primo Marzana; Prof. Roberto Menichetti; Consulta students: Francesco Bregnocchi, Gianluca Cremona
 - Advisory Students: Mr. Francesco Bregnocchi (President), Mr. Gianluca Cremona, Ms. KouKou Ge
 - Evaluation Committee: Dr. Dario Guardalben (Chairman); Dr. Sandra Fabiani; Prof. Alessandra Montali
 - Employees Union Representatives: Dr. Ilaria Notari, other pending appointment
 - 58 faculty professors (for full list see pages 21-33 of the ‘Departments’) and other adjunct
 - Secretarial staff: Dr. Daniela Caffaratto (Personnel Office), Dr. Michela Ciuffardi (Personal Office and Protocol), Dr. Barbara Cucini (Enrollment and Academic Studies Office), Dr. Ilaria Notari (Director of the Accounting Office and Library), Paola Olivieri (Enrollment and Academic Studies Office)
 - Building and Maintenance: Mr. Marco Casciaroli, Ms. Debora Cozzani, Ms. Angela Danese, Ms. Valentina Giovanelli, Ms. Rosa Martorana, Ms. Gabriella Pezzali, Ms. Manuela Pifano, Ms. Gabriella Pipeschi Ghilardi, Ms. Lucia Simoncini, Ms. Alessandra Tedeschi
 - Board of Auditors: Dr. Francesco Coluccia (Ministry of University and Research), Dr. Francesca Scanzani (Ministry of Economy and Finances)
-



The “Giacomo Puccini” Conservatory of La Spezia is located in the splendid Villa Marmorì, built from 1923 onwards on commission of Teresa Maria Marmorì and her husband, Amedeo Ceretti.

The villa is an admirable example of Art Nouveau style in which the refined contributions of famous architects and craftsmen, mostly from the Milanese cultural milieu, converge (Alessandro Mazzucotelli for the bronzes and wrought iron, Giovanni Beltrami for the stained glass windows and others). Almost all the rooms, especially those on the first floor, offer an opportunity for enchantment: from the frescoes to the wooden gallery illuminated by the famous skylight, from the mosaic rose windows to the chandeliers, from the railings to the decorations and plaster friezes on the doors, windows, ceilings and walls.

After the death of Amedeo Ceretti, Villa Marmorì suffered heavy damage during the bombings of the Second World War: in 1951 it was sold to the State and became the headquarters of the non-Commissioned Officers Circle of the Military Marina. Since 1984 it has been the headquarters of the “Giacomo Puccini” State Music Conservatory.

During the Academic year 2013/14, thanks to the intervention of Prefect Giuseppe Forlani, Villa Marmorì underwent a thorough restoration of the precious stuccoes, frescoes and wooden ceilings in the Auditorium and the Management. The work of restoring the stuccoes was restarted in 2019 with special ministerial funds to restore all those present from the entrance to continue on the majestic main staircase, up to the main floor. In addition, the Province of La Spezia has also assigned to the Puccini Conservatory the adjacent Don Rubino School building, located just a few steps away from the premises, greatly improving the availability of space and classrooms that the growing number of students and activities have required.

Thanks to the awarding of a special state tender, the Conservatory will be able to further renovate the two buildings over the next few years in terms of seismic resistance, improved environmental



and acoustic performance, and digital and IT optimization, but above all it will build a new Music Auditorium with adjoining guest residences.

The Conservatory's instrument collection includes harps, strings, woodwinds, pianos, percussions instruments and a few special gems: first of all, the Organ of the Fiorentini Auditorium*, built in 2001 by the organ maker Glauco Ghilardi from Lucca and located in the former dining room of the Villa. It is a mechanical transmission instrument, equipped with two 54-key manuals and a 30-key pedalboard; the 15 knob registers, placed at the sides of the keyboards, are distributed over the Grand Organ, the Positive and the Pedal; the pipes rest on a single large drawer, with the 8' Principal register at the front.

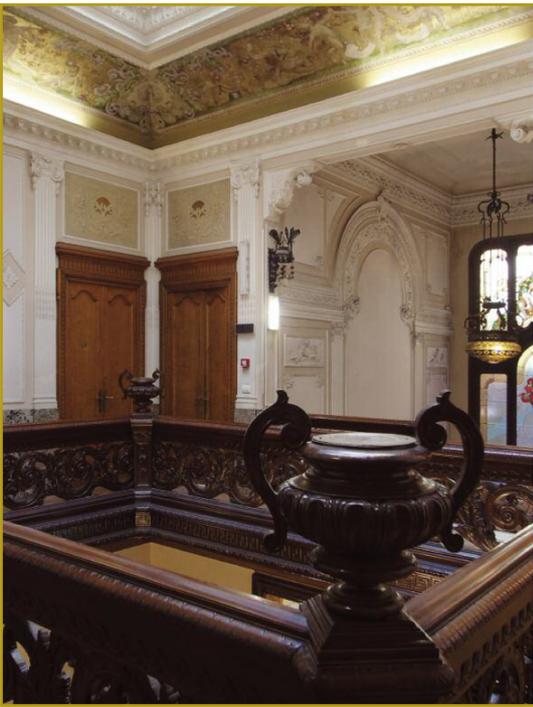


Foto © Daniele Giannetti

The Conservatory also owns two harpsichords, both with two manuals. The most valuable of these was built in the Paris atelier of Reinhard von Nagel, a famous harpsichord maker who has made more than a thousand instruments now found in over 30 countries around the world; the other harpsichord is based also on a French model, and was built by Antonio de Renzis. In addition, in 2017, the Conservatoire acquired a splendid copy of a Stein Fortepiano, which Wolfgang Amadeus Mozart was so fond of. Built by the Palermo harpsichord maker Ugo Casiglia, the fortepiano completes the necessary equipment for the Harpsichord and Historical Keyboards class: the entire repertoire from the late Renaissance to 1830 can therefore be addressed both in the study-lesson phase and in the production phase, constituting an indispensable pillar for the undergraduate and graduate training of students in the field of so-called 'early music'.

Finally, with the Multimedia Room, the Conservatory can count on the technological and IT equipment necessary for related activities, including audio-video editing and post-production of all digital documents.

* Mario Fiorentini, founder of the 'Giacomo Puccini' State Music Conservatory.

Harpsichord by Nagel



Organ by Ghilardi



Harpsichord by de Renzis



Fortepiano by Casiglia, Stein's copy





photos © Conservatorio "Giacomo Puccini"

Almost all the courses at the “Giacomo Puccini” Conservatory are reserved for students who have passed the Admission Exam. In order to take the Admission Examination, the interested parties must apply according to the instructions published on the institutional website www.conssp.it or by requesting information at the email: segreteria.didattica@conssp.it

The **Study Manifesto**, published on the institutional website www.conssp.it, indicates the conditions relating to the recognition of qualifications obtained elsewhere, EU residence permits and so on for many categories: EU and non-EU citizens treated as such, political refugees, staff working in diplomatic representations and international organisms based in Italy, non-EU citizens legally residing in Italy, non-EU citizens regularly residing in Italy for at least one year in possession of a higher education qualification obtained in Italy, non-EU citizens, wherever they reside, holders of final diplomas from Italian schools abroad or from foreign or international schools, operating in Italy or abroad, subject to bilateral agreements or special regulations for the recognition of qualifications and who meet the general conditions required for entry to study.

Part-time study for Academic Courses is possible.

For all courses, the attendance requirement is not less than 80% in each discipline (also for part-time students).

For students who have already been admitted and attending, at present re-registrations must currently be submitted between 1 and 31 July.

For all courses, please check the relevant **Regulations** and the **Study Manifesto**.

1. Choose the course of interest and prepare the required syllabus for the relevant **Admission Exam**.
2. Apply for the Admission Examination: follow the instructions published on the Institutional Site and pay the Fee of **6,04 € + 25,00 € for ALL** (the first fee is Ministerial/Internal Revenue Service, the second is for Secretariat fees)
3. Check the Admission Exams Calendar on the Website
4. Show up on the day and time communicated
5. Wait for the Final admission list and in case of success....
6. Proceed to registration (follow the instructions in the Study Manifesto) and provide the Enrollment and Academic Study Secretary with all the required documents within the indicated deadlines.

N.B. For **foreign students** there is also an **Italian language test**

Foreign students,
including Chinese citizens participating in the Turandot Project,
must demonstrate knowledge of
ITALIAN LANGUAGE LEVEL B2

Such verification is carried out by means of a preliminary test
(before the admission exam to the requested School) or by presenting a

Certificate of Competence in Italian Language

issued by: University for Foreigners of Perugia or Siena or Reggio Calabria,
Roma Tre University, Dante Alighieri Society, also in agreement
with the Italian Cultural Institutes abroad
or other Schools accredited by the Ministry of University and Research.

For more informations check the below links :
<http://www.studiare-initalia.it/studentistranieri/>
<http://www.universitaly.it/>

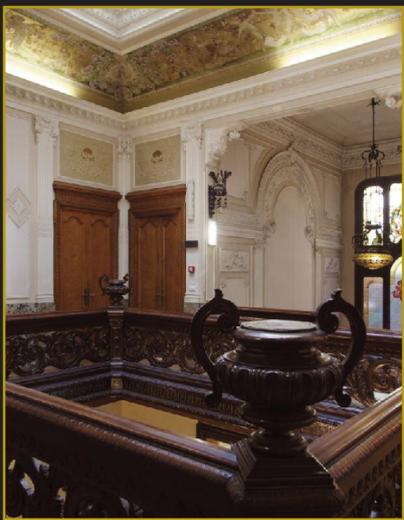


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photo © Daniele Giannetti



All Courses

The educational offerings of the “Giacomo Puccini” State Conservatory of Music include all the ministerial courses, to which students who have passed the relevant entrance examination have access to:

photo © Daniele Gianetti



- Master's Degree Course (2 year)
- Bachelor Degree (3 year)
- Pre-College Certificate (3 year)
- Old system (application no longer permitted)
- Continuing Professional Development-Master Course (1 year)
- Continuing Professional Development-Bachelor Course (1 year)
- 24 credit Education Courses for music teaching (also open to outsiders, see page 18)

In addition, the “Giacomo Puccini” Conservatory also offers:

- Preparatory Courses (application no longer permitted) and Laboratories
- Workshops of instruments (open to outsiders)
- Other Workshops and Seminars (also open to outsiders)

The entire training offer governed by the relevant Regulations, Study Plans, Admission and Examination Schedules, Academic Calendar, payment of application and attendance fees, etc., as summarized in the **Study Manifesto**, can be consulted on the institutional website: www.conssp.it.



photo © Conservatorio "Giacomo Puccini"



Second Level Academic Diploma - Master Degree (two year Course)*:

Harp, Electric Bass, Drums and Jazz Percussion, Vocal studies-Classical, Guitar, Jazz Guitar, Clarinet, Harpsichord and Antique Keyboards, Composition, Jazz Composition, Double Bass, Jazz Double Bass, Horn, Music Education (2 sub-areas: Instrument Teaching/ Music Education), Choir Direction and Choral Composition, Bassoon, Accordion, Flute, Instrumental Chamber Music (2 sub-areas: 16th to 18th century/

Mozart to the present day), Vocal Chamber Music (2 sub-areas: Madrigal and Baroque/ Liederistic), Oboe, Organ, Piano (Repetiteur and Piano Collaborative Studies sub-area), Piano (Solo sub-area), Jazz Piano, Saxophone, Percussion Instruments, Trumpet, Trombone, Viola, Violin, Cello.

* access is by means of an admission exam. For the required qualification, please consult the website www.conssp.it. Simultaneous registration to more than one Higher Education Institution, or to more than one Higher Education course within the same Conservatory, or to higher courses of the upper level courses in the previous regime of studies is no longer permitted; however, simultaneous enrollment to courses of the Conservatory and University is compatible, according to L. 240/2010, art. 29, c. 21, as described in the Ministerial Decree of 28 September 2011.



photo © Conservatorio "Giacomo Puccini"

First Level Academic Diploma - Bachelor Degree (three year Course)*:

Harp, Electric Bass, Jazz Drums and Percussion, Vocal studies-Classical, Vocal studies-Jazz, Guitar, Jazz Guitar, Clarinet, Jazz Clarinet, Harpsichord and Ancient Keyboards, Composition, Jazz Composition, Double Bass, Jazz Double Bass, Horn, Music Education, Bassoon, Accordion, Flute, Oboe, Organ, Piano, Jazz Piano, Saxophone, Jazz Saxophone, Percussion Instruments, Trumpet, Jazz Trumpet, Trombone, Jazz Trombone, Viola, Violin, Jazz Violin, Cello.

* access is by means of an admission exam. For the required qualification, please consult the website www.conssp.it. Simultaneous registration to more than one Higher Education Institution, or to more than one Higher Education course within the same Conservatory, or to higher courses of the Old Order is forbidden; however, simultaneous enrolment to courses of the Conservatory and University is compatible, according to L. 240/2010, art. 29, c. 21, as described in the Ministerial Decree of 28 September 2011.



photo © Conservatorio "Giacomo Puccini"

Pre-College Course* (three year Course):

Harp, Electric Bass, Jazz Drums and Percussions, Vocal studies-Classical, Vocal studies-Jazz, Guitar, Jazz Guitar, Clarinet, Jazz Clarinet, Harpsichord and Ancient Keyboards, Composition, Jazz Composition, Double Bass, Jazz Double Bass, French Horn, Music Education, Bassoon, Accordion, Flute, Oboe, Organ, Piano, Jazz Piano, Saxophone, Jazz Saxophone, Percussion Instruments, Trumpet, Jazz Trumpet, Trombone, Jazz Trombone, Viola, Violin, Jazz Violin, Cello.

* The minimum enrolment age is 13 years of age, to be completed by the end of the calendar year, with the possibility of exceptions made for students of particular talent; the access is by means of an admission exam in 2 tests: an instrumental test (see pages 28-33) and a specific test to ascertain the music theory and aural skills, rhythm and musical perception. For foreign students, a sufficient knowledge of Italian is required, which will be assessed during the entrance examination.

The “Giacomo Puccini” Conservatory of La Spezia started the Pre-College Courses in 2019/20, the first year of their institution.

Following the Legislative Decree no. 60 of 13 April 2017 and the Ministerial Decree no. 382 of 11 May 2018, the Pre-College Courses became, to all intents and purposes, Ordinary Training Courses and provides access to the First Level Academic Bachelor Courses.

At the end of the course, a certificate is issued indicating the level of competence achieved. For all information on the Regulations, Study Plans of all Schools and complete programmes for the Admission Examinations, please consult the website: www.conssp.it.

Other Courses

Individual Academic Courses:

Within the limits of the availability of places in the individual courses, it is possible to be admitted to single Academic Courses, subject to passing the Admission Examination, according to the same rules as the Academic of Bachelor and Master's Courses. For further information, please consult the Study Manifesto and the Regulations of the Academic Courses of Level I and Level II.

24 Credit Education Courses for Music teaching:

The courses activated by the Department of Music Education for 24 cfa are included in both Academic Courses of Bachelor and Master Degrees*. The student can choose among these course offerings (mandatory to participate in the applications and recruitment for music teaching in Italian secondary schools, D.M. 616/2017): Fundamentals of Musical Semiology (20 hrs, 3 cfa), Fundamentals of Sociology in Music (20 hrs, 3 cfa), Teaching of Music and Historical Research (20 hrs, 3 cfa); Aural skills (20 hrs, 3 cfa), Vocal and Piano studies Basic Skills and Sight-reading (20 hrs, 3 cfa), Choral Conducting and Composition (20 hrs, 3 cfa).

*Courses in the Pedagogy, Psychology and the Methodology and Technology sector (Elements of Composition and Analysis, Orchestration, Transposition and Arrangement Techniques) will be activated after the appointment of the relevant teachers.

Internal students already registered in a second Academic level at the Conservatory may extend their registration by one semester without additional costs in order to obtain the 24 credits. Upon request, a certificate of the credits awarded at the time of application will be issued, together with the credits obtained after the passed exams.

n.b. External students with an Academic Diploma of II Level or Previous degree system may also apply.

Preparatory Courses

Until 2018/2019, it was possible to apply for Preparatory Courses for younger students after passing the entrance exam. These courses are still activated only for students who are already matriculated, but these courses will be repla-

ced by the new pre-college system. However, for the Basic and Medium Level Certifications (only the Medium Level for the Vocal Studies Course) external students can also apply for a verification exam: once the Medium Level Certificate has been obtained, it will be possible, after passing the Admission Examination, access the Pre-College Course. For programs, fees and further information write to: segreteria.didattica@conssp.it.

Instrumental Laboratories

Active from 2018/19, instrumental workshops bring all those who intend to start a course of study closer to music and, perhaps, do not yet have the desired instrument at home. The Laboratories are aimed at those who want to at least 'try' to play something! They are also (even adult) aimed at those who wish to resume their interrupted studies for family, work or other reasons.

As a rule, these are 20 hours for small groups, but the Conservatory may propose personalized solutions after a preliminary entrance test, both for the instrumental study and for the theoretical-cultural subject.

Classes with active Instrumental Laboratories are: Harp, Guitar, Clarinet, Harpsichord, Composition, Double Bass, French Horn, Bassoon, Accordion, Flute, Oboe, Organ, Piano, Saxofone, Percussions, Trumpet, Trombone, Viola, Violin, Cello.

Other

In addition, every year the "Giacomo Puccini" Conservatory promotes additional Workshops and Seminars, aimed toward both internal and external students.

These kinds of educational and artistic activities encourage an ever-closer interaction between the Conservatory and the municipality of La Spezia and beyond, aiming to involve, never as mere listeners or spectators, a large number of people from different ages and backgrounds.

Workshops and seminars are often opportunities for our students to perform, as they make music 'with and for' teachers and external visitors.

The "G. Puccini" Conservatory has applied to the MUR (ministry of universities and research) for approval of the new Bachelor Degree Program in Musicology, expected to start in 2021/22.



photo © Conservatorio "Giacomo Puccini"



The Department comprises the following courses of study and faculty members:



Piano Accompaniment and
Repetiteur Studies

Prof. Stefano Bocci
Prof. Marco Podestà

Poetry for Music and Musical
Dramaturgy
Voice

Prof. Ines Aliprandi
Prof. Fulvia Bertoli
Prof. Marcello Lippi

Theory and Technique of Stage
Interpretation
Vocal Chamber Music

Prof.ssa Matelda Cappelletti
Prof. Marcello Nardis (on contract)

The Department of Vocal Arts and Musical Theatre works independently and closely with the Orchestral Performance class and other departments of the Conservatory. The department aims to provide students with the specific technical and cultural skills to enable them to pursue their artistic career in practice. To this end, particular attention is dedicated to the study of the most representative vocal repertoire (operatic, symphonic, sacred, chamber music) and its performance practices, in order to develop the student's ability to interact within diverse musical groups.

This guarantees to students, through in-depth study and public performance of the various repertoire, the achievement of a complete professionalism and capability, capable of successfully facing national and international competitions and consequent stage commitments. The choice of titles to be staged is always subordinated to the possibility of activating pedagogical-educational paths which involve, in the different roles of protagonists: solo singers, chorus, chamber orchestra, harpsichord students, utilizing both upper level and Pre-College students of the Conservatory, with the



primary objective of giving everyone in the Department of Vocal Arts and Musical Theatre the highest level of preparation in the field of Musical Theatre.

Among the many qualified productions of the Vocal Arts and Musical Theatre Department in recent years, special mention should be made of Pergolesi's *Stabat Mater*, Rota's *Lo scoiattolo in gamba*, Mendelssohn's *Dream of a midsummer night*, Rossini's *La cambiale di matrimonio*, *Suor Angelica* by Puccini, *Gianni Schicchi* by Puccini, *Stabat Mater* by Boccherini, *La modista raggiratrice* by Paisiello, *La Dirindindina* by Paisiello, *Il telefono* by Menotti, *La cantata del caffè* by Bach, *Der Schulmeister* by Telemann, *Il maestro di scuola* by Pergolesi, *Bastien und Bastienne* by Mozart, *La Medium* by Menotti, "Il '500: La lode del Signore", numerous opera concerts, "Arie d'opera", "Scene d'opera", "Cantate barocche per voce e strumento", "Le voci del Conservatorio".

Also of great importance are the masterclasses, seminars, conferences, and lecture-recitals in which our faculty members and students are the protagonists. Some of the special activities of the Vocal Arts and Musical Theatre Department:



Luciana Serra, Rossana Bertini, Nella Anfuso, Alessandro Luongo, Luca Ferraris, Roberta Invernizzi.

nb. Information taken from the book *Quarant'anni del Conservatorio di Musica Giacomo Puccini della Spezia* (1979-2019), Edt Giacché

The Department comprises the following courses of study and faculty members:

- Choral Conducting for Music Education Prof. Fabio Lombardo
- Elements of Composition for Music Education Prof. Nicoletta Andreuccetti
- History of Music for Music Education Prof. Alessandra Vaccarone
- Pedagogy and Psychology for Music Education Prof. Maria Luisa Merlo
- Basic Vocal and Keyboard Studies for Music Education Prof. Debora Varesco

The Music Education program started in 1993. Over time, it has changed its structure several times but from the very beginning it has been characterized by maximum collaboration among the faculty and a constant exchange of ideas, projects and experiences.

This process was always very successful, both in terms of the large number of graduates from the school, with a high percentage of employment, and in terms of the organizational aspect: a variety of activities including permanent teacher training initiatives and research projects aimed at schools of all levels and the local area.

The Department of Music Education has carried out many initiatives in about thirty years, all of them born from the collaboration among the professors with the aim of promoting activities based on formative and pedagogical aspects, in cooperation with other Departments of the associations of the territory.



This gave rise to the “Intercultural Project”, coordinated by Mario Piatti. Meetings take place on various aspects of intercultural education oriented towards a more inclusive conception of education and cultural diversity with topics such as: Popular Traditions, study and research of musical cultures of oral tradition, Music and Traditions of the Arab World, Music and Traditions of Asia, Irish Music and Traditions, Music of Diversified Cultures from an Anthropological Viewpoint, Anthropology of Music and Multiculturalism, Music of the Italian Folk Tradition. The birth of the Laboratory for Research and Documentation on Music Education (LRDDM) led to the organization of the Study Conference: “The Musical City: realities and perspectives of musical education-training”, in addition to the production, soundtrack and musical action on many fairy tales and other literary texts, including: *Story of Babar, the little elephant* by Poulenc, *The out-of-tune Duckling* and *The Story of Notes* by Vinciguerra, *Ma Mère l’Oye* by Ravel, *The Tale of the Flea and the Louse* by Orff, *La boîte à joujoux* by Debussy, *The Musical Cities* (by Calvino), *The Little Grey Fish* by Moretto, *Andar per fiabe*, *The awakening of the machines*, workshop - *Children meet sounds*, and finally a research project on teaching foreign students (started in 2015/16)- “For a musical space”.

In recent years, one of the most important projects of the Department of Music Education was the “Musica Docet” project, which among other things dealt with the following topics: “Composition through fragments: teaching perspectives”; “Music education and instruments in secondary school”; “Growing up in a choir”; “Musical learning and disability”; “Creativity in instrumental teaching”; “Creative paths between music and words”; “Specific learning disorders”; “Water: an eco-musical project to rediscover listening”.

n.b. Information taken from the book *Quarant’anni del Conservatorio di Musica Giacomo Puccini della Spezia* (1979-2019), Edt Giacché



The Department comprises the following courses of study and faculty members:

- Bassoon Prof. Davide Maia
- Clarinet Prof. Agostino Damele
Prof. Antonio Fornaroli
- Flute Prof. Lisa Beth Friend
Prof. Riccardo Lippi
- French Horn Prof. Danilo Marchello
- Oboe Prof. Giuseppe Piccinino
- Percussion Instruments Prof. Gianni Maestrucci
- Saxophone Prof. Marco Falaschi
- Trumpet and Baroque Trumpet Prof. Luca Primo Marzana
- Trombone Prof. Gianluca Scipioni (on contract)



The Department of Wind and Percussion Instruments is also the bloodline of the orchestra and many chamber groups, school concerts and other musical activities promoted by the “Giacomo Puccini” Conservatory. In fact, all the instrumentalists in the Department deal with the technique and performance practice of their chosen instrument, as well as chamber or symphonic instruments, with equal commitment and passion, with very frequent group classes and exercise warm-ups exercises, in the growing awareness of their contribution to the creation of a collective and unitary musical creation. Many ex-students of the various woodwind classes have gone on to become teachers and established professionals of recognized reputation in Italy and abroad.

Among the many important artistic productions are those of the Wind Ensemble, simple reeds, Wind and Percussion, natural trumpets, Timpani and Organ; “Bassoon at the Cinema”; Mozart’s *Quintet K 452*; the *Quintet op. 16* by Beethoven; much valuable chamber music (from *Trio* to *Ottetto* to the great Ensemble) by Händel, Mozart, Haydn, Beethoven, Schubert, Pleyel, Gounod, Rossini, Novaro, J. Strauss, Verdi, Puccini, Hess, Prokof’ev, Françaix, Villa-

Lobos, Stockhausen, Šostakovič.

Among the Department's numerous didactic and artistic activities, the Sax Ensemble "Sax Off Limits" stands out. The Ensemble was founded in 2000, the brainchild of Marco Falaschi and Alessio Bacci (formerly Professor of Wind instrument ensembles). It is one of the few ensembles of its kind in Italy: the particular virtuosity of the saxophones allows the Ensemble to tackle a repertoire ranging from Renaissance music to jazz, using original pieces or arrangements, sometimes in combination with other instruments.

The Ensemble boasts almost 100 concerts (throughout Italy and abroad) and the recording of the Compact Disc "Sax Off Limits Ensemble".

The Percussion Group of the Conservatorio "Giacomo Puccini" was founded in 2004, by Prof. Alberto Bosio and continued by Prof. Athos Bovi: its main function is to bring students closer to ensemble music, composed or arranged for this very original ensemble.



The success of the project has resulted in numerous productions (also in collaboration with other Departments of the Conservatory), Masterclasses and Seminars on contemporary music and on the lyrical-symphonic repertoire. The Percussion courses currently operate out of a dedicated classroom in the 'Don Rubino' building, equipped with all the instruments required for study and performance, making it a unique 'workshop' in the area of La Spezia.

n.b. Information taken from the book *Quarant'anni del Conservatorio di Musica Giacomo Puccini della Spezia (1979-2019)*, Edt Giacché

The Department comprises the following courses of study and faculty members:

- Accordion Prof. Endrio Luti
- Harpsichord and Historical Keyboards Prof. Valentino Ermacora
- Organ and Organ Composition Prof. Roberto Menichetti
- Organ practice and Gregorian Chant Prof. Stefano Molardi
- Piano Prof. Vincenzo Audino
- Prof. Francesca Costa
- Prof. Giovanni Giannini
- Prof. Letizia Innocenti
- Prof. Roberta Anna Baiocchi
- Prof. Claudio Cantini
- Secondary piano study



Two pages alone are not enough to describe the numerous teaching activities and artistic events that the Department of Keyboard Instruments has been involved in, especially with its students: Solo and chamber concerts, concerts with the Orchestra, Workshops, Seminars, Lecture-Recitals, Conferences, Festivals, Conservatory Exchanges, Study Essays, Scholarships, Music Festivals, Concerts for Schools and more.

The teaching activity has always been aimed at achieving excellence in many areas of the repertoire, which has then flowed into specific projects and dedicated seminars: J. S. Bach, *Inventions* and *Symphonies*; The piano works of J. Brahms; The piano works of F. Schubert; The piano works of R. Schumann; “A life with Nino Rota”; “The choreographic element in romantic music: dances for piano four hands”; “Biographies in music” (Haydn, Mendelssohn, Chopin, Schumann, Liszt, Wagner, Beethoven...); “Evolution of piano writing”; “New technologies in piano construction”; “The fortepiano” with Stefano Fiuzzi; “The invention of the piano and the affirmation of its literature”; “Claude Debussy, beyond Romanticism”; “Birth and evolution of the great piano schools”; “Chopin and the Polish soul”; “The practice of instrumental reduction in Italy between the 16th and 17th centuries”; Bach, *Brandenburg Concerto No. 6*;

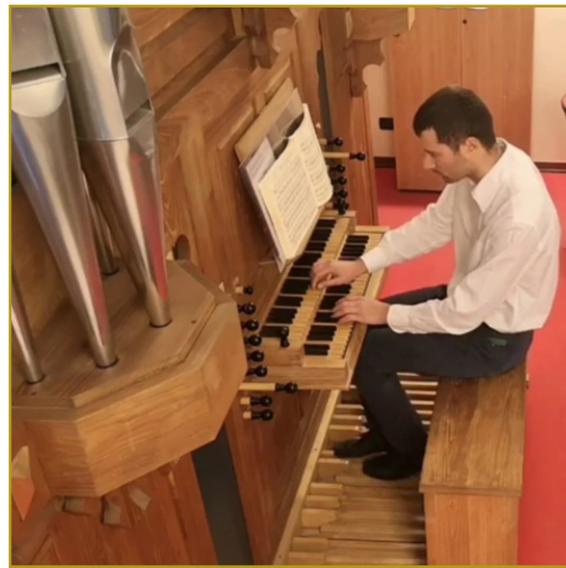
“Sacred music and architecture. The organ, its construction and its social function”; “Opera omnia” for Organ by J. S. Bach; J. S. Bach’s *English Suites*; Mozart Cycle; “The literature of the 17th century for two instruments: Bernardo Pasquini and the encrypted *Sonatas* for two harpsichords”; “Scarlatti between harpsichord and fortepiano”; “The harpsichord in contemporary Italian music”; *Das Wohltemperierte Klavier* (unabridged); “The *Organ Concertos* of Händel and Sammartini”; “Non soggetto a battuta...”; “The stolen style from ‘500 to ‘800” and more.

The La Spezia Conservatory has invited many renowned keyboard artists to its premises. Included among the many illustrious guests are artist-lecturers for Masterclasses or concerts such as: Lazar Berman, Gustav Leonhardt (for the inauguration of the Ghilardi organ), Michele Marvulli, Andrea Lucchesini, Georges Kiss, Sergio Perticaroli, Jeffrey Swann, Claudia Termini, Stefano Innocenti, Daniel Rivera, Eduard Ziberkant, Pietro De Maria, Enrico Gatti, Bruno Canino, Benedetto Lupo, Matthjis Verschoor, Jin Ju, Marco Longo, Michael Wessel, Theo Flury, Klemens Schnorr, Francesco Cera, Brett Leighton, Michel Bouvard, Fausto Caporali, Andrea Coen, Marina Popadic, Ivano Battiston, Riccardo Centazzo.

The Department also includes two groups specifically dedicated to research and concert activity: the Laboratory of Ancient Music and the Conservatory Accordion Group, which has given over 100 concerts throughout Italy, renewing interest in an instrument from the popular tradition with which ‘cultured’ music plays very well, from Bach to contemporary composers.

It is a source of great satisfaction that many of the Department’s former students are now recognized professionals in various musical and educational fields, in Italy and abroad.

n.b. Information taken from the book *Quarant’anni del Conservatorio di Musica Giacomo Puccini della Spezia* (1979-2019), Edt Giacché



Department of Theory and Analysis, Composition and Conducting

The Department comprises the following courses of study and faculty members:



- Chamber Music
- Composition
- Choral Conducting
- Chorus
- Harmony, Theory and Analysis
- History of Music

- Orchestra
- Score reading
- Theory, rhythm, aural skills and musical perception

Prof. Folco Vichi
 Prof. Andrea Nicoli
 Prof. Fabio Lombardo
 Prof. Daniela Contessi
 Prof. Francesco De Mattia
 Prof. Ivan Salvatore Emma
 Prof. Alessandra Montali
 Prof. Giovanni Di Stefano
 Prof. Francesco Pasqualetti

Prof. Marco Badiani
 (Prof. Giuseppe Bruno, Director)
 Prof. Maurizio Di Robbio
 Prof. Piero Papini
 Prof. Federico Rovini
 Prof. Luca Stornello

Many of the teaching and training activities of almost all Conservatory students relate to this department, because the disciplines taught here are common to the training of instrumentalists, composers and singers: from Theory, Rhythm and Musical Perception to Analysis of Compositional Forms, from History and Historiography of Music to Orchestra, from Ear Training to Choral Singing and Chamber Music, etc.

This is the most significant reform of the current educational systems, which were created by Law 508 of 1999: the cultural and theoretical training area has taken on a central role in the students' pathway. In recent years, the Orchestra and Choir, whether together or not, have put on many important productions, offering a repertoire as vast as it is valuable, in which the most deserving students have also been able to perform as soloists, both instrumentalists and

singers. Mozart: *Missa Brevis K 192, Coronation Mass K 317, Concerto K 414, Symphony K 550, Concerto K 218, Concerto K 246, Concerto K 622, Concerto K 466, Sinfonia Concertante K 364, Ouverture K 621, Requiem K 626*; Haydn: *Symphony n. 46, Toy Symphony*; Vivaldi, *The Four Seasons*; Beethoven, *Symphony No. 1 op. 21, Romance op. 50, Concerto No. 5 op. 73, Choral Fantasy op. 80, Concerto No. 1 op. 15, Concerto No. 3 op. 37*; Milhaud, *La création du monde*; Puccini, *Requiem*; Brahms, *Serenade op. 16*; Sibelius, *Symphony no. 2*; Fauré, *Requiem op. 16*; Sibelius, *Symphony no. 2*; Fauré, *Requiem*; Orff, *Carmina Burana*; Boccherini, *Stabat Mater*; Palmeri, *Buenos Aires Misa Tango*; Cherubini, *Requiem*; and much music by Rossini, Verdi, Bizet, Bach, Schubert, Mendelssohn, Händel, Pergolesi, Rota, Charpentier, Elgar, Britten, Hoffmeister, Menotti, Wagner, Cambini, Villa-Lobos, Paisiello, Kabalevskij... etc.

In addition to academic training, the School of Composition devotes particular attention to new languages. Within the Laboratory of the same name, it has created the Ensemble of Contemporary Music, which performs specially composed music (also by musicians from outside the Institution), collaborates with other musicians from the Conservatory and elsewhere, actors and directors, and in recent years has established a special relationship with the La Spezia Centre for Modern and Contemporary Art. Among the most relevant productions we would like to mention “Armonia e disarmonia”, “Le stanze dei suoni”, “Suono Aperto”, “Suono per la poesia”, “Piano-In-Out-Inside & Sinestesia”, “Le parole incontrano i suoni”, “Per ogni sorta di stromenti”, “Immagini immaginifiche del suono”, “Prima il segno, poi il suono”, “La città che suona”, “Dadaperformance”, “Voce e oltre la Voce”.

In 2012 the student Antonio Bellandi won the National Arts Award of the MIUR.



The Choral Conducting Course, which has been running since 2005, aims to fill an evident gap in the territory (between Liguria, Tuscany and Emilia) by providing the practical and theoretical preparation necessary to train the professional figure of the choir conductor, as required by the new Italian choral reality that has developed over the last thirty years. The choir director often interacts with amateur choirs, and is therefore a link (sometimes the only one) between the professional academic world and the many cultural associations throughout Italy.

Jazz Department

The Department comprises the following courses of study and faculty members:



- Drums and Percussion

Jazz

Prof. Stefano Bertoli (on contract)

- Electric Bass

Prof. Furio Di Castri (on contract)

- Jazz Clarinet

Prof. Roberto Martinelli (on contract)

- Jazz Composition

Prof. Alessandro Fabbri

- Jazz Double Bass

Prof. Furio Di Castri (on contract)

- Jazz Guitar

Prof. Alessio Menconi

- Jazz Piano

Prof. Piero Gaddi

- Jazz Saxophone

Prof. Roberto Martinelli (on contract)

- Jazz Singing

Prof. Laura Avanzolini (on contract)

- Jazz Trombone

vacant

- Jazz Trumpet

Prof. Mirco Rubegni (on contract)

- Jazz Violin

vacant

The School of Jazz at the “Giacomo Puccini” Conservatory dates back more than twenty years. In 2020/21, the Conservatory has added the course subject “Analysis of Compositional and Performative forms in Jazz” taught by Prof. Claudio Sessa.

The Jazz and New Technologies Department was set up in 2005 to create a program of studies focused on learning the jazz language in all its aspects. In 2014 the Department became autonomous.

The innovative approach and the quality of the training soon led to noteworthy growth both in the student enrollment as well as in the variety of artistic productions.

From 2007 to 2015 there have been many activities by the “LSJO-La Spezia Jazz Orchestra”, founded by Prof. Alessandro Fabbri, which has played in Italy and abroad, also welcoming instrumentalists who are not trained at the School of Jazz, to offer them the opportunity to attend what is considered one of the most important “gymnasiums” for the

the Department are the 'Variabile Jazz Ensemble' and the 'Ensemble Vocale Jazz', composition, arrangement and production workshops.

Thanks to relentless and passionate commitment within the Department, many productions have been produced with music by G. Gershwin, C. Porter, J. Kern, N. Rota, B. Strayhorn, L. Flores, D. Ellington, H. Silver, Birth of the Cool by M. Davis, Porgy and Bess by Gershwin (Gil Evans/Miles Davis version), Sweet Time Suite by K. Wheeler.

Moreover, in almost twenty years of activity, many internationally renowned teachers and musicians have been invited for Seminars, Workshops and Masterclasses aimed at dealing didactically and artistically with important themes: Piero Leveratto, "Jazz improvisations on Mozart themes"; Giorgio Gaslini; Christopher Culpo, "Composition techniques applied to modern Jazz"; Maurizio Giammarco, "Rhythmic evolution and language in Jazz"; Sandro Gibellini, "Improvisation and instrumental singing in the jazz language"; Luca Bragalini; Ares Tavolazzi; Ruben Chaviano Fabian, "Latin and Afro-Cuban Music"; Giampaolo Casati, "How to Approach the Jazz Standards"; Anna Poppi and Davide Masarati, "Performing Arts Law and Legislation"; Alessandro di Puccio, "Be-Bop this (s)known"; Franco D'Andrea, "Aree intervallari: Jazz's neglected interest in seriality"; Mario Garneri, "Beyond Jazz"; "Luca Flores's music 20 years later"; "Ellington Sacred Concerts"; Paolo Birro, "Techniques for the study of improvisation"; "Horace Silver's Hard Bop"; "Rhythm and polyrhythm in modern music"; Mike Turk, "From Blues to Jazz"; Bruno Tommaso, "The art of

masking"; Valerio Perla, "El Concepto. Approach to Caribbean Rhythms. History, Interpretation and Contamination"; Luca Bragalini, "Harlem: sounds from the great courtyard"; Andrea Mugnai, "Jazz and Tap Dance, an indissoluble bond"; Bjorn Vidar Solli, "Jazz between New York and Norway"; Daniele Giardina.

n.b. Information taken from the book *Quarant'anni del Conservatorio di Musica Giacomo Puccini della Spezia (1979-2019)*, Edt Giacché



The Department comprises the following courses of study and faculty members:

- Cello Prof. Paolo Ognissanti
- Harp Prof. Laura Di Monaco
- Double bass Prof. Francesco Mercurio
- Guitar Prof. Stefano Brondi
- String Instrument Ensembles Prof. Federico Bardazzi
- Viola Prof. Flaminia Zanelli
- Violin Prof. Igor Cantarelli
- Prof. Duccio Ceccanti
- Prof. Monica Socci

The Department is very active and offers space for many areas of research and musical production. The convergence and positive relationships between the teachers of the different discipline areas of the Department have produced a solid and widespread network of collaborations.

The Department has always been the beating heart of the orchestra and of many chamber groups, of concerts for schools and of other musical activities promoted by the “Giacomo Puccini” Conservatory. In the last years, among the most important productions we remember with satisfaction the “Mozart Cycle” with the String Orchestra, the “Music Project” of the Carispezia Foundation, the Culture Week at the Lia Museum, “Different Strings”, “Young Strings Ensemble”, “Guitars at the Palace”, “Sounds Italian” at the Wurth Erstein Museum in Strasbourg, “Baroque Ensemble”, “Conservatory Strings with the Truman University String Quartet”, “The best of”, “Paganini Marathon” for guitars and guitarists, “Concert for the Chinese New Year”, “InCanto Armonico Festival”, “Ligyès Harp Ensemble”, “Le Arpe del Conserva-



torio for FAI, “Arpiste del Puccini” at the Naval Technical Museum, “L’incoronazione di Poppea” with the Truman University String Quartet, “Chamber Orchestra with Guitars”, “Early Music Research Group”, “The Brandiswhire Harp”, and much more.

Some of the most interesting events and activities of the String Department have included renowned guests and performers such as: Danilo Rossi, Teatro alla Scala; Piero Farulli, Scuola di Fiesole; Domenico Pierini, Maggio Musicale Fiorentino; Lisetta Rossi; Remigio Coli; Rosalba Ciranni; Carlo Benvenuti; Alina Company; Fabrizio Merlini; Angelo Gilardino; Pavel Vernikov; Fabio Renato d’Ettore; Kate Hamilton; Enrico Gatti; Giorgio Delfi Merlo; Ernest Braucher, Angelo Matteucci and Marco Melini, Teatro Carlo Felice di Genova; Nicola Jappelli; Gabriele Geminiani; Lorenzo Frignani; Alexey Vasilyev, St. Petersburg Conservatory; Maria Ester Gattoni; Davide Burani.



Many students from the String Department have won prizes in national and international competitions.

n.b. Information taken from the book *Quarant'anni del Conservatorio di Musica Giacomo Puccini della Spezia* (1979-2019), Edt Giacché.

Erasmus Plus is the European Union's programme for Education, Training, Youth and Sport; the integrated programme, approved by Regulation (EU) No 1288/2013 of the European Parliament and of the Council, provides an overview of the grant opportunities available, aims to facilitate access, promotes synergies between different sectors by removing barriers between different types of projects and aims to attract new actors from the world of work and civil society and stimulate new forms of cooperation.

The "G. Puccini" Conservatory participates in the programme for individual learning mobility and cooperation for innovation and good practice.

Many teachers and students have been able and will continue to undertake training periods abroad, developing new and specific skills that enhance their personal musical and artistic curriculum.



The international agreements already in place connect the Conservatory of La Spezia with Austria, Belgium, Germany, Spain, Holland, Portugal, Poland, Turkey and the United Kingdom.

The "Giacomo Puccini" Conservatory has also established other collaborative relationships with prestigious European and non-European institutions, in particular in Germany, Russia, China and the USA, which take the form of periodic training periods for the teachers, their concerts and auditions for the students they meet.

Agreements and Partnerships

The “Giacomo Puccini” Conservatory of La Spezia has entered into numerous agreements with schools in the area and beyond, making it an authoritative and privileged leader in the field of musical training in a strategic area such as the Liguria-Tuscany-Emilia Romana ‘triangle’.

Some of these are: Music Academy “Città di Volterra”, Music Academy “A. Bianchi” of Sarzana, Music Academy of Chiavari, Pistoia Theatre Association “Mabellini”, Acomus Association of Marina di Carrara, Cultural Association “A. Bacchelli” of Rosignano Solvay, Mare e Suoni Association of Levanto, Music Association “G. Verdi” of Fivizzano, Youth Centre “Dialma Ruggero” of La Spezia, Consorzio “Il Cigno”, Filarmonica Città di Chiavari, Cardarelli Institute of La Spezia, Liceo Mater Misericordiae of Sanremo, Liceo Musicale “F. Palma” of Massa, Scuola Di Musica “A. Scarlatti” of Livorno, Music School “Finalmente Musica” of Venturina and Suvereto, Municipal Music School of Carrara, Municipal Music School “Sarabanda” of Cecina, Philharmonic Music School of Pisa, Music School “Preludio” of Camaiore, “Mascagni” Philharmonic School of Venturina, Poggi Carducci Middle School of Sarzana, Municipal Music School of Massa, Municipal Music School of Pescia, Music Laboratory Liceo Classico “Costa” (musical sub-area) of La Spezia, Istituto Superiore “A. Gentileschi” in Massa, Superior Institute of Musical Studies in Reggio Emilia and Castelnuovo ne’ Monti.

The Conservatory also promotes many events outside of its beautiful building, initiating or reviving institutional relationships in the cultural and artistic field with organizations and associations locally and beyond. The Conservatory also accompanies its students in their first steps toward building a professional career.

The most prestigious collaborations in existence or in the recent past are with: Comune della Spezia, Provincia della Spezia, Fondazione CariSpezia, Società dei Concerti (in La Spezia and for the Festival Paganiniano of Carro), Fondazione Cassa di Risparmio di Carrara, Centro di Arte Moderna e Contemporanea, Museo Lia, Accademia delle Belle Arti di Carrara, Palazzo Blu di Pisa, Istituti Superiori di Studi Musicali “Luigi Boccherini” di Lucca and “Pietro Mascagni” di Livorno.



Internationally renowned artists such as Andrea Bocelli and Maurizio Baglini have studied and graduated from the “Giacomo Puccini” Conservatory of La Spezia.



In addition, the Conservatory has trained high-level professionals such as Carlo Ciceri, Marco Vratogna, Valerio Giannarelli, Sergio Bologna, Andrea Tavani, Bruno Fiorentini, Carlo Ipata, Massimo Ferretti Incerti, Sirkku Suominen, Francesco del Nero, Giuliano Betta, Alessandro Luongo... and many other protagonists of the national and international music scene.



foto © Conservatorio "Giacomo Puccini"



Giacomo Puccini

The La Spezia Conservatory of Music is named after one of the greatest Italian Opera composers, Giacomo Puccini. Considered one of the 'magnifici', his music echoes poignantly and immortally throughout the world.

Giacomo Puccini was born in Lucca in 1858, where he began his studies with his father and continued them at the local music institute, where he made a reputation as an organist. At the age of twenty-two he was admitted to the Milan Conservatory, in the composition class of Antonio Bazzini and Amilcare Ponchielli: in 1883 he graduated (*Capriccio Sinfonico*) and unsuccessfully presented his recently completed opera *Le Villi* at the Sonzogno Competition. The musical and cultural environment in Milan supported him, however, and in 1884 allowed him to stage the opera. It was not a success, but it was a good opportunity to be noticed by the most important music publisher of the time, Giulio Ricordi, who commissioned him to write a new work (*Edgar*, 1889).

His beginnings were very difficult, even in his private life: the woman he had been in love with since 1886, Elvira Bonturi, who gave him his only son, Antonio, in 1887, was already married. The couple could only come out into the open after the death of Bonturi's first husband in 1904.



“Torre del Lago, supreme joy, paradise, empyrean Eden, Turris Eburnea, spiritual vas, royal palace.... inhabitants 120, 12 houses. Peaceful village, luxurious and extraordinary sunsets...”

At the height of his artistic maturity, Puccini composed *Tosca* (1900) and *Madama Butterfly* (1904), masterpieces with which he achieved planetary success: the theatres of Argentina, England, Hungary, France and the United States competed for his titles and, whenever possible, his presence. Even the first performance of *La fanciulla del West* took place in New York (1910).

La Rondine (1917) was staged in Vienna during the First World War, but Puccini had been working for some time on a dramatic subject proposed to him by Giovacchino Forzano, the author and librettist. The idea of combining this short work with two completely different subjects, one lyrical-religious and one comic, was born out of the collaboration between Puccini and Forzano. Thus it was that at the end of 1918, again in New York (Metropolitan), *Il trittico* was staged: *Il Tabarro*, *Suor Angelica*, *Gianni Schicchi*: not one opera, but three one-acts, i.e. small operas, which formed a whole with three very different faces. The triptych's fortunes went through alternating phases: *Gianni Schicchi* immediately became the most popular work, *Suor Angelica* needed the support of Italian critics, while *Il Tabarro* was harshly criticised, especially by the most important conductor of the time, Arturo Toscanini.

While his international reputation was at its height, his homeland began to decline. The Italian public and critics preferred his operas composed at the turn of the 20th century. With a troubled soul, in 1920 Puccini began his last masterpiece, which remained unfinished, while the illness that had struck him took away his concentration and energy, as well as his time.

Puccini died in Brussels in 1924 and *Turandot* was performed posthumously in 1926. It is still one of the most performed Operas in the world today. The villa turned museum in Torre del Lago, conveniently close to La Spezia, is also home to Puccini's tomb.



La Spezia and the Gulf of Poets

The city of La Spezia is located at the eastern end of Liguria, a few kilometres from the border with Tuscany and just south of the border with Emilia Romagna, and is the heart of its famous Gulf. Its enchanting position and splendid sea attracted famous men of letters and artists as early as the 19th century, making it a popular destination for rest and creative stays: George Gordon “Lord” Byron, Percy B. Shelley, George Sand (pseudonym of Lord Byron) and many others. Shelley, George Sand (pseudonym of Amantine Lucile Aurore Dupin, former lover of Fryderyk Chopin), Richard Wagner, David Herbert Lawrence and others, so much so as to suggest to the playwright Sem Benelli, at the beginning of the 20th century, the evocative and effective definition of the “Gulf of the Poets”. Artists such as Mario Soldati, Attilio Bertolucci, Cesare Pavese, Eugenio Montale, Giulio Einaudi, Elio Vittorini, Vittorio Sereni and Franco Fortini have also spent long periods of their lives and worked here.



La Spezia is not only the city of the Gulf between the wonderful seaside of the towns of Lerici-San Terenzo and Porto Venere, but also the capital of a naturalistic, historical and cultural territory of irresistible charm and deepest richness; dotting the neighbouring coastline, continuing westwards, are the Cinque Terre (Riomaggiore, Manarola, Corniglia, Vernazza, Monterosso), which have conquered millions of tourists from all over the world.

Completing the mythical picture are the jewels of the Palmaria, Tino and Tinetto islands, situated in front of Porto Venere. Not far from the sea, the largest and richest muni-

city of historical memories in the province of La Spezia, just to the south, lies the medieval town of **Sarzana**.

The sea and Mediterranean vegetation throughout the territory are home to castles, fortifications, churches, abbeys, oratories and monasteries, as far as the adjacent Val di Vara, Val di Magra and Lunigiana, making La Spezia a city of culture as well as a holiday destination. There are numerous itineraries and paths for walking and trekking, as well as natural, marine and mountain parks, a literary park and many interesting museums: San Giorgio Castle, Ethnographic, Diocesan, Lia, Naval Technical, CaMeC, Palazzina delle Arti, Palazzina del Sigillo, National Transport Museum, with permanent and travelling exhibitions.

The Italian and local gastronomic tradition is represented by excellence in local good food: first and foremost, extra virgin olive oil, a must on the table for exclusive tastings but also an essential condiment for the famous pesto (a sauce made with basil, garlic, pine nuts and parmesan cheese), and then focaccia, creamed chickpea soup, the typical “mesciùà” legume and cereal soup, salted rice cake, rabbit or anchovies alla spezzina, erbazzone (a savoury, low pie with vegetables, originated in the nearby mountain areas) and the famous stuffed mussels.



La Spezia and the Golfo dei Poeti welcome all who love Italian beauty and culture.





State Music Conservatory “Giacomo Puccini”

Via XX Settembre 34 - 19124 La Spezia

Phone: (+39) 0187 770333 - Fax (+39) 0187 770341

p.e.c.: conservatoriospezia@pec.conservatoriopuccini.com

P. VAT 81002550119

Direction

direttore@conssp.it

Presidency

presidente@conssp.it

Administration

amministrazione@conssp.it

Enrollment and Academic Studies Office

didattica@conservatoriopuccini.com - segreteria.didattica@conssp.it

<https://www.facebook.com/conservatoriosp>



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