

Un Ballo in Maschera: (A Masked Ball); a Grand Opera in Three Acts / Fred Rullman, 19?? / Giuseppe Verdi

In becoming the Un ballo in maschera which we know today, Verdi's opera (and his libretto) underwent a significant series of transformations and title changes, caused by a combination of censorship regulations in both Naples and Rome, as well as by the political situation in France in January 1858. Based on the Scribe libretto and begun as Gustavo III set in Stockholm, it became Una vendetta in domino set in Stettin, and finally Un ballo in maschera set in Boston during the colonial era. It became one of the most frustrating experiences of Verdi's career. Un ballo in maschera, (Italian: "A Masked Ball") opera in three acts by Italian composer Giuseppe Verdi (Italian libretto by Antonio Somma) that premiered at the Teatro Apollo in Rome on February 17, 1859. The Italian libretto was hastily adapted from French dramatist Eugène Scribe's libretto. Un ballo in maschera was the 23rd of Verdi's 28 operas. Background and context. Under contract to the Teatro San Carlo in Naples in 1857, Verdi had settled on the story of the assassination of King Gustav III of Sweden in 1792 as the basis for a proposed opera. It was immediately clear to the theatre and to the librettist that there would be problems with Neapolitan censors; at the least, a monarch's assassination onstage would be forbidden. Un ballo in maschera (A Masked Ball), is an opera in three acts by Giuseppe Verdi with text by Antonio Somma. The opera's first production was at the Teatro Apollo, Rome, 17 February 1859. The opera is based on the assassination of King Gustav III of Sweden, but is not historically accurate. During its composition, Verdi was asked by government censors to make many changes to the opera due to its politically sensitive subject matter. Among these changes is a transportation of the setting to Boston, Massachusetts. Despite its tragic conclusion, Un ballo in maschera has many moments of the brill