

Aggiornamento della bibliografia belliniana

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La bibliografia belliniana per il 2022 comprende titoli pubblicati dal 2021 – non registrati nel precedente aggiornamento – ai primi mesi del 2023, entro la chiusura della redazione del «Bollettino».¹

Come nei precedenti aggiornamenti, la tabella è divisa in due sezioni. Nella prima sono citati articoli di riviste, monografie, saggi in volumi miscelanei, atti di convegno, recensioni di libri e di produzioni operistiche, programmi di sala, incluse pubblicazioni non valutate tramite *peer review*. Sono escluse discografia, videografia e relative recensioni, tranne quelle in formato di saggio o che siano state pubblicate in volumi monografici (ad es. le recensioni del «Bollettino») e quelle che sono occasione di recensione degli allestimenti citati nella bibliografia. È esclusa anche la musica a stampa, tranne le edizioni critiche, pubblicazioni composite il cui apparato storico-critico documenta lo stato dell'arte e dunque rappresenta l'esito delle ricerche più aggiornate sull'argomento. Nella seconda sezione, in celle con sfondo grigio e nuova numerazione con cifre romane, sono citati convegni i cui atti, qualora previsti, non siano ancora stati pubblicati, e dunque relazioni, comunicazioni e poster. Le citazioni sono ordinate cronologicamente per anno e alfabeticamente per autore. Nel campo 'Titolo' sono forniti anche i riferimenti essenziali agli spettacoli recensiti (titolo dell'opera allestita, città, teatro, data se conosciuta). Nell'ultima colonna, 'Note', sono forniti lo spoglio dei volumi miscelanei, integrale o parziale in base alla pertinenza, qualora gli estratti non siano anche citati singolarmente come nel caso di volumi monografici multiautoriali su Bellini, o il dettaglio delle relazioni presentate nei convegni, gli *abstract* se forniti e i *link* ai testi completi in formato digitale se disponibili in internet.

Gli strumenti di ricerca utilizzati sono repertori e banche dati digitali, come Academia.edu, Arts & Humanities citation index (Web of Science), Google Books, JSTOR, Networked Digital Library of Theses and Dissertations (NDLTD), Project Muse: scholarly journals online; i database consultabili tramite EBSCOhost (Academic search premier online, RILM, Music Index), ProQuest (International Index to the Performing Arts [IIPA], Dissertations & Theses); gli OPAC bibliotecari SBN e WorldCat; la rassegna bibliografica della rivista «Fonti Musicali Italiane»; infine, i contatti con gli Uffici Stampa dei teatri e le comunicazioni private.²

¹ Per i precedenti aggiornamenti, si vedano DANIELA MACCHIONE, *Aggiornamento della bibliografia belliniana (2001-2016)*, «Bollettino di studi belliniani», II, 2016, pp. 66-93 (aggiornamento della monumentale bibliografia Vincenzo Bellini. *A Research and Information Guide* curata da Stephen A. Willier per la serie Routledge Music Bibliographies [Routledge, New York and London 2001, 2009²]); EAD., *Aggiornamento della bibliografia belliniana, ivi*, III, 2017, pp. 73-87; EAD., *Aggiornamento della bibliografia belliniana, ivi*, IV, 2018, pp. 85-105; EAD., *Aggiornamento della bibliografia belliniana, ivi*, V, 2019, pp. 101-111; EAD., *Aggiornamento della bibliografia belliniana, ivi*, VI, 2020, pp. 120-128; EAD., *Aggiornamento della bibliografia belliniana, ivi*, VII, 2021, pp. 122-138.

² Si ringraziano Fabrizio Della Seta, Maria Rosa De Luca, Giuseppe Montemagno e Graziella Seminara per la preziosa collaborazione.

Del presente aggiornamento, si segnalano il «Bollettino di studi belliniani», che conferma la sua vocazione documentaria con studi di inediti belliniani, *l'Inventaire après décès* e un gruppo di lettere (si vedano nn. 5, 12, 15), e alcune pubblicazioni che forniscono informazioni sulla recezione di Bellini fuori d'Italia nell'Ottocento, in Inghilterra, Messico, Grecia, Argentina (si vedano nn. 3, 7, 16, 33 e 34).

N.	Anno	Autore	Titolo	Note (spoglio dei volumi miscelanei; <i>link al full-text liberamente disponibile online</i>)
1.	2021		<i>Bianca e Fernando</i> , programma di sala, Genova, Teatro Carlo Felice, 19-30 novembre 2021.	Contiene: Staff, Personaggi e Interpreti, pp. 6-7; Sinossi/Synopsis, pp. 14-17; Libretto, pp. 18-37; Cast, pp. 38-41; <i>Bianca e Fernando</i> a Genova, p. 42.
2.	2021		«Bollettino di studi belliniani», VII, 2021.	Si vedano nn. 4, 5, 9, 10, 11, 12, 15. Full-text: http://www.bollettinostudibelliniani.eu/wp-content/uploads/2022/09/Bollettino7.pdf
3.	2021	ARMSTRONG, STEPHEN	<i>Bellini's Il pirata as virtual tourism in late Georgian London</i> , «19th-century music», XVI/2, Fall 2021, pp. 119-146.	Abstract: Considers the 1830 London premiere of Bellini's <i>Il pirata</i> as virtual tourism. Musicologists, singers, and critics have long acknowledged opera's power to transport listeners into other worlds, but there has been no sustained critique of opera as a mediation of tourist experience. Opera's impulse to virtual tourism is examined through a reading of Bellini's <i>Il pirata</i> , its opening shipwreck, and its Byronic source history. The opera's staging is analyzed within the context of other technology-driven entertainments of the early 19th century, such as panoramas and aquadramas. Like other contemporary spectacles, operas were judged by how well they transported audiences elsewhere. William Grieve's extravagant stage designs dazzled audiences, especially the opening shipwreck of Gualtiero, the opera's Byronic hero. This simulated shipwreck connected several British obsessions, including the ocean as a symbol of the sublime, the rise of the shipwreck as a site for disaster tourism, and the hero's status as a suffering traveler – all areas of Romantic culture that entangled intensity and immersion, literal and aesthetic transports, and tourist and theatrical modes of consciousness. British critics treated Bellini's <i>Il pirata</i> not as literature, but as a mediation of tourist experience, and in so doing, they activated a range of contemporary anxieties about the traveler's aesthetic authority against the rising tides of mass tourism and popular taste.

4.	2021	COLAS GALLET, DAMIEN	<p>VINCENZO BELLINI, <i>La Straniera</i>, a cura di Marco Uvietta, Milano, Ricordi, 2019, «Bollettino di studi belliniani», VII, 2021, pp. 139-145.</p> <p>[recensione di libro; si veda n. 2]</p>	<p>Abstract: The review highlights the most important results of the critical edition of <i>La Straniera</i> (Ricordi, 2019), signed by composer and musicologist Marco Uvietta. Colas focuses on the main aspects of Uvietta's work: the investigation into the sources, which allows the researcher to reconstruct the genesis of the opera; the identification of changes made to the score for the performance at La Scala in 1830, a year after the première in the same theater; the description of the discrepancies between the two versions, mainly represented by 'puntature' in the high register made to enhance the vocal qualities of Giovanni Battista Rubini, who played the role of Arturo in the 1830 performance.</p> <p>Full-text: http://www.bollettinostudibelliniani.eu/wp-content/uploads/2022/09/08-Colas-Uvietta.pdf</p>
5.	2021	DE LUCA, MARIA ROSA	<p><i>Un patrimonio consegnato alla memoria. L'eredità di Bellini nel primo allestimento del Museo civico belliniano</i>, «Bollettino di studi belliniani», VII, 2021, pp. 87-102.</p> <p>[si veda n. 2]</p>	<p>Abstract: In light of the transcription of Vincenzo Bellini's <i>Inventaire après décès</i> published in the same issue of this journal, the article analyses and focuses on the reception of Bellini's legacy in the course of the first setting-up of the Museo civico belliniano. The musician's personal belongings found in his home in Puteaux represent the main part of the inheritance that the composer's family came into possession of through the mediation of Gioachino Rossini. Most of this material was sold at auction to obtain liquidity and consequently divided among a large number of buyers. Only a small remnant of it (the smaller objects) arrived to Catania, along with the auction proceeds, some correspondence, a number of musical autographs and documentation relating to the post-mortem paperwork.</p> <p>The musician's family jealously guarded this bequest, albeit with a few exceptions, and handed it down for several generations until the fate of this patrimony became intertwined with that of the ransom of Bellini's birthplace (in 1923) and the consequent establishment of the Museo civico belliniano (in 1930).</p> <p>Full-text: http://www.bollettinostudibelliniani.eu/wp-content/uploads/2022/09/05-De-Luca.pdf</p>

6.	2021	GILLO, PIER GIUSEPPE	<i>I Capuleti e i Montecchi: Le ragioni di un'aggiunzione politica</i> , in <i>Helicon resonans: Studi in onore di Alberto Basso per il suo 90° compleanno</i> , a cura di Cristina Santarelli, 2 voll., Lucca, Libreria Musicale Italiana (LIM), 2021 ("Studi e saggi", n. 45), vol. II, pp. 1003-1012.	Abstract: Rather than using Shakespeare's story about Romeo and Juliet, Felice Romani in his libretto for the opera by Nicola Vaccai (1825), and later on shortening it for Bellini's opera (1830), used the story by Luigi Scevola (1770-1818), the playwright from Brescia, published in 1818 and written a few years earlier. Romani replicated the story quite faithfully, although he was forced to make a number of cuts because of the opera's structure. Thus, he identified Tebaldo with the husband chosen by Capellio for his daughter and reduced Romeo's two encounters with Capellio to one. The battle between the Ghibellines and the Guelphs coincides with that in which Ezzelino fell, sided with the former. In Scevola's tragedy, however, Romeo refers to the historic battle of Cassano d'Adda which, although it had an inauspicious outcome for his part, gave rise to hopes of the pacification. He, a Ghibelline, was happy with the defeat of his ally Ezzelino. Scevola possibly considered here unbecoming to align his hero with Capellio, who «put Mantua and Brescia with unheard-of ferocity on iron and flame», and whom Dante had dipped in the boiling blood of the circle of the violent ones (<i>Inferno</i> XII, 110). It is likely that Scevola found the historical material for his play in Girolamo Dalla Corte's <i>Storia di Verona</i> , which appeared in 1596. Della Corte in turn took his historical description from the novella IX of Matteo Bandello, <i>La sfortunata morte di due infelicissimi amanti che l'uno di veleno e l'altro di dolore morirono, con varii accidenti</i> (Lucca 1554).
7.	2021	GÓMEZ RIVAS, ARMANDO	<i>Análisis Musicológico post mortem: Colombo a Santo Domingo o La ópera del centenario</i> , «Historia Mexicana», LXX/4 (280), Apr.-Jun. 2021, pp. 1917-1948.	Abstract: (ES) En 1892, la celebración del cuarto centenario del descubrimiento de América tuvo una colaboración destacada del gremio musical. En el clímax de la festividad se realizó el estreno de la partitura <i>Colombo a Santo Domingo</i> , composición escrita por el autor mexicano Julio Morales. La naturaleza de la obra artística suponía que México participara con voz propia en el discurso más aristocrático de la música: la ópera. Sin embargo, tras el estreno y una inmediata función a beneficio, <i>Colombo a Santo Domingo</i> fue retirada por el autor y jamás se volvió a escenificar. Morales cuestionaba la ausencia de una apreciación crítica que advirtiera el verdadero alcance estético de la escritura musical. En este trabajo se cuestiona el proceso que llevó al retiro de la cartelera de la ópera del centenario. Para este fin, se realiza un acercamiento a la programación de la Compañía de Ópera Italiana del empresario Napoleón Sieni. A partir de este punto, se vincula el entorno de las producciones presentadas en 1892, para proponer una hipótesis que parte de la comparación que se realizó con obras consagradas del repertorio bel cantista. En el desarrollo de la argumentación se utilizan fuentes hemerográficas contemporáneas a la presentación. Como parte de un proceso historiográfico se propone una crítica de la crítica musical de la época que permite entender con mayor precisión la recepción de la obra. Finalmente, la conclusión se desprende de la comparación fundamentada en el análisis musical de la partitura autógrafa de Morales.

				<p>(EN) In 1892, the celebrations for the quatercentenary of the discovery of America included the participation of musicians. The climax of these festivities was the premiere of <i>Colombo a Santo Domingo</i> by the Mexican composer Julio Morales. The nature of this piece implied that Mexico would contribute, with its own voice, to the most aristocratic genre in music: opera. Nevertheless, after the premiere and one benefit performance immediately afterwards, <i>Colombo a Santo Domingo</i> was immediately withdrawn by its composer and it was never performed again. Morales himself wondered if the absence of a critical response was a sign of the piece's true aesthetic achievements. This article questions the process that led him to withdraw the piece from the centennial opera season by studying the programming of the Italian Opera Company run by the businessman Napoleón Sieni. In the perspective of the other operas presented that season, it puts forward a hypothesis based on a comparison between the Mexican opera and the classics of the bel canto canon. This position is supported through an analysis of the contemporary press. As part of a historiographic process, it proposes a critique of the musical criticism of the time, allowing us to better understand the opera's reception. It concludes with a musical analysis of Morales's own score.</p>
8.	2021	GORIELY, RUBEN	<p><i>À la recherche de la technique perdue: Le bel canto au XXI^e siècle</i>, diss., Université Catholique de Louvain, 2021 [Master en histoire de l'art et archéologie, orientation musicologie, à finalité spécialisée: musique-musicologie].</p>	<p>Abstract: (FR) À la recherche de la technique perdue. Le Bel Canto au XXI^e siècle L'objectif de ce travail est de questionner directement le rapport du chant classique à la partition. Pour ce faire, une méthode d'analyse et d'approche du répertoire vocal est développée. En effet, il est possible d'isoler un type de répertoire en particulier qui, en plus d'être l'un des plus joués sur les scènes du monde entier, serait l'un des plus influents sur la didactique vocale d'aujourd'hui. Ce répertoire est l'opéra italien du XIX^e siècle, qualifiable de Bel Canto. Comme les principales sources de ce répertoire sont des partitions, la création d'une méthode d'analyse de la voix comme elle apparaît dans le texte permet de mettre en évidence certaines manières de lire la partition aujourd'hui. Le résultat de cette analyse est l'établissement de la vocalité idéale, une voix fictive qui peut être ensuite utilisée à son tour comme outil d'analyse. Grâce à elle, il est notamment possible de révéler des mécanismes d'écriture vocale chez certains compositeurs. Le concept technique pris comme référence est celui des registres vocaux, en ce qu'il a traversé toute l'histoire de la musique vocale et est central par sa nature anatomique. Comme il est intimement lié aux hauteurs de notes et que les hauteurs de notes sont justement l'aspect musical le mieux communiqué dans la notation traditionnelle occidentale, il permet d'ouvrir l'approche à un grand nombre de types de musiques différentes. Pour ce faire, ce mémoire prévoit trois parties différentes.</p>

La première a pour but d'identifier les usages actuels en musique vocale, à la fois à travers l'analyse de traités anatomiques sur l'organe vocal, et à travers l'analyse des programmes des institutions de pédagogie musicale en Belgique francophone – à savoir les académies et Conservatoires. Sur cette base, la réflexion sur le chant spécifiquement classique, son répertoire et ses origines peut être approfondie. La seconde partie va chercher dans les origines de la pédagogie vocale pour comprendre comment approcher le répertoire identifié au Bel Canto. En analysant la technique d'usage à l'époque, il est possible de s'approcher au plus près de ce que les partitions révèlent en termes techniques. Enfin, la troisième partie instaure les démarches permettant d'aboutir à la vocalité idéale de la partition, sur la base des questions posées en première partie, et des techniques découvertes dans la deuxième. La méthode d'analyse est enfin testée sur le rôle-titre dans l'opéra *Norma* de Vincenzo Bellini, à travers l'air «Casta Diva» et la scène VII du premier acte.

(EN) The aim of this work is to question directly the relation of classical singing to the score. In order to do so, a method to analyze and approach the vocal repertory is developed. It is indeed possible to isolate one type of repertory that is not only the most played one all over the world but would also be the one with the most influence on today's vocal didactic. This repertory is the Italian opera of the 19th century, which can be called Bel Canto. Because the main sources of this repertory are scores, the creation of a method to analyze how the voice is written in the score enables the highlighting of certain ways to read the score today. The result of this analysis is the establishment of the ideal vocality, a fictive voice that can then be used as an analysis tool. Thanks to this tool, it is possible to uncover the vocal writing mechanisms of certain composers.

The technical concept used as reference is the concept of vocal registers, because of its presence throughout the history of vocal music and its anatomical nature, which makes it a central concept. Because it is linked to the notes' pitch heights and because their heights are the best communicated musical aspect in the traditional Western notation, it can be used for many different types of music. To do so, the present thesis consists of three parts. In the first part the current uses in vocal music will be identified, both through the analysis of anatomical treatises on the vocal organ and through the analysis of the music education institutions' program in French-speaking Belgium, meaning the academies and conservatories. On this basis, the reflection on classical singing, its repertory and origins can be deepened. In the second part, the origins of vocal education will be used to understand how to approach the repertory identified as Bel Canto. By analyzing the technique used then, it is possible to get as close as possible to what the scores contain in terms of techniques. The third part establishes the steps to the score's ideal vocality on the basis of the questions addressed in the first part and the techniques uncovered in the second part. The analysis method is finally tested on scenes IV («Casta Diva») and VII of Vincenzo Bellini's *Norma*.

9.	2021	KÖRNER, AXEL	<p><i>Between Poetry and Politics. Reconnecting the Lives of Carlo Pepoli</i>, «Bollettino di studi belliniani», VII, 2021, pp. 5-29.</p> <p>[si veda n. 2]</p>	<p>Abstract: Carlo Pepoli is known to opera scholars as the author of Vincenzo Bellini's <i>I Puritani</i>. Despite frequent political readings of the libretto, Pepoli's role during the revolutions of 1831 and 1848, as well as his political contribution after Italy's unification, is usually ignored. His understanding of Italian politics, including his federalism, was deeply marked by local developments in the Romagna, as well as by his experience of exile and his numerous transnational exchanges with political and cultural activists in Britain. As a consequence, his views of the Risorgimento differed from those of many other protagonists of the movement. His career as poet and writer of libretti went clearly beyond his authorship of <i>I Puritani</i>.</p> <p>Full-text: http://www.bollettinostudibelliniani.eu/wp-content/uploads/2022/09/03-Korner.pdf</p>
10.	2021	MACCHIONE, DANIELA	<p><i>Aggiornamento della bibliografia belliniana</i>, «Bollettino di studi belliniani», VII, 2021, pp. 122-138.</p> <p>[si veda n. 2]</p>	<p>Abstract: The bibliography lists periodical articles, books, parts of collective works, conference proceedings, reviews, as well as theater programs about Vincenzo Bellini, his operas and their context, published up through December 2021, including also writings that were not cited in the previous issues. The list also mentions conference papers but does not include printed music, discography, or videography. The sources of information were digital repositories and databases, as well as printed bibliographies and private communications, which are still crucial in tracking down works of limited visibility.</p> <p>Full-text: http://www.bollettinostudibelliniani.eu/wp-content/uploads/2022/09/07-Macchione.pdf</p>
11.	2021	MALNATI, ANDREA	<p><i>A Tribute to Gilbert Duprez, 2017 – Il bravo. Belcanto Arias for Antonio Tamburini</i>, «Bollettino di studi belliniani», VII, 2021, pp. 146-152.</p> <p>[recensione di CD; si veda n. 2]</p>	<p>Abstract: This review is focused on two CD recordings: <i>A tribute to Gilbert Duprez</i> and <i>Il bravo. Belcanto arias for Antonio Tamburini</i>. In the first one John Osborn sings nine pieces drawn from the renowned tenor Gilbert Duprez's repertoire, performed between 1829 and 1847; in the second one Vittorio Prato revives arias composed from 1824 to 1843 for the barytone Antonio Tamburini.</p> <p>This review investigates the performances as a whole, focusing on the struggle of these two contemporary singers struggling with a quite rare (and sometimes very demanding) repertoire. The article deals also with the information included in the CD's booklets, unfortunately not always so accurate and complete (especially in <i>A tribute to Gilbert Duprez</i>).</p> <p>Finally, the last part of the review is dedicated to a philological discussion about the recitativo and cavatina «Montalban! che vedesti? In questo luogo ... Nel periglioso istante», included in <i>Il bravo</i>, debating a problem of attribution: this piece proves itself inexactly attributed to Generali's <i>Chiara di Rosembergh</i>.</p>

12.	2021	MÜLLER, RETO	<p>L'Inventaire après décès de Vincenzo Bellini (<i>e la Vente mobilière</i>), «Bollettino di studi belliniani», VII, 2021, pp. 30-86.</p> <p>[si veda n. 2]</p>	<p>Abstract: The discovery of the original <i>Inventaire après décès de Vincenzo Bellini</i> offered the chance to contextualize it with the recently published correspondence between Vincenzo's father Rosario Bellini and Gioachino Rossini, the authorized representative of the Bellini family for the estate arrangement of V. Bellini in Paris. Collating both, the <i>Inventaire</i> and the correspondence, with the <i>Vente mobilière après le décès de Mr. Bellini</i> and the newly inventoried stock of the Museo Belliniano in Catania, makes it also possible to largely determine the fortune of Bellini's Parisian estate. The study allows some clarifications on Samuel Levy and Rosario Bellini and also on statements of Rossini and Rosario Bellini.</p> <p>Full-text: http://www.bollettinostudibelliniani.eu/wp-content/uploads/2022/09/04-Muller.pdf</p>
13.	2021	PERRIS, ALICIA	<p><i>Norma: La sicilianità lenitina de Bellini, en el Teatro Real de Madrid</i>, «Sinfónica», 26/315, pp. 30-31.</p>	<p>Abstract: Reports on the performance of Bellini's <i>Norma</i> on 9 March 2021 at the Teatro Real de Madrid, focusing on the Sicilian tone of the opera.</p>
14.	2021	SCHWEIKERT, UWE	<p><i>Mit Gesang zum Sterben bringen: Vincenzo Bellini und seine Oper Beatrice di Tenda</i>, in "Bald sind wir aber Gesang": <i>Essays zu Oper, Musik und Literatur</i>, Berlin, Metzler, 2021, pp. 189-200.</p>	
15.	2021	SEMINARA, GRAZIELLA	<p><i>I Carteggi di Bellini. Nuove acquisizioni III</i>, «Bollettino di studi belliniani», VII, 2021, pp. 103-129.</p> <p>[si veda n. 2]</p>	<p>Abstract: This article presents the transcription with a critical comment of five autograph letters by Bellini auctioned at Sotheby's in December 2019 and purchased by Fabrizio Della Seta. The letters were sent between 17 February 1834 and 7 April 1835 to Countess Virginia Martini in Milan and concerned Bellini's relationship with Giuditta Turina and the end of their love affair. In them, the musician reproached the Countess for her siding against him in this matter and urged her and their friends in Milan to dissuade Giuditta from following him to Paris. This correspondence reveals how confidently Bellini related to people of a higher social status and shows his dark and melancholy mood in the first period of his stay in Paris. Moreover, the letters style is interesting for rhetorical procedures adopted to persuade the countess and for use of different, cultured and popular, quotes.</p> <p>Full-text: http://www.bollettinostudibelliniani.eu/wp-content/uploads/2022/09/06-Seminara.pdf</p>

16.	2021	VAGENAS, NASOS, KARDAMĪS, KŌSTAS	<i>Ο ποιητής των Arie Greche: Για την ελληνόφωνη μελοθέτηση του πρώιμου 19ου αιώνα</i> [The poet of the <i>Arie Greche</i> (Greek aria): On the musical setting in Greek language during the early 19th century], in <i>Νεοελληνική μουσική. Ζητήματα ιστορίας και ιστοριογραφίας: με αφορμή τα 50 χρόνια από τον θάνατο του Σπύρου Μοτσενίγου</i> [Neo-Hellenic music: Issues of history and historiography – On the occasion of the 50th anniversary of the death of Spyros Motsenigos], a cura di Kōstas Kardamīs, Kerkyra, Filarmonikīs Etaireia Kerkyras, 2021, pp. 112-122.	Abstract: One of the few settings in Greek by Nikolaos Chalikiopoulos Mantzaros (1795–1872), the poet of which remained unidentified, was a series of <i>Arie greche</i> [Greek airs] that had already been popular in 1830. This chapter reveals that this unidentified poet was Antonios Vrachliotis (1788–1848), an important figure in Corfu’s literary circles, who left behind an impressive, but not accordingly known, production in literature. His writings remain in his descendants’ archive, which has been extensively used for the purposes of this research. It is argued that Vrachliotis was Mantzaros’s main source of Greek poetry suitable for musical setting long before the arrival of the poet Dionysios Solomos in Corfu (1829). Moreover, a number of Vrachlioti’s Greek translations of operatic excerpts by Bellini’s <i>Norma</i> and Donizetti’s <i>Gemma di Vergy</i> and <i>Lucia di Lammermoor</i> , as well as an original poem for a singer’s beneficiary performance, reveal the poet’s verve in music and literature and his perfect understanding of the poetical and musical creative assimilation within the operatic genre.
17.	2022		<i>48° Festival della Valle d’Itria Martina Franca</i> , programma di sala, Palazzo Ducale di Martina Franca, 19 luglio - 6 agosto 2022. [programma di sala dell’allestimento di <i>Beatrice di Tenda</i> , 23 e 26 luglio 2022]	Si vedano nn. 26, 34, 35, 36, i. Contiene inoltre: Libretto, pp. 129-144.
18.	2022		<i>I Capuleti e i Montecchi</i> , programma di sala, Milano, Teatro alla Scala, 18 gennaio - 2 febbraio 2022.	Si veda n. 37. Contiene anche: Synopsis, pp. 8-15; Libretto, pp. 57-72; I protagonisti, pp. 80-100.
19.	2022		<i>Norma</i> , programma di sala, Parma, Teatro Regio, 18 - 27 marzo 2022.	Si vedano i nn. 29, 33. Contiene anche: L’opera in breve, p. 11; Il libretto, p. 13; Nicola Berloff, <i>Una storia senza tempo</i> , p. 15; Sesto Quatrini, <i>Note di direzione</i> , p. 17; Cronologia delle rappresentazioni a Parma, pp. 44-47; Vincenzo Bellini [biografia], p. 49.
20.	2022		<i>I Puritani</i> , programma di sala, Napoli, Teatro di San Carlo, 7 settembre 2022.	Contiene anche: Argomento, pp. 27-28; Synopsis, pp. 29-30; Libretto, pp. 31-56; I protagonisti, pp. 68-77.
21.	2022		<i>La sonnambula</i> , programma di sala, Napoli, Teatro di San Carlo, 30 gennaio 2022.	Si veda n. 25. Contiene anche: Argomento, pp. 21-23; Synopsis, pp. 25-26; Libretto, pp. 29-46; I protagonisti, pp. 54-63.

22.	2022	BARTOLI, JEAN- PIERRE	<i>Les configurations harmoniques et tonales d'I Puritani de Vincenzo Bellini et l'horizon d'attente du public parisien en 1835</i> , in <i>Musique et recherche interdisciplinaire en Sorbonne avec Danièle Pistone</i> , sous la dir. François Madurelle et Jean-Pierre Bartoli, Lyon, Symétrie, 2022, pp. 27-54.	
23.	2022	BIANCHI, RAFFAELLA	<i>A cultural history of La Scala in the Risorgimento (1814-1848)</i> , Turnout, Brepols ("Studies in Italian Opera History", n. 16), 2022.	Abstract: A cultural history of La Scala sheds new life on its audiences, the rules of attendance, management, as well as its central role in the Italian national movement (<i>Risorgimento</i>). When the Italian patriots started planning the unification of the country during the 1820s, boxes of La Scala provided the place for their secret gatherings and revolutionary conspiracies. While Giuditta Pasta and Maria Malibran performed <i>Norma</i> on the stage, behind the box curtains were organized public demonstrations, keys of lateral doors were contested between the impresario and the police, and a monumental gas lamp was built and installed assembled in order to spy on the public.
24.	2022	CAHILL, JAMES LEO	<i>Anthropomorphism and Its Vicissitudes: Reflections on Homme-sick Cinema</i> , in <i>Screening Nature: Cinema beyond the Human</i> , ed. by Anat Pick and Guinevere Narraway, Oxford, New York, Berghahn Books, 2022, pp. 73-90.	
25.	2022	DE LUCA, MARIA ROSA	« <i>Se Iddio mi ajuta, spero di formare epoca col mio nome</i> ». <i>Bellini a Milano, o la conquista della fama</i> , in <i>La sonnambula</i> , programma di sala, Napoli, Teatro di San Carlo, 30 gennaio 2022, pp. 9-19. [si veda n. 21]	
26.	2022	DELLA SETA, FABRIZIO	<i>Beatrice di Tenda: tragedia lirica, sacra rappresentazione</i> , in <i>48° Festival della Valle d'Itria Martina Franca</i> , programma di sala, Palazzo Ducale di Martina Franca, 19 luglio - 6 agosto 2022, pp. 117-120. [si veda n. 17]	
27.	2022	DELLA SETA, FABRIZIO	<i>Bellini</i> , Milano, Il Saggiatore, 2022 ("L'opera italiana: La cultura", n. 1572).	

28.	2022	DELLA SETA, FABRIZIO	<p><i>I Puritani</i>, in <i>I Puritani</i>, programma di sala, Napoli, Teatro di San Carlo, 7 settembre 2022, pp. 9-21.</p> <p>[si veda n. 20]</p>	
29.	2022	DOLFINI, PIERACHILLE	<p><i>Morire d'amore in un Ottocento romantico</i>, in <i>Norma</i>, programma di sala, Parma, Teatro Regio, 18 - 27 marzo 2022, pp. 42-43.</p> <p>[si veda n. 19]</p>	
30.	2022	GERMANO, WILLIAM	<p><i>Shakespeare and the nineteenth-century Italian operatic stage</i>, in <i>The Oxford handbook of Shakespeare and music</i>, ed. by Christopher R. Wilson, New York, Oxford University Press, 2022 ("Oxford handbooks"), pp. 805-833.</p>	<p>Abstract: At least a dozen of Shakespeare's plays provided the basis for 19th-century Italian operas. Poets and composers took on the double project of transforming the playwright's work into a text suitable for musical setting, and then producing a work of dramatic vocal music that could succeed in the fertile and competitive world of 19th-century opera. The century's operatic output is marked by monumental gateposts – Rossini's groundbreaking <i>Otello</i> (1816) and Verdi's final operas, <i>Otello</i> (1887) and <i>Falstaff</i> (1893) – but many other significant Italian composers, including Giovanni Pacini, Nicola Vaccai, Vincenzo Bellini, Saverio Mercadante, Filippo Marchetti, and Franco Faccio (whose recently recovered <i>Amleto</i> is of special interest) would contribute interpretations of <i>Henry IV</i>, <i>Henry V</i>, <i>Romeo and Juliet</i>, <i>Macbeth</i>, and <i>Hamlet</i>. Even non-Italian composers, such as Fromenthal Halévy and Michael William Balfe, composed Italian-language operas based on Shakespearean subjects. These operas also mark at least two trajectories of interest to Shakespeareans. First, the development of a Shakespearean 'voice' – the movement from a vocal world dominated by tenors and women's voices to what we view today as the more realistic distribution of gendered sounds heard in Verdi's musical <i>Cyprus and Windsor</i>. Second is the recovery of the Shakespearean text – the movement from fanciful or surgically expedient versions of Shakespeare to linguistically and poetically attentive settings of Shakespeare's dramas. Such developments connect opera, the most extravagant of theatrical forms, to the literary history of a translated, internationalized, and now fully musical Shakespeare.</p>

31.	2022	JACOBSON, EDWARD	<i>Bellini's idyllic endings</i> , «Cambridge Opera Journal», xxxiv/1, March 2022, pp. 1-36.	Abstract: It has been claimed, both in 1831 and in our own time, that Bellini's <i>La sonnambula</i> is a pastoral opera. Frustratingly difficult to define, the term <i>pastoral</i> is at once both musical and literary, able to attach itself to everything from madrigal to oratorio to symphony across 400 years. The various meanings of pastoral specific to the early 19th century are discussing, arguing that its currency in music analysis today – as a topic, as a mode – is of little use when attention falls on the music of Italian opera. It concludes with an extended analysis of Bellini's handling of cadences in both <i>La sonnambula</i> and his other operas, insisting that it is here, in Italian composers' repeated affirmation of the conventions of tonality, that the pleasures promised by the pastoral can be enjoyed today as much as they were 200 years ago.
32.	2022	LA ROSA, LUIGI	<i>Nel furor delle tempeste. Breve vita di Vincenzo Bellini</i> , Casale Monferrato, Piemme, 2002.	Abstract: Bellini riscrisse, ma con una caparbietà che solo rare altre volte aveva sfoderato, <i>Norma</i> : non vi sarebbe stato che quel titolo. Non avrebbe mai accettato di chiamare in altra maniera il volto che, come Narciso piegato sulla fonte assassina, vedeva già affiorare dalle righe del pentagramma. 26 dicembre 1831. L'esordio di <i>Norma</i> sul palcoscenico della Scala segna insieme l'apice creativo della musica di Vincenzo Bellini e un clamoroso fiasco, che spinge il siciliano a fuggire da un teatro in tumulto e vagare per una città infreddolita. Un uomo lo insegue, impeccabile nell'eleganza ma distaccato e altero nel portamento; una figura che attraversa, avvolta dentro una nube di mistero, tutta la vita del musicista - quell'esistenza che somiglia tanto a un romanzo, e che le pagine ritraggono alla luce di una passione travolgente e inesausta. Dall'infanzia catanese agli anni difficili della formazione napoletana, e poi il debutto nella lirica, i viaggi, la fama, il trasferimento a Milano e gli eccessi, il repertorio leggendario degli amori infelici. Quello per la giovane Maddalena, figlia del magistrato Fumaroli. Il legame controverso e pericoloso con Giuditta Cantù. Le seduzioni sottili di Giuditta Pasta. Il desiderio etereo e mai appagato per Maria Malibran, diva assoluta e sublime interprete, nella stagione londinese del compositore. E poi Parigi, l'irrompere della malattia e la fine precoce, la solitudine romantica del genio e l'enigma dell'oscuro ammiratore che finalmente spalanca lo scrigno dei suoi segreti, sciogliendo l'intreccio della narrazione. Tessere di un mosaico suggestivo e racconto di un universo – quello del melodramma italiano – che l'abile penna dell'autore trasforma in magnifica avventura, tra puntuale ricostruzione storica e opera d'invenzione, fedele tanto alle verità nitide della biografia, quanto ai tradimenti della finzione.

33.	2022	MARTINI, GIUSEPPE	<i>Norma. Disegni milanesi</i> , in <i>Norma</i> , programma di sala, Parma, Teatro Regio, 18 - 27 marzo 2022, pp. 40-41. [si veda n. 19]
34.	2022	MATTIOLI, ALBERTO	<i>Bellini contro Romani</i> , in <i>48° Festival della Valle d'Itria Martina Franca</i> , programma di sala, Palazzo Ducale di Martina Franca, 19 luglio - 6 agosto 2021, pp. 123-127. [si veda n. 17]
35.	2022	PALMA, MATTIA L.	<i>Trovare i colori giusti, mantenere la tensione, motivare le orchestre</i> , in <i>48° Festival della Valle d'Itria Martina Franca</i> , programma di sala, Palazzo Ducale di Martina Franca, 19 luglio - 6 agosto 2021, pp. 147-148. [si veda n. 17]
36.	2022	PEDROTTI, ROBERTA	<i>Beatrice di Tenda. Guida all'opera</i> , in <i>48° Festival della Valle d'Itria Martina Franca</i> , programma di sala, Palazzo Ducale di Martina Franca, 19 luglio - 6 agosto 2021, pp. 109-111. [si veda n. 17; segue traduzione in lingua inglese, pp. 113-115]
37.	2022	SEMINARA, GRAZIELLA	<i>Rivalità, amore e morte: archetipo del melodramma romantico</i> , in <i>I Capuleti e i Montecchi</i> , programma di sala, Milano, Teatro alla Scala, 18 gennaio - 2 febbraio 2022, pp. 43-55. [si veda n. 18]
38.	2022	SEMINARA, GRAZIELLA	<i>Gli studi belliniani nel XX secolo. Contributi e prospettive</i> , in <i>I puritani</i> , programma di sala, Napoli, Teatro di San Carlo, 7 settembre 2022, pp. 23-25. [si veda n. 20]

39.	2022	WOLKOWICZ, VERA	<i>Opera as a moral vehicle: Situating Bellini's Norma in the political complexities of mid-nineteenth-century Buenos Aires</i> , «Nineteenth-century music review», XIX/3, December 2022, pp. 403-425.	Abstract: On 25 May 1849 Vincenzo Bellini's opera <i>Norma</i> was premiered at the Teatro de la Victoria in Buenos Aires. It was performed four years before the downfall of Juan Manuel de Rosas, governor of Buenos Aires for more than 20 years, in what it has been considered in Argentine historiography as a terror regime. The success of the opera combined with the political situation enables the understanding of <i>Norma</i> in political terms. A year prior to the premiere of the opera, the story of the elopement of a young, aristocratic, federal girl, Camila O'Gorman with the priest Uladislao Gutiérrez, had shocked local society. It was followed by another shocking event when, once the couple was found, Rosas decided to have them executed. The inadvertent similarity between the plot of <i>Norma</i> and the events in relation to Camila O'Gorman's death led to possible interpretations of the opera performance as a justification of Rosas's decision to execute Camila and her lover, whilst also providing a moral lesson to young aristocratic women. I therefore explore the plausible political overtones hidden in the performance of <i>Norma</i> by comparing librettos and analyzing the opera's reception between 1849 and 1851 in the periodicals of the time. In this way, I cast light on a heretofore overlooked, but undeniably rich, period of operatic life in Buenos Aires.
40.	2023	DE LUCCA, VALERIA	<i>Marie Wilton, La! Sonnambula! and the opening of the Prince of Wales's Theatre in 1865</i> , in <i>Opera outside the box: Notions of opera in nineteenth-century Britain</i> , ed. by Roberta Montemorra Marvin, Abingdon (Oxfordshire, UK), Routledge, 2023 ("Ashgate Interdisciplinary Studies in Opera"), pp. 116-132.	Abstract: Considers a new facet of the relationship between opera and operatic burlesque in Victorian London by focusing on Henry J. Byron's <i>La! Sonnambula! or, The supper, the sleeper, and the merry Swiss boy</i> , based on Vincenzo Bellini's <i>La sonnambula</i> , and the role that it played in the success of the opening of the Prince of Wales's Theatre by actress Marie Bancroft. By actively engaging with the repertoire of the two major opera houses in London – which at the time were presenting Bellini's opera – Bancroft and Byron succeeded in providing witty entertainment to a middle-class audience who aspired to social visibility and new status also by their theatrical habits. This programming choice was a shrewd business move that was instrumental in realizing the vision of renovation and improvement of the theater and its audience and therefore in placing the new venue solidly within the highly competitive theatrical scene of the West End.

41.	2023	ROTHSTEIN, WILLIAM	<i>The musical language of Italian opera, 1813-1859</i> , New York, Oxford University Press, 2023.	Abstract: Though studying opera often requires attention to aesthetics, librettos, staging, singers, compositional history, and performance history, the music itself is central. Operatic music by five Italian composers is examined – Rossini, Bellini, Saverio Mercadante, Donizetti, and Verdi – and one non-Italian, Meyerbeer, during the period from Rossini’s first international successes to Italian unification. Detailed analyses of form, rhythm, melody, and harmony reveal concepts of musical structure different from those usually discussed by music theorists, calling into question the notion of a common practice. Taking an eclectic analytical approach, ideas originating in the 16th to the 21st centuries are employed, asserting that operatic music can be heard not only as passionate vocality, but also in terms of musical forms, pitch structures, and rhythmic patterns. Although no single theory accounts for everything, the analysis shows how certain recurring principles define a distinctively Italian practice, one that left its mark on the German repertoire more familiar to music theorists.
i.	2022	DELLA SETA, FABRIZIO; MANTICA, CANDIDA	<i>Metitiamoci all’opera</i> , Auditorium della Fondazione Paolo Grassi, Martina Franca, 23 luglio 2022 (48° Festival della Valle d’Itria, Martina Franca).	Si vedano anche nn. 17, 26, 34, 35, 36.

ABSTRACT - The bibliography lists periodical articles, books, parts of collective works, conference proceedings, reviews, as well as theatre programs about Vincenzo Bellini, his operas and their context, published up through December 2022, including also writings that were not cited in the previous issues. The list also mentions conference papers, although does not include printed music, discography, or videography. The sources of information were digital repositories and databases, as well as printed bibliographies and private communications, which are still crucial in tracking down works of limited visibility.