

THIS LETTER CONTAINS, EFFECTIVELY, THE FIRST REFERENCE TO *RIGOLETTO* IN ANY OF VERDI'S LETTERS; (cf. *I copialettere*, p.85n); the opera was based on Hugo's *Le roi s'amuse*. *Amore e raggiero* was the Italian translation of Schiller's *Kabale und Liebe*, the basis of Verdi's *Luisa Miller*.

15) *Paris*, 1 June [1849]—containing Verdi's outlines for several scenes in the libretto for *Luisa Miller*, he explains the need to bolster the role of Walter, hitherto conceived by the librettist as a minor character, in order to create background and context to the love affair between Luisa and "Rodolfo" [ie Rodolfo]; Verdi asks for some changes to Act 2 ("...io desidero d'avere se non un dramma grandioso almeno interessante..."); (i) if Luisa has an aria in her scene with the conspirator Wurm, then his part must also be expanded; (ii) he asks for a Duet between Walter and Wurm before the ensemble; (iii) he questions whether Rodolfo's aria is sufficient to conclude the act, and suggests a "colpo di scena" such as Rodolfo entering with [Luisa's] incriminating letter; (iv) in Act 3, he calls for the final duet to conclude with a trio with Miller and, (v) in Act 1, he suggests a duet between Rodolfo and his father Count Walter, instead of one between Rodolfo and "Riccarda" [ie Federica], perhaps replacing this with a short scena ("...Le seconde parti, sono sempre seconde parti e tutto che vi ha d'interessante in esse sulla scena ordinariamente sparisce, quindi se la parte di Valter non ha un gran rilievo tutto l'intrigo, tutto l'amore grande D'Eloisa e Rodolfo diventa nulla..."), 3 pages, 8vo, integral autograph address panel

16) [*Paris*], 22 June 1849—Verdi acknowledges Cammarano's counter-arguments to his earlier suggestions, agreeing about the alterations to the part of Federica, conceding that Luisa's letter has to be addressed to Wurm, and his proposals for the chorus, "Eloisa's" [i.e. Luisa's] aria, the quartet and Rodolfo's aria with chorus, but reiterates his objection to Walter remaining a secondary character, since the whole drama is based on his diabolical intrigue with Wurm against Luisa, without which the important finale to Act 1 becomes pointless; Verdi suggests adding a solo eight or ten lines long, a recitative in Act 2, a single-movement duet for Walter and Wurm, and demands that Wurm and Walter should both be bass parts, pointing out that *Ernani*, *Attila*, *Marin Faliero* and *I puritani* all have two bass parts and that *Mosè* has three or four, and asking Cammarano for a brief Terzetto in Act 3 after "Eloisa's" and Rodolfo's Duet ("...Se Walter non è una parte primaria, importante, credo che tutto il drama ne soffrirà. Cosa diviene allora tutto il diabolico intrigo concepito tra Walter e Wurm, per cui basa l'intero dramma se non è esposto che da due seconde parti? Cosa diviene l'importante finale del 1° Atto se Walter non è un attore primario?..."), 3 pages, 8vo, traces of red seal, postmarked ("Paris"... "Brunoy")

17) *Rome*, 13 October 1849—Verdi reports his attempts to obtain a permit to leave cholera-stricken Rome with assistance of the Naples impresario Vincenzo Flaùto; Verdi explains that he can send some of the music in advance, on the condition that rehearsals for *Luisa Miller* begin without him, bringing the remainder when he arrives ("...sarebbe meglio che Flaùto mi lasciasse tornare indietro a meno chè non si volesse cominciare le prove anche senza di me, che io, dietro una vostra lettera, vi manderei diversi pezzi di musica per fare le prime prove, ed io verrei più tardi a fare le ultime..."), 1 page, 8vo, integral autograph address-leaf, disinfection slits stained

18) *Rome*, 15 October 1849—Verdi complains about his detention in quarantine in Rome, expressing hope that his previous letters have been received, urging Cammarano to find out if the impresario has secured the necessary exit permit and to persuade him to advance him a hundred ducats, since he no longer has enough to pay for the journey, or for the two weeks' enforced lodging in Rome ("...ora appena ricevuta

questa fatemi il piacere di parlare subito con Flaùto per sapere se ha ottenuto il permesso che mi tolga da quest' inferno di quarantina..."), 1 page, 8vo (c.21 x 13.5cm), integral autograph address-leaf, traces of red seal, postmarked, disinfection slits, staining to address panel

19) *Rome*, 19 October 1849—Verdi asks Cammarano to explain the plot of *Luisa Miller* to all the singers in advance of his arrival, revealing his aims in setting Cammarano's text and his efforts to reject musical artifice for its own sake ("...io non ho fatto pompa di musica e di note: ho cercato solo di esprimere la parola, e più parola il pensiero, e dare una tinta particolare a tutti i caratteri, che li artisti la sappiano cogliere, e forse forse qualche effetto si troverà. Raccomando addunque caldamente a tutti: parola e azione: nè freddezza ne esagerazione..."), he informs Cammarano that he has sent his score of Act 1 to the impresario, requesting that the copying of the parts and the rehearsals ("...le prove a cembalo...") should begin immediately, promising to send him Act 3 tomorrow and to leave for Naples first thing on Friday, and thanking him for his useful advice about the singers, 3 pages, 8vo, integral autograph address page, traces of red seal, several long disinfection slits, staining to address-panel

20) *Rome*, 22 October 1849, containing revisions to the libretto of *Luisa Miller*, immediately before the start of rehearsals—Verdi asks for several late additions to Acts 2 and 3, explaining that he has composed a passage in the duet for Luisa and her father in Act 3 without having any text for it, order to introduce some variety, and asking the librettist to accommodate his music by supplying two impassioned lines for them both to sing after "Al pie ti cade...sul mio core"; he requests a reduction to the recitative after the duet for Walter and Wurm in Scene 2, and additional lines for Luisa and something striking and vivid for the other characters to express their separate and individual passions, so that he can create something more musically interesting than a *cabaletta* ("...Prima dell' ultimo tempo converrebbe aggiungere due versi per Luisa in cui senso sarebbe: *No no, non amo che Wurm*, e poi fare non più di sei versi a ciascheduno, tutti fra loro ed esprimenti ognuno la loro passione..."), expressing the hope that Flaùto has received the music of Act 1 and that rehearsals can begin imminently, 3 pages, 8vo, integral autograph address-panel, a few smudged corrections, traces of red seal, postmarked ("Roma 23 Ott. 49"), several disinfection slits, slightly affecting a few letters, browning to address-leaf

RE LEAR

21) [*Busseto*], c.17 February 1850], the first letter to mention *Re Lear*—Verdi assures Cammarano that he had not shown the singer Bettini what the librettist had written about him, asking him to forward an enclosed letter to [Marco] Arati, (the bass, the original Wurm in *Luisa Miller*), urging him to answer his pressing request and promising to write to him soon about *Re Lear* ("...Ora vi prego di leggere e recapitare la qui acclusa ad Arati...perchè è cosa che preme immensamente. vi scriverò presto sul re Lear"), written in a rather hasty manner, 1 page, oblong 12mo (c.11 x 14.3cm), cut from a larger sheet, autograph address on verso ("Sg^r Salvatore Cammarano"), no place or date

Verdi first included Shakespeare's *King Lear* at the top of his list for projected operas as early as spring 1844 (See *I copialettere*, plate IX). His desire to find a librettist for it remained a recurring theme for many years. Verdi began his famous outline of the projected opera on 28 February (Mossa no.67). Although this note is unknown and undated, the letter to Arati (which Verdi evidently enclosed, which survives in Naples Conservatory) is dated 17 February 1850 (cf. Mossa no.66, p.165).