

# ***Roberta Montemorra MARVIN***

## **Education**

Doctor of Philosophy (Ph.D.), Historical Musicology, Brandeis University, 1992  
Master of Arts (M.A.), Historical Musicology, Tufts University, 1986  
Bachelor of Music (B.M.), Flute Performance, Boston Conservatory of Music, 1975

## **Academic Positions**

University of Massachusetts: Professor Emerita, 2021-present; Professor, Musicology, 2016-2020  
University of Iowa: Professor, International Programs (affiliate), 2003-present; Associate Professor, Musicology, 1997-2003; Director, Opera Studies Forum, 1999-2016; Associate Dean, International Programs, 2010-2012  
University of Chicago: Associate General Editor, *The Works of Giuseppe Verdi*, 2006-2015  
University of Alabama: Assistant Professor, Musicology, 1993-1997

## **Selected Grants, Fellowships, Awards, Prizes**

2021	Lifetime Honorary Member, North American British Music Studies Association
2010/2003/1993	National Endowment for the Humanities Summer Stipends
2010	University of Iowa Summer Research Fellowship, International Programs
2009	<i>Music &amp; Letters</i> Trust Research Grant
2007/1992	American Philosophical Society Franklin Research Grants
2005	University of Iowa Stanley International Programs-Obermann Center Fellowship
2004-05	National Endowment for the Humanities Fellowship for University Professors
2004/2002/2000/1998	University of Iowa Arts and Humanities Initiative Grants
2003-04	Bogliasco Foundation Fellowship, Liguria Center for the Arts and Humanities
2002-03	George A. and Eliza Gardner Howard Foundation Fellowship
2000-02	University of Iowa College of Liberal Arts and Sciences Dean's Scholar Award
1993-94/1988-89	Fulbright Research Fellowship to Italy
1991	Premio Internazionale "Giuseppe Verdi," Istituto Nazionale di Studi Verdiani

## **Publications**

### **Books - Authored**

*Verdi and the Victorians*. Music in Britain, 1600-2000. Boydell, in preparation.  
*The Politics of Verdi's "Cantica."* Royal Musical Association Monographs. Ashgate, 2014.  
*Verdi the Student–Verdi the Teacher*. Istituto Nazionale di Studi Verdiani, 2010.

### **Books - Edited**

*Verdi in Context*. Cambridge University Press, in preparation.  
*Opera Outside the Box: Notions of Opera in Nineteenth-Century Britain*. Ashgate Interdisciplinary Studies in Opera. Taylor & Francis, 2022.  
*Fashions and Legacies of Nineteenth-Century Italian Opera*. Co-ed. with H. Poriss. Cambridge University Press, 2010.

*Music in World War II: Coping with Wartime in Europe and the United States*. Co-ed. with P. Potter & C. Baade. Indiana University Press, 2020.

*The Cambridge Verdi Encyclopedia*. Cambridge University Press, 2013 / 2020.

*The Idea of Art Music in a Commercial World, 1800-1930*. Co-ed. with C. Bashford. Music in Society and Culture. Boydell, 2016.

*Music in Print and Beyond: Hildegard von Bingen to The Beatles*. Co-ed. with C. A. Monson. Eastman Studies in Music. University of Rochester Press, 2013.

*Operatic Migrations: Transforming Works and Crossing Boundaries*. Co-ed. with D. A. Thomas. Ashgate, 2006.

*Historical Musicology: Sources, Methods, Interpretations*. Co-ed. with S. A. Crist. Eastman Studies in Music. University of Rochester Press, 2004 / 2008.

*Verdi 2001: Atti del Convegno Internazionale / Proceedings of the International Conference, 2001*. Co-ed. with F. Della Seta & M. Marica. Leo S. Olschki, 2003.

### **Critical Editions of Music**

*The Works of Giuseppe Verdi*. University of Chicago Press / Ricordi.

*Juvenilia*, supervising editor. In preparation.

*Cantatas and Hymns*. Full score, 2007 / Vocal score, 2010.

*I masnadieri*. Full score, 2000 / Vocal score, 2004.

*Giuseppe Verdi: Sinfonia in D Major*. Istituto Nazionale di Studi Verdiani / Teatro della Scala, 2000.

### **Articles and Book Chapters (Selected)**

“Musical Self-Borrowing in *Ottocento* Opera and the Composer’s Toolbox.” *Nineteenth-Century Music Review*, in press (2023).

“Perceptions of Verdi in Victorian Britain” and “Introduction.” *Opera Outside the Box: Notions of Opera in Nineteenth-Century Britain*, pp. 30-54 and pp. 1-8. Taylor & Francis, 2022.

“Coming to Terms with Jenny Lind in Victorian Britain.” *Tra ragione e pazzia: Studi di esegesi, storiografia e drammaturgia musicale in onore di Fabrizio Della Seta*, pp. 495-512. Ed. F. Rovelli, C. Vellutini, & C. Panti. Edizioni ETS, 2021.

“Selling a ‘False Verdi’ in Victorian London.” *The Idea of Art Music in a Commercial World, 1800-1930*, pp. 223-247. Ed. C. Bashford & R. M. Marvin. Boydell, 2016.

“Verdi’s Shakespearean Operas: Introduction.” *Verdi Forum* 41-42 (2014-15): 73-75.

“Verdi’s ‘Music of the Future’.” *Music in Print and Beyond: Hildegard von Bingen to The Beatles*, pp. 158-179. Ed. C. A. Monson & R. M. Marvin. University of Rochester Press, 2013.

“Verdi, Conservatory Reform, and the Italian Musical Tradition.” *L’insegnamento dei conservatori, la composizione e la vita musicale nell’Europa dell’Ottocento*, pp. 3-30. Ed. L. Sirch, et al. Libreria Musicale Italiana, 2012.

“Idealizing the *Prima Donna* in Mid-Victorian London.” *The Arts of the Prima Donna in the Long Nineteenth Century*, pp. 21-41. Ed. R. Cowgill & H. Poriss. Oxford University Press, 2012.

“The Victorian Violetta: The Social Messages of Verdi’s *La traviata*.” *Art and Ideology in European Opera*, pp. 224-240. Ed. R. Cowgill, C. Brown, & D. Cooper. Boydell, 2010.

“Verdian Opera in the Victorian Parlor.” *Fashions and Legacies of Nineteenth-Century Italian Opera*, pp. 53-75. Ed. R. M. Marvin & H. Poriss. Cambridge University Press, 2010.

“Verdi Learns to Compose: The Writings of Bonifazio Asioli.” *Studi musicali* 36 (2007): 469-490.

“Handel’s *Acis and Galatea*: A Victorian View.” *Europe, Empire, and Spectacle in Nineteenth-Century*

- British Music*, pp. 249-264. Ed. J. Rushton & R. Cowgill. Ashgate, 2006.
- “Burlesques, Barriers, Borders, and Boundaries” and “Introduction: Migrations and Transformations.” *Operatic Migrations: Transforming Works and Crossing Boundaries*, pp. 205-216 and pp. 1-6. Ed. R. M. Marvin & D. A. Thomas. Ashgate, 2006.
- “Commercial Intrigue, National Identity, and the Italian Premiere of Rossini’s *Petite Messe solennelle*.” *Nineteenth-Century Studies* 18 (2004): 117-138.
- “Verdi’s Non-Operatic Works.” *Cambridge Companion to Verdi*, pp. 169-181 / 296-299 (notes). Ed. S. Balthazar. Cambridge University Press, 2004.
- “Andrea Maffei’s ‘Ugly Sin’: The Libretto for Verdi’s *I masnadieri*” and “Scholarly Inquiry in Historical Musicology.” *Historical Musicology: Sources, Methods, Interpretations*, pp. 280-301 and pp. 1-7. Ed. S. A. Crist & R. M. Marvin. University of Rochester Press, 2004 / 2008.
- “Verdian Opera Burlesqued: A Glimpse into Mid-Victorian Theatrical Culture.” *Cambridge Opera Journal* 15 (2003): 33-66; publisher’s errata, 15 (2003): 209-211.
- “La Messa solenne di Rossini: La sua prima esecuzione in Italia.” *Bollettino del Centro rossiniano di studi* 2001: 37-82.
- “The Censorship of Verdi’s Operas in Victorian London.” *Music & Letters* 82 (2001): 582-610.
- “Music at Court During the Reign of Maria Luigia, Duchess of Parma, Piacenza, and Guastalla: A Partial Survey.” *The Musical Quarterly* 83 (2000): 475-496.
- “Verdi, Nationalism, and Cultivation of the Folk Idiom: His *Stornelli* of the 1860s.” *Verdi Forum* 26-27 (1999-2000): 33-38.
- “Aspects of Tempo in Verdi’s Early and Middle Period Italian Operas.” *Verdi’s Middle Period: Source Studies, Analysis, and Performance Practice*, pp. 393-411. Ed. M. Chusid. University of Chicago Press, 1997.
- “The Critical Reception of Verdi’s Operas in London, 1845-1847.” *Verdi Newsletter* 24 (1997): 7-11.
- “Shakespeare and *Primo Ottocento* Italian Opera: The Case of Rossini’s *Otello*.” *The Opera and Shakespeare*, pp.71-96. Ed. H. Klein & C. Smith. Edwin Mellen Press, 1994.
- “Verdi’s Tempo Assignments in *I masnadieri*.” *Revista de musicologia* 16 (1993): 3179-3195.
- “A Verdi Autograph and the Problem of Authenticity.” *Studi Verdiani* 9 (1993): 33-51.
- “The Censorship of *I masnadieri* in Italy.” *Verdi Newsletter* 21 (1993): 5-12.
- “Verdi and the Metronome.” *Verdi Newsletter* 20 (1992): 4-8.
- “Artistic Concerns and Practical Considerations in the Composition of *I masnadieri*.” *Studi Verdiani* 7 (1991): 79-110.
- “Il libretto di Berio per l’*Otello* di Rossini.” *Bollettino del Centro Rossiniano di Studi* 31 (1991): 55-76.

### **Book Series and Journals Edited**

- Ashgate Interdisciplinary Studies in Opera*. Series Editor. Ashgate Press / Taylor & Francis, 2007-present.
- The Works of Giuseppe Verdi*. Associate General Editor. University of Chicago Press / Ricordi, 2006-present.
- Nineteenth-Century Music Review*. Ed. with R. Ketterer, issue on opera and the ancient world, forthcoming.
- Verdi Forum*, Editor-in-chief, 2004-2017; Co-editor (with D. Rosen), 2003-04; Associate Editor, 2000-03.
- Cambridge Opera Journal*. Ed. with A. Wilson, issue on opera reception, vol. 25, no. 2 (2013).
- Ashgate Library of Essays in Opera Studies*. Series Editor. Ashgate, 2010.
- Nineteenth-Century Music Review*. Ed., issue on *ottocento* opera, vol. 7, no. 2 (2010).