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Other Conferences

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Abstract

Brief summary of some recent conferences related to Giuseppe Verdi.

Keywords

Giuseppe Verdi, opera

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A conference on "Musical dramaturgy and scenic elements in the operas of Giuseppe Verdi" was held at the Cini Foundation, Isola di San Giorgio, Venice, from September 17 to 19, 1979. The following papers were given:

Gilles de Van: The evolution of the Verdian hero

Claudio Casini: Variants in the closed forms and realism in the *melodramma* of Verdi

Marcello Conati and H. Robert Cohen: An unexplored element of the *mise en scène* of the 19th century: the Italian *figurini* for Verdi's operas

Ursula Günther: *Jérusalem: mise en scène* according to the Académie royale de musique

Mario Lavagetto: The door as paradigm of the dramatic structure in *Rigoletto*

Martin Chusid: Thoughts on staging and dramatic continuity in *Rigoletto*

David Rosen: Observations on the *disposizioni sceniche* for Verdi's operas

Daniela Goldin: *Simon Boccanegra* from Piave to Boito, and Verdian dramaturgy

Franca Cella: The libretto and *disposizione scenica* of *Aida*

Pierluigi Petrobelli: Music in the theater. An attempt at a definition of terms (in relation to the third act of *Aida*)

Mercedes Viale Ferrero: *Aida* and Egyptian taste in the *melodramma*

Massimo Mila: *Otello* from the Verdi-Boito correspondence

Francesco Degrada: A dramaturgical problem: the third-act finale of *Otello* (revision for the Parisian première)

Giuseppina Carutti and Lucia Palma: "Un' idea di teatro": from the *disposizioni sceniche* of *Otello* and *Mefistofele*

Guido Paduano: *Don Carlos*: dramaturgy in five acts

Fabio Fano: *Falstaff* and the evolution of Verdian style and spirit

Wolfgang Osthoff: Verdi the atypical: examples and comparisons

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At the national meeting of the American Musicological Society, in New York City, November 3, 1979, the following papers were given during a session devoted to Verdi studies and chaired by Martin Chusid:

James Hepokoski: The Parisian version of Verdi's *Falstaff*

David Lawton: The harmonic language of *Aida*

Martin Chusid: The Don and the Duke: parallels between *Don Giovanni* and *Rigoletto*

Andrew Hornick: *Stiffelio* into *Aroldo*: a study of the revision.

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On November 19, 1979, at the Carnegie Recital Hall, New York City, one session of a three-day seminar on opera, jointly sponsored by the Carnegie Hall Corporation, the Music Critics Association and the Aspen Institute, was devoted to the various versions of *Don Carlos*. The main speaker was Andrew Porter; James Levine, Sarah Caldwell, Philip Gossett, and Conrad L. Osborne were on the panel with David Hamilton as moderator.