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From the Editor; From the AIVS

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From the Editor

On behalf of the American Institute for Verdi Studies, it is with great pleasure that I present this long-awaited double issue of *Verdi Forum*. Despite innumerable delays resulting from the vicissitudes of technology, a tight budget, and changes at the AIVS, the journal has finally come to light. This is due, in large part, to the expertise and generosity of Karla Tonella, Academic Technologies Specialist at The University of Iowa's Obermann Center for Advanced Studies. Karla patiently and proficiently saw this issue through to completion; it is due to her extraordinary efforts that these varied essays by both established and younger scholars are printed here. The issue contains three essays and a book review: David Rosen's comprehensive study of deception scenes in Verdi's operas, Agostino Ziino's discussion of Verdi's presumed plagiarism, Joseph LaRosa's analysis of form and convention in *Falstaff*, and Alessandra Campana's insightful review of Mary Ann Smart's *Mimomania*. I look forward to planning future issues of the journal at more regular intervals with readers' continued support. (Please see page 83 of this issue for information on donations.)

From the AIVS

With Martin Chusid's recent retirement from New York University, some changes have taken place in the administration of the American Institute for Verdi Studies. Martin has stepped down as Director of the AIVS and is now serving as our honorary Founding Director; we hope to continue to benefit from his wisdom and passion for all things Verdian. The new Director of the AIVS is Linda Fairtile. Linda is the Head of Parsons Music Library at the University of Richmond (Virginia), a graduate of New York University's music department, and a former AIVS Archivist. Francesco Izzo, the present Associate Director, will continue in that capacity, now from his home base at the University of Southampton (United Kingdom). Francesco, too, is a New York University alumnus and former AIVS Archivist. Despite the geographic distance that separates us from each other, and from the Verdi Archive, we are working to ensure that the Institute and its Archive at New York University continue to thrive. If you share these goals (and we hope you do), please turn to page 83 of this issue, where you will find membership information. We thank you for your continued financial support of the American Institute for Verdi Studies.

Linda B. Fairtile

Francesco Izzo

Acknowledgments

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