



Women in Music: The Case of Italian Opera

11

Giuseppina La Face

Key Points

- Art music in the Western tradition can express feelings and depict moods and psychic processes. Musical works of art can stage conflicts and passions which, although belonging to the past, still affect our lives today.
- Of all musical genres, opera displays the power to plastically represent the countless aspects of the passions, through definite, perceivable forms. In this way it functions as a kind of deep-reaching, albeit unconscious, “school of feelings.”
- Within a well-organized formal structure, a soprano aria like that of Elvira in Verdi’s *Ernani* allows women listeners to experience her anguished feelings and simultaneously observe them with the “involved” detachment afforded by a work of art.
- In his *Macbeth* Verdi has shown how far female *hybris* can push, what physical metamorphosis it can induce, and even just how powerful a woman’s influence on a man can be.
- Violetta’s aria in the third act of Verdi’s *La traviata*, through the clarity of its form, gives a sublime musical and theatrical representation of the “loneliness of the dying.”

Art music in the Western tradition, be it exclusively instrumental or associated with a verbal text, can express feelings and depict moods and psychic processes, even dysfunctional ones.¹ In this respect it can be a powerful vehicle of emotional education,

¹In the monograph *La casa del mugnaio: ascolto e interpretazione della “Schöne Müllerin,”* Florence, Leo S. Olschki, 2013 (German edition *Das Haus des Müllers: zur Interpretation von*

G. La Face (✉)

Art Department, Alma Mater Studiorum - Bologna University, Bologna, Italy

e-mail: Giuseppina.laface@unibo.it

for the young and less young, women and men.² But that is not all. Musical works of art, even from distant epochs, can stage conflicts and passions which, although belonging to the past, still affect our lives today: a conscious, thoughtful discussion, prepared by a guided listening of the music piece, allows to better analyze, understand, and interiorize them.³

In this process, a major role is played by two factors. The first is that music “presentifies” feelings and emotions, as if they were taking place before our very eyes, or even *within* us. The second is that it does this through definite, perceivable forms. Both factors allow listeners, on the one hand, to identify with the feeling represented by the sounds and, on the other hand, to become aware of it, by distancing themselves from it and observing it with detachment.

Of all musical genres, opera displays this power in the most evident way, by closely connecting word, music, and scene. The fact that opera theater has existed for four centuries and still shows no signs of decline may have to do with its ability to plastically and vividly represent the countless aspects of the passions and the infinite nuances of the psyche: this is why it played, and still plays, the role of a deep-reaching, albeit unconscious, “school of feelings.”⁴ Let us now look at three eloquent examples of this, drawn from operas by Giuseppe Verdi (1813–1901).

First of all, I would like to discuss *Ernani* (1844), a masterpiece which the composer, in collaboration with librettist Francesco Maria Piave, drew from the Romantic drama *Hernani ou L'honneur castillan* by Victor Hugo (1830). The plot is set in sixteenth-century Spain, an epoch as remote from Verdi as it is for us today. In this mid-nineteenth-century Italian opera, the blooming of a feeling is formalized into a structure, referred to by musicologists as *la solita forma* (the usual form), which describes the inner organization of the “numbers” that make up an opera. As a rule, the *solita forma* comprises four movements: Scena, Cantabile (or Adagio), Tempo di mezzo, and Cabaletta. In duets and trios, between the Scena and the Cantabile, a so-called Tempo d’attacco is interpolated.⁵ The *solita forma* has both a

Franz Schuberts Liedzyklus “Die schöne Müllerin,” Vienna, Praesens, 2013), I attempted to carry out a cross-disciplinary analysis (musicological and psychopathological) of a work of poetry and music, whose subject is the representation of a depressive process that leads to suicide.

²On the importance of emotional literacy, I am referring primarily to Massimo Baldacci, *La dimensione emozionale del curricolo: l’educazione affettiva razionale nella scuola*, Milan, Franco Angeli, 2008; see also *I profili emozionali dei modelli didattici: come integrare istruzione e affettività*, edited by Massimo Baldacci, Milan, Franco Angeli, 2009.

³I will not go into the vast psychiatric and philosophical literature on emotions, which are postulated to be universal entities having a biological basis or, according to other authors, phenomena that are co-determined by their historical and cultural context.

⁴See Lorenzo Bianconi, “La forma musicale come scuola dei sentimenti,” in *Educazione musicale e formazione*, edited by Giuseppina La Face and Franco Frabboni, Milan, Franco Angeli, 2008, pp. 85–120.

⁵The expression is only found once in period sources, in a book by the initiator of Verdi criticism: Abramo Basevi, *Studio sulle opere di Verdi*, Florence, Tofani, 1859, p. 194 (“... la solita forma de’ duetti, ... che vuole un tempo d’attacco, l’adagio, il tempo di mezzo, e la Cabaletta,”) translated by Edward Schneider and Stefano Castelvechi: “This piece ... shows that there is no loss of effect in departing from the usual form for duets, which requires a tempo d’attacco, an adagio, a tempo di mezzo, and a cabaletta,” in A. Basevi, *The Operas of Verdi*, Chicago - London, University of

musical and theatrical significance: it alternates between moments when the action is carried forward and others in which it stands still, to allow for the expression of “affections,” or feelings.⁶

I will now examine the entrance aria, which the female protagonist of *Ernani*, Elvira, sings when she first appears on stage. The young Castilian noblewoman, in love with an outlaw, Ernani, is waiting in anguish for the decrepit aristocrat Silva, her betrothed, in whose castle she is staying as a guest. The recited monologue of Elvira builds the *Scena*, the section in which we learn about the circumstances of the plot (“*Surta è la notte, e Silva non ritorna ... | Ah non tornasse ei più! ...*,” Night time is here, and Silva has not yet come back. Ah, I wish he would never come back!). The singing takes off in the *Cantabile*, when Elvira thinks about Ernani and cries out for him as if he were physically present (“*Ernani! ... Ernani, involami | all’abborrito amplesso,*” Ernani! Take me away from the loathed embrace): here the action is suspended, and feeling prevails in a broad, passionate melodic phrase. Once the *Cantabile* is over, the *Tempo di mezzo* introduces the maids as they bring the wedding gifts of Elvira’s suitor (“*Quante d’Iberia giovani | te invidieran, signora!*,” My Lady, you will be envied by so many young Iberian women!). This new situation interrupts Elvira’s train of thoughts: the meeting with Silva approaches threateningly. Elvira again pours out her soul, this time in an impetuous *Cabaletta*, a swift, lively movement in which she gushes her love for the outlaw (“*Tutto sprezzo che d’Ernani | non favella a questo core*”) I despise everything that does not talk to my heart about Ernani). Although her feeling is private, and Elvira expresses it *to herself*, the anxiety of the reluctant bride is noticed by the maids, who also make comments aside, *a parte* (“*Sarà sposa, non amante, | se non mostra giubilar*”) She does not appear to rejoice, so she will be a bride, not a lover). The *Cabaletta* heightens and emphasizes this tension, amplifying the force of passion and eliciting applause. The individual movements of “*solita forma*” are neatly sculpted here, perfectly identified and distinct in their musical character and dramatic content. The anguish that torments Elvira both in solitude and during the rituals of court life is tangible.

The story and the feeling embodied in this aria from *Ernani* through its “*solita forma*,” although obviously set in the sixteenth-century Spain, would certainly not be out of place in the nineteenth-century Italy.⁷ They apparently look very distant from our time. Yet a simple consideration is enough to modify this initial impression: even today, in many parts of the world, many women still experience a similar condition to that of Elvira—they are forced to marry a man they do not love, possibly much older, just because their family, social conventions, or traditions demand

Chicago Press, 2013, p. 167.—Harold Powers, “‘La solita forma’ and ‘The Uses of Convention’,” in *Acta Musicologica*, 59 (1987), pp. 65–90, produced evidence that Basevi’s description applies to most of the pieces that make up an early nineteenth-century Italian opera.

⁶In modern English, the word “affection” describes the feeling of tenderness that connects two individuals. In the sixteenth-/seventeenth-century psychology, the same word meant “affection of the soul,” an emotion or disturbance caused by a positive or negative factor: a “passion,” be it sad or joyful, suffered by the individual.

⁷A memorable representation of the male obsession with bossing women around can be seen in *Lucia di Lammermoor*, by Salvatore Cammarano and Gaetano Donizetti (1835, from Walter Scott’s *The Bride of Lammermoor*).

so. But even in the Western world today, it is far from uncommon for women to be subjected to pressure from their authoritarian fathers and brothers, which harm their physical and mental health. Within the well-organized structure of the “solita forma,” the soprano aria in *Ernani* allows women to identify with Elvira (who becomes the emblem of so many abused human beings), to experience her feelings and simultaneously observe them with the sense of “involved” detachment produced by a work of art. And it indirectly allows men to grasp the vicious mechanisms of coercion typical of a male-dominated society.

In another masterpiece, Verdi perfectly succeeds in adapting the “solita forma” to depict a deeply upsetting female character: Lady Macbeth. Here the musician draws from a sublime model, Shakespeare’s tragedy *Macbeth*. The same-titled Verdi opera was performed in 1847 in Florence and then reworked for the Paris production of 1865, with a libretto by the abovementioned Piave, which also includes substantial contributions by poet Andrea Maffei. In the Italian composer’s opera, the history of the Scottish nobleman and of his spouse who, out of thirst for power, do not hesitate to murder a king, reaches appalling heights of violence and cruelty.

One example will suffice. Let us reread the first monologue of Lady Macbeth in Shakespeare (act I, scene v): it expresses all the fierceness of this arrogant character who, in her euphoria, already sees herself on the throne and plans the killing of the king, who is a guest at their castle. In a macabre hymn to the night, Lady Macbeth calls upon the spirits to deprive her of her sex (“unsex me here”), annihilate the female virtues of mercy and love in her, and fill her with terrible cruelty (“And fill me from the crown to the toe, top-full | Of direst cruelty”), thicken her blood (“Make thick my blood”), and turn the milk in her breasts into gall (“Come to my woman’s breasts | And take my milk for gall”), so that she may be more successful in pushing her husband to commit murder.

It is a blood-curdling soliloquy. Verdi’s libretto omits such cruel verbal imagery. The task of giving substance to this terrible character is assigned to singing, in her entrance aria (act I, scene v, number 3). This is achieved through an imperious, whiplash-like gesture in the Scena (after the reading of her husband’s letter, “Nel dì della vittoria io le incontrai...,” I met them on the day of victory ...), which becomes even more aggressive in the Cantabile, “Vieni! t’affretta! accendere | vo’ quel tuo freddo core!” (Come! Hurry up! I want to light that cold heart of yours!), and finally through the frenzied excitement and bragging virtuosity of the Cabaletta, “Or tutti sorgete, ministri infernali” (Rise ye all, infernal ministers), immediately after the Tempo di mezzo (a march that provides the soundtrack for the servant’s dispatch: King Duncan is about to arrive at the castle). Tackling this impossibly demanding aria right off, with her voice still cold, is a challenge for the singer. Verdi knew it well: but he did not want a soprano with a “figura bella, buona” (who looked good, lovely), who could sing flawlessly, “alla perfezione”; he was looking for a Lady “brutta e cattiva” (ugly, evil), who would not sing, “non cantasse,” “una voce aspra, soffocata, cupa” (a harsh, muffled, dull voice), which had to sound somewhat diabolical, “avesse del diabolico.”⁸ These words show that the musician

⁸These rather unusual demands were expressed by Verdi in a letter dated November 21, 1848, in preparation for a revival of *Macbeth* at the San Carlo Theater in Naples. In Florence, in 1847, Verdi

had fully grasped the extraordinary nature of the staged events and of the words of Shakespeare. Above all he showed to have realized how far female *hybris* can push, what physical metamorphosis it can induce, and even (this becomes evident in the rest of the opera) just how powerful a woman's influence on a man can be, enough to weave a cocoon of euphoria around him, throw him into raving madness, and, finally, lead him to annihilation.

In this case, too, the literary text and the musical work are distant from our age. But the themes of passion for power and unrestrained ambition are always relevant, and neither men nor women are immune from it. A legitimate drive to succeed should always be brought in harmony with our deep humanity. Women in particular should be aware of just how powerful their influence on the innermost feelings of men is, for good or for bad. While *Ernani* offers us a portrait of male violence, *Macbeth* visualizes a story of extreme misuse of power by a woman, which fuels the couple's delusion of grandeur and leads to the collapse of their psyche.

While the structure of "solita forma," which I have identified here in two famous arias, is one of the fundamental formal devices in Italian opera, it is not the only one. There are other models of musical form that are used for representing situations and feelings with sounds: what is never absent is, indeed, the constructive role of form. This is clearly perceivable even to untrained listeners, who, without realizing it, let themselves be carried away by it: opera theater is conceived to immediately produce a strong impression, and a distinctly recognizable form is instrumental in achieving this purpose.

My last example is drawn from one of the universally known masterpieces of Verdi, *La traviata* (1853), from the novel *La dame aux camélias* by Alexandre Dumas *fils* (1848). First let me make a short introduction. In Romantic opera, the hero or heroine usually dies. Whether it occurs in the presence of the other, dismayed characters⁹ or face to face with a distraught relative,¹⁰ the event of death generates a mournful echo in those present. In *La traviata* Violetta dies of consumption *chez soi*, in front of a few friends who have rushed to her bedside.¹¹ Before the end, in the third act, we witness a moment of vertiginous emotion, "Addio del passato bei sogni ridenti" (Farewell you beautiful, cheerful dreams of the past). Over a subdued "tremolo" in the strings, Violetta, alone, is reading (not singing!) the letter she has

had found an ideal performer in Marianna Barbieri Nini, who left a direct account of her rehearsals (extracts, with English parallel text, in *Verdi's Macbeth: A Sourcebook*, edited by David Rosen and Andrew Porter, Cambridge, Cambridge University Press, 1984, pp. 49–53).

⁹As is the case in *Simon Boccanegra* (1857, revised version 1881) and *Un ballo in maschera* (1859).

¹⁰As in *Rigoletto* (1851). An illuminating essay is in David Rosen, *How Verdi's Serious Operas End*, in *Atti del XIV Congresso della Società internazionale di Musicologia: Trasmissione e ricezione delle forme di cultura musicale*, edited by Angelo Pompilio et al., Turin, EDT, 1990, III, pp. 443–450.

¹¹In the nineteenth century, before the introduction of antibiotics, consumption and syphilis were incurable, fatal illnesses. From its earliest symptoms until death, consumption normally progressed over the course of 10–12 months. In the libretto of *La traviata* (by F. M. Piave), "il primo atto succede in agosto, il secondo in gennaio, il terzo in febbraio" (the first act takes place in August, the second in January, the third in February).

received from Monsieur Germont, the father of her lover (“Teneste la promessa ... La disfida l ebbe luogo,” You kept your promise ... The duel did take place): her Alfredo will come to her, to ask for forgiveness and to be reunited with her. Throughout this short melodrama,¹² the violins whisper the love theme, which in the first act had been sung in full voice. It is as if sound turned into a memory and spoke to us softly of an endless, lost love. The woman looks at herself in the mirror and sees the pangs of illness on her face. Joy and sorrow are about to end; the grave is where we are all bound to. She then bids farewell to life in a simple form: two *couplets*,¹³ or stanzas, with the same meter (six double hexasyllables plus a final hexasyllable functioning as a refrain: “Or tutto finì,” It is all over now) and the same music. Both stanzas are introduced successively by the aching chant of an oboe, like an *alter ego* of the mind as it contemplates a vanished past.

Violetta thinks that she, a high-class courtesan, both desired and rejected, will receive neither flowers nor a cross. She prays God that he may accept her soul. The first couplet in each stanza has a dirge-like melody, a sort of slow waltz that livens up and expands in the third and fourth verses. Her supplication to the Lord is vibrant, urgent: “Ah della Traviata sorridi al desio; l a lei, deh perdona; tu accoglila, o Dio!” (Ah, smile at this lost woman’s yearning; alas, forgive her; accept her, o God!). Eventually the singing slumps down—con “un fil di voce,” in a whisper, writes Verdi—above the final refrain, “Or tutto finì!” (It is all over, now!). This look at the past, expressed in the melodrama and expanded in the aria, especially through the clarity of its form, gives us a picture of a very young person who, with clarity of mind, disillusion, and sadness, looks back at her life and prepares for imminent death. It is an existential and emotional situation which many young women still experience today, despite the impressive progress of medical science. “Addio del passato” is the sublime musical and theatrical representation of the “loneliness of the dying.”¹⁴ This is why we are moved by it even after the umpteenth listening.

In conclusion, I have presented three pieces from Verdi’s theater, although I could have selected any other great composer. What I have written aims at showing how Western art music, if transmitted and understood correctly, can help us reflect on ourselves, develop our relationships ethically, and even become aware of how we relate to the crucial moments of existence. In other words, it can benefit our mental health.

¹²A “melodrama” is a theatrical technique, popular between the eighteenth and nineteenth century in France and Germany but rather unusual in Italy (where it was dubbed *melologo*), which combines the spoken recitation of dramatic dialogue with an orchestral accompaniment.

¹³This is the term used by Abramo Basevi in his chapter on *La traviata* in the already mentioned *Studio sulle opere di Verdi* (engl. trans. p. 196: “and there are a good number of arias that are repeated in the manner of *couplets*”), to underscore the French-like quality of this work.

¹⁴The phrase is drawn from the title of an essay by Norbert Elias, *Über die Einsamkeit der Sterbenden in unseren Tagen* (Frankfurt a.M., Suhrkamp, 1982; Engl. trans.: *The Loneliness of the Dying and Humana conditio*, Dublin, University College Dublin Press, 2010).

Appendix 11.1: Francesco Maria Piave—Giuseppe Verdi, *Ernani* (Venice, La Fenice, 1844)

Atto I, scena III

Ricche stanze di Elvira nel castello di Silva. È notte.

ELVIRA

Surta è la notte, e Silva non ritorna!...

[Scena]

Ah non tornasse ei più!...

Questo odiato veglio,

che quale immondo spettro ognor m'insegue,

col favellar d'amore

più sempre Ernani mi configge in core.

Ernani!... Ernani, involami

Andantino piuttosto vivo

[Cantabile]

all'abborrito amplesso.

Fuggiam... Se teco vivere

mi sia d'amor concesso,

per antri e lande inospite

ti seguirà il mio piè.

Un Eden di delizia

saran quegli antri a me.

Scena IV

Detta ed Ancelle, che entrano portando ricchi doni di nozze.

ANCELLE

Quante d'Iberia giovani

Allegretto

[Tempo di mezzo]

te invidieran, signora!

Quante ambirieno il talamo

di Silva che t'adora!

Questi monili splendidi

lo sposo ti destina,

tu sembrerai regina

per gemme e per beltà.

Sposa domani in giubilo

te ognun saluterà.

ELVIRA

M'è dolce il voto ingenuo
che il vostro cor mi fa.

(Tutto sprezzo che d'Ernani
non favella a questo core,
non v'ha gemma che in amore
possa l'odio tramutar.

Vola, o tempo, e presto reca
di mia fuga il lieto istante;
vola, o tempo, al core amante
è supplizio l'indugiar.)

Allegro con brio

[Cabaletta]

ANCELLE

(Sarà sposa, non amante,
se non mostra giubilar.) (*partono.*)

Appendix 11.2: Francesco Maria Piave/Andrea Maffei— Giuseppe Verdi, *Macbeth* (Florence, La Pergola, 1847)

Atto I, scena V

Atrio nel castello di Macbeth, che mette in altre stanze.

LADY MACBETH, *leggendo una lettera.**Allegro*

[Scena]

“Nel dì della vittoria io le incontrai...

[declamato]

“Stupito io n'era per le udite cose,

“quando i nunzj del Re mi salutaro

“Sir di Caudore, vaticinio uscito

“dalle veggenti stesse

“che predissero un serto al capo mio.

“Racchiudi in cor questo segreto. Addio.”

Ambizioso spirito

[recitativo]

tu sei, Macbetto,... alla grandezza aneli,
ma sarai tu malvagio?

Pien di misfatti è il calle

della potenza, e mal per lui che il piede

dubitoso vi pone e retrocede!

Vieni! t'affretta! accendere
vo' quel tuo freddo core!

Andantino

[Cantabile]

L'audace impresa a compiere

io ti darò valore;
 di Scozia a te promettono
 le profetesse il trono...
 Che tardi? accetta il dono,
 ascendivi a regnar.

Scena VI

Un servo, e la precedente.

SERVO *Allegro* [Tempo di mezzo]

Al cader della sera il Re qui giunge.

LADY

Che di'? Macbetto è seco?

SERVO Ei l'accompagna.

La nuova, o donna, è certa.

LADY

Trovi accoglienza, quale un Re si merta.

Scena VII

LADY MACBETH *sola.*

Duncan sarà qui?... qui? qui la notte?...

Or tutti sorgete, — ministri infernali, *Allegro maestoso* [Cabaletta]

che al sangue incorate — spingete i mortali!

Tu notte ne avvolgi — di tènebra immota;

qual petto percota — non vegga il pugnol.

Appendix 11.3: Francesco Maria Piave—Giuseppe Verdi, *La Traviata* (Venice, La Fenice, 1853)

Atto III, scena I

Camera da letto di Violetta. Nel fondo è un letto con cortine mezzo tirate; una finestra chiusa da imposte interne; presso il letto uno sgabello su cui una bottiglia d'acqua, una tazza di cristallo, diverse medicine. A metà della scena una toilette, vicino un canapè; più distante un altro mobile su cui arde un lume da notte, varie sedie ed altri mobili. La porta è a sinistra; di fronte v'è un caminetto con fuoco acceso.

[...]

Scena IV

VIOLETTA *che trae dal seno una lettera e legge.*

“Teneste la promessa... La disfida *Andantino* [Scena: melologo]
 “ebbe luogo; il barone fu ferito,
 “però migliora,... Alfredo
 “è in stranio suolo; il vostro sacrificio
 “io stesso gli ho svelato.
 “Egli a voi tornerà pel suo perdono;
 “io pur verrò... Curatevi... mertate
 “un avvenir migliore;
 “Giorgio Germont”... È tardi!... (*desolata*) [Scena: recitativo]
 Attendo, attendo... né a me giungon mai!...
 Oh come son mutata!... (*si guarda nello specchio*)
 Ma il Dottore a sperar pure m’esorta!...
 Ah con tal morbo ogni speranza è morta!...
 Addio del passato bei sogni ridenti!... *Andante mosso* [Couplet 1]
 le rose del volto già sono pallenti;
 l’amore d’Alfredo pur esso mi manca,
 conforto, sostegno dell’anima stanca...
 Ah della Traviata sorridi al desio;
 a lei deh perdona! tu accoglila, o Dio.
 Or tutto finì.
 Le gioie, i dolori fra poco avran fine; [Couplet 2]
 la tomba ai mortali di tutto è confine!...
 Non lacrima o fiore avrà la mia fossa,
 non croce col nome che copra quest’ossa!
 Ah della Traviata sorridi al desio,
 a lei deh perdona! tu accoglila, o Dio.
 Or tutto finì. (*siede*)

Suggested Reading

- Basevi A. *Studio sulle opere di Verdi*. Florence: Tofani; 1859. (English edition: *The Operas of Verdi*, ed. by Edward Schneider and Stefano Castelvetti, Chicago–London: University of Chicago Press, 2013, p. 167).
- Bianconi La Face G. *La casa del mugnaio: ascolto e interpretazione della “Schöne Müllerin”*. Florence: Leo S. Olschki; 2003. (German edition *Das Haus des Müllers: zur Interpretation von Franz Schuberts Liedzyklus “Die schöne Müllerin”*, Vienna: Praesens, 2013).
- Bianconi L. “La forma musicale come scuola dei sentimenti.” In: La Face G, Frabboni F, editors. *Educazione musicale e formazione*. Milan: Franco Angeli; 2008. p. 85–120.

- Budden J. *The operas of Verdi*, 3 vols., Oxford: Oxford University Press, 1973–1981. (and subsequent editions).
- Hepokoski J. A. *Genre and content in mid-century Verdi: 'Addio, del passato' ("La traviata", Act III)*. Cambridge Opera Journal. 1989;1:249–76.
- Hutcheon L, Hutcheon M. *Opera: desire, disease, death*, Lincoln–London: University of Nebraska Press; 1996.
- Hutcheon L, Hutcheon M. *Opera: the art of dying*. Cambridge, MA: Harvard University Press; 2004.
- Kerman J. *Opera as drama*, new and revised edition. Berkeley, CA: University of California Press; 1988.
- Powers H. La solita forma and The uses of convention. *Acta Musicologica*. 1987;59:65–90.
- Rosen D. How Verdi's serious operas end. In: Pompilio A, et al., editors. *Atti del XIV Congresso della Società internazionale di Musicologia: Trasmissione e recezione delle forme di cultura musicale*, vol. 3. Turin: EDT; 1990. p. 443–450.
- Rosen D, Porter A, editors. *Verdi's 'Macbeth': a sourcebook*. Cambridge: Cambridge University Press; 1984.