

Contents

Preface page vii

Part I. The setting

1	Verdi's Italy	3
2	Theatrical censorship	23
3	The operatic experience	33
4	Dramatic principles and musical form in early <i>ottocento</i> opera	62

Part II. A documentary history of the early operas

5	Launching a career	91
6	The genesis of an opera – <i>Ernani</i>	113
7	Two overcrowded years	137
8	Verdi the idealist – the Florence <i>Macbeth</i>	169
9	Opera as a business	190
10	Collaboration with Cammarano	220
11	Bouts with the censor	253
12	Giuseppina's operas – <i>Il Trovatore</i> and <i>La Traviata</i>	280

Part III. The development of Verdi's musical language

13	The first operas – <i>Oberto</i> and <i>Un Giorno di Regno</i>	307
14	Italian grand opera – <i>Nabucco</i> and <i>I Lombardi alla Prima Crociata</i>	326
15	The early 'galley' operas – <i>Ernani</i> to <i>Attila</i>	346
16	<i>Macbeth</i> and its satellites	363
17	Verdi à la parisienne – <i>Jérusalem</i> and <i>La Battaglia di Legnano</i>	385
18	<i>Luisa Miller</i> and <i>Stiffelio</i>	400
19	'The popular trilogy' – <i>Rigoletto</i> , <i>Il Trovatore</i> , <i>La Traviata</i>	418

CONTENTS

Part IV. The operas

20	<i>Nabucco</i> , a <i>risorgimento</i> opera	445
21	Verdi and French Romanticism – <i>Ernani</i>	460
22	<i>Byronismo</i> – <i>I Due Foscari</i> and <i>Il Corsaro</i>	485
23	The impact of Shakespeare – the Florence <i>Macbeth</i>	516
24	<i>La Battaglia di Legnano</i> – the opera of the revolution	561
25	Essays with Schiller	575
26	The originality of <i>Rigoletto</i>	623
27	Verdi and ‘realism’ – <i>La Traviata</i>	642
Notes		671
Bibliography		692
Index		697