

ANNOTATED BIBLIOGRAPHY AND RESERVE LIST
MUSI 6397, Music and Text in Romantic Italian Opera
Professor: Andrew Davis
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[main page](#)

Notes:

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Verdi's operas: scores, libretti, and recordings

See the [University of Chicago Press's summary of the critical edition of the Verdi operas](#): the first publication in the series (*Rigoletto*) was in 1983; the most recent (*Giovanna d'Arco*) is due in April 2009.

Factual information that follows is from Roger Parker's article on Verdi in Grove Music Online:
<http://www.oxfordmusiconline.com.ezproxy.lib.uh.edu/subscriber/article/grove/music/29191pg10>.

All M3 call numbers are volumes in the Verdi critical edition (*The Works of Giuseppe Verdi*, University of Chicago Press). All these have at least one supplemental volume associated with the same call number (i.e., [M3 .V48 1983 Ser. I v. 3](#) and [M3 .V48 1983 Ser. I v. 3 Suppl.](#)). All are non-circulating, so none are on reserve.

This is only a sampling of the library's collection—not all Verdi materials are on reserve. There may be additional audio or video recordings on the shelf, and additional scores and libretti.

IMPORTANT: Regarding libretti, the Garzanti (copy on e reserve) is your first choice; the Calder edition is your second choice; any other edition is a third choice or lower. Do not rely on the libretti printed in CD booklets (except as a source of English translation, if needed).

	date	title	librettist	city	full score	vocal score	libretto	audio	video
1	1839	Oberto, conte di San Bonifacio	Solera	Milan		M1503.V484 O2 1900z			
2	1840	Un giorno di regno (Il finto Stanislao)	Romani	Milan		M1503.V484 G4 1980		CD 10042	
3	1842	Nabucodonosor (Nabucco)	Solera	Milan	M3 .V48 1983 Ser. I v. 3	M1503.V484 N3 1996		CD 2023 / CD 1780 / CD 8441	Videocassette 1656
4	1843	I Lombardi alla prima crociata	Solera	Milan		M1503.V484L4 1900z		CD 9198	Videocassette 2120
5	1844	Ernani (Mar)	Piave	Venice	M3 .V48 1983 Ser. I v. 5	M1503.V484 E7 1997	ML50.V484E72 1900Z (Rullman)	CD 10586 / CD 9484 / CD 9291	Videocassette 0893
6	1844	I due Foscari (Nov)	Piave	Rome		M1503.V484D8 1900z		CD 9310	
7	1845	Giovanna (Feb) d'Arco	Solera	Milan	v. 7	M1503.V484G5 1900z		CD 7896	
8	1845	Alzira (Aug)	Cammarano	Naples	M3 .V48 1983 Ser. I v. 8	M1503.V484A5 1900z		CD 10137	
9	1846	Attila	Solera	Venice		M1503.V484A78		CD	

			(additions by Piave)			1900z		1774	
10	1847	Macbeth (Mar)	Piave (with Maffei)	Florence	v. 10	M1503.V484 M2 2006 v. 1 and v. 2	ML50.V484M22 1990 (Calder)	CD 50	Videocassette 1647
	1865	Macbeth, revised	Piave	Paris				CD 4307	
11	1847	I masnadieri (Jul)	Maffei	London	M3 .V48 1983 Ser. I v. 11	M1503.V484 M3 2004		CD 1779 / CD 9236	
12	1847	Jérusalem (Nov)	Royer and Vaëz (based on <i>I Lombardi</i>)	Paris				CD 7659	
13	1848	Il corsaro	Piave	Trieste	M3 .V48 1983 Ser. I v. 13	M1503.V484 C67 2003			
14	1849	La battaglia di (Jan) Legnano	Cammarano	Rome		M1503.V484B4 1900z		CD 9189	
15	1849	Luisa Miller (Dec)	Cammarano	Naples	M3 .V48 1983 Ser. I v. 15	M1503.V484 L83 2004	ML50.V484L72 1965X (Schirmer)	CD 1778 / CD 4305 / CD 8709	DVD 0124
16	1850	Stiffelio	Piave	Trieste	M3 .V48 1983 Ser. I v. 16			CD 10036	DVD 0122
17	1851	Rigoletto	Piave	Venice	M3 .V48 1983 Ser. I v. 17	M1503.V484 R52 1985b	ML50.V484R52 1982 (Calder)	CD 4313 / CD 5567 / CD 8442 /	Videocassette 0875
18	1853	Il trovatore	Cammarano	Rome	M3 .V48	M1503.V484 T74	ML50.V484T82	CD	DVD 0147

(Jan)	(comp. Bardare)		1983 Ser. I v. 18A	2002	1983 (Calder)	1273 / CD 4317 / CD 5478
19 1853 La traviata (Mar)	Piave	Venice	M3 .V48 1983 Ser. I v. 19	M1503.V484 T72 2001 v. 1 and v. 2	ML50.V484T62 1981 (Calder)	CD DVD 0287 10363 / CD 7275 / CD 7391
20 1855 Les vêpres siciliennes	Scribe and Duveyrier	Paris		M1503.V484 V5 1981		CD 1783 / CD 4319
21 1857 Simon Boccanegra	Piave (with Montanelli)	Venice			ML50.V484S52 1964 (Schirmer)	
1881 Simon Boccanegra, revised	Piave (revised by Boito)	Milan	M 1500 V48 S5 2004	M1503.V484 S5 1963 (revised version?)		CD 53 / DVD 0058 / CD Videocassette 4315 1681
22 1857 Aroldo	Piave (based on Stiffelio)	Rimini		M1503.V484A7 1900z		CD 4297
23 1859 Un ballo in maschera	Somma	Rome	M 1500 V48 B4 1966	M1503.V484B212 1990	ML50.V484B2X (Schirmer)	CD DVD 0233 2314 / CD 4298 / CD 5565
24 1862 La forza del destino	Piave	St. Petersburg	M 1500 V48 F5 1960		ML50.V484F62 1983 (Calder)	CD Videocassette 4304 0869 / DVD 0089 (versions?)
1869 La forza del destino, revised	Piave (revised by Ghislanzoni)	Milan		M1503.V484 F6 1900z		CD 4303 / CD 1777

25 1867	Don Carlos	Méry and Du Locle	Paris	M 1500 V48 D6 2001	M1503.V484 D63 1990 v. 1 and v. 2		CD 51	DVD 0234 / Videocassette 0870 (versions?)
1884	Don Carlo, revised	revised by Du Locle	Milan			ML50.V484.D62 1963 (Schirmer)	CD 7897	
26 1871	Aida	Ghislanzoni	Cairo	M 1500 V48 A55 1980	M1503.V484 A32 1963	ML50.V484A42 1980 (Calder)	CD 9259 / CD 7889 / CD 9241	Videocassette 1256
27 1887	Otello	Boito	Milan	M 1500 V48 O8 2003	M1503.V484 O72 1887x M1503.V484 O72 1963	ML50.V484O82 1981 (Calder)	CD 4308 / CD 1782	Videocassette 1297
28 1893	Falstaff	Boito	Milan	M 1500 V48 F3 1959	M1503.V484F2 1980	ML50.V484F32 1982 (Calder)	CD 8601 / CD 1776 / CD 7389	DVD 0129

Collected libretti:

Tutti i libretti di Verdi. Milan: Garzanti, 1975.

e reserve

The complete Verdi libretti : in four volumes / with International Phonetic Alphabet transcriptions, word for word translations, including a guide to the I.P.A. and notes on the Italian transcriptions, by Nico Castel ; foreword by Sherrill Milnes. Geneseo, NY: Leyerle, 1996.

ML49.V45 C372 1994

Seven Verdi Librettos. Translated by William Weaver. New York: Norton, 1975. (Includes Rigoletto, Il trovatore, La traviata, Un ballo in maschera, Aïda, Otello, and Falstaff.) e reserve

Verdi Librettos. Translated by William Weaver. Garden City, NY: Doubleday (Anchor Books), 1963. (Includes Rigoletto, Il trovatore, La traviata, Aïda, and Otello.) e reserve

Form and design in nineteenth-century Italian operas and libretti:

Ashbrook, William. "Boito and the 1868 Mefistofele Libretto as a Reform Text." In *Reading Opera*, 268–87. Edited by Arthur Groos and Roger Parker. Princeton: Princeton University Press, 1988. ML2110.R4 1988

_____. "Whatever Happened to the Cabaletta?" *Opera Quarterly* 12, no. 3 (1996): 35–44. Originally "Whatever Happened to the Cabaletta? Intensity, Brevity, and the Transformation of the Cabaletta from Form to Function." In *Letteratura, musica e teatro al tempo di Ruggero Leoncavallo: Atti del 2o convegno internazionale di studi su Ruggero Leoncavallo*, 83–87. Edited by Jürgen Maehder and Lorenza Guiot. Milan: Sonzogno, 1993.

_____. *Donizetti and His Operas*. Cambridge: Cambridge University Press, 1982. ML410.D7A83 1982

Balthazar, Scott L. "Analytic Contexts and Mediated Influences: The Rossinian Convenienze and Verdi's Middle and Late Duets." *Journal of Musicological Research* 10, nos. 1–2 (1990): 19–46.

_____. "Aspects of Form in the Ottocento Libretto." *Cambridge Opera Journal* 7, no. 1 (1995): 23–35.

_____, ed. *The Cambridge Companion to Verdi*. Cambridge: Cambridge University Press, 2004. ML410.V4 C36 2004

_____. "Evolving Conventions in Italian Serious Opera: Scene Structure in the Works of Rossini, Bellini, Donizetti, and Verdi, 1810–1850." Ph.D. diss., University of Pennsylvania, 1985. e reserve

One of the seminal modern sources on the solita forma and its use in the early-nineteenth century. Good source on the historical origins of the form.

_____. "The Forms of Set Pieces." In *The Cambridge Companion to Verdi*, 49–68. Edited by Scott Balthazar. Cambridge: Cambridge University Press, 2004. ML410.V4 C36 2004

_____. "Plot and Tonal Design as Compositional Constraints in *Il Trovatore*." *Current Musicology* 60/61 (1996): 51–78.

_____. "The Primo Ottocento Duet and the Transformation of the Rossinian Code." *Journal of Musicology* 7, no. 4 (1989): 471–97.

_____. "Rossini and the Development of the Mid-Century Lyric Form." *Journal of the American Musicological Society* 41, no. 1 (1988): 102–25.

_____. "The Rhythm of Text and Music in Ottocento Melody: An Empirical Reassessment in Light of Contemporary Treatises." *Current Musicology* 49 (1990): 5–28.

Basevi, Abramo. *Studio sulle opera di Giuseppe Verdi*. Florence, Tipografia Tofani, 1859. e reserve

The source of the terms "la solita forma," "tinta," and other terms related to textures in Italian opera (parlante, aria, etc.).

Boito, Arrigo. *Tutti gli scritti*. Edited by Piero Nardi. Milan: Mondadori, 1942. e reserve

Includes Boito's own commentary on his use of the novenario meter and other novel metric devices.

Budden, Julian. "Wagnerian Tendencies in Italian Opera." In *Music and Theater: Essays in Honour of Winton Dean*, 299–332. Cambridge: Cambridge University Press, 1987. e reserve

_____. *The Operas of Verdi*, vols. 1–3. Revised edition. New York: Clarendon Press, 1992. ML410.V4B88 1992
volumes 1–3

Chusid, Martin. "The Organization of Scenes with Arias: Verdi's Cavatinas and Romanzas." e reserve

In *Atti del 1o congresso internazionale di studi verdiani*, 59–66. Parma: Istituto di studi verdiani, 1969.

Still the standard definition of the genres *romanza* (a lyric solo piece in one movement) and *cavatina* (a full, four-movement aria sung at a main character's first entrance, with a lyric slow movement and a *cabaletta*). Note that in Chusid's title, "scenes" refers to what we define today as an "arias" (i.e., four-movement pieces for a single character in the *solita forma*); his "arias" refers to what we now think of as a single, lyric movement in the larger form.

Conati, Marcelo. "Aspetti di melodrammaturgia verdiana: A proposito di una sconosciuta versione del finale duetto Aida-Amneris," *Studi Verdiani* 3 (1985): 45–78. e reserve

Dahlhaus, Carl. "The Dramaturgy of Italian Opera." Translated by Mary Whittall. In *Opera in Theory and Practice, Image and Myth*, part II ("Systems") volume VI of *The History of Italian Opera*, 73–150. Edited by Lorenzo Bianconi and Giorgio Pestelli. Chicago: University of Chicago Press, 2003. Originally in Italian as "Drammaturgia dell'opera italiana." In *Teorie e tecniche, immagini e fantasmi*, vol. VI of *Storia dell'opera italiana*, 77–162. Edited by Lorenzo Bianconi and Giorgio Pestelli. Turin, EDT: 1988. e reserve (the complete Italian edition is on e reserve also)

_____. *Nineteenth-Century Music*. Translated by J. Bradford Robinson. Berkeley: University of California Press, 1989. Originally in German as *Die Musik des 19. Jahrhunderts*, Neues Handbuch der Musikwissenschaft Volume 6. Wiesbaden: Akademische Verlagsgesellschaft Athenaion, 1980. ML196.D2513 1989

This has at least one chapter on Italian opera.

Dallapiccola, Luigi. "Words and Music in Nineteenth-Century Italian Operas." *Perspectives of New Music* 5, no. 1 (1966): 121–33. e reserve

Written pre-Powers, pre-Moreen, pre-Balthazar, etc., this is an essay on Dallapiccola's belief that the climax in Italian text and musical forms always comes three-quarters of the way through (i.e., in the third line of a quatrain or the fifth and sixth lines of an ottava). Includes an analysis of the trio from *Un Ballo in Maschera* act II. Moreen's dissertation critiques part of this article.

Del Monte, Alberto. *Retorica, Stilistica, Versificazione: Introduzione alla studio della*

letteratura. Torino: Loescher, 1955 (reprint 1989).

Italian source on Italian prosody. See also Migliorini and Chiapelli.

Della Seta, Fabrizio. " 'O cieli azzuri': Exoticism and Dramatic Discourse in *Aida*." *Cambridge Opera Journal* 3, no. 1 (1991): 49–62.

_____. "Some Difficulties in the Historiography of Italian Opera." *Cambridge Opera Journal* 10, no. 1 (1998): 3–13.

Drabkin, William. "Characters, Key Relations, and Tonal Structure in *Il Trovatore*." *Music Analysis* 1 (1983): 143–53.

Elwert, W. Theodor. *Italienische Metrik*. Munich: M. Huebner, 1968.

e reserve

Useful German source on Italian poetic meters and versification.

Fabbri, Paolo. "Metrical and Formal Organization." In *Opera in Theory and Practice, Image and Myth*, part II ("Systems") volume VI of *The History of Italian Opera*, 151–219. Edited by Lorenzo Bianconi and Giorgio Pestelli. Translated by Kenneth Chalmers. Chicago: University of Chicago Press, 2003. Originally in Italian as "Istituti metrici e formali." In *Teorie e tecniche, immagini e fantasmi*, vol. VI of *Storia dell'opera italiana*, 163–233. Edited by Lorenzo Bianconi and Giorgio Pestelli. Turin, EDT: 1988.

e reserve (the complete Italian edition is on e reserve also)

An extensive discussion of Italian prosody, with historical context and a comprehensive bibliography.

Garibaldi, Luigi Agostino. *Giuseppe Verdi nelle lettere di Emanuele Muzio ad Antonio Barezzi*. Milan: Fratelli Treves, 1931.

e reserve

Letters of Verdi's student Emanuele Muzio; one of the sources that demonstrates a contemporary awareness of the *solita forma* in Verdi's operas.

Girardi, Michele. "Per un inventario della musica in scena nel teatro veridano." *Studi verdiani* 6 (1990): 99–145.

e reserve

Gossett, Philip. "Gioachino Rossini and the Conventions of Composition." *Acta Musicologica* 42, no. 1 (1970): 48–58.

Important source on the introduzione, and more generally on Rossini's use of the solita forma conventions.

_____. "The 'Candeur virginale' of Tancredi." *The Musical Times* 112 (1971): 326–29.

The source of the terms "kinetic" and "static" in opera analysis.

_____. "Verdi, Ghislanzoni, and Aida: The Uses of Convention." In *Critical Inquiry* 1 (1974–75): 291–334.

A source that arrives at an explanation of the solita forma without citing Basevi (or any other contemporary critic); contrast Powers, " 'La solita forma' and 'The Uses of Convention'," Moreen's diss., and others. Gossett asserts that Verdi (even late Verdi) basically uses the Rossinian conventions in some very normal ways. See the critique in Powers, " 'La solita Forma.' "

Hepokoski, James. "Genre and Content in Mid-Century Verdi: 'Addio, del passato' (La Traviata, Act III)." *Cambridge Opera Journal* 1, no. 3 (1989): 249–76.

Uses the term "dialogue duet" in reference to a duet not in the solita forma (see also Powers, "Simon Boccanegra I.10–12").

_____. *Giuseppe Verdi: "Otello"*. Cambridge Opera Handbooks series. Cambridge: Cambridge University Press, 1987. ML410.V4H48 1987

The source of the term "rhymed scena verse" (139–40).

Kerman, Joseph. "Lyric Form and Flexibility in Simon Boccanegra." *Studi Verdiani* 1 (1982): e reserve 47–62.

On the nineteenth-century "lyric prototype."

Kimbell, David R. B. *Verdi in the Age of Italian Romanticism*. Cambridge: Cambridge ML410.V4K5

University Press, 1981.

Powers critiques Kimbell's analyses in " 'La solita forma' and 'The Uses of Convention'."

Lawton, David and David Rosen. "Verdi's Non-Definitive Revisions: The Early Operas." In e reserve
Atti del III Congresso internazionale di studi verdiani, 12–17 giugno 1972, 189–237. Edited
by Maria Medici and Marcello Pavarani. Parma: Istituto di studi verdiani, 1974.

Lawton, David. "Tonality and Drama in Verdi's Early Operas." Ph.D. diss., University of e reserve
California Berkeley, 1973.

Lippmann, Friedrich. *Vincenzo Bellini und die Italienische Opera Seria seiner Zeit: Studien e reserve
über Libretto, Arienform, und Melodik*. Analecta Musicologica 6. Köln: Bohlau, 1969.

The source of the "Bellinian lyric prototype" (see Balthazar, "Evolving Conventions in
Italian Serious Opera").

Maehder, Jürgen. "The Origins of Italian Literaturoper: Guglielmo Ratcliff, La Figlia di Iorio, ML2110.R4 1988
Parisina, and Francesca da Rimini." In *Reading Opera*, 92–128. Edited by Arthur Groos and
Roger Parker. Princeton: Princeton University Press, 1988.

On the trends in Italian opera libretti after the librettists abandoned the highly
organized verse typical of nineteenth-century melodrama, and on how composers
handled these changes.

Migliorini, Bruno and Fredi Chiapelli. *Elementi di stilistica e di versificazione italiana*. e reserve
Firenze: Le Monier, 1960.

Italian source on Italian prosody. See also Del Monte.

Moreen, Robert Anthony. "Integration of Text Forms and Musical Forms in Verdi's Early e reserve
Operas." Ph.D. diss., Princeton University, 1975.

A dissertation supervised by Harold Powers. One of the clearest, most succinct
sources on the solita forma conventions in Verdi; very good (also very clear and

succinct) source on principles of Italian poetry as they relate to opera.

Nicolaisen, Jay. "The First Mefistofele." *19th-Century Music* 1, no. 3 (1978): 221–32.

_____. *Italian Opera in Transition, 1871–1893*. Ann Arbor: UMI Research Press, 1980. ML1733.N5

On late-nineteenth-century trends in Italian operas and libretti, including the move away from the solita forma conventions.

Parker, Roger, "Phillipe and Posa Act II: The Shock of the New." *Cambridge Opera Journal* 14, nos. 1–2 (2002): 133–47.

_____. " 'Insolite Forme,' or Basevi's Garden Path." In Roger Parker, *Leonora's Last Act: Essays in Verdian Discourse*, 42–60. Princeton: Princeton University Press, 1997. ML410.V4 P155 1997

Important because it challenges the notion, elemental in some literature on the solita forma (such as Powers, " 'La solita forma' "), that Basevi should represent contemporary Italian critics's (and therefore audiences's) views of Verdi's operas.

_____. "Levels of Motivic Definition in Verdi's Ernani." *19th-Century Music* 6 (1982): 141–50.

_____. *Leonora's Last Act: Essays in Verdian Discourse*. Princeton: Princeton University Press, 1997. ML410.V4 P155 1997

Petrobelli, Perluigi. "More on the Three 'Systems': The First Act of La Forza del Destino." In *Music in the Theater: Essays on Verdi and Other Composers*, 127–40. Translated by Roger Parker. Princeton: Princeton University Press, 1994. ML410.V4P28 1994

_____. "Music in the Theater (Apropos of Aida Act III)." In *Music in the Theater: Essays on Verdi and Other Composers*, 113–26. Translated by Roger Parker. Princeton: Princeton University Press, 1994. Originally in Themes in Drama vol. 3: *Drama, Dance, and Music*. Edited by James Redmond. Cambridge: Cambridge University Press, 1981. ML410.V4P28 1994

On the fundamental principle in Italian opera that expectations in the musical form determine the textual form (i.e., the librettist plans the libretto with the solita forma)

already in mind).

_____. "Verdi's Musical Thought: An Example from Macbeth." In *Music in the Theater: Essays on Verdi and Other Composers*, 141–52. Translated by Roger Parker. Princeton: Princeton University Press, 1994. ML410.V4P28 1994

Powers, Harold. " 'La solita forma' and 'The Uses of Convention'." *Acta Musicologica* 59 no. 1 (1987): 65–90. Originally in *Nuove prospettive nella ricerca verdiana: Atti del convegno internazionale in occasione della prima del "Rigoletto" in edizione critica, Vienna, 12–13 marzo 1983*, 74–105. Edited by Marcello Pavarani and Marisa Di Gregorio Casati. Parma: Istituto di studi verdiani-Ricordi, 1987.

Important, widely cited source on Verdi's expressive use of the solita forma conventions, with extended critiques of David R. B. Kimbell, Philip Gossett, and others.

_____. "By Design: The Architecture of Simon Boccanegra." *Opera News* 49, no. 7 (22 December 1984): 16–21, cont. 42–43.

Uses the term "dialogue duet" in reference to a duet not in the solita forma (see also Powers, "Simon Boccanegra I.10–12").

_____. "Simon Boccanegra I.10–12: A Generic-Genetic Analysis of the Council-Chamber Scene." *19th-Century Music* 13, no. 2 (1989): 101–28.

Uses the term "dialogue duet" in reference to a duet not in the solita forma.

Roccatagliati, Alessandro. "Librettos: Autonomous or Functional Texts?" Translated by William Ashbrook. *Opera Quarterly* 11, no. 2 (1995): 81–95.

Rosen, David and Carol. "A Musicological Word Study: IT. cabaletta." *Romance Philology* 20, no. 2 (1966): 168–76.

Interesting study of the origins of "cabaletta"; some (not all) of it is speculative and has since been superseded (see me for the relevant sources).

_____. "How Verdi's Operas Begin: An Introduction to the 'Introduzione'." *Verdi Newsletter* 16 (1988): 3–18.

Important source on Verdi's introduzione. Compare Gossett, "Gioachino Rossini and the Conventions of Composition").

_____. "Le quattro stesure del duetto Filippo-Posa." In *Atti del II Congresso internazionale di studi verdiani*, 30 luglio–5 agosto 1969, 368–88. Edited by Marcello Pavarani. Parma: Istituto di studi verdiani, 1971. e reserve

Severino, Roberto. *The Signs and Sounds of Italian*. Poggibonsi: Edizioni Nencini, 1985. e reserve

Technical source on Italian phonetics.

Tomlinson, Gary. "Opera and Drame: Hugo, Donizetti, and Verdi." In *Studies in the History of Music*, volume 2: *Music and Drama*, 171–92. New York: Broude, 1988. ML160.S92 v. 2

_____. "Verdi After Budden." *19th-Century Music* 5 (1981): 170–81.

Weiss, Piero. "Verdi and the Fusion of Genres." *Journal of the American Musicological Society* 35, no. 1 (1982): 138–56.

Relevant theories of form, genre, and meter in tonal music:

Caplin, William E. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998. MT58 .C37 1998

Theory of classical formal design in which "form" consists of various musical modules serving specific "functions" (e.g., presentational, transitional, etc.). The location of and relationship among the functions are predictable, even if the specifics of the musical content in the various modules are not.

Dahlhaus, Carl. "New Music and the Problem of Musical Genre." In Carl Dahlhaus, *Schoenberg and the New Music: Essays*, 32–44. Translated by Derrick Puffett and Alfred Clayton. Cambridge: Cambridge University Press, 1987. ML60.D158 1987

On genre theory, relevant in Italian opera because the definition of "genre" (i.e., "what constitutes a 'genre'") is not always clear. See also Hepokoski, "Genre and Content in Mid-Century Verdi," Dahlhaus, "Was ist eine musikalische Gattung?", and Dahlhaus, "Zur Problematik der musikalischen Gattungen im 19. Jahrhundert."

_____. "Was ist eine musikalische Gattung?" *Neue Zeitschrift für Musik* 135 (1974): 620–25.

_____. "Zur Problematik der musikalischen Gattungen im 19. Jahrhundert." In *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, 840–95. Edited by Wulf Arlt, Ernst Lichtenhahn, and Hans Oesch. Bern: Francke, 1973. e reserve

Davis, Andrew and Howard Pollack. "Rotational Form in the Opening Scene of Gershwin's Porgy and Bess." *Journal of the American Musicological Society* 60, no. 2 (2007): 373–414.

Example of using form and formal analysis to read expressive content in the music. See also Hepokoski, "Back and Forth from 'Egmont' ", "'Fiery-Pulsed Libertine or Domestic Hero?', "Structure, Implication, and the End of Suor Angelica," and "The Essence of Sibelius: Creation Myths and Rotational Cycles in Luonnotar." See also Hepokoski and Darcy, *Elements of Sonata Theory*.

Gossett, Philip. "Carl Dahlhaus and the Ideal Type." *19th-Century Music* 13, no. 1 (1989): 49–56.

On genre and form theory in which we measure "form" in music against an "ideal type" or prototype representation of that form.

Hepokoski, James and Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata*. New York: Oxford University Press, 2006. MT62 .H46 2006

On, among other things, the idea of "dialogic form," in which listeners "build" form in music by measuring the events they hear in a piece of music against the events they

expect to hear, given the historical-generic context of a piece of music. Also on using form and formal analysis to read expressive content in the music.

Hepokoski, James. "Back and Forth from 'Egmont': Beethoven, Mozart, and the Nonresolving Recapitulation." *19th-Century Music* 25, no. 2/3 (2001–2002): 127–64.

On using form and formal analysis to read expressive, hermeneutic content in the music (see the note following Davis and Pollack, "Rotational Form in the Opening Scene of Gershwin's Porgy and Bess," above.

_____. "Beyond the Sonata Principle." *Journal of the American Musicological Society* 55 (2002): 91–154.

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In *Richard Strauss: New Perspectives on the Composer and His Work*, 135–75. Edited by Bryan Gilliam. Durham, NC: Duke University Press, 1992.

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Very important, widely cited source on the problems of invoking the intentions of the author (i.e., composer) in literary (or musical) analysis.

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