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## Cover Illustration

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### **Keywords**

Giuseppe Verdi

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*Cover: a Verdi letter from the collection of Sidney T. Cox, a member of the AIVS Advisory Board. It reads:*

Genova 22 Dic 1895

M<sup>o</sup> Mugnone

Stà bene; e meglio ancora se dopo la sesta rappresentazione la cassetta si riempirà—Magari fischi, ma cassetta piena!

Intanto miei complimenti a voi Duce supremo ed ai valenti esecutori tutti compresi, anche i *cattivi soggetti* . . . Se voi non capite domandatene a qualcheduna delle antiche comari. Saluti ed ancora grazie, e compl[iment]i.

G. Verdi

(That's good; and better still if after the sixth performance the box-office is filled. Never mind whistles, if the box-office is full! Meanwhile, my compliments to you, Great Commander-in-Chief, and to the valiant performers one and all, even the *cattivi soggetti* . . . If you don't understand that, ask any of the original Merry Wives. Greetings, and again my thanks and congratulations.)

Boito had attended the dress rehearsal of this *Falstaff* production at the Teatro Dal Verme, Milan, and on 20 December 1885 he wrote to Verdi: 'I was delighted all evening. . . . [The singers] are all of them dogs, but it doesn't matter, it goes very well. M<sup>o</sup> Mugnone has understood the score with powerful insight, and the orchestra has understood him; he has understood and made himself understood. The score saves everything; it's a case (rare enough for you, dear Maestro) of an operatic production in which the music by itself saves everything. Another who did his job well is our Tito Ricordi, who supervised the movements of the staging. Tonight, *Falstaff* will once again be the joy of the Milanese' (Abbiati, *Verdi*, 4, 582-3). Our thanks to Mr. Cox for allowing us to reproduce his letter.

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