

FESTIVAL VERDI

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Edited by Alessandro Roccatagliati

Cover art and illustrations by Davide Forleo

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Lust for the Throne

The subject is neither political nor religious: it is fantastic
Verdi to Lanari, 19 August 1846

The abuse of greatness is when it disjoins | Remorse from power
Julius Caesar, II.1, 19-20

BY MICHELE GIRARDI

Power is a dominant theme in Verdi's operas: throne and altar, never-ending sources of conflict, a fatal illusion for the characters that aspire to them, a devastating burden on those who sit upon them, and other dramaturgical variations around their ever-noxious relationship with those who obtain them. In view of this, it was natural that the dramas of Shakespeare ("my preferred poet," the composer claimed), read and interpreted from a Romantic perspective, were a favoured source for Verdi. But of the long dreamed of *King Lear*, which could have been a major milestone in the rich world of Verdi's dramatic offspring, nothing remains but a mass of letters, the libretto, and an intertextual trace in the dramaturgy of *Rigoletto* (if we can consider the misunderstandings and failed communication between the court jester and his beloved daughter Gilda as akin to that of Lear and Cordelia). As for the composer's two late Shakespearean masterpieces, *Falstaff* (1893), the Maestro's spiritual testament, is a comedy; while in *Otello*, the earlier of the two, precedence is given to laying bear the violent inner nature of the protagonist, a man devoured by jealousy, and the remorseless machinations of his neurotic antagonist Iago, whose whole being is dedicated to revenge – a revenge not sufficiently motivated by his hatred for the Moor who has humiliated him.

In *Macbeth*, a masterpiece already

in the original 1847 version for Florence, and even more so in the Paris version of 1865, Verdi deals with the theme of power, keeping closely to Shakespeare's vision of its corrupting nature, in one of his darkest and most pessimistic operas. At the same time the score traces a fine web of dramaturgical and musical relationships that reveal the centrality of Verdi's "political" vision, which I shall try briefly to illustrate in the following pages after some preliminary considerations as to how the subject is treated in the opera. Though Verdi claimed that the nature of his subject was first and foremost "fantastic," his *Macbeth* is one of the most important examples of how the "hope of a royal throne" can unleash an act of homicidal madness. In Meyerbeer's *Robert le diable*, which in certain aspects served Verdi as a model, the composer admired "the happy marriage between the fantastic and the true, and with that he meant the truth as he understood it in Shakespeare," as Italo Pizzi recalls in his *Ricordi verdiani inediti*. The fantastic thus enters the sphere of "dramatic truth" and contributes to determining the message of the opera: lives cast aside on the path to power – "sound and fury | signifying nothing."

I

The tragic development of the opera is set in motion by the boundless ambition of its two main protagonists: "pien di misfatti è il calle della potenza" ("the road to power")

The virus of power corrodes the soul of the ferocious usurper from the moment of his entry. It is the witches, guiding the sinister events, who instil the poison in Macbeth, knowing well the fertile ground that their evil will find

is full of evil deeds”) sings Lady Macbeth, implanting a dynamic that will lead her husband rapidly to the throne, fuelled by their bloodthirsty love that induces them to sweep aside every obstacle in their way. Verdi wanted Macbeth to be more susceptible to the diabolical allure of his wife than he is in the pages of Shakespeare, who makes him directly responsible for his own actions. In Verdi, Lady Macbeth mixes power and love in a unique erotic inspiration: “Vieni, t'affretta, accendere | ti vo' quel freddo cuore | l'audace impresa a compiere | io ti darò valore” (“Come! Hurry! I wish to light a fire in your cold heart! I shall give you the courage to carry out this bold undertaking”) she sings in her first aria; and when in 1865 the composer was preparing Escudier for the banquet scene in the second act, he wrote that she “dominates everything, supervises everything, scolds Macbeth for not being even a man” (“domina tutto, sorveglia a tutto, rimprovera a Macbet di non essere nemmeno un uomo”).

The virus of power corrodes the soul of the ferocious usurper from the moment of his entry with Banquo, both of them generals of King Duncan's Scottish army. It is the witches, guiding the sinister events, who instil the poison in Macbeth, knowing well the fertile ground that their evil will find. Their role as protagonists is strengthened by Verdi with respect to the hypotext (again, in his recommendations for the Paris version, he writes “the roles in this opera are three: *Lady Macbeth*, *Macbeth*, and *the Witches' Chorus*”), and is revealed in the first theme of the prelude, a theme heard again in the orchestral accompaniment to the chorus a few bars after the dark opening of the third act as the sorceresses throw their revolting ingredients into the cauldron to prepare their potions. The arch thus created is emphasized by the instrumental timbre, which is dominated by the tone of the reed instruments that accompanies these moments; the same

timbre also plays a central role in the great scene of the apparitions, a powerful creation dominated by the fantastic element represented by the witches.

The witches, as a choral character, play a determining role in the tragic scheme of the drama, similar to that of the *Parcae*. And Macbeth's destiny comes immediately to embrace him, as the predictions of the crones are instantly realised: after the shire of Glamis, which he has just received (though this is something we know only from the hypotext) he also obtains the fiefdom of Cawdor (Act I, scene 3). Only the throne of Scotland is missing, though the uncertainty about Banquo's descendants, destined to reign, remains. Throughout the opera Macbeth is incited by his wife to lend a hand to fate, until the moment in which he takes the initiative himself, visiting the witches in their dark cave for confirmation of their prophecies with regard to his own future. Thus begins the mechanism that will lead to catastrophe, following on from the extreme tension at the end of the second act with its convulsive scenes of Macbeth's madness during the banquet when he sees the figure of Banquo, whom in the meantime he has had brutally murdered. Madness and visions, just as would befall the usurper Tsar in *Boris Godunov* (1872) by Mussorgsky, a composer who knew well both the great creations of Verdi and Shakespeare's dramas.

But to what kind of power does Macbeth aspire? His wife assumes the vocal strains of a witch, invoking the infernal spirits to favour her ambitious plans (“I would like the voice of Lady [Macbeth] to have something of the diabolical” – “la voce di Lady vorrei che avesse del diabolico” – Verdi urged Cammarano in 1848), and fate plays right into her hands with the King's visit to the castle. In Shakespeare Duncan has a substantial part in the first act; but in the opera, in the interests of economy (for synthesis is required), Piave, the librettist – in agreement with the composer –



Apparitions

To render the spectral immateriality of the first three “vocal” apparitions – a helmeted head, a bloody child, and a boy with a sceptre – Verdi sought a highly experimental solution. “Sanquirico ... [in order] to do a very good job of staging the third act of the apparitions ... suggested various things to me, but the most beautiful is certainly the *phantasmagoria* ... You know what the *phantasmagoria* is ... By God, if this turns out well ... it will be a marvel, and a flock of people will come just to see that.” Verdi was referring here to an innovative magic lantern for the stage – a projector, in fact – which had only recently been experimented with in France. The experiment, however, did not “turn out well” in this case. The device was constructed in Milan and transported to Florence, but could not be used because it required total darkness in the theater, a situation completely anomalous at the time and, on this occasion, expressly forbidden by the authorities on the grounds of public safety. What this does mean, however, is that when today's directors resort to projected images at this point – albeit in very different ways, as for instance in the solutions of Graham Vick in Milan (La Scala, 1997, Figure 6) and Bob Wilson in Bologna (Teatro Comunale, 2013, Figure 7) – they are very much in accord with what Verdi imagined but could not realise at the time; whereas the “slatterns” – “washerwomen” placed on the stage by Liliana Cavani – even brandishing a head severed from its body, rather in the manner of Salome (Parma 2006, Figure 8) – are far removed from Verdi's conception.



The brass provide a cheerful welcome to Duncan as he enters the castle of his assassin. This realistic gesture (a band would normally celebrate something of this kind) has a connotative function

drastically reduced the king's part to that of a stage extra. The stage direction "Musica villereccia" ("Folk-like music": Act I, scene 9) indicates a light march for off-stage band ("with drums alone, without bass drum or percussion," stipulates Verdi); as in other cases this is an immediately striking piece. The brass provide a cheerful welcome to Duncan as he enters the castle of his assassin, accompanying his procession as he receives the homage of the assembled guests. This realistic gesture (a band would normally celebrate something of this kind) has a connotative function, not least as it moves in parallel to the group that crosses the stage, almost as its shadow in sound, conveying a sense of estrangement and transforming the sovereign into a puppet whose only identity is the power that he symbolises – a power the value of which is enhanced by the ambitions of Macbeth and Lady Macbeth.

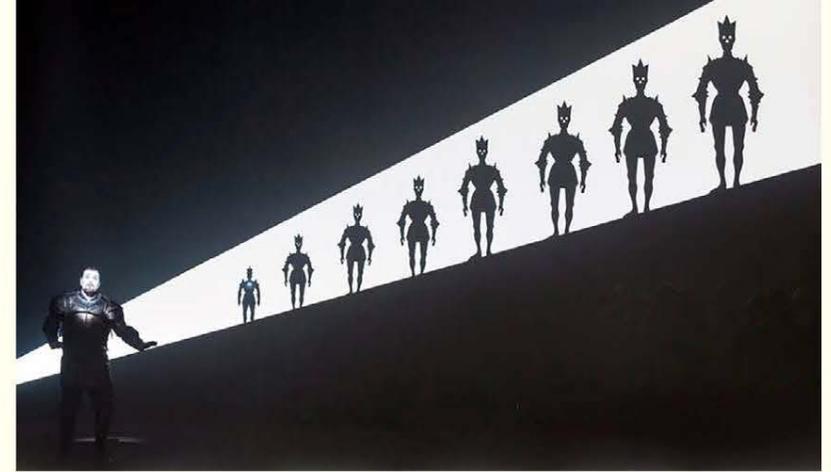
Power is, therefore, an illusion, yet so attractive that it can push those who covet it to crime. Macbeth admits as much shortly afterwards in his great monologue drawn from Shakespeare's original text ("Is this a dagger which I see before me", Act II, scene 1, 41-72; "Mi si affaccia un pugnale", Act I, scene 11), which Verdi places in the substantial opening section of the duet with his wife: "Ma nulla esiste ancor ... solo il cruento | mio pensiero la dà forma, e come vera | mi presenta allo sguardo una chimera" ("There's nothing there yet... Only my bloody imagination gives it shape and presents a dream to my eyes as a reality"). This piece is one of Verdi's most powerful operatic creations, and it is not by chance that the corresponding "Pari siamo", which occupies the same position in the duet between Rigoletto and Gilda, is also an extraordinary reflection on the nature of power, as personified in its master. The Duke, absolute ruler of the court of Mantua, appears as a remarkably insubstantial figure, almost as if here were a spectre in the mind of the Jester who, in comparison, towers over him.

II

This connection with *Rigoletto*, in terms of Verdi's exceptional use of form in conjunction with reflections of a similar depth, is not the only example of the organic vision of power which permeates Verdi's dramaturgy at fundamental moments, such as in *Les Vêpres siciliennes* (1855) and, most notably, *Don Carlos* (1867). Traces of this network of associations are to be found right up until *Otello* – another foray into the world of Shakespeare – when, in his monologue "Dio mi potevi scagliar" ("God! Thou couldst have rained"), the eponymous hero, his soul now poisoned, has succumbed to Iago's lies and recalls, with heartbreaking nostalgia, the serenity he has lost for ever. When he sings "dov'io giulivo, l'anima acqueto" ("in which I, joyfully, kept a tranquil soul") Otello borrows a cadential phrase from the Scottish king – "Solco sanguigno la mia mano irriga" ("a bloody streak now stains your blade") – so that his defeat by means of a lie almost recalls the haunting of Macbeth: a spectre without substance, the equivalent of the ruddy blade, flashes before him, spurring him on to commit his crime.

Other tyrant's monologues in Verdi include those of Guy de Montfort and Philip II. Both of these depict men struggling with excruciating loneliness, the result of their despotic exercise of power; and the sons of both men are their political enemies. While the former knows the strength of paternal love and will redeem himself as a ruler, the latter is able only to lament his fate, knowing that no power on earth can secure for him the love of his spouse, who spurns him. Nevertheless, his suffering is real.

Lady Macbeth, on the other hand, does not seek redemption, even on the point of death. She takes her leave in a monologue-aria (Act IV, scene 3) which begins with a moving introduction, a melody full of pathos, the orchestral flow

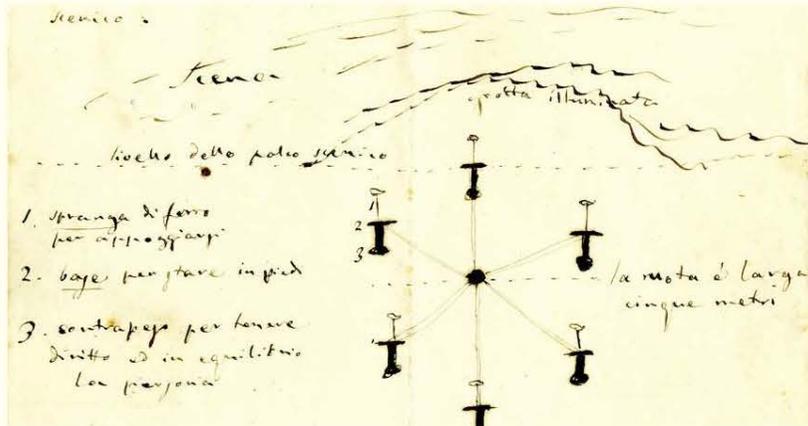


The Kings

Quite different from the three "vocal" apparitions described in the previous section is the case of the appearance of Banquo's descendants that follows, where Verdi imagined the darkness illuminated in only one place. "The kings should not be puppets, but eight men of flesh and blood. The floor over which they pass must resemble a mound, and they must be seen clearly to ascend and descend", wrote Verdi to Cammarano a year after the premiere, not without specifying that it should all take place ("I have seen it done in London) ... behind an opening in the scene". The visual polarisation at this point is complemented by two other important elements in Verdi's score: the precise timing of the appearance of each of the eight kings one after another, according to the words sung by Macbeth; and the mysterious sound world that accompanies these events, with the "distant, muted sound" of an instrumental ensemble consisting of "bass clarinets, bassoons, contrabassoons and nothing else" emanating from "another place" – in fact from under the stage. The precise coordination of all this, also with the aid of modern technology, is a prerequisite for achieving an effect similar to that originally conceived by Verdi. Otherwise, though the music remains unchanged, removing the physical forms and the actual movement of the eight kings and replacing this with something of a more static nature (as in the projected images of Wilson in Bologna in 2013: Figure 9) risks undermining the impact of the scene.

disrupted only by the interjections of the doctor and the gentlewoman. The music of the introduction – originally heard just before the witches' theme in the prelude to the first act – returns at the end of the scene as Lady Macbeth is swallowed up in eternal darkness. Its role in the formal and dramatic context of the work is powerfully expressive, developing a musical syntax which will prove valuable in the solo for the Spanish king in *Don Carlos* (Act IV, scene 1, line 1). Philip II awakes alone "in the vaults of El Escorial" ("là nell'avello dell'Escorial") and, after an introduction consisting of a touching melody on the cellos, extended and enriched by secondary motifs, begins with a motto phrase "She never loved me" ("Ella giammai m'amò") while the melodic flow continues in the orchestra (as in the introduction to Lady Macbeth's sleepwalking aria in *Macbeth*, to which this

is a close relation). The king then embarks on the *cantabile* "Dormirò sol" ("I shall sleep") – the counterpart of the *Andante assai sostenuto* of Lady Macbeth's "Una macchia è qui tuttora" ("There is still a spot here") – at the end of which the initial motto reappears. In neither case is the melody sung by the character on stage: it is the orchestra, the voice of the composer, that comments on the action – violins for the soprano who, sleepwalking, sings in her sleep, and cellos for the bass who has just awoken. These are two examples of Verdi's sympathetic understanding of his "evil" characters: Philip, ruthless and tyrannical, is condemned to the pain of his lonely marriage; and even Lady Macbeth – monster though she undoubtedly is – is nevertheless capable of love. For Verdi, even the love of monsters is worthy of compassion and respect.



Stage Effects and Machinery

Twenty years later Verdi had not changed his mind about the scene of the eight kings, despite having at his disposition in Paris, that most modern of cities, the most advanced scenographic technology then available. Indeed, he had already seen an excellent solution to one particular aspect of his visual conception of the scene in Italy, and this he did not hesitate to recommend to the French stage designers, together with an explanatory drawing in his own hand (Figure 10). In March 1865, for a production in Genoa, they had in fact used "a large wheel, not visible, on which the Kings are placed; and this circular wheel in motion, which elevates and advances these royal figures and then lowers them and makes them vanish, produces an excellent effect. The Kings are on a little base, leaning on a strong iron bar to keep them on their feet and in equilibrium; the base is hinged in such a way that the person is always upright... The whole wheel is underground, with only its extremity reaching the level of the stage. The stage is dark except for an electric light illuminating the figures of the Kings... I find this mechanism admirable, since it avoids the monotony of the Kings processing in a straight line, and because it sets those Kings in motion without their having to walk. This is more fantastical." Verdi, then, found it monotonous if the eight kings appeared in procession; moreover, it was important to him that their posture should be hieratic (difficult to achieve if they were to walk); and, if possible, he wanted them to appear and disappear one at a time. It is not uncommon nowadays to see one or other of the composer's wishes fulfilled effectively. But at the same time it is still quite usual to see a more run-of-the-mill solution to the appearance of the eight figures, whether in procession (Milen, 1997, Figure 11) or all together (Zurich, 2011, Figure 12).

III

Whenever the fantastic, supernatural element in *Macbeth* is mentioned, the reference is usually to the actions of the witches. And when considering the sonorities that give these characters their specific sound color, the emphasis is primarily focused on the music that emanates through a trapdoor from a small group of single and double reed instruments located under the stage. According to the stage directions, this music should imitate "a sound of bagpipes

underground" ("un suono sotterraneo di cornamusa"), and it is given substance in the mysterious *cantilena* that accompanies the procession of the eight kings of Scotland. But this ghostly parade of power (an effect created by illuminating the kings' faces as they pass on a rotating platform), is preceded by three apparitions which foretell Macbeth's fate. A stroke on the tamtam, also located under the stage, marks the end of each prediction. Here both truth and the fantastic contribute to the dramaturgy: each apparition foretells the events that



will lead to Macbeth's death – prophecies which he mistakenly interprets in his favour, subsequently resolving upon the final crime that he will succeed in carrying out ("LADY: Morte e sterminio sull'iniqua razza!... | MACBETH: Sì morte! di Macduffo arda la rocca, | ne peran moglie, prole..." – "LADY: Death and destruction to that wicked brood!... | MACBETH: Yes, death! Macduff's castle shall burn! | His wife and children shall perish!...": Act III, scene 5, 1865 version).

Supernatural events call for a particular timbre, which in French dictionaries of

the nineteenth century was humorously described in the following terms: "TAMTAM. This has been replaced by the gallows, often less dramatic than the excruciating sound of the instrument, whose solemn vibrations cause the nerves to contract." At that time the tamtam was an instrument that was used only rarely; its principal function – that of suggesting an arcane occurrence – meant that it was associated with lugubrious and/or inescapable situations, and sometimes with the sacred. Verdi might well have known of at least five important earlier examples

"Tamtam. This has been replaced by the gallows, often less dramatic than the excruciating sound of the instrument, whose solemn vibrations cause the nerves to contract"

of its use: the curses of excommunication uttered by the High Priest in Spontini's *La vestale* (1807) and by Brogni in Halévy's *La Juive* (1835); the call to the sacred rite in the first act finale of *Norma* (1831), marking the "knell of death" for the three protagonists; the gong stroke that heralds the apparition of the ghost in the finale of Act I in *Semiramide* (1823); and the arrow that strikes Gessler before the concluding chorus in *Guillaume Tell* (1829). A further example – and one of which he certainly cannot have failed to be aware – is that of the strokes, marked *più che pianissimo*, in the scene of the resurrection of the nuns in Meyerbeer's *Robert le diable* (1831; Act I, scene 3), an opera which had preceded *Macbeth* in the experimental seasons at the Teatro della Pergola in Florence in 1840; and neither could another key work in the fantastic genre, Weber's *Der Freischütz* (given in Florence in 1843) have been unknown to him.

After *Macbeth* Verdi would not deal again with the supernatural, which was far from his conception of drama, except in the French version of *Il trovatore*, when Manrique goes to his death (*Le Trouvère*, 1857), and in the final scene of *Don Carlos* for Paris (1867). There, too, the composer employs a tamtam at the appearance of the mysterious monk who, having already appeared in the second act, suddenly emerges from the tomb of Charles V and, like a *Deus ex machina*, resolves the drama in what many commentators regard a most unsatisfactory manner. In fact, however, the denouement is more than plausible: the truth and the fantastic are once again combined in what must be considered a "political" masterpiece *par excellence*. Verdi, it is clear, saw the tamtam as the ideal instrument for representing an extraordinary event, and his sensibility linked the monk, who speaks with the Emperor's voice, to the apparitions in *Macbeth*. This parallel is confirmed by another circumstance: in Paris, and subsequently elsewhere, in order to intensify the overall effect of the idiophone,

electric light – still in its experimental phase at the time – was used. In a letter to Escudier, Verdi describes a very recent production of the original Florentine version of *Macbeth* at the Teatro Carlo Felice in Genoa in 1865: "The stage is dark; there is only the electric light that shines on the Kings' faces" ("La scena è oscura; soltanto vi è la luce elettrica che batte sulla figura dei Re").

IV

Two of the alterations for the Paris version of *Macbeth* enable us to draw some further conclusions. In the 1865 version, the fourth act opens with one of the most effective choruses in all Verdi's operas, "Patria oppressa". Here, setting the same poetry, the composer effectively recomposes the original chorus of 1847, which still spoke the language of the Risorgimento period, looking back to the great examples of *Nabucco*, *Ernani* and *I lombardi*; in so doing, he raised it to a far higher degree of expressiveness. The new version is contrapuntal in style, full of dissonances and acerbic sonorities that express well the mourning and the precarious situation of a population devastated by battles – in some respects not unlike the French who supplicate Elisabetta di Valois for help at the beginning of *Don Carlos*. As Julian Budden has noted, it is a change that lifts the work into the ethical and aesthetic sphere of Shakespeare, and which creates a more coherent background both for the sleepwalking scene and for *Macbeth's romanzo* ("Pietà, rispetto, amore"), both of which belong to 1847 original version.

In the Paris finale, Verdi further strengthens the link with Shakespeare, who has *Macbeth* die offstage and *Macduff* return with the tyrant's bloody head in his hands (Act V, scene 7). In the original version for Florence the composer had opted for a powerful solo in recitative style ("Mal per me, che m'affidai | ai presagi dell'Inferno" – "You have deceived me, hellish prophecy", Act IV,

Like his wife, Macbeth disappears into the void, killed by Macduff, a not "born of woman". An end far more fitting for the man who only shortly before had defined life as "a tale told by an idiot"

scene 10), placing *Macbeth* on the stage as he curses his ambition: "mujojo ... al Cielo ... al mondo in ira, | vil corona ... e sol per te!" ("I die... raging at heaven... at the earth, | worthless crown ... and only for you!"), thus assuming an almost "heroic" attitude. In the revision for Paris, however, Verdi writes to Escudier: "Everything is new right up to the end. For the battle I've written a *fugue!* [...] The subjects and countersubjects chasing after each other; the clash of dissonances, the noise, etc., etc. all express a battle very well."

I do not believe that Verdi wanted here only to exploit the descriptive qualities of the strict learned style – though it must be said that he does it very effectively; rather, he intended to reaffirm his vision of a tenuous, insubstantial power, making a connection with the apparition of a puppet king in the first act. Like his wife, *Macbeth* disappears

into the void, killed by *Macduff* – not "born of woman" – who, in the composer's words, "only becomes a hero at the end of the opera." Such an end, indeed, is far more fitting for the man who only shortly before had defined life as "a tale | told by an idiot, full of sound and fury, | signifying nothing" ("il racconto di un povero idiota! | Vento e suono che nulla dinota!": Act IV, scene 6), and who dissolves into nothingness like "so many tyrants in history", as Marcello Conati has rightly written. Though the concluding chorus exalts the victory of the forces of good, the finale of *Macbeth* does not erase the fatal steps of a tragedy of ambition generated by the illusion of the desire of the throne: thus Verdi, an artist possessed of a superior ethical conscience like few others besides, admonishes us. ●

MICHELE GIRARDI is associate professor of Musicology at the University of Venezia, Ca' Foscari. He is the author of Puccini: His International Art (University of Chicago Press, 2000; original Italian ed. 1996), for which he was awarded the Massimo Mila Prize in 1996, and of essays on Verdi, Boito, and Berg among other composers. He is the editor of the series of opera monographs La Fenice prima dell'opera, member of the scientific committee of the Centro Studi Giacomo Puccini, Lucca, and editor of Studi pucciniani. He has collaborated with the major theaters and with some of the most important musicological institutions in the United States and in Germany.

MACBETH: TEXTS CITED AND SUGGESTIONS FOR FURTHER READINGS

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MACBETH

FIGURE 1: *Macbeth*, frontispiece from the first printed score, Ricordi, 1847, Istituto Nazionale di Studi Verdiani – Parma

FIGURE 2: Johann Heinrich Füssli, *Macbeth consulting the Vision of the Armed Head*, Folger Shakespeare Library – Washington

FIGURE 3: *Macbeth*, 2016, Teatro Regio di Torino, photo Ramella&Giannese ©Teatro Regio Torino

FIGURE 4: *Macbeth*, 2011, Salzburger Festspiele, photo Silvia Lelli

FIGURE 5: *Macbeth*, 2001, Opernhaus Zürich, photo ©Suzanne Schwietz

FIGURE 6: *Macbeth*, 1997, Teatro alla Scala di Milano, photo Marco Brescia ©Teatro alla Scala

FIGURE 7: *Macbeth*, 2013, Teatro Comunale di Bologna, photo Rocco Casaluci – TCBO

FIGURE 8: *Macbeth*, 2006, Teatro Regio di Parma, photo Roberto Ricci

FIGURE 9: *Macbeth*, 2013, Teatro Comunale di Bologna, photo Rocco Casaluci – TCBO

FIGURE 10: Letter of Giuseppe Verdi to Leon Escudier, 11.3.1866, Folger Shakespeare Library

FIGURE 11: *Macbeth* 1997, Teatro alla Scala di Milano, photo Marco Brescia ©Teatro alla Scala

FIGURE 12: *Macbeth*, 2001, Opernhaus Zürich, photo ©Suzanne Schwietz

UN GIORNO DI REGNO

FIGURE 1: Illustrazione da periodico ottocentesco, post 1845; Servizio Casa della Musica, Comune di Parma.

FIGURE 2: *Un giorno di regno*, 2013, Sarasota Opera Festival, photo Rod Millington

FIGURE 3: *Un giorno di regno*, 2010, Teatro Regio di Parma, photo Roberto Ricci

FIGURE 4: *Un giorno di regno*, 2010, Teatro Regio di Parma, photo Roberto Ricci

FIGURE 5: *Un giorno di regno*, 2010, Teatro Regio di Parma, photo Roberto Ricci

FIGURE 6: *Un giorno di regno*, 20190, Stadttheater Bremerhaven, photo Heiko Sandelmann

FIGURE 7: *Un giorno di regno*, 2017,

Festival della Valle d'Intra, photo Paolo Conserva

FIGURE 8: *Un giorno di regno*, 2008, Opera della Luna, photo Robert Coles

FIGURE 9: *Un giorno di regno*, 2017, Heidenheimer Festspiele, photo Oliver Vogel

FIGURE 10: *Un giorno di regno*, 2017, Heidenheimer Festspiele, photo Oliver Vogel

FIGURE 11: *Un giorno di regno*, 2010, Teatro Regio di Parma, photo Roberto Ricci

FIGURE 12: *Un giorno di regno*, 2014, Odyssey Opera Boston, photo Kathy Wittman

LE TROUVÈRE

FIGURE 1: From *The Original Staging Manuals for Twelve Parisian Operatic Premières*, edited by H. Robert Cohen, p. 253, copyright Pendragon Press.

FIGURE 2: *Le Trouvère*, photograph of the stage for Act II of the 1904 production at the Paris Opéra; Bibliothèque nationale de France, Département Arts du spectacle, 4-100 THE-2913

FIGURE 3: *Le Trouvère*, *maquette de costume* for Azucena by Alfred Albert, Bibliothèque nationale de France, Département Bibliothèque-Musée de l'Opéra, D216-18 (27-36)

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ATTILA

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FIGURE 10: *Attila*, 1991, Teatro alla Scala di Milano, photo Lelli and Masotti © Teatro alla Scala

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