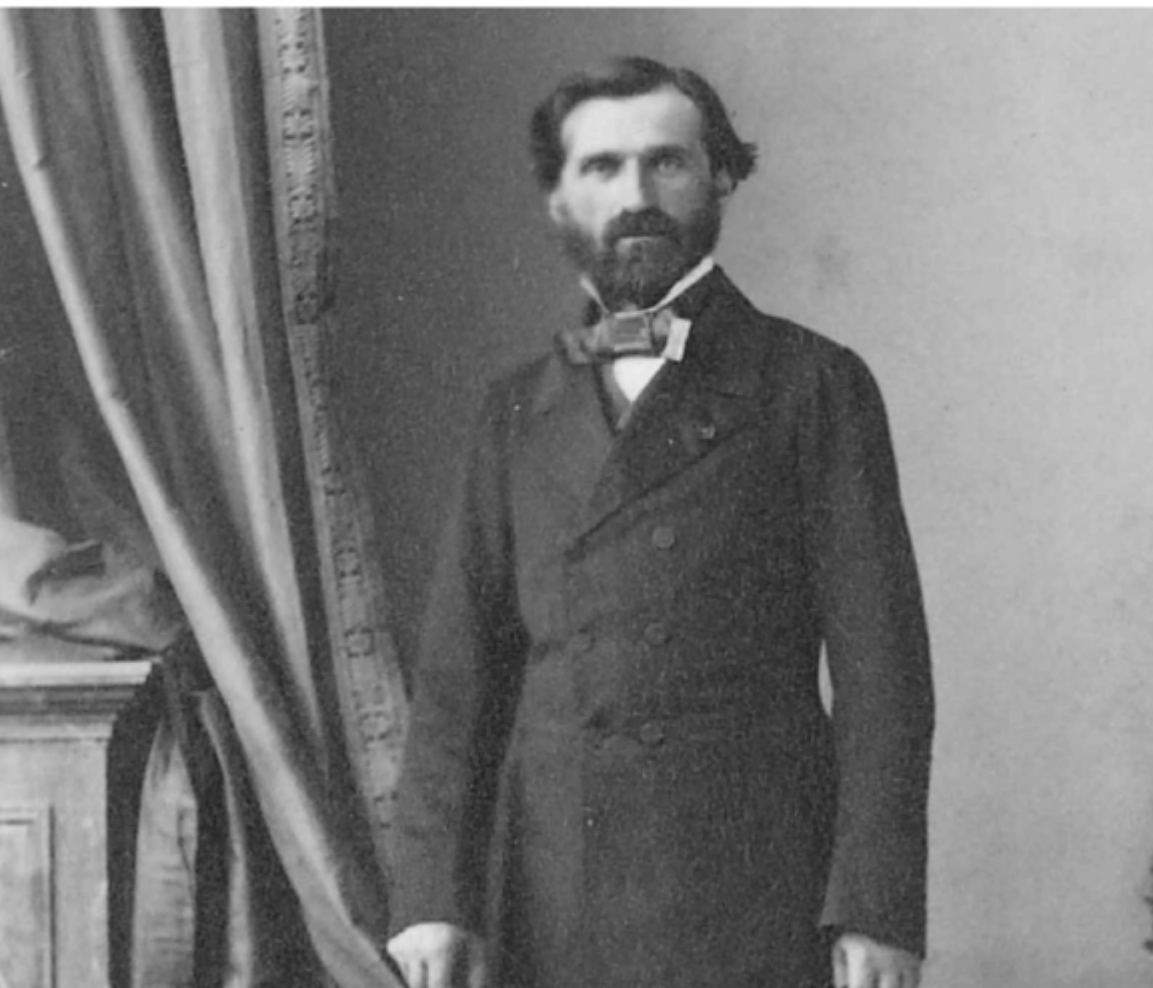


Giuseppe Verdi

A Research and Information Guide

SECOND EDITION



Gregory W. Harwood



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Preface

A SHORT HISTORY OF VERDI STUDIES

The Beginnings

Giuseppe Verdi already stood out as a distinctive and unusually significant composer by the time his career was barely underway. Only seven years after the premiere of his first opera, the *Gazzetta musicale di Milano* singled out the young composer for his “exquisite taste,” “untiring elegance,” and “marvelous instinct for effect” (see item 152). With the death of Donizetti in 1848 and Rossini in retirement, no one doubted Verdi’s position as the preeminent composer of opera on the Italian peninsula and through the remainder of the nineteenth century, younger Italian composers remained obscured in his shadow. His death, in the early days of the twentieth century, brought a crowd of several hundred thousand people to mourn not only the passing of a great artist but also a beloved national hero.

It is not surprising that a figure such as Verdi should have inspired an enormous amount of books, articles, essays, and critical evaluations. Several early bibliographies provide some indication of the amount of secondary literature that had already accumulated. In the year of the composer’s death, Luigi Torchi’s important bibliography (item 37) contained about 400 items; only twelve years later, the centenary of Verdi’s birth, Carlo Vanbianchi (item 38) had more than doubled Torchi’s list. It is ironic that as this new edition of the Verdi Research and Information Guide goes to press, some recent European publications about Verdi have become increasingly scarce or not available at all in the United States while some of the earliest and rarest publications (such as items 152 and 153) are now readily available to scholars through digitization initiatives by national and research libraries and by commercial enterprise.

Materials published about Verdi before his death in 1901 are especially valuable because they shed light on the way in which his contemporaries regarded him from musical, cultural, and historical perspectives as well as his gradual rise as a cult figure in Italy. One of the most interesting developments during this period was the composer’s involvement in the creation of his own public image. During an interview with Michele Lessona in the late 1860s, Verdi depicted himself as a self-made man, rising from a peasant background of economic, educational, and social disadvantage, an inaccurate image that nonetheless fit well with the moralizing tone of Lessona’s *Volere è potere* (item 157). A decade later, the composer reiterated this point of view when he dictated an autobiographical sketch to his publisher, Giulio Ricordi. This account found its way into Arthur Pougin’s *Giuseppe Verdi: Vita aneddotica* (item 159) and from there into numerous other biographies. A further example of Verdi’s involvement in creating his public profile comes from the last years of his life. To celebrate the premiere of *Falstaff* in 1893, Ricordi published an account of the composer’s working process which—no doubt influenced

by the composer's own wishes—emphasized spontaneous inspiration and downplayed the notion of what we now know was an arduous procedure, fraught with constant revisions and refinements that typically lasted even beyond the first performances (see item 1070). This coloring of events, by no means unique to Verdi, exerted a strong influence on biographical accounts and has only recently begun to be critically examined and reassessed on the basis of primary source documents.

Many of the major advances in Verdi research have involved the study of primary source material, and among the most important is the composer's correspondence with librettists, publishers, performers, and friends. The significance of Verdi's letter exchanges cannot be overestimated: Harold Powers, a leading Verdi scholar, called them "the most important material we have on the musical dramaturgy of Italian opera" (item 910, p. 24). Without our modern advantages (?) of e-mail, text messages, and Twitter, Verdi used his prolific correspondence to work with associates through countless issues and problems relating to music, aesthetics, and business. The candid tone of these letters and their vivid detail about historical genesis, compositional process, performance practice, and reception provide a basic foundation for any important study of the composer or his music. Many letters exchanged between Verdi and his librettists, for example, clearly show the step-by-step genesis of his librettos in great detail from original conception to final form. And the system was amazingly efficient: dates show that correspondence frequently moved between Verdi and his correspondent in only a day's time if they were both in northern Italy, a feat difficult to match with today's "snail mail." The composer's correspondence not only provides an incredibly useful record of his thoughts, working process, and activities, but is also highly engaging to read. Verdi had a succinct but quite colorful writing style that abounds in subtle and delightful nuances. With a source-critical edition of the correspondence now becoming available, it is well worth the effort to learn Italian just to be able to study his writings in the original language. For English-speaking readers not fluent in Italian, reliable and nuanced translations are also more easily available than in the past.

Gaetano Cesare and Alessandro Luzio's publication of Verdi's *Copialettere* (item 69) during the centenary year of his birth ranks as one of the major turning points in the history of Verdi studies. While flawed in both accuracy and organization, the *Copialettere* provided researchers for the first time with a large collection of letters (drafts or variants in many cases) addressed to many recipients and spanning a considerable portion of the composer's creative life. The next decade, much of this core collection became available to German readers in Franz Werfel's compilation *Giuseppe Verdi Briefe* (item 81); in later years the *Copialettere* served as the basis for other publications, such as Aldo Oberdorfer's *Autobiografia dalle lettere* (item 76) and Charles Osborne's *Letters of Giuseppe Verdi* (item 77). Alessandro Luzio's four-volume *Carteggi verdiani* (item 70), published between 1935 and 1947, provided a substantial addition of letters and documents, as did Jacques-Gabriel Prod'homme's publication of some of the Du Locle and Escudier correspondence (item 93). Like the *Copialettere*, however, all these early publications were riddled with errors.

Material from Verdi's letters provided an important foundation for new biographies and general studies of the composer's music that appeared during the first half of the twentieth century. Although closer to historical fiction than true biography, Franz

Werfel's *Verdi: Roman der Oper* stimulated much interest in the composer and his music in German circles and touched off a period commonly known as the "Verdi Renaissance." Landmark biographies by Carlo Gatti (item 174) and Franco Abbiati (item 172) set new standards, both due to the authors' privileged access to correspondence, musical autographs, and other documentary material at Sant'Agata, the Verdi family estate. Frank Walker's *The Man Verdi* (item 178) was one of the first to challenge many long-accepted biographical "facts" by showing that they belonged in the realm of legend, and it set the bar much higher for later biographical studies.

Intensive study of Verdi's autograph musical documents did not truly become a major area of research until the last decades of the twentieth century. While the composer's completed autograph scores in possession of the Ricordi firm had been accessible to scholars, source-critical research had been hindered by the general unavailability of his continuity drafts and isolated sketches. Verdi's heirs permitted the publication of the continuity draft for *Rigoletto* (item 1306) in facsimile for the fiftieth anniversary of the composer's death; the same year, the Ricordi firm published a facsimile reproduction of the autograph full score of *Falstaff* (item 1075).

Contributions of The National Verdi Institutes

Since 1960, much of the most important work in Verdi scholarship has centered around two national institutes: the Istituto Nazionale di Studi Verdiani in Parma, Italy, and the American Institute for Verdi Studies at New York University in New York City. The Istituto di Studi Verdiani was organized in 1960 with support by the City of Parma, the Ministry of Public Instruction, and UNESCO; Mario Medici became its founding director and Ildebrando Pizzetti its first president. The statutes of the Institute defined several main objectives:

to systematically study the life and works of Giuseppe Verdi; to propagate these studies through publications, as well as through opera and concert performances; to establish and transmit, with the help of these performances together with advanced training courses for performers, the traditions of Verdian style; to collect, catalogue and preserve everything concerning Verdi, his work and his times; to restore and conserve those places identified with his name; to undertake all activity pertinent to the celebration and exemplification of Verdi as a man and an artist.¹

Other goals of the Institute included collecting copies of Verdi's musical and non-musical autographs and exploring the possibility of publishing a complete critical edition of his works. Immediately the Institute launched the publication of an ambitious series of *Bollettini*, with each large multipart volume devoted to a single opera.

The Italian government officially recognized the new organization in 1963, placing it under the auspices of the Ministry of Public Instruction. By its fourth year, the Institute had acquired nearly 1,700 publications for its library and copies of more than 4,000 letters and documents for its archive; published two *Bollettini* totaling 2,900 pages

¹ *Verdi: Bollettino dell'Istituto di Studi Verdiani* 1 [No. 1] (1960): xvii–xviii.

and *Quaderni* to commemorate performances of two little-known works, *Il corsaro* and *Gerusalemme*; developed plans for the publication of critical editions of Verdi's music and correspondence; sponsored several lecture series; and made plans for several musical events, as well as the first International Verdi Conference, held in Venice during the summer of 1966 (item 262). Several additional conferences followed in quick succession.

During the early 1970s, the Institute acquired two important collections of materials: about 500 nineteenth-century scores donated by Carmen Asensio Scalvini (item 45) and about 150 autograph letters from Verdi to Boito, which permitted the publication in 1978 of the first critical edition of Verdi's correspondence, the *Carteggio Verdi-Boito* (item 84). By this time, the Institute was also planning the publication of Verdi's correspondence with the Ricordi firm, made possible, in part, by the Italian government's purchase of nearly 250 letters from Verdi to members of the Ricordi family and firm.

The 1980s saw the beginning of a new era for the Parma Institute. In May 1980, Pierluigi Petrobelli became the second scholarly director of the Institute; in 1985 Alberto Carrara Verdi, grandson of Verdi's adopted daughter, became the Institute's fourth president. A change in format was announced for the *Bollettini*: new volumes devoted to a single opera would appear from time to time, but instead of each issue being trilingual, two separate volumes would appear, one in Italian and one in English. While the final issue of Vol. 3 [No. 9] dropped the German translations, the first volume to be issued entirely under this new format was Vol. 4 [No. 10], which reported the proceedings of an International Congress on *Ernani* (item 167). This Congress took place at the Teatro San Carlo in Modena in December 1984 in conjunction with a performance of the opera based on the new critical edition. Meanwhile, the Institute announced the start of an important new periodical, *Studi verdiani*. Unlike the *Bollettini*, each issue of the *Studi* contains scholarly articles on a variety of topics. *Studi verdiani*, which began publication in 1982, also initiated a comprehensive ongoing bibliography and discography of Verdi materials.

The Parma Institute began two important research initiatives during the 1980s. In 1983, the Institute, together with the Rotary Club of Parma, began a biennial international competition, the Premio Internazionale Rotary Club di Parma "Giuseppe Verdi." Winners receive a substantial cash award that allows them to conduct research on a proposed topic. The Institute publishes the resulting research in a special series; to date, six volumes have appeared. In 1987, the Consiglio Nazionale delle Ricerche (CNR) initiated an annual scholarship for a researcher to conduct work at the Institute. Work done by these scholarship recipients has led to many of the Institute's recent publications.

Another international conference, co-sponsored by the Parma Institute, Casa Ricordi, the University of Chicago Press, and the American Institute for Verdi Studies, took place at the Gesellschaft der Musikfreunde in Vienna in 1984 (item 269). Its title, "Nuove prospettive nella ricerca verdiana" ("New Trends in Verdi Research"), bore witness to the rapid growth and maturation of Verdi studies during the previous years. Many of the papers dealt with issues regarding the new complete critical edition of Verdi's works. The Institute also organized several important exhibitions, one focusing on the composer's correspondence with members of the Ricordi firm (item 114), another featuring iconographic material from the Bibliothèque de l'Opéra in Paris relating to *Aida* (item 852), and a third dealing with Verdi's life and times (item 284). Other

significant milestones of the 1980s were the publication of a new Quaderno, focusing on Verdi's contribution to the composite Mass for Rossini (see item 1474), and the publication of the score for Verdi's movement in facsimile (item 1475). Mid-decade, the Institute received Carl L. Bruun's donation of 3,000 recordings (item 42). This substantial gift included most recordings that had been made of Verdi's music and established a core collection for the Institute's archive.

A final important event of the 1980s was legislation by the Italian government renaming the Institute as the "Istituto Nazionale di Studi Verdiani" and placing it under the Ministero per i Beni Culturali ed Ambientali. Four years later, the Italian government gave the Institute a special bequest of three billion lira to assist its development as a cultural institution of the highest significance on both the national and international levels.

Two main themes emerged in the Institute's work during the 1990s. The first was an intensive investigation of the scenographic aspects of Verdi's operas, culminating in an exhibition with accompanying catalog entitled "*Sorgete! Ombre serene!*" *L'aspetto visivo dello spettacolo verdiano* (item 788) and an International Congress at Parma in September 1994 entitled "La realizzazione scenica dello spettacolo verdiano" (item 273). The second major theme was the publication of critical editions of Verdi's correspondence, of which six volumes had appeared by 2010 (see items 84, 86, 100, 111, 112, and 116) and, for the first time, a critical edition of the complete sketches and drafts for an opera, *La traviata* (item 1398).

The gathering of many scholars and Verdi enthusiasts at Chicago in September 1974 for the Fourth International Verdi Congress, co-sponsored by the Istituto di Studi Verdiani and the Lyric Opera of Chicago, led to discussions of the need for an American Institute that would coordinate the recent escalation of scholarly activity with performances of Verdi's music. The infectious enthusiasm of this core group, coupled with support from Mario Medici, director of the Parma Institute, and New York University, which offered to house an archive in its recently completed Bobst Library, led to the official organization of the American Institute for Verdi Studies on 1 April 1976 with Martin Chusid as founding director. Almost immediately, the Institute began issuing a newsletter (at first called the *AIVS Newsletter*, later the *Verdi Newsletter*). The archive quickly acquired a core collection of more than 1,000 items, approximately half of these from the library of the late Professor Scott Stringham and donated to the Institute by his widow. Soon after, Casa Ricordi donated films containing about 1,500 letters by Verdi, Giuseppina Strepponi, and other important figures.

Soon after its founding, the Institute applied for outside funding and received two major grants. The first, from the National Endowment for the Humanities, allowed the microfilming of correspondence and other documents at the Istituto di Studi Verdiani in Parma. The Martha Baird Rockefeller Foundation provided the second grant to film Verdi materials in private collections. This was an especially important venture, since scholars had very little or no access to these materials. Certainly the most important of these private collections was from Verdi's estate at Sant'Agata, at which the Institute filmed 25,000 frames of documents, letters, librettos, and libretto sketches. A later grant from the Rockefeller Foundation, together with a grant from the Ford Foundation, funded the continuation of this project, while additional support from the National Endowment allowed the filming of scores, parts, and librettos that would be needed for the forthcoming complete

critical edition of Verdi's works. By 1979, three years after its founding, the Verdi Archive boasted a collection, largely on microfilm, of nearly 300 scores, 500 printed librettos, nearly 300 books, complete runs of several nineteenth-century music periodicals, and all eight of the *disposizioni sceniche*. In addition, the Institute had filmed about 12,000 letters and documents, including the manuscript *copialelettere* of both Verdi and Giuseppeina.

By 1982, the number of musical scores on microfilm had more than doubled, including about half of the known Verdi autograph manuscripts and many manuscript copies, while the number of librettos more than tripled. Valuable material filmed at Casa Ricordi included the *libroni* (ledgers tracing the history of each numbered publication) and much valuable correspondence with important Italian musicians of Verdi's day, such as Emanuele Muzio and Angelo Mariani. Filming continued in private collections, as well as at some city, state, and national archives and the archives of some of the major opera houses such as La Fenice in Venice and the Archivio Capitolino in Rome, which holds documents relating to the Teatro Apollo and the Teatro Argentina. The filming at La Fenice was particularly fortuitous, since the opera house and its archive were destroyed by fire in 1996. The Archive's collection of nineteenth-century periodicals continued to expand, as did its extensive collection of published chronicles of individual opera houses. The Archive also acquired a significant collection of letters and documents relating to Giuseppeina Strepponi.

Like the Parma Institute, the American Institute for Verdi Studies has actively promoted many projects outside of its archival operations. One of the first activities of the new Institute was to assist in preparing materials for a performance of the first version of *Macbeth* at Louisville, Kentucky, and the Center College Regional Arts Center in Danville, Kentucky. A conference organized in conjunction with this performance resulted in the "*Macbeth*" *Sourcebook* (item 1149). The Institute sponsored an International Congress in Irvine, California, in 1980, centered around a performance of the first version of *La forza del destino*, and another, co-sponsored by Opera Northern Ireland and the Queen's University of Belfast, in Belfast, Northern Ireland in 1993 focused on Verdi's "middle period" (item 282). The following year, the Institute sponsored a conference at Sarasota, Florida, entitled "Verdi's French Operas" in conjunction with the first American performance of the original French version of *Les vêpres siciliennes*. In 1996 a conference on "Verdi's Revisions" accompanied a performance of both versions of *La forza del destino*. The Institute has also sponsored performances of some of Verdi's little-known music, including the first American performance of *Il corsaro* and all of his songs; symposia; exhibitions; lectures, some combined with videotaped performances; and Summer Seminars for College Teachers supported by the National Endowment for the Humanities.

The Later Twentieth Century

The most crucial issue facing Verdi scholars in the 1960s and '70s was the lack of source-critical editions of both Verdi's music and correspondence, as well as a thematic catalog. Even at this late date, orchestral scores for some half-dozen of Verdi's operas had never been published or were available only by rental to opera houses, not the general public; scores for several other operas existed only in extremely faulty editions. Martin Chusid's *Catalog of Verdi's Operas* (item 26), published in 1974, provided much of the crucial

information typically contained in a thematic catalog, particularly about manuscript sources. Cecil Hopkinson's two-volume bibliography of printed scores (item 27) appeared at the same time, supplementing Chusid's catalog.

Both Institutes threw enormous effort and energy into the long and arduous process of producing critical editions of Verdi's music and correspondence. As this second edition of the Research Guide goes to press, the Parma Institute has issued critical editions of Verdi's correspondence with Boito, Cammarano, Somma, Vincenzo Luccardi, and two volumes of the Ricordi–Verdi correspondence, with a third due shortly. *The Works of Giuseppe Verdi*, co-published by the University of Chicago Press and Casa Ricordi, is well under way with nearly 20 volumes issued and a similar number either in production or preparation. Each of these pivotal publications has been an important milestone; moreover, their preparation has resolved issues that were previously unclear while raising new questions that merit further exploration.

One area that particularly benefited from work on these new publications is that of Verdi's compositional process, an area that was relatively unexplored before this time. In a landmark article published in 1971 (item 642), Pierluigi Petrobelli identified several major hurdles for conducting research in this area: the unavailability of most of Verdi's compositional drafts and sketches; the complexity of Verdi's composing process, which often continued even after the early performances of a work; and a lack of previous research on which to build. Some forty years later, the situation has changed dramatically. There is a solid foundation of basic research dealing with Verdi's compositional process, and many more primary source materials have become available.

A few sample projects will show the range and scope of research into Verdi's compositional process. Work on the new critical edition of Verdi's music required reflection about what ought to be considered a "definitive revision" and on what occasions the autograph score ought to be overridden as the authoritative record of the composer's wishes (items 1510 and 1511). Claudio Gallico, editor of *Ernani*, discovered that Luigi Truzzi often changed accent marks into dynamic markings as he prepared the opera's piano-vocal score, and that these alterations found their way into the full score published by Ricordi (item 1024). As a result of editing *Stiffelio*, Kathleen Kuzmick Hansell (item 1348) made the important discovery that Verdi tended to revise the opening and closing sections of a piece more frequently than the middle section, mostly to change their relative weight or to make the phrase structure less regular. And through his work on the sketches and drafts for *La traviata* (item 1414), Fabrizio Della Seta has shown that Verdi did not utilize a continuity draft for this opera, but worked in smaller segmented units, challenging the idea that he always composed his operas in a uniform way. Hansell, Della Seta, and other scholars have also noticed that some amount of intermingling among works exists in sketches in which music for one opera was originally conceived for another work or during the writing of another opera. Scholars have produced many intriguing studies about Verdi's compositional process in works that he later revised, such as *Macbeth*, *Simon Boccanegra*, *Stiffelio*, and *Don Carlos*. Studies of the librettos and Verdi's correspondence also flourished, including several linguistic studies of Verdi's correspondence (items 129–132). Daniela Goldin Folena offered a useful investigation of terms Verdi himself used in his correspondence to describe his compositional process (item 575).

Analytical studies also burgeoned during the last decades of the twentieth century. Some scholars devoted considerable attention to analyzing Verdi's music in the context of nineteenth-century music style and theory (items 649 and 740). In a path-breaking, though somewhat controversial article, "‘La solita forma’ and ‘The Uses of Convention’" (item 717), Harold Powers offered a formal model based on Abramo Basevi's *Studio sulle opere di G. Verdi* (item 652). Marcello Conati's analysis of the Aida–Amneris duet (item 838) and his investigation of "orchestrated prose" in *Stiffelio* (item 1352) also analyzed Verdi's compositions in context of contemporary musical traditions. Other methodologies explored narrative, tonality, plot analysis, archetypes, sonority, and Schenkerian analyses. In several influential articles (items 848 and 1095), Pierluigi Petrobelli adopted basic premises from semiotics as a foundation for a new analytical methodology based on the interaction among the three systems of dramatic action, verbal organization, and music. David Rosen's "Meter, Character, and *Tinta* in Verdi's Operas" (item 725) and James Hepokoski's "Genre and Content in Mid-Century Verdi" (item 1387) offered other examples of new analytical approaches.

A growing interest in historical performance practice led to examinations of historical singing style and technique (items 750 and 759), size and seating arrangement of orchestras (items 322, 324, and 758), the transition from the violin-conductor to the baton-wielding conductor (items 755 and 1428), tempo (items 760 and 761), and what Verdi expected from singers and other performers (items 751 and 752). As a Rotary Club Prize winner, Knud Arne Jürgensen produced a definitive monograph on ballet in Verdi's operas (item 781).

As noted above, the 1990s saw many new studies relating to the visual aspects of Verdi's operas. Pierluigi Petrobelli provided a quintessential foundation for renewed attention to this area (item 787), arguing that visual features were fundamental to Verdi's conception of his operas as a whole from the earliest stages in his compositional process. In a similar vein, Fabrizio Della Seta (item 564) argued that Verdi constantly sought to evoke the "scenic aspect" (*scenicità*) in both the words of the libretto and in his music. The Parma Institute sponsored both an important conference (item 273) and an exhibition (item 788) on the topic.

On occasion, scholars also turned their attention to the non-operatic works. David Rosen and others have contributed many outstanding studies concerning the *Requiem*, and the fifth *Quaderno* of the Istituto di Studi Verdiani (item 1474) provided the first detailed investigation of the entire *Messa per Rossini*. Articles in volume 9 of *Studi verdiani* focused on little-known early compositions, such as an early Sinfonia in D Major (item 1495) and a *Messa di Gloria*, begun by Ferdinando Provesi and completed by Verdi after his death (item 1499). In his outstanding chronicle of the *Ave Maria su scala enigmatica* (items 1483 and 1484), Marcello Conati showed that the published composition differed from its original conception (printed for the first time in his article) because the composer had misplaced the original manuscript and had to reconstitute the piece from memory. George Martin studied the composer's "second" *Ave Maria*, dating from 1880, demonstrating its relationship to settings of the text in his operas and discussing why it has remained relatively unknown (item 1494).

In the 1990s, Verdi research reached a point of maturity in which scholars were reexamining and reevaluating historical facts, challenging or refining many long-held notions

and ideas. Gilles De Van (item 630), for example, challenged a traditional view that the composer “zigzagged” between traditional, conservative operas and more progressive ones, proposing instead that he drew from a wide range of aesthetic procedures to support a common dramaturgical purpose. Other revisionist studies included Fabrizio Della Seta’s examination of the term “parola scenica,” which suggests it might be replaced by a broader term, such as “musica scenica” (item 564); reevaluations by Birgit Pauls (item 389) and Philip Gossett (item 682) of Verdi’s involvement with the Risorgimento movement and the contemporary interpretation of political messages in his operas; and Roger Parker’s questioning of some of the premises of analytical research based on Abramo Basevi’s *Studio sulle opere di G. Verdi* (item 709).

Verdi Between 100 and 200

The short period of time between the 2001 centenary commemoration of Verdi’s death and the 2013 bicentenary of his birth has proven to be extremely active in terms of scholarship. The period surrounding 2001 alone produced the largest single outpouring of Verdi scholarship to date. In addition to numerous biographies, iconographies, and specialized studies, nearly a dozen Verdi conferences, large and small, took place all over the globe. The grandest was the *Verdi 2001* Conference organized by the Parma and New York Institutes and sponsored by a host of institutional and individual patrons, including the Italian government and the National Endowment for the Humanities. Taking place in three groups of sessions on two continents, it produced a two-volume congress report (item 277) with more than five dozen papers or presentations in round-table discussions, supplemented by concerts, exhibitions, and other events. Item 504 offers a particularly useful survey of this conference and the state of Verdi research at the start of the new millennium.

A certain sign of maturation in Verdi studies is the number of reference works that have appeared, enough to form a separate chapter in this revised Research Guide. The Germans contributed two especially significant items, both in 2001: *Giuseppe Verdi und seine Zeit* (item 6) and the *Verdi-Handbuch* (item 7). While many new biographies that appeared around the time of the Verdi centenary were mostly derivative, publications that featured large amounts of iconographic materials, such as those produced by Marisa Di Gregorio Casati (items 138 and 184) offered many previously unpublished items. Some of Verdi’s lesser-known operas received greater attention, as have some of the juvenilia and non-operatic works: items 1478 and 1479, for example, provide the first substantive studies of the String Quartet. Significant new studies about performance practice, including staging and scenography, continue to appear, and debate continues about whether there is such a thing as a “single correct performance” (item 775). Recent publications have explored intriguing issues such as the interaction of the staging with the sound of the music (items 1174 and 1335), “open” scene changes in full view of the audience (item 795), and acting and stage gestures (item 791).

Much activity has taken place in locative and reception studies: excellent examples include the fine volume on Verdi’s relationship to Genoa (item 434) and several articles and a book by Gundula Kreuzer on Verdi’s reception in Germany (items 441–444). Research by Roberta Montemorra Marvin and Susan Rutherford regarding the interaction of

La traviata with Victorian culture in England (items 1393 and 1396) also provides excellent examples of this trend. Important new information about censorship in Verdi's operas in Rome has been uncovered in a series of articles by Andreas Giger (items 468–470), showing that “unofficial” censors played a much more important role than the official censors, assessing the influence of the public on the censorship process, and tracing how censorship led Verdi to alter his approach to contracts and negotiations. In a recent imaginative study (item 508), Claudia Polo examines the sociology surrounding twentieth-century technology and its effect on the development of Verdi's public *persona* and the reception of his music in Italy.

Some Verdians have lamented an apparent decline in analytical studies, and debate continues over the relevance of “la solita forma” and other methodologies rooted in nineteenth-century traditions (see items 504, 674, and 715). Nevertheless, recent scholarship has offered fascinating assessments of Verdi's music based on new analytical perspectives and models, such as Laura Basini's and Helen Greenwald's studies of musical style in *Falstaff* (items 1059 and 1063) and Daniele Carnini's analysis of *concertati* based on the reaction of the characters to the situation (item 660). Anselm Gerhard has demonstrated the usefulness of a new analytical methodology that gives foremost consideration to melody (item 676), and in a volume that developed from the Rotary Club Prize (item 316), Marco Beghelli has offered a distinctively new way of assessing musical formulas in Verdi's operatic music as “performative acts.”

After the revisionist publications of the 1990s about Verdi's relationship to the Risorgimento movement and Italian nationalism, scholars have struggled—or squabbled, as George Martin calls it (item 386)—to try to reach a consensus. In general, however, writings show that researchers are generally attempting to look at analytical issues in more nuanced and sophisticated ways (see in particular items 383 and 391). Peter Stamatov (item 401), a sociologist, has offered an intriguing new perspective, using a sociological model to analyze the way in which political activism operates in crowds. Markus Engelhardt (item 438) has also provided a fascinating study of how Verdi's music and the Italian Risorgimento movement resonated in Germanic lands, particularly Hapsburg Austria, in light of their strong political interest in northern Italy.

The biennial prize offered by the Rotary Club “Giuseppe Verdi” di Parma offers a clear demonstration of the continuing vitality of Verdi research. Fourteen awards have now been awarded, six of which have been published. The last two to appear, Dino Rizzo's *Verdi filarmonico e maestro dei filarmonici bussetani* and Roberta Montemorra Marvin's *Verdi the Teacher—Verdi the Student*, offer important new insights into the composer's early years, musical training, and cultural milieu. Future volumes will explore diverse topics such as scenography, text-setting in the French operas, various aspects of the composer's work in Paris and influences from French culture, and the intersection of Verdi and digital media in the electronic era.

In 2013, conferences, events, and commemorations will celebrate the two-hundredth anniversary of Verdi's unremarkable birth in the little village of Le Roncole. Neither his family nor his community could have guessed that the little child would become the preeminent Italian composer of nineteenth-century Italy and leave a legacy that would have a lasting impact on opera, Italian music, and even Western music as a whole. Given his momentous achievements, the power and allure of his music, and the solid

foundation laid by researchers, there can be no doubt that the future will continue to be bright for Verdi's music and for Verdi studies.

PURPOSE AND SCOPE OF THIS VOLUME

Today, Verdi scholars build their work on a vast foundation of earlier research. For researchers who have not spent years with the Verdi literature or who may just be starting to explore some aspect of this giant's life and works, this foundation may seem daunting indeed. It is primarily for these researchers that this guide is intended, although it is hoped that specialists will also find it to be useful. Its purpose is to index and describe some of the most significant studies about the composer and his music, presenting enough material in annotations that researchers may survey the myriad directions Verdi research has gone, ascertain the relevance of individual items to their individual interests, and easily pursue significant patterns and threads in which they are interested.

In preparing this volume, I have consulted a wide variety of bibliographies and indexes, including *WorldCat*, an enormous online database based on records of the Online Computer Library Center, Inc. (OCLC), *RILM Abstracts of Music Literature*, and individual catalogs of several major research libraries, such as Berkeley, Duke, and New York University. I have also consulted many published bibliographies, particularly those printed in each issue of *Studi verdiani*. In addition to these indexes, bibliographies, and catalogs, I have had the pleasure of personally searching the large collection of Verdi materials at the Elmer Holmes Bobst Library at New York University, home of the American Institute for Verdi Studies, the Eda Kuhn Loeb Music Library at Harvard University, and several regional research libraries.

In preparing this selective compilation, I included materials published that had appeared through the end of 2010. In the case of *Studi verdiani*, volume dates lag behind actual publication dates, and I was able to include material through volume 20 (1996). The vast amount of secondary literature pertaining to Verdi and the publisher's limitation on length precludes the listing of all available materials in this Research and Information Guide. It should, however, provide a strong framework to uncover the most significant work Verdi scholars have produced as well as resources to locate additional materials that are not included in this volume. Readers who are interested in a comprehensive listing of virtually all newer materials relating to Verdi should consult the bibliographies that appear in each issue of *Studi verdiani* (see p. 9 below).

For this compilation, I have generally excluded the following:

1. Materials written in languages other than English, Italian, French, and German. Most important research about Verdi has appeared in these four languages commonly read by Western researchers. A few items in Spanish of special significance have been listed, as have a few bibliographies in [Chapter 1](#) that list materials written in Eastern European and Asian languages; researchers familiar with these languages can also locate these materials through *RILM Abstracts*, *WorldCat*, and the bibliographies in *Studi verdiani*.
2. Books or articles written in a popular style for a general audience and articles published in newspapers or in popular or general-readership periodicals,

- including house journals of opera houses (*Opera News*, *Gazzetta del Museo Teatrale alla Scala*, etc.). These materials can easily be located through a variety of printed and online indexes and catalogs, such as *Music Index*.
3. Articles from program booklets accompanying performances of Verdi's works or notes written to accompany audio-visual material. Program booklets for productions at European opera houses often contain detailed scholarly articles by leading Verdi authorities; unfortunately, they are almost impossible to obtain in the United States and Canada. Most of these are listed in the ongoing bibliographies published in *Studi verdiani*.
 4. Articles from nineteenth-century periodicals. This significant body of material has traditionally been difficult to use because of the scarcity of the periodicals themselves and the lack of indexes. Much of this material is now accessible through the ongoing indexing provided by *Le répertoire international de la presse musicale (RIPM)*. Periodicals can be usually be found in major research libraries; American researchers can find microfilm copies of many of them at the American Institute for Verdi Studies at New York University.
 5. Textbooks, general histories of music, and general histories of opera (including histories of nineteenth-century opera and histories of Italian opera).
 6. Theater chronicles or general books about opera at specific opera houses or in specific cities. While these types of sources offer veritable gold mines for researchers interested in performance history and reception, they are too numerous to be listed here and can be easily located through traditional bibliographic means.
 7. Master's theses and unpublished European dissertations, which are difficult to obtain in this country (a few of exceptional significance and for which copies exist outside the sponsoring institution have been included). These materials are listed in indexes such as *RILM Abstracts*, *Doctoral Dissertations in Musicology*, and the ongoing bibliographies in *Studi verdiani*.
 8. Reviews of books, articles, recordings, and modern performances.
 9. Musical scores and librettos (printed or manuscript). Readers wishing to locate particular scores and librettos should consult the lists published in the *Verdi Newsletter* (items 39–41), which provide locations (using RISM sigla) for an enormous quantity of this material. OCLC's online union catalog *WorldCat* also provides a convenient way of finding locations for published scores (and books) in virtually all research libraries in the United States and Canada, with a few locations overseas; holdings in Italian libraries can be accessed through the online union catalog OPAC SBN at <http://opac.sbn.it>.

Materials in this *Research and Information Guide* are organized topically. The first three chapters list significant reference materials: bibliographies, catalogs, and descriptions of special archives and collections; discographies and videographies; correspondence and other documents; and iconographies. **Chapter 4** offers a collection of the most significant biographies of the composer as well as studies that combine biography with a discussion of Verdi's works. The following chapter serves as an addendum, listing biographical publications about people closely associated with the composer. Foremost among them is Giuseppina Strepponi, who became Verdi's close friend, partner,

and, eventually, his wife; also included are selected works dealing with the composer's librettists, publishers, and other associates. The next group of chapters present general studies: conference and congress reports; broad studies touching on a large number of topics; studies of Verdi's musical, cultural, political, and social milieu; performance history and the reception of his works, both as a whole as well as in specific locations; and evaluations of the composer's influence and historical position. The following chapters include materials specifically relating to Verdi's compositions. [Chapter 12](#) presents books and articles that consider Verdi's style or *oeuvre* as a whole or across several different works. [Chapters 13 and 14](#), the largest section of the volume, lists research materials related to specific operas, while [Chapter 15](#) contains information about Verdi's non-operatic works. In this section of the *Research and Information Guide*, I have used the term "descriptive analysis" to denote descriptive commentaries about plot and music as opposed to true analytical articles, which seek to explain reasons behind musical events. The concluding chapter of this guide presents articles about editing Verdi's music, with particular reference to editorial practices for *The Works of Giuseppe Verdi*. Appendices include a catalog of Verdi's compositions and a short biographical dictionary of some of the composer's principal associates. The organizational scheme found in individual chapters, which typically includes several categories and subcategories, is intended to help researchers easily find material relating to broad topical areas. Because many books and articles touch on more than one subject area but could only be located in one chapter, readers should always consult the subject index to find all relevant material.

I have prepared the bibliographic entries and abstracts from a personal examination of each item except in a very few cases. ISBN numbers and Library of Congress call numbers have been supplied where they have been available from the book itself, the Library of Congress online catalog, or *WorldCat*. For libraries utilizing the Library of Congress scheme, most Verdi materials will be found under call numbers beginning with ML 410 .V4. Readers should note, however, that many libraries using the Library of Congress system often deviate from the official Library of Congress number, particularly in the Cutter numbers.

Commensurate with the large amount of new research, the revised edition adds about 600 new entries, while eliminating or combining about 100 others that have been superseded or could be handled as a separate unit (e.g., *Carteggi verdiani*). To meet the publisher's parameters on length, many of the original abstracts have been shortened, but I have tried to provide sufficient information in each abstract to give a good idea of each item's contents, organization, or main assertions. Several items in the original appendices have been eliminated or reorganized. A few errors have also been corrected.

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It is a pleasure to acknowledge the assistance of many people and institutions that have made this project possible. I am indebted to Martin Chusid, Director of the American Institute for Verdi Studies, for his assistance in using the Verdi Archive, for allowing me to examine some materials in his personal collection of Verdiana, and for stirring my interest in the composer and his music during my time as a graduate student at

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I am greatly indebted to Cynthia Frost, Peggy Eighmie, and their staff at the Interlibrary Loan Office at Georgia Southern University's Zach S. Henderson Library, who have performed a herculean task in locating obtaining materials. Valuable suggestions, information, and welcome support came from Roberta Montemorra Marvin, Andreas Giger, David Rosen, and Kathleen Kuzmick Hansell. I am grateful to the library staff at the Elmer Holmes Bobst Library at New York University, the Eda Kuhn Loeb Music Library at Harvard University, the Music and General Humanities Divisions of the New York Public Library, the University of Georgia Library, the Warren D. Allen Music Library at Florida State University, and the Harold B. Lee Library at Brigham Young University. The staff at Routledge Publishing has been helpful and encouraging, particularly during the final stages of preparation for publication; particular thanks go to Constance Ditzel and Denny Tek. Special thanks also go to Thomas J. Mathiesen, who taught the bibliography course I took as a beginning graduate student and who demonstrated that the compilation of a bibliography can be, at times, both fun and high adventure. Most of all, I am deeply indebted to my wife, Kathy, for her love, support, encouragement, and patience through two editions of this book.

1

Reference Works

GENERAL REFERENCE

1. *American Institute for Verdi Studies Website*. <http://www.nyu.edu/projects/verdi/>.

The main page provides links leading to a history of the Institute, a list of forthcoming events and news, a description of the Verdi Archive and its contents, a list of publications sponsored by the Institute, tables of contents for all issues of the *Verdi Newsletter* and *Verdi Forum* published to date, and contact information.

2. Balthazar, Scott L., ed. *The Cambridge Companion to Verdi*. Cambridge: Cambridge University Press, 2004. xxxvi, 336 p. ISBN 978-0-521-63228-7. ML410.V4C36.

This useful handbook offers a broad survey of Verdi's life, creative production, and reception. Individual chapters examine Verdi's biography (Mary Jane Phillips-Matz), cultural milieu in theater (Alessandro Roccatagliati) and in literature and politics (Mary Ann Smart), musical forms in set pieces (Scott L. Balthazar), innovative features of librettos (Fabrizio Della Seta), relationship of words and music (Emanuele Senici), French influences (Andreas Giger), structural coherence (Steven Huebner), instrumental music in the operas (David Kimbell), nonoperatic works (Roberta Montemorra Marvin), treatment of the heroic tenor in *Ernani* (Rosa Solinas), innovations in *Rigoletto* (Cormac Newark), an overview of the *Don Carlos* revisions (Harold Powers), Desdemona's alienation and Otello's fall (Scott L. Balthazar), working methods (Luke Jensen), and critical reception (Gregory W. Harwood). Includes a chronology, list of works, and a substantial bibliography.

3. Bragaglia, Leonardo. *Verdi e i suoi interpreti (1839–1978): Vita scenica delle opere del cigno di Busseto attraverso una antologia critica e uno studio delle ventotto opere di Giuseppe Verdi*. Rome: Bulzoni, 1979. 375 p. ML410.V4B76.

This guide to the performance history of Verdi's operas considers both live and recorded performances, focusing on productions mounted by larger Italian theaters. Presents, for each opera, an account of its origins and a summary of the plot, discussion of a few of its most significant productions, and cast information for a larger, but selective, group of performances. A name index is useful in locating discussions about particular performers.

4. Cabourg, Jean, ed. *Guide des opéras de Verdi*. Paris: Fayard, 1990. 1283 p. ISBN 2-213-02409-X. MT100.V48G93.

For each opera, provides a summary of the plot, a brief compositional history and survey of the work's reception, and an annotated discography. Complete librettos (in French translation) are included for fifteen of the more popular operas. Appendices include a brief chronology of Verdi's life, a tabular summary of events in the Risorgimento movement and unification of Italy, brief biographies of librettists, and a glossary of technical terms. The discographies are among the most comprehensive available and contain substantial discussions of each recording.

5. *Center for Italian Opera Studies at the University of Chicago Website*. <http://humanities.uchicago.edu/orgs/ciao/index.html#verdimenu>.

Offers current information about the complete critical edition of Verdi's music, *The Works of Giuseppe Verdi*, co-published by the University of Chicago Press and Casa Ricordi. Individual links lead to pages describing the project; listing its publication plan; describing currently published volumes, their formats and availability; and presenting a table of operas with their volume number and editor in the WGV, the date and place of the premiere performance, and information about the librettist and literary sources. Additional information on individual volumes can be found at the University of Chicago's website, <http://www.press.uchicago.edu/index.html>.

6. Engelhardt, Markus, ed. *Giuseppe Verdi und seine Zeit*. Laaber: Laaber-Verlag, 2001. 400 p. ISBN 978-3-89007-182-4. ML410.V4G65.

This important reference volume begins with a detailed chronology of Verdi's life, followed by essays written by leading scholars that present overviews of Verdi's dramaturgy; milieu and reception in Italy; librettos, compositional process, orchestras, ballets, scenography, and staging; and Verdi's relationship to Italian, French, and German cultures. Includes 24 pages of illustrations; a work list with details about the first performance, libretto, location of the autograph score, and first printed edition of the composition; and an index.

7. Gerhard, Anselm, Uwe Schweikert, and Christine Fischer, eds. *Verdi Handbuch*. Kassel: Bärenreiter; Stuttgart: Metzler, 2001. x, 746 p. ISBN 978-3-7618-2017-9; 978-3-476-01768-0. ML410.V4V296.

This significant publication offers essays by leading scholars exploring Verdi's historical position and the reception of his music; compositional process, style, performance practice, and aesthetics; correspondence; and individual works. Some of these essays explore topics from new or non-traditional perspectives. The section on individual works includes much data that would be furnished by a thematic catalog. For operas and the *Requiem*, this includes information about the libretto, premiere performance, characters, orchestration, length, location of the manuscript and early printed sources, a description of the work's genesis and reception history, a plot summary, critical commentary, and selective discography. Entries about shorter works are grouped into published and unpublished categories. Appendices provide a detailed life chronology, a glossary of nearly 100 technical terms, a dictionary of over 300 people associated with Verdi, and a massive bibliography of about 1500 items. Includes a detailed index of names and compositions.

8. *Istituto Nazionale di Studi Verdiani Website*. <http://www.studiverdiani.it/>.

Links from the main page lead to an introduction to the Institute, its governing board, and personnel; an overview of Verdi's life, including a tabular chronology, list of works, and essential bibliography; a list of current research projects; and a historical summary of meetings and conferences sponsored by the Institute. Another page presents the Institute's publications including *Studi verdiani*, the *Bollettini*, *Quaderni*, and *Quaderni del Festival Verdi*, conference proceedings, exhibition catalogs, and facsimiles of autograph documents—all with tables of contents for each issue—and lists of volumes in the *Edizione critica della corrispondenza verdiana*, the *Catalogo della Discoteca Storica*, and monographs produced by winners of the *Premio Internazionale Rotary Club di Parma "Giuseppe Verdi"*. Other pages offer a description of the library with a link to its online catalog; descriptions of the historical record collection, the visual archive, and the archive of correspondence; and contact information. The homepage allows viewers to choose to see subsequent pages in either Italian or English.

9. Kaufman, Thomas G. *Verdi and His Major Contemporaries: A Selected Chronology of Performances with Casts*. With the Research Assistance of Marion Kaufman. New York: Garland, 1990. xxiv, 590 p. ISBN 0-8240-4106-2. ML128.O4K4.

About half of the main chronology is devoted to Verdi; the remainder covers nearly 200 operas by seventeen of his contemporaries, including Emanuele Muzio, Arrigo Boito, Giovanni Bottesini, Saverio Mercadante, and Franco Faccio. An appendix lists the most successful works of another dozen composers, including some jointly composed works. Nineteenth-century performances are covered most thoroughly; geographical coverage is broad,

but with some gaps, especially in Spain, southern Italy, the Balkans, and Eastern Europe. This volume is especially useful for research about the reception of Verdi's operas outside the largest centers in Italy, which often have their own published chronologies. Includes a bibliography and list of newspapers and periodicals consulted, but the index contains only titles of operas. Linda B. Fairtile has published separate indexes for composers and librettists in "Two Appendices for Thomas G. Kaufman's *Verdi and His Major Contemporaries*." *Verdi Newsletter* 20 (1992): 16–21. ISSN 0160-2667.

10. Lewsey, Jonathan. *Who's Who in Verdi*. Aldershot, UK; Burlington, VT: Ashgate, 2001. ISBN 978-1-85928-440-7. ML410.V4L38.

Contains articles on each opera (including list of characters and plot synopsis) and on individual characters in each opera. A glossary section combines a plot outline for each opera with texts of the principal arias and ensembles. Appendix A ("Verdi Editions") is less about published editions than surveying the creation and early history of each opera, and Appendix B offers an overview of Verdi's ballets. The volume concludes with a comprehensive discography of recordings issued on CD.

11. Rescigno, Eduardo. *Dizionario verdiano*. Milan: Rizzoli, 2001. 787 p. ISBN 978-88-17-86628-6. ML410.V4R42.

The dictionary portion includes technical terms, places, and persons associated with Verdi, such as librettists, publishers, impresarios, orchestral and theatrical directors, relatives, and friends, while a section dealing with individual operas contains basic historical information (largely drawn from the libretto of the first performance), a plot summary, an essay on each work's genesis, and a table showing individual numbers or sections. Includes a chronology and a short bibliography, discography, and videography.

LIBRETTOS

12. Baldacci, Luigi, ed. *Tutti i libretti di Verdi*. 4th ed. Milan: Garzanti, 1992. xiv, 610 p. ML49.V45B3.

Presents, in chronological order, the librettos of all Verdi's operas except *Stiffelio*, accompanied by historical illustrations and photographs of contemporary productions. Unfortunately, the format does not always accurately show the verse structure and form. An appendix provides concise background information for each opera, including information about the genesis of the libretto. A second appendix provides biographical information about each of Verdi's librettists and collaborators.

13. Garlato, Rita. *Repertorio metrico verdiano*. Venice: Marsilio, 1998. 316 p. ISBN 88-317-6997-9. ML410.V4G179.

The central portion of this volume systematically examines each of Verdi's Italian librettos, providing meter, tempo, incipit, metric structure, and rhyming structure for each section. Additional chapters summarize and assess the data and evaluate unusual features of Arrigo Boito's librettos. Although this resource presents a novel and useful tool for the researcher, Alessandro Roccatagliati has suggested several problematic issues with its methodology and conclusions; prospective users may wish to consult his review in *Il Saggiatore musicale* 10 (2003): 159–76.

14. Verdi, Giuseppe. *Le prime: Libretti della prima rappresentazione/Premieres: Librettos of the Premieres*. Milan: Ricordi, 2002. 411 p. ISBN 978-88-7592-707-3. ML49.V45R52.

This oversize volume presents the texts for the original libretto to each of Verdi's operas and the *Requiem* at their Italian premieres; a short bilingual synopsis in Italian and English is appended to each. Includes only the original version of operas that were later revised or redone in a different language; for example, *La forza del destino* is listed as *Don Alvaro*.

15. Verdi, Giuseppe. *Tutti i libretti d'opera*. Ed. by Piero Mioli. Introduction by Gustavo Marchesi. Rome: Newton Compton, 1996. 863 p. ISBN 978-88-8289-517-4. ML49.V45M56.

Presents the texts of Verdi's librettos based on first performances; multiple texts are provided for operas that have French and Italian versions. Each is prefaced by a brief historical essay, a plot summary, and documentary materials such as contemporary reviews. Additional texts and discussions are provided where the composer provided substitute arias or made significant revisions (e.g., *Macbeth*, *Forza*, and *Simon Boccanegra*). Additional information about significant primary source documents, historical information, and performance and recording history often follows the libretto. Mioli's substantial essay, "Dramma e melodramma," provides a detailed overview of Verdi's work with librettists over the course of his career. Additional material includes a prose bibliographical survey of Verdi research and a discography of principal recordings for each opera.

16. Weaver, William, ed. and trans. *Verdi Librettos in New English Translations with the Original Italian*. Garden City, N.Y.: Anchor Books, 1961. xi, 417 p. Enlarged republication as *Seven Verdi Librettos with the Original Italian*. New York: Norton, 1975. x, 533 p. ISBN 0-393-00852-5. ML49.V45O62.

The original publication offers excellent, relatively literal translations of the librettos to *Rigoletto*, *Il trovatore*, *La traviata*, *Aida*, and *Otello*, placed in parallel columns with the original Italian text. The Norton edition adds *Un ballo in maschera* and *Falstaff*.

ENCYCLOPEDIA ARTICLES

17. Della Seta, Fabrizio. "Verdi, Giuseppe Fortunino Francesco." In *Dizionario enciclopedico universale della musica e dei musicisti. Le biografie*, ed. Alberto Basso, 8:194–209. 8 vols. Turin: Unione Tipografico-Editrice Torinese, 1985–88. ISBN 88-02-04228-4. ML105.D65.

This superb encyclopedia article is divided into five sections: a brief biographical profile, a survey of Verdi's musical and cultural milieu, examinations of his dramaturgical principles and musical style, and an assessment of his reception and place in music history. An appendix contains a list of works, an overview of the new critical edition, and an essential bibliography of more than 100 significant items, organized by general category.

18. Della Seta, Fabrizio. "Verdi, Giuseppe (Fortunino Francesco)." In *Musik in die Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, 2nd ed., ed. Ludwig Finscher. *Personenteil*, 16:1437–83. 18 vols. Kassel and New York: Bärenreiter, 2006. ISBN 978-3-7618-1100-9. ML100.M92.

The most extensive encyclopedia article on Verdi in the German language. The opening section presents a brief biography and list of works while the second section considers the music, divided into sections dealing with historical milieu, dramaturgy, musical language, reception, and the state of current research. Includes a substantive bibliography of about 450 items.

19. Di Profio, Alessandro. "Verdi, Giuseppe." In *Dictionnaire de musique en France au XIX^e siècle*, ed. Joël-Marie Fauquet, 1262–67. Paris: Fayard, 2003. ISBN 978-2-213-59316-6. ML101.F8D538.

Surveys Verdi's French operas and his operas that were produced in France during the nineteenth-century. Useful tables delineate the French premieres of his works, trips Verdi made to France during his lifetime, and French literary works that became sources for Verdi's librettos.

20. Mila, Massimo. "Verdi, Giuseppe." In *Rizzoli-Ricordi enciclopedia della musica*, ed. Angelo Solmi, 6:296–306. 6 vols. Milan: Rizzoli, 1974.

This relatively brief but richly illustrated article contains two main sections: a biography and a discussion of the works. An appendix includes a work list and a bibliography of nearly 100 items.

21. Parker, Roger. "Verdi, Giuseppe (Fortunino Francesco)." In *New Grove Dictionary of Opera*, ed. by Stanley Sadie, 4:932–53. 4 vols. London: Macmillan, 1992. ISBN 0-333-48522-1. ML102.O6N5. Reprinted, with the individual articles on each opera, in *Verdi and His Operas*. Oxford and New York: Oxford University Press, 2007. xii, 252 p.+8 p. plates. ISBN 978-0-19-531313-0. ML410.V4P156. Available online by paid subscription at <http://www.oxfordmusiconline.com>.

The most accurate and up-to-date encyclopedia biography of the composer in English, supplemented by separate articles on individual operas. First considers Verdi's early years (1813–39), then divides the composer's life and works into three periods: 1839–53, 1853–1871, and 1871–1901. Sections dealing with musical compositions provide excellent summaries of dramatic and musical forms; harmony, *tinta*, and local color; and reception and political commentary. The conclusion analyzes the composer's posthumous reputation, the history of Verdi scholarship, and principal editions. A work list offers information about "genre," number of acts, librettos, and first performances, and provides locations of the autograph score. The large bibliography contains over 400 citations of materials pertaining to Verdi's life, operatic works, and research published through approximately 1992. The book version contains an updated, but severely abridged bibliography, a chronology of Verdi's life and operas, glossary, index of role names, and a recommended CD recording for each opera.

22. Parker, Roger. "Verdi, Giuseppe (Fortunino Francesco)." In *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, 26:434–70. 29 vols. New York: Grove, 2001. ISBN 978-0-19-517067-2. ML100.N48.

A reprint of Parker's article for the *New Grove Dictionary of Opera* (item 21), slightly updated and expanded to include the non-operatic works.

23. Porter, Andrew. "Verdi, Giuseppe (Fortunino Francesco)." In *The New Grove Masters of Italian Opera: Rossini, Donizetti, Bellini, Verdi, Puccini*, 191–308. London: Macmillan, 1983. ISBN 0-333-35823-6. ML390.N466.

Offers a fine survey of Verdi's life and works originally prepared for the 1980 edition of the *New Grove Dictionary of Music and Musicians*. After examining the composer's life through 1843, surveys general topics including: the patriotic element in his early operas; categorization of his works into style periods, proposing a modification of Abramo Basevi's four stylistic periods to include operas written after Basevi's *Studio* (item 652) was published; elements of Verdi's compositional process; and aspects of his musical style. Later sections examine Verdi's life from 1843–80, the "grand" operas (from *Vêpres* to *Aida*), the composer's last years and final works, and his posthumous reputation. A table provides information about each work similar to that in the *New Grove Dictionary of Opera* (item 21), although it lacks consistent information about the location of the autograph manuscripts. The bibliography includes about 300 entries.

24. Sartori, Claudio. "Giuseppe Verdi." In *La musica. Parte prima: Enciclopedia storica*, ed. Guido M. Gatti, 4:728–53. 4 vols. Turin: Unione Tipografico-Editrice Torinese, 1966. ML100.M895.

This older encyclopedia biography still offers a splendid discussion of Verdi's life and works in two parts (divided at about 1850) with a primary emphasis on biography and a concluding section on Verdi's historical position. Includes

illustrations, many of them facsimiles of manuscripts. An appendix contains a work list and a short bibliography of about 50 items.

BIBLIOGRAPHIES AND CATALOGS OF VERDI'S MUSIC

25. Bartoli, Maria Adelaide Bacherini. "Aggiunte integrazioni e rettifiche alla *Bibliography of the Works of Giuseppe Verdi* di Cecil Hopkinson: Edizioni verdiane nella Biblioteca Nazionale Centrale di Firenze." *Studi verdiani* 4 (1986–87): 110–35. ISSN 0393-2532.

This list of errata and additions updates Hopkinson's reference volume (item 27), including editions in the Biblioteca Nazionale that are not described in Hopkinson's work, as well as items that are described in Hopkinson without mention of a copy in the Biblioteca Nazionale.

26. Chusid, Martin. *A Catalog of Verdi's Operas*. Hackensack, N.J.: Joseph Boonin, 1974. xi, 201 p. ISBN 0-913574-05-8. ML134.V47C5.

For each of Verdi's operas, this catalog provides: 1) a transcription of the title page and original cast from the libretto for the first performance (and in some cases, other significant early performances); 2) location and description of the autograph manuscript, including Verdi's own titles and text incipits for individual numbers and any nondefinitive revisions; and 3) information such as location and description of extant sketches, manuscript copies, selected printed editions, staging manuals, and information about playbills for first or early performances. Contains several facsimile reproductions of pages from autograph manuscripts and librettos. Appendices list operas by date and place of first performance and show alternative titles, with information about librettos and performances; also includes a substantial bibliography and an index of personal names. In the absence of a definitive thematic catalog, this is a comprehensive source for some crucial information relating to Verdi's autograph manuscripts, such as the composer's own nomenclature for individual numbers or sections that was frequently altered or omitted in the published versions.

27. Hopkinson, Cecil. *A Bibliography of the Works of Giuseppe Verdi, 1813–1901*. Vol. 1: Vocal and Instrumental Works. New York: Broude Bros., 1973. ix, 106 p. Vol 2: Operatic Works. New York: Broude Bros., 1978. ix, 106; xxxii, 191 p. ISBN 0-8450-7004-5. ML134.V47H6.

Offers detailed bibliographic information about editions of Verdi's music, with occasional references to manuscript materials. Musical incipits are provided for the little-known songs and choral works, but are lacking for the operas as well as the larger nonoperatic works. Most entries include a short historical introduction; some feature facsimile reproductions of title pages. Appendices in each volume contain lists of manuscripts and dedicatees, brief essays on Verdi's publishers and information about Lucca's pictorial title

pages, details about collected editions of songs, and tables listing librettists and alternative titles. A significant number of omissions and errors have been noted in items 25 and 48.

28. De Martino, Pier Paolo. *Le parafrasi pianistiche verdiane nell'editoria italiana dell'Ottocento*. Florence: Olschki, 2003. 231 p.+12 plates. ISBN 978-88-222-5249-4. ML134.V4D46.

A catalog of nearly 3500 paraphrases and transcriptions for piano based on Verdi's works issued by ten publishers in Milan, Naples, and Turin between 1840 through 1899. Entries, organized by publisher, provide the name of the arranger, title, plate number, and date for each composition. Includes a substantial introductory essay, an index by title of Verdi's original compositions, and 12 plates showing representative title pages.

GENERAL BIBLIOGRAPHIES OF SECONDARY LITERATURE ABOUT VERDI

Ongoing exhaustive bibliographies of current publications about Verdi can be found in each issue of *Studi verdiani* as listed below:

Vol.	Date	Years covered by bibliography
1	1982	1977–79
2	1983	1980–82
3	1984	1983–84
4	1986–87	1985–86
5	1988–89	1987–88
6	1990	1988–89
7	1991	1989–91
8	1992	1991–92
9	1993	1993
10	1994–95	1993–95
11	1996	1996
12	1997	1997
13	1997	1998
14	1999	1999
15	2000–01	2000–01
16	2000–01	—
17	2000–01	2002–03
18	2004	2004
19	2005	2005
20	2006	2006

Volume 20 was the last to be issued by the end of 2010, the cutoff for materials in this Research Guide. These bibliographies are especially valuable for

locating materials often not found in standard indexes such as WorldCat or RILM. They include, among other things, substantial essays published in program booklets for European productions of Verdi's operas as well as European theses and dissertations.

29. Alcari, Cesare. *Parma nella musica*. Parma: M. Fresching, 1931. 259 p.
A large bibliography of over 500 entries (pp. 218–53) appended to the biographical article on Verdi updates Vanbianchi's list (item 38) through 1930. Contains useful references to many little-known articles from newspapers and periodicals.
30. Conati, Marcello. "Bibliografia verdiana: Aspetti, problemi, criteri per la sistemazione della letteratura verdiana." *Atti 3* (item 264), 546–63.
Surveys the history of Verdi research, assesses major bibliographic studies through the early 1970s, and suggests that a significant remaining challenge in Verdi bibliography is to facilitate access to nineteenth-century material, particularly periodical literature. A central portion of this essay considers the significance of the *Copialettere* (item 69) and the stimulus its publication provided for later Verdi studies.
31. Conati, Marcello. "Fonti verdiane: I giornali dell'Ottocento." *Nuove prospettive nella ricerca verdiana* (item 269), 130–37.
Describes types of information found in nineteenth-century periodical literature that is useful for Verdi research.
32. Kämper, Dietrich. "Das deutsche Verdi-Schrifttum: Hauptlinien der Interpretation." In *Colloquium "Verdi-Wagner"* (item 265), 185–99.
Surveys significant writings about Verdi published in German, with particular focus on Eduard Hanslick, Ferruccio Busoni, Friedrich Nietzsche, and Hugo Riemann.
33. Michałowski, Kornel. *Verdi in Polonia: Saggio bibliografico*. Bologna: Antiquae Musicae Italicae Studiosi, 1980. 69 p.
Indexes items about Verdi published in Poland or dealing with the reception of his music there and is particularly valuable for its listing of items published in Polish periodicals. The bibliography is arranged by topic, including sections devoted to individual compositions.
34. Pavarani, Marcello. "Per una bibliografia e documentazione verdiana." *Atti 1* (item 262), 446–51.
Assesses the significance of four early bibliographies (Torri, Maglione, Vanbianchi, Alcari) and describes the efforts of the Istituto di Studi Verdiani to assemble a comprehensive listing of all material relating to Verdi.
35. Porter, Andrew. "A Select Bibliography." *The Verdi Companion* (item 306), 239–55.

A useful prose survey of the most important Verdi bibliographies through the mid-1980s, followed by a listing of materials dealing with individual works and specific topics.

36. Surian, Elvidio. "Lo stato attuale degli studi verdiani: Appunti e bibliografia ragionata (1960–1975)." *Rivista italiana di musicologia* 12 (1977): 305–29. ISSN 0035-6867.

An overview of the state of Verdi research in the mid-1970s prefaces a topically organized bibliographic essay describing material published between 1960 and 1975.

37. Torchi, Luigi. "Saggio di bibliografia verdiana." *Rivista musicale italiana* 8 (1901): 379–407.

An important early bibliography. Entries are arranged alphabetically by author within broad categories: life (nearly 250 items); a work list with dates and names of performers for premieres and a few other significant early performances (40 items); critical assessments of the compositions (99 items); and a list of 25 nineteenth-century periodicals containing significant reviews or discussions of Verdi's works. A few citations contain light annotations. This bibliography is especially useful for its listing of articles in nineteenth-century periodicals, theatrical gazettes, and special commemorative publications.

38. Vanbianchi, Carlo. *Saggio di bibliografia verdiana*. Milan: Ricordi, 1913. vii, 118 p.

Lists 897 items alphabetically by author, with the exception of articles and books pertaining to individual works that are grouped together under the title of the composition and interfiled with the authors. Some listings for individual compositions provide cross-listings to other related materials. Although this appears to be a new bibliography, it is, in fact, an update through 1913 of Torchi (item 37).

SPECIFIC ARCHIVES AND COLLECTIONS: DESCRIPTIVE MATERIAL AND CATALOGS

American Institute for Verdi Studies, New York University

39. Chusid, Martin. "The American Institute for Verdi Studies and the Verdi Archive at New York University." *Opera Quarterly* 5/2–3 (1987): 33–47. ISSN 0736-0053.

Offers a short history of the Verdi Archive at New York University, a detailed description of its holdings, and the relevance of various types of material for research about Verdi. The descriptive portion is divided into sections dealing with scores; librettos; production materials; letters, documents, and archival materials; and miscellaneous materials.

40. Chusid, Martin, John Nádas, and Luke Jensen. "The Verdi Archive at New York University (as of May 1979). Part I: A Brief History and Description." *Verdi Newsletter* 7 (1979): 3–23. Chusid, Martin, Luke Jensen, and David Day. Part II: "A List of Verdi's Music, Librettos, Production Materials, Nineteenth-Century Periodicals, and Other Research Materials." *Verdi Newsletter* 9/10 (1981–82): 3–52. ISSN 0160-2667.

For each of Verdi's works, Part I lists the number of scores, librettos, and other primary source materials in the Archive's collection as well as uncataloged manuscript scenarios and librettos of operas that Verdi considered but did not undertake. The remaining portion of Part I lists letters on microfilm or in photocopy by writer, recipient, and date. Information in Part II largely supersedes the earlier list, providing additional detailed information (including provenance) about individual scores, parts, printed librettos, and production materials; however, information about manuscript librettos must still be located in Part I. In addition, Part II lists letters not found in Part I, holdings of nineteenth-century Italian periodicals, and chronicles for opera houses and theaters arranged by city. See item 41 for an updated catalog showing the Archive's holdings of Verdi's music.

41. Fairtile, Linda B. "The Verdi Archive at New York University: A List of Verdi's Music." *Verdi Newsletter* 17/18 (1989–90): 1–54. ISSN 0160-2667.

Supersedes item 40 above with respect to the Archive's holdings of musical scores. Includes autographs, manuscript copies, and printed scores, parts, and arrangements. Entries for all materials show their original source and provide call numbers to facilitate use at the Archive.

Istituto Nazionale di Studi Verdiani, Parma, Italy

42. "Dal labbro il canto estasiato vola ...". *International Opera Collector* 1/1 (Autumn 1996): 74–80. ISSN 1361-925X.

Surveys the Institute's holdings, focusing on a history and description of Carl L. Bruun's bequest of more than 3,000 recordings of Verdi's music dating from as early as 1900. The nearly completed cataloguing has shown that the collection contains nearly all commercial recordings of Verdi's music from the early acoustic recordings through the early 1980s; the Institute intends to fill lacunae in order to build a comprehensive recording library.

43. *L'Istituto di Studi Verdiani*. Parma: Istituto di Studi Verdiani, [1976]. 52 p.

A short essay by Mario Medici recounts the history of the Institute, initiatives and publications it has undertaken, and its difficulties during the mid-1970s in finding adequate financial support. The main portion of the volume offers lists of presentations made at the first four International Verdi Congresses, articles published in the Institute's *Bollettino*, newspapers and periodicals that

have published articles about the Institute, and institutions that own publications by the Institute.

44. Petrobelli, Pierluigi. "La corrispondenza verdiana: Raccolta e catalogazione." In *Canoni bibliografici: Atti del convegno internazionale IAML-IASA, Perugia, 1–6 settembre 1996 (Contributi italiani)*, ed. Licia Sirch, 401–04. Lucca: Libreria Musicale Italiana, 2001. ISBN 978-88-7096-297-0. ML111.C32.

A brief overview of the Parma Institute's project to gather, catalog, and publish the correspondence of Verdi in a critical edition.

45. Pompilio, Angelo. "La collezione Scalvini dell'Istituto Nazionale di Studi Verdiani." *Studi verdiani* 7 (1991): 111–88; 8 (1992): 118–43. ISSN 0393-2532.

A description and complete catalog of the Scalvini Collection, consisting of more than 400 printed scores of complete operas (including 60 by Verdi) published between 1820 and 1950. The second part of the essay considers the historical and cultural value of the collection to music historians and students of nineteenth-century Italian culture.

Other Archives and Collections

46. Cohen, H. Robert. "A Survey of French Sources for the Staging of Verdi's Operas: *Livrets de mise en scène*, Annotated Scores, and Annotated Libretti in Two Parisian Collections." *Studi verdiani* 3 (1985): 11–44. ISSN 0393-2532.

An annotated bibliography, with descriptive essay, of production materials at the Bibliothèque de l'Opéra and the Bibliothèque de l'Association de la Régie-Théâtrale that concern nineteenth- and early twentieth-century performances of Verdi's operas in France.

47. Strunk, Oliver. "Verdiana in the Library of Congress." In *Essays on Music in the Western World*, 192–200. New York: Norton, 1974. ISBN 0-393-02178-5. ML60.S862E8. Italian translation. "Verdiana alla Biblioteca del Congresso." In *Atti 1* (item 262), 452–57.

A short prose essay and catalog of primary sources relating to Verdi in the Library of Congress organized into three lists: engraved full scores (14 items), manuscript scores (10 items), and Verdi librettos in the Schatz collection (92 items).

48. Turner, J. Rigbie. "George W. Martin's Verdi Collection at the Pierpont Morgan Library." *Verdi Newsletter* 23 (1996): 19–21. ISSN 0160-2667.

Provides an overview of 350 printed scores and librettos donated by George W. Martin to the Pierpont Morgan Library, including items that were not listed in Cecil Hopkinson's bibliography (item 26) or for which Hopkinson states that no copies were known to exist. Includes a short description of other Verdi materials in the Morgan Library, including printed items, several

autograph manuscripts, and 39 letters, among them a set of 25 to Antonio Ghislanzoni regarding *Aida*.

49. Zecca-Laterza, Agostina, ed. *Il catalogo numerico Ricordi 1857 con date e indici*. Preface by Philip Gossett. Rome: Nuovo Istituto Editoriale Italiano, 1984. xxiii, 615 p. ML145.R54C37.

A facsimile reproduction of Ricordi's 1857 catalog of music and didactic works, listed chronologically by plate number. This important primary source provides significant bibliographical information about Verdi's early operas, including published arrangements of individual numbers, and shows what music was circulating in northern Italy during the primo ottocento. Includes author and title indexes.

2

Discographies and Videographies

Independent discographies and videographies are listed in this chapter; readers should also consult the index for additional significant discographies and videographies that are part of larger composite publications. Ongoing discographies can be found in each issue of *Studi verdiani* as listed in the following table; beginning with vol. 8, the lists also include video material.

Vol.	Date	Years covered by discography/videography
1	1982	1977–80
2	1983	1981–82
3	1985	1983–84
4	1986–87	1985–86
5	1988–89	1987–88
6	1990	1989
7	1991	1990
8	1992	1991–92
9	1993	1993
10	1994–95	1994–95
11	1996	1996
12	1997	1997
13	1997	1998
14	1999	1999
15	2000–01	2000–01
16	2000–01	—

Vol.	Date	Years covered by discography/videography
17	2000–01	2002–03
18	2004	2004–05
19	2005	—
20	2006	2006

50. Ardoin, John. "Verdi on Record: The Early Years." *Opera Quarterly* 5/2–3 (1987): 48–58. ISSN 0736-0053.
- Reviews thirteen early recordings, with extensive comments about performance practice. The three earliest (*Le trouvère*, *La traviata*, and *Rigoletto*) are French performances released by Pathé in 1912 and recently reissued by Bourg. The remainder (two each of *Rigoletto*, *La traviata*, *Il trovatore*, and *Aida* and one recording each of *Otello* and *Falstaff*) were issued by the rival Italian HMV and Italian Columbia labels between 1927 and 1931.
51. Cipriani, Nicola, and Mario Stefanoni. *Verdi dal vivo: Antologia di edizioni discografiche*. N.p.: Azzali, [1989]. 229 p. ML156.5.V37C5.
- Surveys live recordings of Verdi's operas and the *Requiem* (excluding most recordings originating as radio broadcasts) and provides detailed discussions of one to four pages for about 50 significant recordings, mostly from 1950 to 1970. Over 100 additional recordings are listed with only cast and publication information. A useful introductory section provides summary statements about series and companies with recordings represented in the discography.
52. Davis, Peter G. "Le incisioni complete del *Don Carlo*." *Atti* 2 (item 263), 484–93.
- A comparative description of five recordings of the complete opera issued from 1951 to 1965.
53. De Schauensee, Max. *The Collector's Verdi and Puccini*. Philadelphia and New York: J.B. Lippincott, 1962. Reprint. Westport, Conn.: Greenwood, 1978. 156 p. ISBN 0-313-20241-9. ML410.V4D28.
- Lists LP recordings of each opera available at the time of publication and presents a discussion of each recording's relative strengths and weaknesses.
54. Faw, Marc Taylor. *A Verdi Discography*. Norman, Okla.: Pilgrim Books, 1982. xi, 214 p. ISBN 0-937664-63-4. ML156.5.V4F390.
- Lists complete recordings of Verdi's works issued through 1981 with timings, casts, and publication information. The recordings are primarily commercial, but a few were privately issued. The volume includes an excellent index of performers.
55. Green, London. "Otello on Records: A Tragic Vision." *Opera Quarterly* 4/2 (1986): 49–56. ISSN 0736-0053.