# CAMBRIDGE CAMBRIDGE JOURNAL





## CAMBRIDGE OPERA JOURNAL

EDITORS:	Suzanne Aspden University of Oxford, UK		
	Steven Huebner McGill University, Canada		
BOOK REVIEW EDITOR:	Marina Frolova-Walker University of Cambridge, U	JK	
EDITORIAL BOARD:	Carolyn Abbate University of Pennsylvania, USA Robert Addlington University of Nottingham, UK Stephen Banfield University of Bristol, UK Melania Bucciarelli, City University London, UK Tim Carter University of North Carolina, Chapel Hill, USA David Charlton Royal Holloway, University of London, UK	Martha Feldman University of Chicago, USA Thomas S. Grey Stanford University, USA Arthur Groos Cornell University, USA Wendy Heller Princeton University, USA Mary Hunter Bowdoin College, USA Roger Parker King's College, London, UK	Ellen Rosand Yale University, USA Emanuele Senici University of Rome, La Sapienza, Italy Mary Ann Smart University of California, Berkeley, USA Marian Smith University of Oregon, USA Reinhard Strohm University of Oscford, UK Lloyd Whitesell McGill University, Canada

Subscriptions: *Cambridge Opera Journal* (ISSN: 0954–5867; electronic ISSN 1474–0621) is published twice in 2011 in March–July and November. The subscription price (excluding VAT) of Volume 23 is £126.00 (USA, Canada and Mexico US\$215.00) for institutions print and electronic; institutions electronic only is £118.00/\$205.00; £42.00 (USA, Canada and Mexico US\$66.00) for individuals. Single parts cost £49.00 (USA, Canada and Mexico US\$79.00). Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publishers: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU, UK. Orders from the USA, Canada and Mexico should be sent to Cambridge University Press, The Journals Department, 32 Avenue of the Americas, New York, NY 10013–2473, USA. Copies of the journal for subscriptions in the USA, Canada and Mexico are sent by air to New York to arrive with minimum delay. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered subscribers should provide their VAT registration number. Japanese prices for institutions are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan. Prices include delivery by air.

#### Copying

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923. Organisations in the USA who are also registered with the C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of US copyright law) subject to payment to C.C.C. of the per-copy fee of \$12.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0954–5867/11 \$12.00.

ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorised to supply single copies of separate articles for private use only. Organisations authorised by the Copyright Licensing Agency may also copy material subject to the usual conditions. *For all other use*, permission should be sought from Cambridge or the American Branch of Cambridge University Press.

Offprints: No paper offprints are provided, but the corresponding author will be sent the pdf of the published article. Print offprints may be purchased at extra cost at proof stage.

Information on *Cambridge Opera Journal* and all other Cambridge Journals can be accessed at www.journals.cambridge.org

### © CAMBRIDGE UNIVERSITY PRESS 2012

Printed in the United Kingdom by Henry Ling Limited, at the Dorset Press, Dorchester, DT1 1HD.

# Cambridge Opera Journal

# VOLUME 23, NUMBER 3

## Guest editor: Roger Parker

Orating Verdi: Death and the media c.1900	119
GAVIN WILLIAMS	
Photo-Opera: La fanciulla del West and the staging souvenir	145
ELLEN LOCKHART	
Puccini, in the distance	167
ARMAN SCHWARTZ	
Review Article	
Giovanni Gavazzeni, Armando Torno and Carlo Vitali, O mia patria: storia musicale del Risorgimento, tra inni, eroi e melodrammi, preface by Philip Gossett.	
Milan: Dalai, 2011.	
Simonetta Chiappini, O patria mia: passione e identità nazionale nel melodramma	
italiano dell'Ottocento. Florence: Le Lettere, 2011.	191
FRANCESCA VELLA	

Front cover illustration: The Girl of the Golden West, Act I (New York, 1907). Reproduced in Mike Ashman, "A Heroine Very Naive and Refreshing": Belasco's Girl and Puccini's Fanciulla', in *La fanciulla del West*, Royal Opera House (London, 2005), 20.

# CONTRIBUTORS

Ellen Lockhart is a Cotsen Postdoctoral Fellow in the Society of Fellows in the Liberal Arts at Princeton University. Publications include an article on pantomime and musical gesture in *Eighteenth-Century Music* and another, in press at *Cambridge Opera Journal*, on the reception of Rousseau's melodrama *Pygmalion* on the Italian peninsula. She is preparing a critical edition of *La fanciulla del West* for Ricordi.

Roger Parker is Professor of Music at King's College London, having previously taught at Cornell, Oxford and Cambridge. He is General Editor (with Gabriele Dotto) of the Donizetti critical edition, published by Ricordi. His most recent book is *A History of Opera* (Penguin, UK, and Norton, US, 2012), written jointly with Carolyn Abbate. He is now working on a book about music in London in the 1830s.

Arman Schwartz is an ACLS New Faculty Fellow in the Columbia University Department of Music. He has published essays on nineteenth- and twentieth-century opera in *Cambridge Opera Journal, Opera Quarterly* and *19th-Century Music*, and is the recipient of a Rome Prize in Modern Italian Studies from the American Academy in Rome, the Premio Rotary Giacomo Puccini and the Royal Musical Association's Jerome Roche Prize.

Francesca Vella studied DAMS (Disciplines of Arts, Music and Drama) at the University of Florence, and piano and chamber music at the Scuola di Musica di Fiesole. She is currently writing her PhD at King's College London, on Verdi reception in Italy, particularly Milan, during the 1860s and 1870s.

Gavin Williams is writing a PhD, on sound media in Milan around the turn of the century, at Harvard, where he has also been a teaching fellow. His research interests include futurism, deaf studies and eighteenth-century music theory.