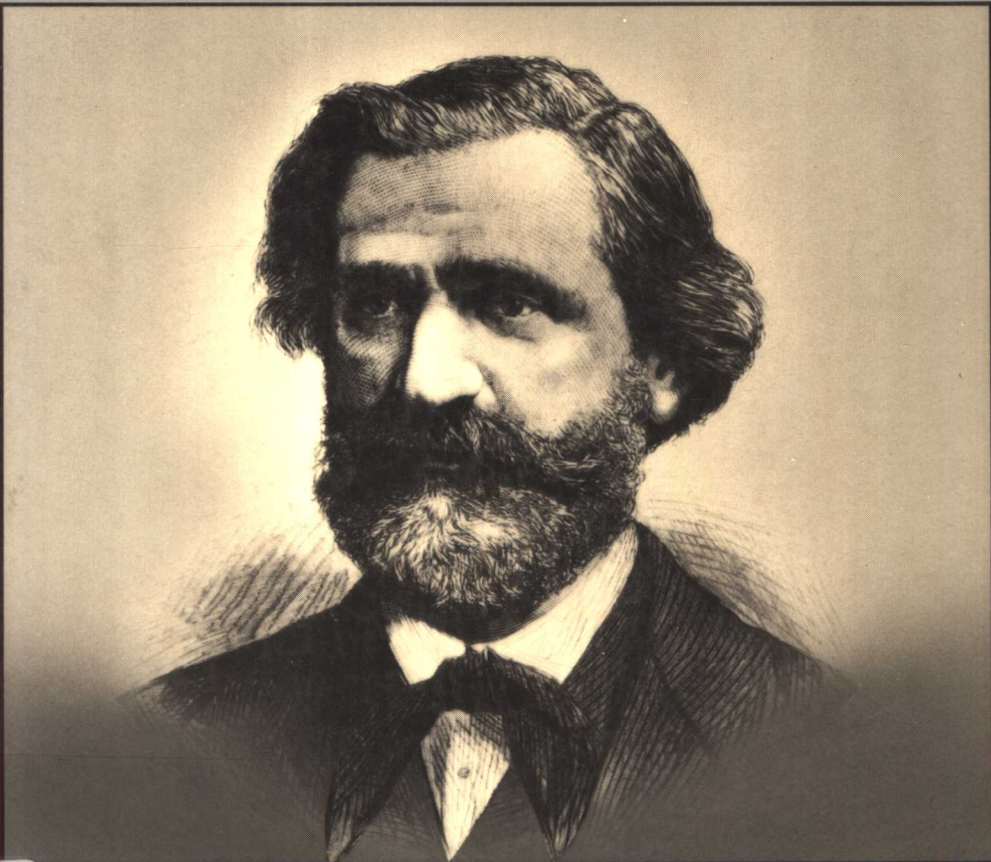


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VERDI

A Life in the Theatre



by Charles Osborne

atre
(G.)

Verdi



A Life in the Theatre

CHARLES OSBORNE



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New York

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Schubert and His Vienna

For Ken

Torniamo all' antico: sarà un progresso.
(Let us turn to the past: that will be progress.)

Verdi, to Francesco Florimo
4 January 1871

Illustrations

Following page 76

The child Verdi instructing a piano pupil (perhaps Margherita Barezzi) (*Archivo Storico Ricordi*)

The church at Le Roncole, where Verdi played the organ (*Archivo Storico Ricordi*)

Margherita Barezzi, Verdi's first wife (*author's collection*)

Verdi at the age of thirty-two (*Museo Teatrale alla Scala*)

Antonio Barezzi, Verdi's benefactor and father-in-law (*Museo Teatrale alla Scala*)

Verdi's friends: the Countess Clarina Maffei and her husband, Andrea Maffei (*Weidenfeld Archives*)

Cover of the vocal score of Verdi's first opera, *Oberto* (1839) (*Weidenfeld Archives*)

Giuseppina Strepponi, with the score of *Nabucco*, 1842 (*Museo Teatrale alla Scala*)

Verdi at the age of forty (*author's collection*)

Cover of the vocal score of *La traviata* (1853) (*author's collection*)

Verdi leading a delegation to Vittorio Emanuele in 1859, to ask for the union of Parma with Piedmont (© *Aldo Garzanti Editore*)

An 1859 cartoon, probably referring to *Simon Boccanegra* (© *Biblioteca Nazionale Braidense, Milan*)

Verdi's librettists: Francesco Piave, Antonio Somma, Temistocle Solera, Eugène Scribe (© *Istituto di Studi Verdiani, Parma*), Antonio Ghislanzoni (*author's collection*)

Three generations of Verdi's publishers: Giovanni Ricordi (*author's collection*), Tito Ricordi (*Museo Teatrale alla Scala*), Giulio Ricordi (*author's collection*)

Verdi in St Petersburg for the premiere of *La forza del destino*, in 1861 or 1862 (© *Aldo Garzanti Editore*)

'Viva Verdi' is scrawled on walls in Rome in 1859 (*author's collection*)

Illustrations

Following page 172

Verdi acknowledging applause for *Falstaff* in Paris, April 1894
(author's collection)

Verdi's note to Boito, on 1 November 1886, the day he completed work on *Otello* (author's collection)

An 1866 cartoon (© Biblioteca Nazionale Braidense, Milan)

Teresa Stolz as Aida (*Museo Teatrale alla Scala*)

Caricature of the conductor Franco Faccio (© Istituto de Studi Verdiani, Parma)

Emanuele Muzio (*Museo Teatrale alla Scala*)

Teresa Stolz (*Museo Teatrale alla Scala*)

The conductor Angelo Mariani (*Archivo Storico Ricordi*)

Caricature of the first performance of the *Requiem* (*Museo Teatrale alla Scala*)

Verdi in the garden of his villa, Sant' Agata, c. 1899 (*Archivo Storico Ricordi*)

Giuseppina Strepponi in middle age (*Museo Teatrale alla Scala*)

First page of the *Requiem* manuscript, 1874 (*Museo Teatrale alla Scala*)

Verdi with the conductor and cast of *Otello* (*Museo Teatrale alla Scala*)

Verdi's study at Sant' Agata (*Archivo Storico Ricordi*)

Verdi, aged seventy-nine, with Arrigo Boito (*Archivo Storico Ricordi*)

Verdi with friends at the spa of Montecatini, 1898 (*Archivo Storico Ricordi*)

Victor Maurel, the first Falstaff (*Museo Teatrale alla Scala*)

Casa di Riposo, Milan (© Aldo Garzanti Editore)

Verdi on his death-bed, 27 January 1901 (author's collection)

The funeral procession, 26 February 1901 (author's collection)

Acknowledgements

Anyone writing today on Verdi must acknowledge help from a vast number of sources: a glance at the Notes will reveal which of these I have consulted most frequently. Much information has in recent years been made accessible in English in two volumes edited by William Weaver: *Verdi: A Documentary Study* (1977) and *The Verdi Companion* (1979, co-edited with Martin Chusid). I am grateful to Ken Thomson who read my typescript and made several useful suggestions, and who has also helped me with proof-reading.

C.O.

The child Verdi
instructing a piano
pupil (perhaps
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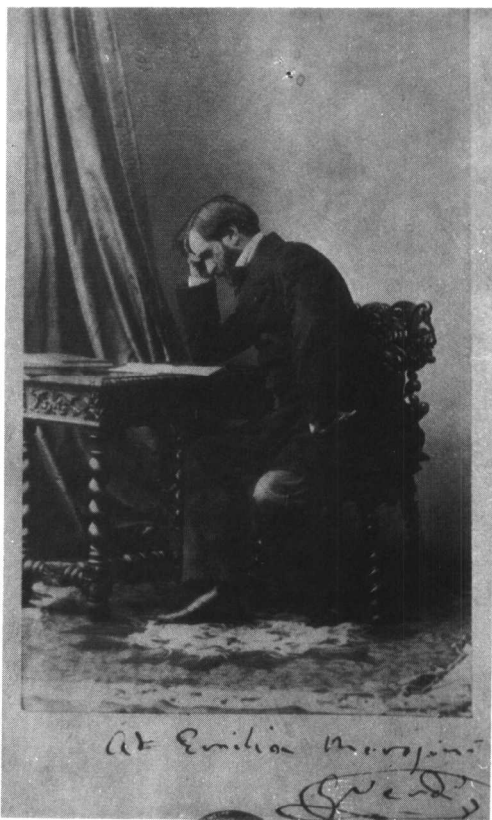


The church at Le
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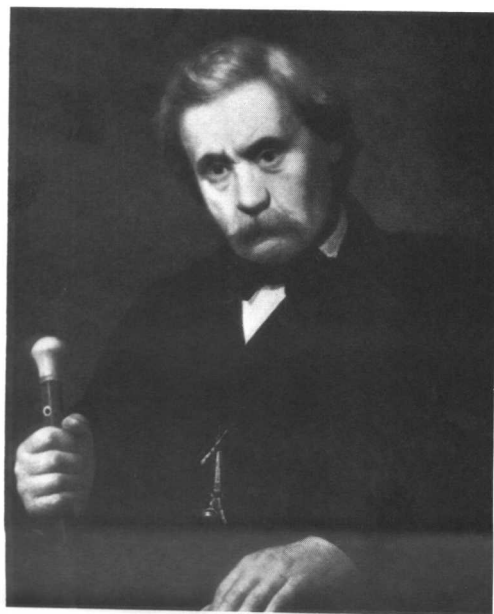




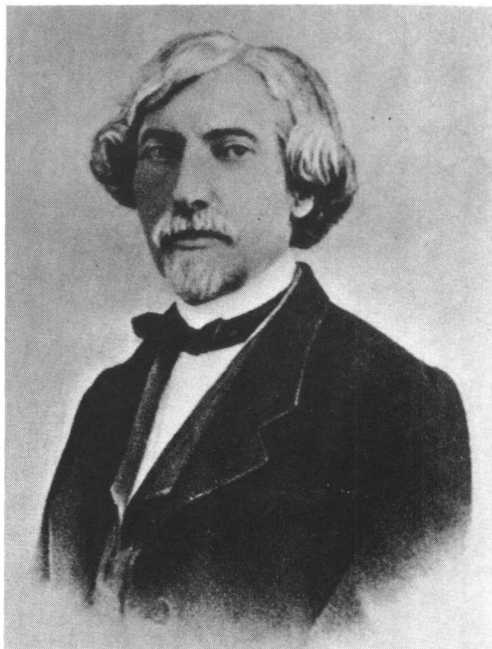
Margherita Barezzi, Verdi's first wife



Verdi at the age of thirty-two. The inscription is to the Countess Morosini



Antonio Barezzi, Verdi's benefactor and father-in-law



Verdi's friends: the Countess Clarina Maffei and her husband, Andrea Maffei

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Cover of the vocal score of Verdi's first opera, *Oberto* (1839)



Giuseppina Strepponi, with the score of *Nabucco*, 1842

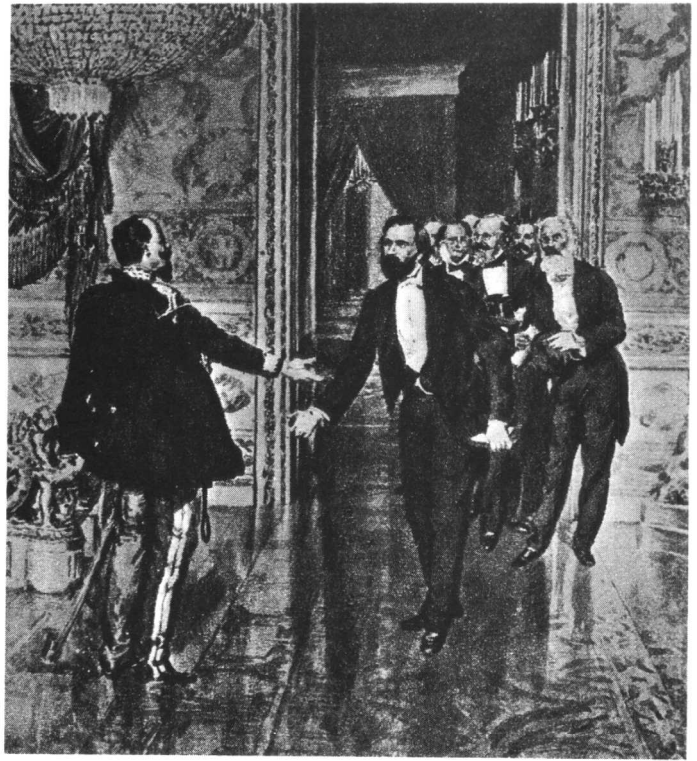


Verdi at the age of forty



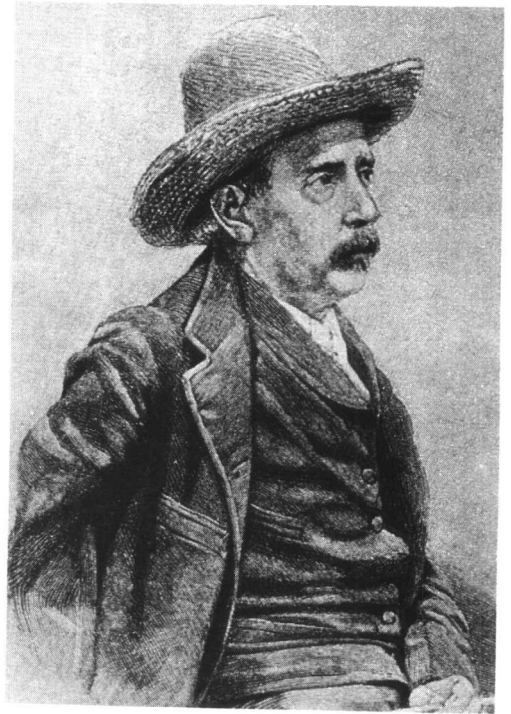
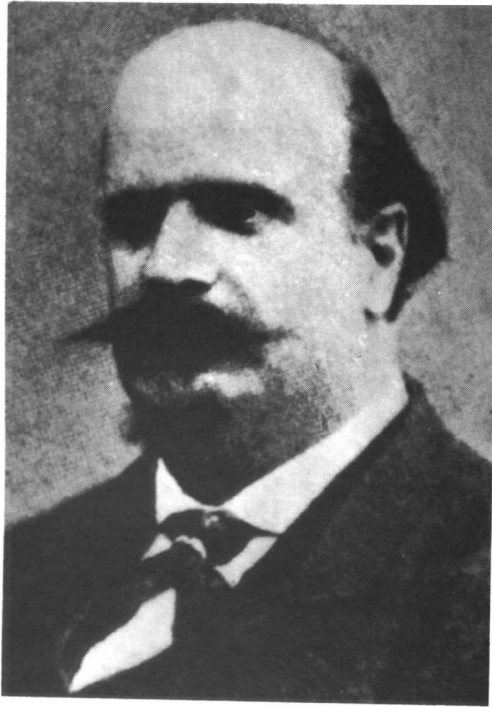
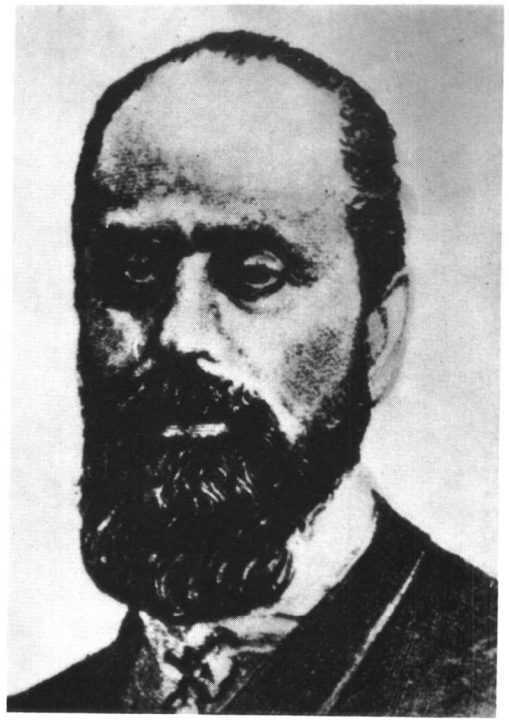
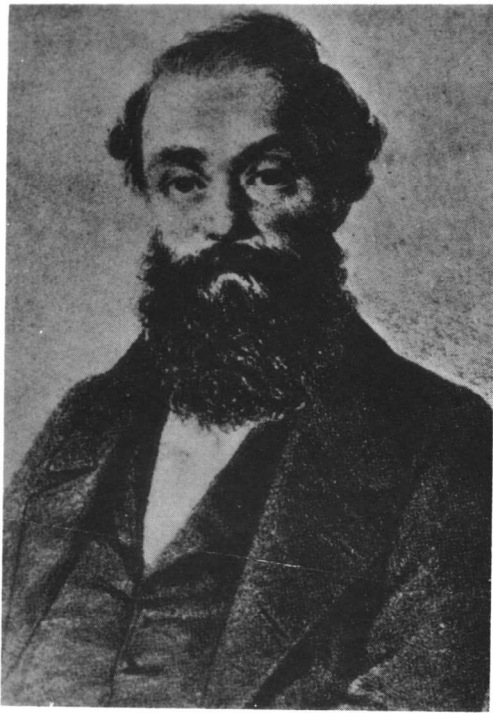
Cover of the vocal score of *La traviata* (1853), showing Violetta and Giorgio Germont in costumes of the early eighteenth century

Verdi leading a delegation
to Vittorio Emanuele in
1859, to ask for the union of
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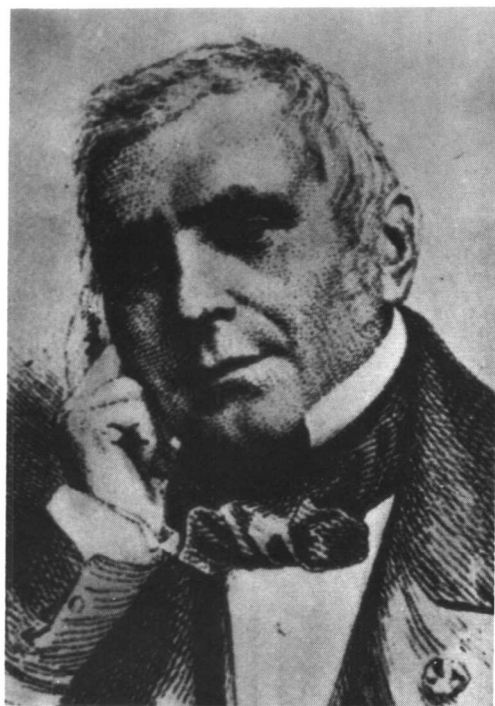


An 1859 cartoon, probably
referring to *Simon
Boccanegra*. The caption
read : 'Supplies of musical
doctrine necessary for the
public who wish to enjoy the
new style of Verdi's music.'





Verdi's librettists: *top left*, Francesco Piave; *top right*, Antonio Somma; *above left*, Temistocle Solera; *above right*, Antonio Ghislanzoni; *opposite, top left*, Eugène Scribe



Three generations of Verdi's publishers: *top right*, Giovanni Ricordi, founder of the firm (1785–1853); *above left*, Tito Ricordi (1811–88); *above right*, Giulio Ricordi (1840–1912)



Verdi in St Petersburg for the premiere of *La forza del destino*, in 1861 or 1862 (aged forty-eight or forty-nine)

'Viva Verdi' is scrawled on walls in Rome in 1859. The letters of the composer's name formed an acronym for 'Vittorio Emanuele, Re D'Italia'

