

The Cambridge Verdi Encyclopedia

Verdi's enduring presence on the opera stages of the world and as a subject for study by scholars in various disciplines has placed him as a central figure within modern culture. His operas, including *La traviata*, *Rigoletto*, and *Aida*, are among the most frequently performed worldwide and his popularity from the mid-nineteenth century to the present day is undisputed. *The Cambridge Verdi Encyclopedia* covers aspects of Verdi's life, his music, and his world. Appendices list Verdi's known works, both published and unpublished, the characters in his operas and the singers who created them, and a chronology of his life. As a starting point for information on specific works, people, places, and concepts associated with Verdi, the *Encyclopedia* reflects the very latest scholarship, presented by an international array of experts, and will have a broad appeal for opera-lovers, students, and scholars.

ROBERTA MONTEMORRA MARVIN is co-editor of several books, most recently *Music in Print and Beyond: Hildegard von Bingen to The Beatles* (2013) and *Fashions and Legacies of Nineteenth-Century Italian Opera* (2010). She is author of *Verdi the Student – Verdi the Teacher* (2010), *Verdi and the Victorians* (forthcoming), and *The Politics of Verdi's 'Cantica'* (forthcoming). Her scholarship focuses on issues of social history, text criticism, reception history, censorship, and performance practices related to the works of Verdi and Rossini. Marvin has edited two volumes in the critical edition of Verdi's works. She has received prestigious fellowships from the National Endowment for the Humanities, the Bogliasco Foundation, the Howard Foundation, the US Fulbright Commission, and the American Philosophical Society. She serves on the faculty of the University of Iowa.

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Preface and acknowledgements

The undisputed prominence and enduring presence of Verdi's works on the world's opera stages from the mid-nineteenth century to the present day, and the interest and intrigue surrounding him as a subject for study by scholars in a broad range of disciplines have placed him front and center within modern culture. He assumed a position among the great composers of the musical-dramatic stage during his lifetime, and his presence has endured to the present day. One happy consequence of this is that new information about Verdi's life, new sources for his music (and even newly uncovered works), and new interpretations of his operatic output continue to invigorate both opera-lovers and scholars.

Distinguished collections of essays, as well as award-winning monographs, continue to address significant topics with regard to Verdi; useful reference works in German (*Verdi Handbuch*, edited by Anselm Gerhard and Uwe Schweikert, published in 2001) and Italian (*Dizionario verdiano*, edited by Eduardo Rescigno, issued in 2001) have been published. But to date there has been no dictionary or encyclopedia in the English language that allows readers to find reliable basic information about the composer easily. *The Cambridge Verdi Encyclopedia* is designed to do precisely this.

The *Encyclopedia* is intended to serve as a starting point for vital information about Verdi's world, as well as a summation of current thought on his life and works. The volume draws from standard Verdi, opera, biography, and theater texts and seeks to assemble information concisely and accessibly in articles prepared by experts familiar with opera, literature, theater, and performance, as well as with broader culture, in nineteenth-century Europe. Entries are designed to synthesize and present authoritative information of use to specialists and non-specialists alike more than to present new arguments. Yet, reflecting current scholarship, the *Encyclopedia* brings together 'standard' information with new ways of thinking about Verdi's music (and, in some instances, corrects previous errors), thereby furnishing a historical and interpretive framework for anyone interested in learning more about the composer.

The *Encyclopedia* is organized with individual entries arranged alphabetically from A through Z, with cross-references (indicated by small capital letters) to other entries within the volume. Entries on people, places, institutions, and works are supplemented by thematic articles on topics such as aesthetics, singing techniques, compositional process, politics, conductors, and so on, to cast a wide net over the nineteenth century and Verdi's relationship to it. Any attempt for such a project to be comprehensive would, however, be futile, and, thus, not every person, place, work, or thematic topic is treated. The rationale

PREFACE AND ACKNOWLEDGEMENTS

behind choices differs in each instance, and no doubt another editor would have made different decisions. Entries for singers, authors, conductors, stage directors, and scenographers are normally limited to those with a direct connection to Verdi and his works, primarily with regard to the premieres of his works; singers, conductors, directors, filmmakers, and so on, who have played significant roles in the continuing tradition of Verdi performance and reception are mentioned only in passing. Major contemporary composers (such as Rossini, Bellini, Donizetti, and Wagner) who are often referred to in the text have no individual entries.

Contributors determined the general shape and focus of their entries within flexible parameters, so that there is a fair amount of variety in content and format. Those writing opera entries, for example, address topics including origin, genesis, and sources; plot synopsis; genre, music, and characterization; revisions; and reception; as appropriate. Opera entries also relay basic information, including librettist, theater and date of premiere, singers for the first performances, and so on. Entries on specific singers provide a general overview of their careers, usually with a focus on their Verdian roles. (The 'Guide to using the *Encyclopedia*' provides additional details on how best to access information.) Several of the entries include a bibliography of sources consulted in preparing the entry as well as suggestions for further reading.

In addition to the individual entries, the volume contains three appendices: a 'List of Verdi's works' (Appendix 1), which updates those published previously and draws on new information found in related entries in the *Encyclopedia*; tables of opera casts and characters (Appendix 2a–c); and a very basic 'Chronology of Verdi's life' (Appendix 3). A listing of volumes in the critical edition can be found in the entry on *The Works of Giuseppe Verdi*. (No discography or videography is included, since such listings become outdated well before they are published.)

The Cambridge Verdi Encyclopedia could not have come into being without the support and assistance of dozens of colleagues whose expertise, generosity, and patience made this a worthwhile project in countless ways. First and foremost, my thanks go to the nearly eighty contributors (listed on pp. vii–ix) who painstakingly prepared their entries, responding to numerous queries and emending their texts along the way. I am especially grateful to those authors who were among the first to submit entries and who worked through multiple versions with me as we came to understand together what the nature and scope of this *Encyclopedia* would be.

I am particularly indebted to the following people: my Assistant Editor, Carla Colletti, whose sharp eye and keen mind proved invaluable in the latter stages of the book's preparation and production; and my advisory board members, Fabrizio Della Seta, Philip Gossett, and Roger Parker, who offered helpful advice concerning contributors and reviewed major entries before publication. Special thanks go also to Andreas Giger, Gregory W. Harwood, Francesco Izzo, David Rosen, and Carlida Steffan, who responded promptly to queries on various details related to a number of topics; Evan Baker, Karen Henson, Conrad Marvin, Antonio Rostagno, and above all Marco Capra, who generously provided assistance with illustrations; Kathryn Fenton, who assisted in preparing the bibliography; Hugo Shirley, who furnished English

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I learned a great deal from the products of previous Cambridge Encyclopedia editors and especially thank Simon Keefe for his encouragement to take on what he promised would be a less daunting project than it appeared to be. As the project developed, I was also grateful to be able to commiserate occasionally with Nicholas Vazsonyi, who was simultaneously preparing *The Cambridge Wagner Encyclopedia*. My father, Anthony J. Montemorra, offered moral and financial support for the project, and, as always, my husband, Conrad Marvin, offered encouragement and a sympathetic ear, especially during the final days when the project threatened to become derailed owing to a computer malfunction. During the *Encyclopedia's* lengthy genesis, we lost two valued colleagues: Arrigo Quattrocchi, who died before he could complete his entries; and (in 2012) Pierluigi Petrobelli, whose work fortunately is included herein.

No acknowledgements for a Cambridge University Press music publication would be complete without a special thanks to Vicki Cooper, and rightly so. In this case, the project was her idea, and she gently and untiringly persisted in encouraging me to take it on. This *Encyclopedia* was her inspiration, and I am privileged to have been a part of her vision.

Guide to using the *Encyclopedia*

The information below is intended to clarify the use of certain typographical 'signals' and 'abbreviations' used throughout the *Encyclopedia*.

- Small capital letters have been used in each entry the first time a word, term, name, and so on, appears for which there is an independent entry in the volume. There are exceptions to this, for example, when Milan is a location in the plot of an opera, or if a term appears within a quotation from a letter or journal article within an entry. The reader should not, however, always expect to find information directly related to the entry in which such a cross-reference appears. (Entries that furnish no additional information are not signaled in this manner.)
- As is standard practice, entries are alphabetized without regard for an opening definite or indefinite article; for example, the entry for *La traviata* will be found under 'T' as '*traviata, La*'; that for *Les vèpres siciliennes* appears under 'V' as '*vèpres siciliennes, Les*'.
- Each singer whose name appears in a cast list for the premiere of one of Verdi's operas has an entry in the *Encyclopedia*. In those instances where the entry provides no additional information beyond the role a singer created in a single opera, no cross-references to that entry are signaled in other entries or in Appendix 2. In such instances, the name entry is included solely to facilitate identifying the singer's association with Verdi and to direct a reader to the appropriate opera entry.
- Names for some people listed in the *Encyclopedia* are frequently cited in varying ways in diverse sources. In particular, the names of singers, as cited in the librettos for the premieres of Verdi's operas, sometimes differ from their 'official' names. In such instances in the opera entries, an attempt has been made to signal the way in which a name appears in the libretto, as well as the manner in which it is listed in the *Encyclopedia*. There may also be variants in the use of hyphens in French names among various sources.
- For names of people, square brackets may designate alternative spellings, full names, or alternate names; round brackets indicate additional names not normally used in references to the person, for instance, middle names or first names.
- Birth and death dates for which there is conflicting information are listed as follows: 10/14 July 1846/49 indicates either 10 or 14 July in either 1846

 GUIDE TO USING THE *ENCYCLOPEDIA*

or 1849. Question marks denote missing information in instances where the place of birth or death is unknown. They are also used to indicate that a detail is uncertain, in such cases appearing in brackets after the information in question. The following shows both conventions: (Parma, ca. 1815[?] – ?, after 1885).

- In referring to characters or roles in Verdi's operas, in singer and opera entries, certain names, especially those with titles (e.g., Count, Duchess), and character designations (e.g., a Messenger or a Herald) have been anglicized. This holds true as well in Appendix 2, although in Appendices 2b and 2c, the original language is also provided.
- Singer entries draw varyingly on standard music references, including *Dictionnaire de la musique en France au XIX siècle*, edited by Joël-Marie Fauquet (2003) [DMF]; *Dizionario enciclopedico universale della musica e dei musicisti: Le biografie* (1985–90) [DEUMM]; *Enciclopedia dello spettacolo* [ES]; Jean T. Gourret's *Dictionnaire des chanteurs de l'Opéra de Paris* (1982) and *Dictionnaire des cantatrices de l'Opéra de Paris* (1987); K. J. Kutsch and Leo Riemens's *Grosses Sängerlexikon; Die Musik in Geschichte und Gegenwart* [MGG, MGG2]; the *New Grove* dictionaries | *Oxford Music Online* [OMO]; the Rizzoli-Ricordi *Enciclopedia della musica* (1972–74) [EM]; as well as the *Dizionario verdiano* [DzV] and *Verdi Handbuch* [VH] (noted in 'Preface and acknowledgements' above). These are not referenced in the individual entries; readers are, however, encouraged to seek additional information on singers in such sources.
- References to *Don Carlos* indicate the French versions of the opera, while those to *Don Carlo* are for the Italian versions.
- The use of single quotation marks surrounding the word 'conductor' in opera entries signals a meaning of the term that differs from the modern sense; see CONDUCTORS.
- Numbers within operas for which the critical edition has been published attempt to preserve the titles of the numbers as found in the autograph score for an opera; these titles normally appear capitalized and in roman type.
- Bibliographic citations within the entries use the format: author (year); further details of these citations can be found in the 'Bibliography of sources consulted and for reference' at the end of the *Encyclopedia*. In addition, the reader will find certain bibliographic abbreviations, listed in a table at the beginning of the Bibliography. The bibliographic references in each entry refer to sources used in the preparation of the entry and/or to those in which additional information can be found on a person, place, theme, or work.
- Within articles, locations of sources, for example, Verdi's autograph scores, or scene and costume designs, are listed by the sigla used in *Oxford Music Online* [OMO] and *Oxford Art Online* [OAO], as follows.

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Siglum	Location
<i>OMO (Oxford Music Online)</i>	
A-Wgm	Austria, Vienna, Gesellschaft der Musikfreunde
D-Kna	Germany, Cologne, Historisches Archiv der Stadt
F-Pn	France, Paris, Bibliothèque Nationale de France
F-Po	France, Paris, Bibliothèque-Musée de l'Opéra
GB-Lbl	Great Britain, London, British Library
I-Baf	Italy, Bologna, Accademia Filarmonica, Archivio
I-Bca	Italy, Bologna, Biblioteca Comunale dell'Archiginnasio
I-BScr	Italy, Busseto, Biblioteca del Monte di Pietà
I-Fc	Italy, Florence, Conservatorio Statale di Musica Luigi Cherubini
I-Fn	Italy, Florence, Biblioteca Nazionale Centrale, Dipartimento Musica
I-FOc	Italy, Forlì, Biblioteca Comunale Aurelio Saffi
I-FZc	Italy, Faenza, Biblioteca Comunale Manfrediana, Raccolte Musicali
I-Gc	Italy, Genoa, Biblioteca Civica Berio
I-Gu	Italy, Genoa, Biblioteca Universitaria
I-Mb (formerly I-Mr)	Italy, Milan, Biblioteca Nazionale Braidense (formerly Italy, Milan, Biblioteca della Casa Ricordi)
I-Ms	Italy, Milan, Museo Teatrale Livia Simoni
I-Mt	Italy, Milan, Biblioteca Trivulziana e Archivio Storico Civico
I-Nc	Italy, Naples, Conservatorio di Musica S. Pietro a Majella, Biblioteca
I-Nlp	Italy, Naples, Biblioteca Lucchesi Palli [in Naples, Biblioteca Nazionale Vittorio Emanuele III]
I-Pac	Italy, Parma, Biblioteca Palatina, Sezione Musicale
I-PAt	Italy, Parma, Archivio Storico del Teatro Regio [in Parma, Biblioteca Comunale]
I-Rama	Italy, Rome, Accademia Nazionale Santa Cecilia, Bibliomediateca
I-REm	Italy, Reggio nell'Emilia, Biblioteca Panizzi
I-Rn	Italy, Rome, Biblioteca Nazionale Centrale Vittorio Emanuele II

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(cont.)

Siglum	Location
<i>OMO (Oxford Music Online)</i>	
I-TSmt	Italy, Trieste, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
I-Vgc	Italy, Venice, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
I-Vmc	Italy, Venice, Museo Civico Correr, Biblioteca d'Arte Storia Veneziana
I-Vt	Italy, Venice, Teatro la Fenice, Archivio Storico Musicale
US-AUS	United States, Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
US-BEm	United States, Berkeley, University of California at Berkeley, Music Library
US-NH	United States, New Haven, Yale University, Irving S. Gilmore Music Library
US-NYp	United States, New York, Public Library at Lincoln Center, Music Division
US-NYpm	United States, New York, Pierpont Morgan Library
US-Wc	United States, Washington, DC, Library of Congress, Music Division
<i>OAO (Oxford Art Online)</i>	
Florence, Pitti, Galleria d'Arte Moderna	Italy, Florence, Palazzo Pitti [Galleria d'Arte Moderna]
Milan, Casa Riposo Musicisti	Italy, Milan, Casa di Riposo per Musicisti
Parma, Mus. Lombardi	Italy, Parma, Museo Glauco Lombardi
Rome, G.N.A. Mod.	Italy, Rome, Galleria Nazionale d'Arte Moderna [e Arte Contemporanea; in Palazzo delle Belle Arti]
St. Petersburg, Theat. Mus.	Russia, St. Petersburg, Theater Museum (Teatral'nyy Muzey)

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- The Chronology in Appendix 3 serves to place significant events in Verdi's professional and personal life in a general context; readers who wish to understand Verdi's life more fully should consult the numerous biographies that are available, which are discussed here in the entry titled 'biography' and listed in the Bibliography.