The Cambridge Companion to Verdi

This Companion provides an accessible biographical, theatrical, and social-cultural background for Verdi's music, examines in detail important general aspects of its style and method of composition, and discusses stylistic themes in reviews of representative works. Aspects of Verdi's milieu, style, creative process, and critical reception are explored in essays by highly reputed specialists. Individual chapters address themes in Verdi's life, his role in transforming the theatre business, and his relationship to Italian Romanticism and the Risorgimento. Chapters on four operas representative of the different stages of Verdi's career, Ernani, Rigoletto, Don Carlos, and Otello, synthesize analytical themes introduced in the more general chapters and illustrate the richness of Verdi's creativity. The Companion also includes chapters on Verdi's non-operatic songs and other music, his creative process, and writing about Verdi from the nineteenth century to the present day.
The Cambridge Companion to

VERDI

EDITED BY
Scott L. Balthazar
Professor of Music History, West Chester University of Pennsylvania
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Contributors


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Gregory W. Harwood is Professor and Director of Graduate Studies in Music at Georgia Southern University. His volume Giuseppe Verdi: A Guide to Research (1998) has become a standard reference tool in Verdi studies. Other research interests include topics related to Robert and Clara Schumann, Maurice Ravel, and Hector Berlioz.

Steven Huebner is the author of The Operas of Charles Gounod (1990) and French Opera at the Fin de Siècle: Wagnerism, Nationalism, and Style (1999), as well as numerous articles on Italian and French opera. He currently holds a James McGill Chair at McGill University in Montreal, where he has taught since 1985.

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Notes on contributors

Roberta Montemorra Marvin is Associate Professor at the University of Iowa. She is editor of Verdi’s I masnadieri (2000) and his Secular Cantatas (forthcoming), co-editor of Verdi 2001: Atti del Convegno internazionale (2003), and editor of Verdi Forum. She has also published widely on Italian opera, including essays in Cambridge Opera Journal, Music and Letters, Studi verdiani, the Bollettino del Centro rossiniano di studi, the Musical Quarterly, and Verdi’s Middle Period (Martin Chusid, ed., 1997).

Cormac Newark, having been Research Fellow in Music at Trinity Hall, Cambridge, is now engaged in a two-year program of research in Italy sponsored by the Leverhulme Trust. He has published in the Cambridge Opera Journal, the Journal of the Royal Musical Association, and the Guardian, and has contributed to various collections of essays, including Reading Critics Reading (Roger Parker and Mary Ann Smart, eds., 2001) and the Cambridge Companion to Rossini (Emanuele Senici, ed., forthcoming).

Mary Jane Phillips-Matz, a Co-Founder and Executive Board member of the American Institute for Verdi Studies at New York University, is the author of Verdi: A Biography (1993), which won the Royal Philharmonic Society Award in London and the ASCAP-Deems Taylor Award in New York, both in 1995, and has recently been published in French by Fayard and in Spanish by Paidós. Her book Puccini: A Biography appeared in 2002.

Harold Powers has taught at Harvard University, the University of Pennsylvania (jointly in Music and South Asian Studies), and Princeton University, and has been Visiting Professor at seven American and European universities. He is a member of the American Academy of Arts and Sciences, Corresponding Fellow of the British Academy, and honorary member of the American Musicological Society. He has published extensively on Indic musicology, Italian opera, and the history of music theory.

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Emanuele Senici is University Lecturer in Music at the University of Oxford and Fellow of St. Hugh’s College, Oxford. Among his recent Verdian publications are “Verdi’s Falstaff at Italy’s Fin de Siècle” (Musical Quarterly, 2001) and “Per Guasco, Ivanoff e Moriani: le tre versioni della romanza di Foresto nell’Attila” in Pensieri per un maestro: Studi in onore di Pierluigi Petrobelli (Stefano La Via and Roger Parker, eds., 2002).

Mary Ann Smart is Associate Professor of Music at the University of California, Berkeley. She is author of the articles on Bellini and Donizetti in the New Grove, and editor of Siren Songs: Representations of Gender and Sexuality in Opera (2000) and (with Roger Parker) Reading Critics Reading: Opera and Ballet Criticism in France from the Revolution to 1848 (2001). Her book Mimomania: Music and Gesture in Nineteenth-Century Opera was published by the University of California Press in 2004.
Rosa Solinas is currently Publications Editor for Wexford Festival Opera. She has worked in the opera industry in London and Bologna and lectured at Oxford University. Her research focuses on Italian late nineteenth- and early twentieth-century opera (especially Arrigo Boito) and theatre; her published work includes contributions to *Italian Studies* and *The Oxford Companion to Italian Literature* (2001).
Preface

One of the most beloved composers of the nineteenth century, Giuseppe Verdi has rightfully enjoyed a high standing among opera lovers that continues to grow as productions and recordings of his works – including those that are lesser known – multiply and as the sophisticated artistry of his mature style becomes increasingly apparent. This *Companion* examines Verdi’s operas and other music in the context of his life, his social and cultural surroundings, and the tradition of nineteenth-century Italian opera. Since a number of exemplary life-and-works treatments of Verdi are already available, this volume proceeds differently. It centers on a series of essays, each investigating a different theme across Verdi’s career, that reveal aspects of his style and lines of development that might be obscured if individual operas were discussed separately.

The *Companion to Verdi*, like other volumes in the series, is aimed primarily at students and opera lovers who already have a broad background in music history and theory but have not proceeded to a specialized level. Authors have provided the foundation for students and performers to begin reading more specialized literature and pursuing their own investigations or for other opera lovers to expand and enrich their experiences of Verdi’s music. At the same time, many chapters offer the fruits of new research and explore a particular thesis, and consequently may interest scholars already working in the field. Although each chapter constitutes a free-standing article, the *Companion* has been designed to create a readably intensive, integrated overview of Verdi’s oeuvre while avoiding unnecessary overlaps. So it might, for example, serve as a focus for all or parts of a course on Verdi, on nineteenth-century Italian opera, or on topics in nineteenth-century music.

The *Companion*’s opening chapters treat Verdi’s personal and cultural environment. Mary Jane Phillips-Matz’s biographical sketch introduces the reader to the composer’s boyhood and education, his difficult entry into the operatic world, his relationships with librettists and performers, his involvement in Italian politics, and his activities in semi-retirement. Verdi’s success as a composer depended to a great extent on understanding the conventions of the Italian theatre and surmounting its many obstacles. Alessandro Roccatagliati’s chapter on the theatre business explains the basic circumstances of opera production when Verdi came onto the scene, then discusses the effect of Verdi’s rising status on his dealings with management, performers,
and censors, and on attitudes toward the integrity of the musical score. Mary Ann Smart reexamines Verdi’s ambivalent engagement with Italian Romanticism and the Risorgimento, the “myth” of his artistic leadership of the revolutionary movement, and his handling of patriotic themes in political opera.

The next section explores aspects of musical and textual style in Verdi’s compositions. The vast majority of Verdi’s lyrical set pieces are based on conventional schemata that are the Italian equivalent of the Viennese Classical forms yet are much less familiar to students of opera. My own chapter explains the designs of arias, duets, concertato finales, introduzioni, and scenes that end operas, suggesting ways in which Verdi modified the practices of his predecessors to fit his increasingly plot-oriented approach, and also examines his principles for constructing choruses. Fabrizio Della Seta’s introduction to Verdi’s librettos provides a primer in the essentials of Italian versification and compares the ways in which Verdi and his librettists adapted literary sources, distributed singers’ workloads, treated versification, and chose wording in four operas across his career. Verdi’s music changed remarkably over the years as he personalized the style inherited from his predecessors and developed a remarkably flexible and acute language. Emanuele Senici looks at ways in which music amplifies text at an immediate expressive level, analyzing the interaction between melodic form and poetic syntax and meaning, dramatization of evocative words and visual gestures, and musical word painting. Verdi’s introduction to French grand opera during his first sojourn in Paris (1847–49) left an indelible impression: from the 1850s on, virtually all of his operas synthesize French and Italian elements to varying degrees. Andreas Giger describes some of the broader textual and musical features of French grand opera and French influence on the forms of Verdi’s arias and on his treatment of chorus and ballet, instrumentation, and melodic style. Verdi set himself apart from his predecessors and paved the way for such later composers as Puccini by viewing his mature operas as unified wholes rather than as sequences of independent scenes. Steven Huebner investigates scholarly theories of structural coherence involving sonority, musical motive, and tonality, and the problem of “historical” analysis, particularly in Rigoletto, Il trovatore, and Un ballo in maschera. Verdi was a leader among Italian composers in redefining the operatic role of the orchestra. David Kimbell introduces the various types of orchestral music in the operas – overtures and preludes for the opera and for individual acts, scenic music, dances and full-fledged ballets, mimetic music that captures localized gestures – and discusses Verdi’s cultivation of parlante, vocal music in which the orchestra plays the lead role. In addition to operas, Verdi created a substantial body of other works for chorus,
Preface

solo voices, and, to a much lesser extent, instruments. Roberta Montemorra Marvin surveys Verdi’s non-operatic songs, chamber and keyboard music, and choral works, giving special attention to the Requiem.

The following chapters discuss in detail four operas that represent different stages of Verdi’s career: Ernani, an early success from Verdi’s “galley years”; Rigoletto, one of his most popular operas from his middle period; Don Carlos, perhaps the greatest of his French grand operas; and Otello, one of the two sublime masterpieces of Verdi’s old age. Though the focus of each of these chapters was chosen by its author, three of them deal, in different ways, with the theme of “otherness,” a coincidence indicative of recent scholarly directions. Rosa Solinas relates the evolution of the tenor role in the mid-nineteenth century to characterization of the hero in Ernani and his status as an outcast. Cormac Newark examines the alleged importance of the curse motive in the musical structure and genesis of Rigoletto and the detachment of the three leads – and even the most famous song in the opera, “La donna è mobile” – from their social, historical, and stylistic contexts. My chapter on Otello discusses ways in which Desdemona’s defeat by Iago in their contest over control of her husband and her subsequent alienation are conveyed not only through words and actions but also through shifts in her musical style and through Verdi’s organization of keys. In contrast to these three interpretive essays, Harold Powers introduces Don Carlos with a discussion of Verdi’s adaptation of the source play, production history, and aspects of French style, and compares in close detail the several variants of this opera, guiding the reader through the extremely complicated textual problems created by the principal Italian revision (and others) of the French original. Powers also comments on recorded performances of various versions of this opera.

Two final chapters introduce the reader to some important tools of Verdi scholarship – the documentary sources used in studying the creative process and in editing scores – and to directions taken by Verdi scholars over the past century. Luke Jensen gives readers a behind-the-scenes look at Verdi’s collaboration with librettists, theatre managers, performers, and publishers by tracing seven creative stages – from the scenario to revisions of the published score – and proposes subdividing Verdi’s career into four periods based on shifts in his working methods. Gregory Harwood chronicles Verdi’s rising fortunes in the critical literature, discussing the principal biographical and stylistic studies and identifying recent scholarly trends.

A word concerning citation of sources. Scenes from the play on which an opera was based are designated with the act and scene in upper- and lower-case roman numerals and the line(s) in arabic numerals (e.g. III, ii, 24); operatic scenes defined by locale are designated with upper- and lower-case roman numerals (e.g. III, ii); individual musical pieces follow
Martin Chusid’s *A Catalog of Verdi’s Operas* and are given with acts in roman numerals and pieces, numbered continuously across the opera, in arabic numerals (e.g. III, 12).

I wish to thank all the authors and my editors for their patience with the lengthy process of bringing the *Companion* to completion. Special thanks to my copyeditor Laura Davey for her superhuman attention to detail. Dean Timothy Blair of the West Chester University School of Music provided grants for translating two of the chapters. Roger Parker offered consistently helpful input concerning the selection of contributors. Judy Balthazar edited my own chapters and this preface. I am grateful to her and to our son David for their support during the minor trials involved in preparing this volume.

Scott L. Balthazar
# Chronology

<table>
<thead>
<tr>
<th>Year</th>
<th>Biography</th>
<th>Music and musicians</th>
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<tbody>
<tr>
<td>1813</td>
<td>Verdi born, October 9 or 10, in Roncole near Busseto, son of Carlo Verdi and Luigia (née Uttini)</td>
<td>Rossini, <em>Tancredi</em>, Venice, La Fenice, February 6</td>
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<td></td>
<td></td>
<td>Wagner born, Leipzig, May 22</td>
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<td></td>
<td></td>
<td>Grétry dies, Paris, September 24</td>
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<td></td>
<td></td>
<td>Teresa Brambilla, soprano, born, Cassano d'Adda, October 23</td>
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<td></td>
<td></td>
<td>Felice Varesi, baritone, born, Calais</td>
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<tr>
<td>1814</td>
<td>Napoleon exiled to Elba, April</td>
<td>Giuseppina Strepponi, soprano, born, Lodi, September 8</td>
</tr>
<tr>
<td>1815</td>
<td>Napoleon defeated at Waterloo, June 18, and exiled to St. Helena, ending the “Hundred Days”</td>
<td>Léon Escudier born, Castelnaudary, September 15</td>
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<td></td>
<td></td>
<td>Temistocle Solera, librettist, born, Ferrara, December 25</td>
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<td></td>
<td></td>
<td>Paisiello dies, Naples, June 5</td>
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<td></td>
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<td>Rossini, <em>Otello</em>, Naples, Fondo, December 4</td>
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<tr>
<td>1817</td>
<td>Prior to age four, begins instruction in music and other subjects with local priests</td>
<td>Rossini, <em>La Cenerentola</em>, Rome, Valle, January 25</td>
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<tr>
<td></td>
<td></td>
<td>Madame de Staël dies, Paris, July 14</td>
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<td>Mélhul dies, Paris, October 18</td>
</tr>
<tr>
<td>1818</td>
<td>Mariani Barbieri-Nini, soprano, born, Florence, February 18</td>
<td>Erminia Frezzolini, soprano, born, Orvieto, March 27</td>
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<tr>
<td></td>
<td></td>
<td>Gounod born, Paris, June 17</td>
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<td></td>
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<td>Rossini, <em>La donna del lago</em>, Naples, San Carlo, October 24</td>
</tr>
<tr>
<td>1819</td>
<td>Offenbach born, Cologne, June 20</td>
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### Chronology

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1820</td>
<td>Age seven, father buys him a spinet</td>
</tr>
<tr>
<td></td>
<td>Vittorio Emanuele II born, Turin, March 14</td>
</tr>
<tr>
<td></td>
<td>Jenny Lind, soprano, born, Stockholm, October 6</td>
</tr>
<tr>
<td></td>
<td>Carbonari-led Neapolitan revolution forces King Ferdinand I to promise a constitution</td>
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<tr>
<td>1821</td>
<td>Weber, <em>Der Freischütz</em>, Berlin, Schauspielhaus, June 18</td>
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<tr>
<td>1822</td>
<td>Age nine, becomes permanent organist at local church, San Michele</td>
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<tr>
<td></td>
<td>E. T. A. Hoffmann dies, Berlin, June 25</td>
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<td>1823</td>
<td>Moves with family to Busseto</td>
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<td>Rossini, <em>Semiramide</em>, Venice, La Fenice, February 3</td>
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<tr>
<td>1824</td>
<td>Age eleven, enters ginasio in Busseto, is trained in Italian, Latin, humanities, and rhetoric</td>
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<td></td>
<td>Bruckner born, Ansfelden, September 4</td>
</tr>
<tr>
<td></td>
<td>Antonio Ghizlanzoni born, Lecco, November 25</td>
</tr>
<tr>
<td></td>
<td>Cornelius born, Mainz, December 24</td>
</tr>
<tr>
<td></td>
<td>Leone Giraldoni, baritone, born, Paris</td>
</tr>
<tr>
<td>1825</td>
<td>Begins lessons with Ferdinando Provesi, <em>maestro di cappella</em> at San Bartolomeo in Busseto, director of municipal music school and local Philharmonic Society</td>
</tr>
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<td></td>
<td>Winter dies, Munich, October 17</td>
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<tr>
<td></td>
<td>Alessandro Manzoni, <em>I promessi sposi</em> (1825–27)</td>
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<tr>
<td>1826</td>
<td>Begins composing instrumental and vocal music</td>
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<td></td>
<td>Sophie Cruvelli, soprano, born, Bielefeld, March 12</td>
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<td></td>
<td>Weber dies, London, June 5</td>
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<td>1827</td>
<td>Beethoven dies, Vienna, March 26</td>
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<td>Bellini, <em>Il pirata</em>, Milan, La Scala, October 27</td>
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<td>Victor Hugo, preface to <em>Cromwell</em></td>
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<tr>
<td>1828</td>
<td>Auber, <em>La muette de Portici</em>, Paris, Opéra, February 29</td>
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<td></td>
<td>Schubert dies, Vienna, November 19</td>
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<td>1829</td>
<td>Applies unsuccessfully for position as organist in Soragna</td>
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<td></td>
<td>Rossini, <em>Guillaume Tell</em>, Paris, Opéra, August 3</td>
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<tr>
<td>1830</td>
<td>Goldmark born, Keszthely, May 18</td>
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<td></td>
<td>Donizetti, <em>Anna Bolena</em>, Milan, Carcano, December 26</td>
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<td>Hugo, <em>Hernani</em></td>
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<tr>
<td>1831</td>
<td>In May, moves into the house of Antonio Baretti, his first patron</td>
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<td></td>
<td>Bellini, <em>La sonnambula</em>, Milan, Carcano, March 6</td>
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</tbody>
</table>
**Chronology**

Begins relationship with Barezzi's daughter Margherita

Is granted a scholarship by the local Monte di Pietà e d'Abbondanza for 1833; Barezzi supplies funds for 1832

**1832**

In May, Verdi moves to Milan, is rejected for admission to the Conservatory

Begins private study of counterpoint and free composition with Vincenzo Lavigna, previously maestro concertatore at La Scala

**1833**

Brahms born, Hamburg, May 7

Provesi dies, Busseto, July 26

Donizetti, *Lucrezia Borgia*, Milan, La Scala, December 26

**1834**

Assists at the keyboard in performances of Haydn's *Creation* by a Milanese Philharmonic Society directed by Pietro Massini

Ludovic Halévy, librettist, born, Paris, January 1

Teresa Stolz, soprano, born, Elbekosteletz (now Kostelec nad Labem), June 2 or 5

Ponchielli born, Paderno Fasolaro (now Paderno Ponchielli), August 31

**1835**

Completes studies with Lavigna

Co-directs Rossini's *La Cenerentola* with Massini


Bellini dies, Puteaux, September 23

Donizetti, *Lucia di Lammermoor*, Naples, San Carlo, September 26

**1836**

Appointed maestro di musica in Busseto

Marries Margherita Barezzi

Moves back to Busseto; directs and composes for the Philharmonic Society and gives private music lessons

Composes cantata for Massini’s Philharmonic Society to honor Austrian Emperor Ferdinand I

Composes first opera, *Roccester*
xx Chronology

1837 March 26, daughter Virginia is born

1838

July 11, son Icilio Romano is born
August 12, Virginia dies
October, resigns position in Busseto
First publication, Sei romanze, appears in Milan

1839

February, moves back to Milan
October 22, Icilio Romano dies
November 17, Oberto (revision of Rocester) performed, Milan, La Scala

1840

June, Margherita dies
September 5, Un giorno di regno fails, Milan, La Scala
Verdi temporarily gives up composing

1841

March 9, Nabucco succeeds famously, Milan, La Scala

1842

February 11, I Lombardi performed, Milan, La Scala
Visits Vienna

1843

March 9, Ernani performed, Venice, La Fenice
November 3, I due Foscari performed, Rome, Argentina

1844

Mercadante, Il giuramento, Milan, La Scala, March 11
Zingarelli dies, Torre del Greco, May 5
Bizet born, Paris, October 25
Paer dies, Paris, May 3
Paganini dies, Nice, May 27
Pacini, Saffo, Naples, San Carlo, November 29
Giulio Ricordi born, Milan, December 19
Boito born, Padua, February 24
Cherubini dies, Paris, March 15
Massenet born, Montand, Saint-Étienne, May 12
Wagner, Rienzi, Dresden, Kgl. Sächsisches Hoftheater, October 20
Maria Waldmann, mezzo-soprano, born, Vienna
Gazzetta musicale di Milano founded by Ricordi
Wagner, Der fliegende Holländer, Dresden, Kgl. Sächsisches Hoftheater, January 2
Donizetti, Don Pasquale, Paris, Italien, January 3
Adelina Patti, soprano, born, Madrid, February 19
Pacini, Medea, Palermo, Caroline, November 28
xxi Chronology

Begins to buy property in and near Busseto

1845  
February 15, Giovanna d’Arco performed, Milan, La Scala  
August 12, Alzira performed, Naples, San Carlo  

1846  
March 17, Attila performed, Venice, La Fenice  

1847  
March 14, Macbeth performed, Florence, Pergola  
March until mid-1849, takes long trip beginning in London; lives in Paris with Strepponi for approximately two years  
July 22, I masnadieri performed, London, Her Majesty’s  
November 26, Jérusalem (revision of I lombardi) performed, Paris, Opéra

1848  
Visits Milan  
October 25, Il corsaro performed, Trieste, Grande  

1849  
January 27, La battaglia di Legnano performed, Rome, Argentina  
Returns to Bussetto with Strepponi  
December 8, Luisa Miller performed, Naples, San Carlo

1850  
November 16, Stiffelio performed, Trieste, Grande  

1851  
March 11, Rigoletto performed, Venice, La Fenice  
With Strepponi, moves to farm of Sant’Agata, near Busseto

1852  
Salvatore Cammarano, librettist, dies, Naples, July 17
xxii Chronology

1853 January 19, *Il trovatore* performed, Rome, Apollo
March 6, *La traviata* performed, Venice, La Fenice
Giovanni Ricordi dies, Milan, March 15

1854 Through 1855, spends two years in Paris, in which he completes and supervises production of *Les vêpres siciliennes*
Catalani born, Lucca, June 19
Humperdinck born, Siegburg, September 1
Tito Ricordi becomes director of the Casa Ricordi (through 1888)

1855 June 13, *Les vêpres siciliennes* performed, Paris, Opéra
Wagner, *Das Rheingold* (first performed Munich, Kgl. Hof-und National, September 22, 1869)

1856
Wagner, *Die Walküre* (first performed Munich, Kgl. Hof-und National, June 26, 1870)
Sousa dies, Endenich, July 29

1857 March 12, *Simon Boccanegra* performed, Venice, La Fenice
Substantially expands his estate at Sant’Agata
August 16, *Aroldo* (revision of *Stiffelio*) performed, Rimini, Nuovo
Leoncavallo born, Naples, April 23

1858

1859 February 17, *Un ballo in maschera* performed, Rome, Apollo
Marries Strepponi
“Viva VERDI” appears as an acrostic message (standing for *Viva Vittorio Emanuele Re D’Italia*) of Italian nationalism
Offenbach, *Orphée aux enfers*, Paris, Bouffes-Parisiens, October 21
Puccini born, Lucca, December 22 or 23

1860 Renovates estate at Sant’Agata
Mahler born, Kaliste, July 7
Garibaldi conquers Sicily and Naples 1860–80, period of the *scapigliati* led by Boito

1861 Through 1865, serves as deputy for Borgo San Donnino (now Fidenza) in the first Italian parliament
Eugène Scribe, librettist, dies, Paris, February 20
Cavour becomes first prime minister of Italy
Cavour dies, Turin, June 6
Marschner dies, Hanover, December 14
### xxiii Chronology

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Details</th>
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<tbody>
<tr>
<td>1862</td>
<td>Vittorio Emanuele II becomes King of united Italy</td>
<td>Gustave Vaëz, librettist, dies, Paris, March 12</td>
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<tr>
<td></td>
<td>Collaborates with Arrigo Boito on the <em>Inno delle nazioni</em>, performed London, Her Majesty's, May 24</td>
<td>Alessandro Lanari, impresario, dies, Florence, October 3</td>
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<td>1863</td>
<td>November 10, <em>La forza del destino</em> performed, St. Petersburg, Imperial</td>
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<td>1864</td>
<td>Mascagni born, Livorno, December 7</td>
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<td>1865</td>
<td>Meyerbeer dies, Paris, May 2</td>
<td>Richard Strauss born, Munich, June 11</td>
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<td>1865</td>
<td>Antonio Somma, librettist, dies, Venice, August 8</td>
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<tr>
<td>1865</td>
<td>Felice Romani, librettist, dies, Moneglia, January 28</td>
<td>Joseph Méry, librettist, dies, Paris, June 17</td>
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<td>1866</td>
<td>Through 1867, travels to Paris for <em>Don Carlos</em></td>
<td>Cilea born, Palmi, July 26</td>
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<td>1866</td>
<td>With Strepponi, sets up winter retreat in Genoa</td>
<td>Sophie Loewe, soprano, dies, Budapest, November 29</td>
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<td>1867</td>
<td>March 11, <em>Don Carlos</em> performed, Paris, Opéra</td>
<td>Annexation of Venetia</td>
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<td>1867</td>
<td>Arturo Toscanini born, Parma, March 25</td>
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<tr>
<td>1867</td>
<td>Giordano born, Foggia, August 28</td>
<td>Rome won from France, becomes capital of Italy</td>
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<td>1868</td>
<td>Takes first substantial trip to Milan in twenty years; meets Alessandro Manzoni</td>
<td>Boito, <em>Mefistofele</em>, Milan, La Scala, March 5</td>
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<tr>
<td>1868</td>
<td>Proposes the collaborative <em>Messa per Rossini</em>, to be created under the auspices of the Ricordi publishing house in Milan</td>
<td>Wagner, <em>Die Meistersinger von Nürnberg</em>, Munich, Kgl. Hof- und National, June 21</td>
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<td>Rossini dies, Passy, November 13</td>
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</table>
xxiv  Chronology

1869  Supervises production of revised

_Forza del destino_ in Milan, his
first work with La Scala since
1845; performed February 27  
Berlioz dies, Paris, March 8  
Suez Canal completed

1870  December 24, _Aida_ performed,  
Cairo, Opera

Mercadante dies, Naples,  
December 17

1871  Auber dies, Paris, May 12 or 13  
Wagner, _Siegfried_ (first performed
Bayreuth, Festspielhaus, August
16, 1876)

1872  Enters semi-retirement at
Sant’Agata  
Mazzini dies, Pisa, March 10

1873  Manzoni dies, Milan, May 22

1874  May 22, _Messa da Requiem_ in
honor of Manzoni performed,  
Milan, San Marco

Cornelius dies, Copenhagen,  
October 26

Wagner, _Götterdämmerung_ (first
performed Bayreuth,  
Festspielhaus, August 17, 1876)

1875  Tours Europe directing the
_Requiem_  
Benjamin Lumley, impresario, dies,  
London, March 17

Alphonse Royer, theatre manager  
and librettist, dies, Paris, April 11

Montemezzi born, Vigasio, May 31

Bizet dies, Bougival, June 3

Bizet, _Carmen_, Paris, Comique,  
March 3

1876  Conflict with Strepponi over his
relationship with Teresa Stolz  
reaches a crisis  
Wolf-Ferrari born, Venice, January
12

Francesco Maria Piave, librettist,  
dies, Milan, March 5

Wagner, first complete performance
_of Der Ring des Nibelungen_,  
Bayreuth, Festspielhaus, August
13, 14, 16, 17

Ponchielli, _La gioconda_, Milan, La  
Scala, April 8

1877  Vittorio Emanuele II dies, Rome,  
January 9

Solera dies, Milan, April 21

1878  Giulio Ricordi and Boito propose  
an operatic _Othello_

Merelli dies, Milan, April 10

1879  Pizzetti born, Parma, September 20

1880  Offenbach dies, Paris, October 5
xxv Chronology

1881 March 24, revised Simon Boccanegra performed, Milan, La Scala
   Vincenzo Jacovacci, impresario, dies, Rome, March 30
   Escudier dies, Paris, June 22
1882 Malipiero born, Venice, March 18
   Wagner, Parsifal, Bayreuth, Festspielhaus, July 26
   Garibaldi dies, Caprera, June 2
1883 Wagner dies, Venice, February 13
   Giovanni Mario, tenor, dies, Rome, December 11
1884 January 10, Don Carlo (revision of Don Carlos) performed, Milan, La Scala
   Massenet, Manon, Paris, Comique, January 19
   Puccini, Le villi, Milan, Dal Verme, May 31
   Frezzolini dies, Paris, November 5
1885 Hugo dies, Paris, May 22
1886 Ponchielli dies, Milan, January 16
   Liszt dies, Bayreuth, July 31
1887 February 5, Otello performed, Milan, La Scala
   Fraschini dies, Naples, May 23
   Lind dies, Wynds Point, Herefordshire, November 2
   Barbieri-Nini dies, Florence, November 27
1888 Verdi’s hospital, Villanova sull’Arda, Piacenza, opens
   Tito Ricordi dies, Milan, September 7
   Giulio Ricordi becomes director of the Casa Ricordi (through 1912)
1889 Boito proposes an opera based primarily on Shakespeare’s Merry Wives of Windsor
   Varesi dies, Milan, March 13
1890 Giorgio Ronconi, baritone, dies, Madrid, January 8
   Mascagni, Cavalleria rusticana, Rome, Costanzi, May 17
1891
1892 Leoncavallo, I pagliacci, Milan, Dal Verme, May 21
   Massenet, Werther, Vienna, Hofoper, February 16
1893 February 9, Falstaff performed, Milan, La Scala
   Puccini, Manon Lescaut, Turin, Regio, February 1
   Ghizlanzoni dies, Caprino Bergamasco, July 16
   Catalani dies, Milan, August 7
xxvi Chronology

1894
Gounod dies, Saint-Cloud, October 18

1895
Brambilla dies, Milan, July 15

1896
Puccini, La bohème, Turin, Regio, February 1
Begins building the Casa di Riposo

1897
Bruckner dies, Vienna, October 11
November 14, Strepponi dies, Sant’Agata

Giraldoni dies, Moscow, September 19 or October 1

1898

1899
Casa di Riposo opens

1900
December, arranges for his youthful compositions to be burned after his death

1901
Puccini, Tosca, Rome, Costanzi, January 14
January 21, suffers a stroke
January 27, Verdi dies