

# Index

- Abbado, Claudio 216, 229  
Académie Royale de Musique (Opéra) 22, 111, 209, 210, 213  
accompaniment  
    French, *see* grand opera, accompaniments  
    Verdi 123–24  
Alagna, Roberto 229  
Alfieri, Vittorio, *Virginia* 6  
Alighieri, Dante 30, 175, 179, 180  
American Institute for Verdi Studies 273–74  
analysis  
    associational relationships 142; *see also*  
        Verdi, Giuseppe, works, operas,  
        *Rigoletto*, key and characterization  
    double cycles of keys 145–46  
    general considerations 139–43  
    historical authenticity and inauthenticity  
        141–42  
    intertextual 151–52  
    key sequences influenced by prominent  
        pitches 143–45  
    long-range tonics 146–49; *see also* Verdi,  
        Giuseppe, works, operas, *Rigoletto*,  
        long-range tonics  
    motivic coherence, *see* Verdi, Giuseppe,  
        works, operas, *Ernani*, motivic  
        coherence; Verdi, Giuseppe, works,  
        operas, *Otello*, motivic coherence;  
        Verdi, Giuseppe, works, operas,  
        *Rigoletto*, motivic coherence  
    pluralism of approaches 140, 151,  
        152–53  
    presentist 139–40  
    purposefulness and randomness 141  
    structural coherence of standard  
        forms 142  
    subjectivity 140  
    tonal design 143–52; *see also* Verdi,  
        Giuseppe, works, operas, *Otello*,  
        tonal design  
    vicarious recomposition 141  
    “angel in the house” archetype 40  
Angiolini, Carlo 171  
Anicet-Bourgeois, Auguste, and  
    Francis Cornu, *Nabuchodonosor*  
    111  
antimasque 163  
aria form, *see* set piece design, aria  
Ariosto, Ludovico 30, 72, 76  
Assembly of the Parma Provinces 12  
Auber, Daniel-François-Esprit 25, 180  
Austro-German instrumental tradition 26, 140,  
    141, 154, 175, 177  
Bach, Johann Sebastian 140  
Balbo, Cesare 39  
Balestra, Luigi 171  
ballet  
    French, *see* grand opera, ballet  
    Italian *danse aérienne* 163  
    Verdi 121–23, 162–64; *see also* Verdi,  
        Giuseppe, works, operas, *Les vêpres*  
        *siciliennes*, Act II finale, ballets  
Barbieri-Nini, Marianna 10  
Barezzi, Antonio 3, 5  
Barrot, Odilon 201  
Basevi, Abramo 49, 56, 269  
Bassi, Calisto, *Il solitario di Eloisa* 170  
battle scenes 161  
Baudelaire, Charles 83  
Belgioioso, Count Lodovico 172  
Bellaigue, Camille 270  
Bellini, Vincenzo 25, 49, 157  
    *Il pirata* 31  
    *La sonnambula* 74, 107  
Berlioz, Hector 31  
Bermani, B. 269  
Berna Agreement 24  
Bianchi, Tomaso 171  
Bing, Rudolf 209  
Bizet, Georges, *Les pêcheurs de perles* 211  
Boito, Arrigo 9, 26, 28, 72, 83–87, 175, 180,  
    237–44, 259, 262  
    *Mefistofele* 26  
Bondy, Luc 229  
Borromeo, Count Renato 169, 180  
Brambilla, Teresa 10  
Budden, Julian 230  
Byron, Lord George 31  
    *The two Foscari* 158  
Cammarano, Salvatore 8, 39, 72, 73–76, 112,  
    258, 262–63  
Canti, Giovanni 170, 171  
Caponi, Giacomo (Folchetto) 270  
Capponi, Giuseppe 178  
Carara-Verdi family 263  
Carcano, Giulio 21  
Casa di Riposo per Musicisti 13, 14  
Casa Ricordi, *see* Ricordi publishing house  
Castil-Blaze 128  
*cavatina* 51

- Cavour, Count Camillo Benso 24  
 Cencetti, Giuseppe 265  
 Cesarotti, Melchiorre 72  
 Chambord (chateau of François I) 207  
 Cherubini, Luigi 111  
 choral music  
   French, *see* grand opera, chorus  
   Ottocento 177  
   patriotic 35–37  
   Verdi  
   operatic: French style 118–21; general features 64–65; patriotic 32, 33–35, 38–39, 42–44, 71  
   sacred 177–80; *see also* Verdi, Giuseppe, works, choral  
   secular 180–81; *see also* Verdi, Giuseppe, works, choral  
 Cinque Giornate 32, 35  
 Classicism 30, 31  
 Conti, Domenico 186  
 Cormon, Eugène  
   “L’ étudiant d’Alcala” 211  
   *Philippe II, roi d’Espagne* 211, 212  
 Cornali, Pietro 42  
   *Canto degli italiani* 35–37  
 Cross of the Crown of Italy 25  
 Cruvelli, Sofie 10
- D’Annunzio, Gabriele 86  
 Dahlhaus, Carl 140  
 Dall’ Ongaro, Francesco, *Stornelli italiani* 174  
 Dante, *see* Alighieri, Dante  
 David, Félicien, *Le désert* 160  
*decadentismo* 84, 237  
 Delfico, Melchiorre 174  
 Diana, Princess of Wales 13  
 Diotti, Giuseppe, *The Oath of Pontida* 39  
 Donizetti, Gaetano 25, 49, 111  
   *Dom Sébastien* 111  
   *La favorite* 111  
   *Linda di Chamounix* 74, 107  
   *Lucia di Lammermoor* 263  
   *Lucrezia Borgia* 31  
 Du Locle, Camille 8, 80, 81, 210, 211, 213, 216, 217, 223, 229  
 duet form, *see* set piece design, duet  
 Dumas, Alexandre,  *fils*, *La dame aux camélias* 76  
 Dumas, Alexandre, *père* 73  
   *Intrigue et amour* 112  
 Duveyrier, Charles 8
- Edel, Alfredo 28  
 ensemble form, *see* set piece design, ensemble  
 Escudier, Léon 26, 76, 173, 258  
 Escudier, Marie 173
- Faccio, Franco 26, 179  
   *Amleto* 26  
   *Fata Morgana* 175  
 Favagrossa, Count Pietro 171  
*femme fragile* archetype 237  
 Ferdinand I (Emperor of Austria) 31  
 Ferrarini, Giulio Cesare 174  
 Ferretti, Jacopo 172  
 Filippi, Filippo 26  
 final scene 62; *see also* set piece design, final scene  
 finale form, *see* set piece design, ensemble  
 Flaùto, Vincenzo 22, 261  
 form of set pieces, *see* set piece design  
 Foscolo, Ugo 72  
*La France musicale* 173  
 Francis I, King of France 201, 207  
 Fraschini, Gaetano 9  
 French grand opera, *see* grand opera  
 Frezzolini, Erminia 9  
 fusion of comic, grotesque, and serious elements  
   Shakespeare 111  
   Verdi 111, 112
- Galletti-Gianoli, Isabella 174  
*Gazzetta musicale di Milano* 26, 34, 35, 261, 269  
 Ghislanzoni, Antonio 9, 80, 81, 82, 83, 216, 217, 220, 280  
 Giraldoni, Leone 9  
 Goethe, Johann Wolfgang von 30  
   “Ach neige, Du Schmerzreiche” 171  
   “Erste Verlust” 172  
   “Meine Ruh’ ist hin” 171  
 Goggi, Emilia 145  
 Gounod, Charles, *Faust* 26  
 Gramsci, Antonio 29, 45  
 grand opera 81, 111, 209, 211, 225  
   accompaniments 123  
   ballet 121  
   *ballet d’action* 163  
   chorus 118  
   general conventions 112  
   instrumentation 123  
   melodic style 112  
   production 112  
 Grossi, Tommaso 21  
 Guasco, Carlo 186, 187  
 Gyrowetz, Adalbert, *Il finto Stanislao* 19
- Halévy, Fromental 25  
 Hampson, Thomas 229  
 Haydn, Joseph 177  
 Horowitz, Wanda Toscanini 13  
 Hugo, Victor 31, 72, 75, 79, 202–3, 204, 237  
   *Hernani* 111, 185  
   *Le roi s’amuse* 112, 201–2, 205, 207, 261

- instrumental music  
 Ottocento 175  
 Verdi 176–77; *see also* ballet, Verdi; overture;  
 pantomime music; prelude, Verdi;  
 scenic instrumental music; stage music;  
 Verdi, Giuseppe, works, instrumental
- instrumentation 123–28
- introduzione* 59; *see also* set piece design,  
*introduzione*
- Istituto di Studi Verdiani 273, 274
- Istituto Nazionale di Studi Verdiani 273, 274,  
 277, 279, 280
- L'Italia musicale* 26, 173
- Italian Wars of Independence 12, 15
- Jacovacci, Vincenzo 9, 22
- July Revolution 201
- Kärntnertheater Theater 6
- Lanari, Alessandro 7, 9, 22, 265
- Lauzières, Achille de 213, 216, 224
- Lavigna, Vincenzo 6, 145, 169, 177
- Leoncavallo, Ruggero 27
- Leopardi, Giacomo 72
- Lessona, Michele 270
- Levine, James 229
- libretto  
 derivation from literary sources 69–70  
 as literature 69, 70  
 Ottocento subjects 72
- verse  
 French 83, 212: accentuation 128; musical  
 setting 128–38, 212–13  
 Italian: accentuation 128; general  
 conventions 70–72; meters and  
 associated moods or situations 71–72;  
*see also* Verdi, Giuseppe, works, operas,  
*Falstaff*, libretto, poetic meter and  
 characterization; meters for lyric verse  
 (*versi lirici*) 70; *see also* Verdi, Giuseppe,  
 works, operas, *Aida*, libretto, poetic  
 meters; Verdi, Giuseppe, works, operas,  
*Falstaff*, libretto, poetic meters; Verdi,  
 Giuseppe, works, operas, *Luisa Miller*,  
 libretto, poetic meters; Verdi, Giuseppe,  
 works, operas, *La traviata*, libretto,  
 poetic meters; recitative verse (*versi  
 sciolti*) 71; stanzaic structure 89–91;  
 style of language, *see* Verdi, Giuseppe,  
 works, operas, *Aida*, libretto, style of  
 language; Verdi, Giuseppe, works,  
 operas, *Falstaff*, libretto, style of  
 language; Verdi, Giuseppe, works,  
 operas, *Luisa Miller*, libretto, Classical  
 and Romantic language; Verdi,  
 Giuseppe, works, operas, *La traviata*,  
 libretto, style of language
- Lind, Jenny 9
- Loewe, Sofia 9, 20, 189
- London, theatrical tradition 21
- London International Exhibition 180
- Lorenz, Alfred 139
- Lucca, Francesco 23, 25, 26, 258, 260–61
- Lumley, Benjamin 9, 22
- Macpherson, James (Ossian) 31, 72, 161
- La Madonna de' Prati, church of 4–5
- Maffei, Andrea 8, 21, 72, 172, 173, 258, 262
- Maggioni, Manfredo 173
- Maini, Ormondo 178
- Malibrán, Maria 10
- Mameli, Goffredo 180
- mannerism 86
- Manzoni, Alessandro 9, 13, 27, 30, 169  
*Adelchi* 174  
*I promessi sposi* 73
- Maria Louise, Archduchess of Austria 5
- Mariette, Auguste 80, 81
- Marini, Ignazio 267
- Mario, Giovanni 20
- Marzi brothers 23
- Mascagni, Pietro 27  
*Cavalleria rusticana* 104
- Massini, Pietro 169, 180
- Mattila, Karita 229
- Maurel, Victor 10, 28, 262
- Mazzini, Giuseppe 32  
*Filosofia della musica* 30, 40, 42
- Mazzucato, Alberto 132
- Medici, Countess Sofia de' 172
- melody  
 French  
*couplets* 51, 98  
 forms 98  
 serial 132  
 ternary 98, 99  
 Italian  
 “lyric form” (“lyric prototype”) 92–102  
 open melody and closed melody 51
- Mendelssohn, Felix, Scottish Symphony 161
- Mercadante, Saverio 195
- Merelli, Bartolomeo 6, 7, 9, 19, 22, 23, 260–61
- Méry, Joseph 8, 210, 211, 213, 217, 229  
*La bataille de Toulouse* 39
- Metastasio, Pietro 72
- Metropolitan Opera (New York) 209, 229, 272
- Meyerbeer, Giacomo 25, 42, 123, 142–43, 212  
*Le prophète* 132, 212
- Milan Conservatory 5, 6, 7
- Milanese Mercantile Tribunal 261
- Ministry of Education, Italy 27
- Minoia, Pietro 171–72
- Mirate, Raffaele 206
- Mocenigo, Count Alvise Francesco 185, 186, 187
- Monteverdi Choir 280

- Mozart, Wolfgang Amadeus 148, 199  
*Don Giovanni* 204–5  
*musica scenica* 280; *see also* words and music,  
*parola scenica*  
Muzio, Emanuele 179
- naturalism 79  
Nicolai, Otto, *Il proscritto* 19  
Noske, Fritz, “ritual” scenes 227
- Opéra-Comique 22  
Orchestre Révolutionnaire et Romantique 280  
Ossian, *see* Macpherson, James  
overture (*sinfonia*) 154–56, 295, n. 1  
  design 154–56  
  general features 154  
  *see also* prelude; Verdi, Giuseppe, works,  
  operas, *Les vêpres siciliennes*, overture
- Pacini, Giovanni, *La fidanzata corsa* 187  
Palazzo Cavalli 10  
Pantaleoni, Romilda 28, 262  
pantomime music 164–65  
Pappano, Antonio 229  
Paris 111–13  
  boulevard theatres 111  
  theatrical tradition 21–22  
*parlante* 165–68  
parliament of Italy, first 12  
Parnassianism 83  
*parola scenica*, *see* words and music, *parola*  
*scenica*; *see also* *musica scenica*
- Pasqua, Giuseppina 262  
Patti, Adelina 10, 28  
Pavesi, Stefano 170  
Petrouchka (Francesco Petrarca) 30, 72  
Piave, Francesco Maria 8, 72, 112, 174,  
  175, 185–86, 200, 202, 258, 262,  
  265  
Piazza, Antonio 7  
Piroli, Giacomo 27, 174  
politics, Ottocento 15, 24; *see also* Reds and  
  Blacks; Verdi, Giuseppe, politics  
Poniatowski, Prince Józef 145  
Pougin, Arthur 270  
prelude  
  Ottocento 157–58  
  Verdi 158–60  
  *see also* overture  
Provesi, Ferdinando 177  
Puccini, Giacomo 27  
  *Tosca* 104
- quartet societies, Italian 26
- reception history, *see* scholarship  
Reds and Blacks 5  
Ricordi, Giovanni 7, 23, 25, 26, 174, 261  
Ricordi, Giulio 26, 28, 259, 262, 265, 270  
Ricordi publishing house (Casa Ricordi) 24, 26,  
  27, 266, 269, 279, 280  
  *libroni* 35  
Risorgimento 31, 32, 174  
Ritorni, Carlo 49, 56, 59  
Romani, Felice 8, 72, 173  
Romanticism  
  Italian 21, 30–31, 72, 84  
  and opera 30–31  
  northern European 31  
  idealism 106  
Ronconi, Giorgio 6, 9, 19  
Roqueplan, Nestor 23  
Rossi, Ernesto 238  
Rossi, Gaetano 72  
Rossini, Gioachino 25, 30, 49, 51, 53, 59, 111,  
  154, 195  
  *La donna del lago* 31  
  *Otello* 254  
  Rossinian crescendo 52  
Rotary Club of Parma 273, 274  
Royer, Alphonse 8
- Saint-Réal, Abbé César Vichard de, “*Dom*  
  *Carlos*”: *Nouvelle historique* 210  
salons (*salotti*) 172  
Salvini, Tommaso 238  
San Marco (Milan), church of 178  
San Michele Arcangelo (Roncole), church of 3, 4  
Sangiorgi, Cesare 171  
Sant’Agata 10–11, 12, 258  
Sass, Marie 10  
*scapigliatura* 26  
scenic instrumental music 160–62  
Schenkerian analysis 278  
Schiller, Friedrich 21, 69, 223  
  *Don Carlos*, *see* Verdi, Giuseppe, works,  
  operas, *Don Carlos*, libretto, adaptation  
  from Schiller’s *Don Carlos*  
  *Kabale und Liebe* 73, 112; *see also* Verdi,  
  Giuseppe, works, operas, *Luisa Miller*,  
  libretto, adaptation from Schiller’s  
  *Kabale und Liebe*  
Schlegel, August Wilhelm 30, 237  
Schoenberg, Arnold 140  
scholarship  
  1960–80 273–75  
  critical editions  
  correspondence 275  
  music 274–75  
  dissertations 275–76  
  early 270–72  
  correspondence 271  
  iconography 271  
  recent  
  analytical studies 277–78  
  bibliography 276

- biography 276–77
  - feminist 278
  - iconography 279–80
  - performance practice 279, 280
  - revisionist 280
  - studies of individual works 277
  - working methods 278–79
- “Verdi Renaissance” 272–73
- Scribe, Eugène 8, 212
  - Gustave III* 259
- selva* (*programma*), *see* Verdi, Giuseppe,
  - working methods, *selva* (*programma*)
- semiotics 278
- Senator of the Kingdom for Life 12–13
- set piece design
  - aria, Ottocento
    - developments 49–51
    - overall form 49
  - aria, Verdi
    - cabaletta* 52
    - general development 51–52
    - slow movement 51–52
    - strophic 51
    - tempo di mezzo* 52
  - chorus 65–67
  - duet, Ottocento
    - general development 53, 55
    - overall form 53
  - duet, Verdi
    - cabaletta* 55
    - general development 53–56
    - slow movement 53–55
    - tempo d’attacco* 53
  - ensemble, Ottocento, overall form 56
  - ensemble, Verdi
    - general development 56–59
    - overall form 59
    - slow movement 58
    - stretta* 58–59
    - tempo d’attacco* 56–58
  - final scene
    - concluding section 62–64
    - preparation section 62
    - slow movement 62
  - French 113
    - “à la française” 212
    - “à l’italienne” 212
  - strophic aria with refrain 113
  - ternary aria 113
  - Verdi 113–17: *couplets* 113–15, 212;
    - strophic aria 113; ternary aria 115–17
- introduzione*
  - types 59, 60
- Ottocento, general development 49
- Verdi
  - Don Carlos*, *see* Verdi, Giuseppe,
    - works, operas, *Don Carlos*, set piece design
  - general features 49
  - Otello*, *see* Verdi, Giuseppe, works, operas,
    - Otello*, set piece design
- Severi, Gabriele 174
- Severi, Giovanni 174
- Shakespeare, William 9, 21, 31, 69, 75, 79,
  - 83–84, 111, 237–44
  - Henry IV* 84; *see also* Verdi, Giuseppe, works, operas, *Falstaff*, libretto, adaptation from Shakespeare’s *The Merry Wives of Windsor* and *Henry IV*
  - Macbeth* 163
  - The Merry Wives of Windsor* 84; *see also* Verdi, Giuseppe, works, operas, *Falstaff*, libretto, adaptation from Shakespeare’s *The Merry Wives of Windsor* and *Henry IV*
  - Othello*, *see* Verdi, Giuseppe, works, operas, *Otello*, adaptation from Shakespeare’s *Othello*
- Sismondi, Jean-Charles-Léonard Simonde de,
  - History of the Italian Republics* 39
- Società degli Autori 24
- Società Filarmonica (Busseto) 5, 169
- Società Filarmonica (Milan) 6, 169
- Sole, Nicola 174
- Solera, Temistocle 8, 39, 72, 171, 258
- “solite forme” 49; *see also* set piece design, aria;
  - set piece design, duet; set piece design, ensemble
- Somma, Antonio 8, 89, 259
- songs (*liriche da camera*)
  - Ottocento 170; *see also stornello*
  - Verdi 170–75; *see also stornello*; Verdi, Giuseppe, works, solo vocal; Verdi, Giuseppe, works, songs
- Spontini, Gaspare 111
- Staël, Germaine de (Madame de) 30
- stage music 161–62
- Stiedry, Fritz 209
- Stolz, Teresa 10, 11–12, 178
- stornello*
  - general characteristics 174
  - Verdi 174–75
- Strepponi-Verdi, Giuseppina 6, 7, 9, 10–12, 14,
  - 19, 173–74, 258, 259, 260, 262
- Tamagno, Francesco 28
- Tasso, Torquato 72
- Teatro alla Scala 6, 7, 22, 23, 27, 185, 265,
  - 279
- Teatro Carlo Felice 24
- Teatro Comunale (Bologna) 27
- Teatro dei Filodrammatici 6
- Teatro la Fenice 7, 24, 185, 186
- Teatro San Carlo 261
- Tenca, Carlo 21
- Théâtre du Châtelet 229–30

- Théâtre Historique 112
- theatrical system, Ottocento 15–19
- artistic integrity 18, 21, 25
  - conductors 266
  - copyright and authorial property 18, 22, 23, 24–25, 261–62
  - finances 17, 24
  - impresarios 16–17, 24–25
  - librettists 17–18
  - opera as production 21
  - publishers 23, 24–25
  - rehearsals 18
  - repertory operas 23, 24
  - seasons 17, 23
  - status of composers 18–19
  - theatre design 16, 24
- Three Tenors 206
- Tigri, Giuseppe, *Canti popolari toscani* 175
- tinta* 143, 203
- Torlonia, Princess, Marchesa di Capranica 176
- Torrigianti, Pietro 132
- Toscanini, Arturo 14, 37, 181
- Văez, Gustave 8
- van Dam, José 229
- Varesi, Felice 9, 145, 260
- Verdi, Carlo 3
- Verdi, Giuseppa 4
- Verdi, Giuseppe
- adaptability 19–20, 21, 28
  - argomenti d'opere* 261
  - businessman 10–11, 12, 22, 23
  - copyright 202, 263; *see also* Verdi, Giuseppe, works, operas, *Rigoletto*, censorship
  - charity 8, 13
  - control of production 22, 25, 28
  - copialettere* 261
  - creative process, *see* Verdi, Giuseppe, working methods
  - exposure to French musical influences 113, 244
  - exposure to French theatre 289–90, n. 3
  - family and childhood 3–4
  - impresarios 6, 9
  - Italian Romanticism 31
  - librettists 7–9, 262–63
  - literary interests 21–22
  - musical themes and operatic characters 199–201, 206–8, 244–50
  - politics 5, 12–13, 24, 27–28, 31–32, 37, 259
  - religion 4–5, 13
  - reputation, posthumous 271–73
  - reputation during career 19–20, 25, 26, 185, 269–70
  - Requiem for Rossini 27, 177, 277
  - Risorgimento opera 31, 32–33, 38, 39–45
  - singers 6–7, 9–10, 11–12, 19, 20, 186–87
  - training 4, 5–6
  - working methods
    - casting 260–62
    - continuity draft 263
    - contract 260–62
    - Ernani*, *see* Verdi, Giuseppe, works, operas, *Ernani*, genesis
    - full score 264
    - general considerations 257
    - layout of score 257
    - libretto 262–63; *see also* Verdi, Giuseppe, works, operas, *Aida*, libretto, genesis; Verdi, Giuseppe, works, operas, *Don Carlos*, libretto, genesis; Verdi, Giuseppe, works, operas, *Luisa Miller*, libretto, adaptation from Schiller's *Kabale und Liebe*; Verdi, Giuseppe, works, operas, *La traviata*, libretto, adaptation from Dumas fils's *La dame aux camélias*
    - orchestration 264
    - periods of career 257–59
    - publication 265–66
    - rehearsals 264
    - revisions 266–68
    - Rigoletto*, *see* Verdi, Giuseppe, works, operas, *Rigoletto*, genesis
    - selva (programma)* 22, 69
    - set and costume design 264–65
    - skeleton score 264
    - sketches (*abbozzi*) 263; *see also* Verdi, Giuseppe, works, operas, *Rigoletto*, sketches (*abbozzi*)
    - staging 264–65
    - staging manuals (*disposizioni sceniche*) 22, 25, 164, 265, 279
    - subject 260–62
- WORKS
- choral
- Cantata pel dì natalizio di S. M. Ferdinando Primo Imperatore e Re* 180
  - Inno delle nazioni* 11, 180–81
  - Inno popolare* (“Suona la tromba”) 32, 180
  - Le lamentazioni di Geremia* 177
  - “Liberate me” 177–78
  - Messa da Requiem* 12, 13, 27, 169, 178–79, 259, 275, 277, 280
  - Messa di Gloria* 177
  - Pater noster* 179
  - Pezzi sacri* 179–80, 280
  - Stabat mater* 177
  - Tantum ergo* 177
- instrumental
- Adagio (trumpet, orchestra) 176
  - Romanza senza parole (Cielo d'Italia)* 176
  - Sinfonia in A major 176
  - Sinfonia in D major 176
  - String Quartet in E minor 176–77, 259
  - Walzer, F major 176

## operas

- Aida* 11, 26, 28, 107–10, 162, 209, 223, 244, 257, 259, 262, 263, 265, 267, 272, 277: libretto 80–83; genesis of libretto 80–82; poetic meters 82–83; style of language 82; musical design 82; poetic meter and musical style 82–83
- Alzira* 7, 20, 258, 260, 261, 263, 266
- Aroldo* 11, 259, 267, 269, 279: *burrasca* 160
- L'assedio di Firenze* 263
- Attila* 7, 20, 31, 258, 260: Act III final scene 62; Prologue aria, Foresto, “Ella in poter del barbaro” 160
- Un ballo in maschera* 11, 147, 149–52, 225, 257, 259, 263, 265, 277, 278–79, 280: Act I aria, Renato, “Alla vita che t’arride” 98–102; Act I aria, Riccardo, “La rivedrà nell’estasi” 102; Act I fortune-telling scene 58; Act I *introduzione* 60, 149–51; Act III final scene 64; prelude 159–60; *Una vendetta in domino* 259
- La battaglia di Legnano* 7, 31, 39–45, 118, 257, 258, 264, 266: Act I chorus, “Viva Italia” 42–43; Act IV 118
- Il corsaro* 7, 113, 258, 260, 261, 264, 277
- Don Carlo* 11, 214, 259, 268
- Don Carlos* 11, 26, 32–33, 111, 132–33, 159, 162, 178, 262, 267, 272, 275, 277: Act I finale 216; Act I *romance*, Carlos, “Je l’ai vue” 215–16; Act II duet, Carlos-Elisabeth 124–28, 217; Act II duet, Carlos-Posa 216; Act II duet, Philip-Posa 217–22; Act III finale 223; Act III introduction 222–23; Act IV duet Eboli-Elisabeth 224; Act IV finale 224; Act IV quartet 223–24; Act IV scene, Philip-Inquisitor 223; Act V duet, Carlos-Elisabeth 224–26; Act V finale 226–28; discography 229–30; libretto, genesis 210–12; adaptation from Schiller’s *Don Carlos* 210–12; reception 209; revisions 209–10, 213–28; scholarship 210; set piece design 212
- I due Foscari* 7, 20, 158–59, 176, 258, 263, 264, 266
- Ernani* 7, 20, 111, 172, 258, 262, 264, 272, 277: Act I aria, Ernani, “Come rugiada al cespite” 106–7; Act I *introduzione* 66; Act II aria, Carlo, “Lo vedremo o meglio audace” 52; Act III chorus, “Si ridesti il Leon di Castiglia” 39; censorship 186; characterization 188–92; gender identity 194–96; general style 192; genesis 185–86; motivic coherence 192–94; plot structure 187–88; reception 185; vocal roles 186, 187
- Falstaff* 13, 79, 108–10, 133, 159, 165–68, 185, 209, 225, 257, 259, 262, 263, 268: libretto 83–87; adaptation from Shakespeare’s *The Merry Wives of Windsor* and *Henry IV* 84–85, 87; poetic meter and characterization 86; poetic meters 85–86; style of language 86–87; poetic meter and musical style 86
- La forza del destino* 11, 26, 28, 210, 237, 257, 262, 267, 272, 277: Act I aria, Leonora, “Me pellegrina ed orfana” 51; Act II duet, Leonora-Guardiano “Che? Siete all’Osteria” 55; Act III 161; Act IV duet, Carlo-Alvaro 53; Act IV chorus, Melitone and beggars 51, 67
- La forza del destino* II 11, 26, 185
- Un giorno di regno* 6, 19, 165, 260, 266
- Giovanna d’Arco* 7, 20, 31, 185, 258, 261: Act II soldiers’ chorus 66
- Jérusalem* 7, 111, 162, 163, 164, 258, 265, 267, 277
- I lombardi* 7, 20, 31, 185, 186, 187, 258, 262, 265, 267: Act III chorus, “Gerusalem . . . Gerusalem . . . la grande” 66; Act IV battle scene 161; Act IV chorus, “O Signore dal tetto natio” 38
- Luisa Miller* 11, 104, 225, 257, 258, 260, 261, 263, 267, 269: Act II aria, Luisa, “Tu puniscimi, o Signore” 89–92, 93–98; Act II chorus, “Ah Luisa ove sei” 67; libretto 73–76; adaptation from Schiller’s *Kabale und Liebe* 73–75, 76, 112; Classical and Romantic language 75–76; poetic meters 75, 78; overture 155–56
- Macbeth* 7, 21, 83, 107, 111, 145, 152, 158, 210, 258, 260, 262, 264, 265, 267: Act I duet, Macbeth-Lady Macbeth 103; Act IV chorus, “O patria oppressa” 39
- Macbeth* II 162, 267: Act III ballet 121–23, 163–64; Act IV 161
- I masnadieri* 7, 21, 258, 260
- Nabucco* 6, 19–20, 31, 33, 111, 171, 172, 174, 185, 197, 260, 267: Act I finale, “Lo vedeste? Fulminando” 56; Act III duet, Abigail-Nabucco 165; Act III chorus “Va pensiero” 14, 28, 33–36, 37–38, 42, 43; Act III final scene 64; Act IV chorus, “Immenso Jeovha” 34; overture 154–55
- Oberto* 6, 19, 172, 257, 260, 266, 267
- Otello* 13, 27, 28, 83, 106, 133–36, 152, 159, 162, 185, 195–96, 209, 225, 259, 263, 265, 268, 280: Act I duet, Otello-Desdemona 245–47, 251–52; Act I chorus/storm scene 67, 160–61; Act II Credo, Jago 245; Act II duet/quartet 143, 248, 252–53; Act III duet, Otello-Desdemona 248–49, 253;

- Verdi, Giuseppe (*cont.*)
- Act IV “Ave Maria” 175, 249; Act IV final scene 249–50; Act IV Willow Song 249; adaptation from Shakespeare’s *Othello* 237–44, 253–54; characterization, libretto 237–44; motivic coherence 244–50; musical motives and characterization 244–50; set piece design 67–68; tonal design 250–53
  - Re Lear* 83, 259, 261
  - Rigoletto* 11, 72, 79, 112, 143–47, 195, 261, 262, 263, 277, 278–79: Act I duet, Rigoletto–Gilda, “Figlia! Mio padre!” 55–56; Act I party scene 60, 204–5; Act II aria, Rigoletto, “Cortigiani, vil razza dannata” 144; Act II duet, Rigoletto–Gilda 103–4, 143–44, 145–46; Act III 62, 160; Act III aria, Duke, “La donna è mobile” 70, 206–7; censorship 201–2; characterization 198; curse motif 199–201, 202–3; genesis 201–3; key and characterization 199; long-range tonics 198–99; motivic coherence 199–201; plot 197; sketches (*abbozzi*) 263; status in Verdi’s oeuvre 197–98; stylistic novelty and characterization 203–5, 207
  - Simon Boccanegra* 11, 259, 267, 277, 279, 280
  - Simon Boccanegra* II 105, 159, 164–65, 185, 225, 257, 259, 268
  - Stiffelio* 11, 174, 259, 263, 264, 267, 277, 278–79
  - La traviata* 11, 113, 198, 237, 258, 261, 262, 263, 266, 267, 278–79: Act I duet, Alfredo–Violetta 162; Act I party scene 162; Act II duet, Violetta–Germont 53; Act II chorus, “È Piquillo un bel gagliardo” 66; Act II chorus, “Noi siamo zingarelle” 66; libretto 76–80; adaptation from Dumas *fil’s* *La dame aux camélias* 76–78; poetic meters 78–79; style of language 79–80
  - Le trouvère* 258, 267
  - Il trovatore* 11, 144–45, 147–49, 151, 159, 162, 171, 198, 225, 237, 261, 263, 264, 266, 267; Act II aria, Azucena, “Stride la vampa” 107; Act IV aria, Leonora, “D’amor sull’ali rosee” 51
  - Les vêpres siciliennes* 11, 32, 111, 132, 162–63, 258, 265, 277: Act I 119–21; Act II duet, Henri–Hélène 129–30; Act II finale, ballets 162–63; Act III aria, Montfort, “Au sein de la puissance” 117; Act IV quartet 130–32; Act V aria, Hélène, “Merci, jeunes amies” 113–15; *Giovanna di Guzman* 22; overture 156
  - solo vocal
    - Ave Maria* 175, 179
    - I deliri di Saul* 177
    - “Io la vidi” 170
  - songs
    - “L’abandonnée” 173
    - “Al tuo bambino” 174
    - “Il brigidino” 174
    - “Che i bei di m’adduce ancora” 172
    - “Cupo è il sepolcro e mutolo” 172
    - “È la vita un mar d’affanni” 172
    - “Era bella ancor più bella” 172
    - “L’esule” 171, 172
    - “Pietà, Signor” 175
    - “Il poveretto” 173
    - “La preghiera del poeta” 174
    - “La seduzione” 171
    - “Sgombra, o gentil” 174
    - “Tu dici che non m’ami” 174
    - Sei romanze* (1838) 170–71, 173
    - Sei romanze* (1845) 172
  - vocal chamber
    - “Notturmo – Guarda che bianca luna” 171–72
    - youthful 169–70, 177
  - Verdi, Icilio Romano 6
  - Verdi, Luigia Uttini 3
  - Verdi, Margherita Barezzi 6
  - Verdi, Virginia 6
  - verismo* 27, 269
  - Vietti, Carolina 186
  - Villanova sull’Arda 13
  - Virgil 72, 76
  - Vittorelli, Jacopo 171
  - Vittorio Emanuele II 12, 32, 37
  - Wagner, Richard 25, 26, 40, 69, 139, 140, 142, 148, 153, 254, 269, 271, 278
  - Waldmann, Maria 10, 27, 178
  - Weber, Carl Maria von 31
  - words and music
    - general considerations 88–89
    - Italian meters and musical melody 71; *see also* Verdi, Giuseppe, works, operas, *Aida*, poetic meter and musical style; Verdi, Giuseppe, works, operas, *Falstaff*, poetic meter and musical style
    - melodic and poetic accentuation, French 128–29
    - Verdi 129–32
    - melodic articulation of poetic structure 91–92
    - parola scenica* 82, 103–6, 280; *see also* *musica scenica*
    - word painting (“madrigalisms”) 106–10
  - Zanardini, Angelo 213, 216, 220, 224