

PREFACE AND ACKNOWLEDGMENTS



At the intersection of Italian Opera and Native-American motifs and music, *Winona* is an unpublished opera in three acts (c. 1915-1918) by Florentine-American composer and conductor, Alberto Bimboni (Florence 1882 - New York 1960) to a libretto by Perry S. Williams.

Winona was performed in the US in 1926 and 1928 to great success and critical acclaim. Since the 1700s, the prominent Bimboni musical family had played an important role both in Italy and in the US, as inventors, composers, conductors, and teachers.

A copy of the manuscript score of *Winona* and the unique *Winona*-related Scrap Book were donated to the ICAMus Archive in 2014 by a friend of the Bimboni family, Ms. Julia Jacobs (1922-2014).

Winona tells the story, from a Sioux legend, of a Dakota Indian princess and her relationship to the laws of her people. The locations of Lake Pepin (Minnesota and Wisconsin) and Maiden Rock still resonate with the *Winona* legend. In this opera, Native American traditional chants, Chippewa and Sioux songs, Moccasin, war and hunting songs are woven into the story and the score.

Committed to “authenticity”, and in order to respect the Indian musical traditions, Bimboni composed the choral scenes in unison, avoiding part-singing. All the opera characters are American Indians, and so were some performers of the two US stage productions in the 1920s.

This volume features the revised content of the ICAMus Session on *Winona*, presented at the international “Intersections/Intersezioni” Conference, directed by Profs. Fulvio Santo Orsitto and Simona Wright, held in Florence, Italy, on June 1st, 2017. It explores the significant Italian contribution to the controversial Indianist movement that flourished in American music and culture from the last decades of the 19th century until the early 1900s.

The ICAMus conference session was followed by the live performance of a selection from *Winona*, in collaboration with Conservatorio di Musica “Luigi Cherubini” di Firenze. The performance, which took place in the Sala del Buonumore of the Music Conservatory, was based on the unpublished manuscript of the opera, housed in the ICAMus Archive, Ann Arbor, MI, USA.

Our warmest thanks to “Intersections” and to the conference directors, Profs. Fulvio Santo Orsitto and Simona Wright, for inviting ICAMus for the third time, and for the wonderful opportunity of an international conversation among scholars.

ICAMus is thankful to the conference presenters and to Dr. Alexandra Monchick for sharing their research and discoveries.

The most special thanks to Julia Jacobs, for donating the unique Bimboni Collection to the ICAMus Archive. This publication is dedicated to her memory.

We acknowledge the valuable help, expertise, and collaboration of Estelle Gilson; Roberta Prada and the late Jack Lee; Judith Lungen and Richard Lener; Anna Maria Gasparri Rossotto; the Amedeo Bassi Archive - Biblioteca Comunale “Balducci” and the Museo Amedeo Bassi in Montespertoli (Firenze), and the Archive of the Teatro Regio of Turin.

It is our hope that the ICAMus research will inspire more scholars and performers to study the beautiful, distinctive score of *Winona*.

Aloma Bardi, Montespertoli (Florence, Italy), May 10th, 2018





Palazzo Vettori, Florence, Italy; Kent State University - Florence Program, hosting the yearly “Intersections/Intersezioni” Conference.



ICAMus Director, Aloma Bardi, introducing the ICAMus Session on Alberto Bimboni’s unpublished opera, *Winona*, at the “Intersections/Intersezioni” Conference, Kent State University, Florence Program, June 1st, 2017.