Verdi's Middle Period Source Studies Analysis And Performance Practice

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The first major biography of the Italian composer discusses his relationships with friends and family, his dedication to his music, his passion for Italy, his works, and the importance of his music to Italy.

Who is Puccini? Most debates about the composer are focused on his cultural and musical identity: is his music traditional or progressive? The thesis of this volume is that the diametrically opposed forces of the traditional and the progressive live together in Puccini's music, embedded deeply within his harmonic constructs and in many musical parameters. Recondite Harmony is a study of all of Puccini's operas examined through a primarily analytic lens. It offers essays on salient aspects of each of the operas while tracing in them both progressive and traditional elements. The volume is divided into two parts: in the first, approaches that inform the entire corpus of Puccini's operas are examined. The second half of the book is devoted to brief essays discussing interesting aspects of each of his operas. Techniques in each opus that merit analytical attention are highlighted and discussed in relation to the drama at hand, individuating more fully musical aspects special to each score. Included are also previously unpublished source material and autograph sketches.

A world list of books in the English language.

During the middle phase of his career, 1849-1859, Verdi created some of his best-loved and most frequently performed operas, including Luisa Miller, Rigoletto, Il trovatore, La traviata, and Un ballo in maschera. This was also the period in which he wrote his first completely original French grand opera, Les Vepres sicilienne, the first version of Simon Boccanegra; and the intensely dramatic Stiffello, until recent years the most neglected of all Verdi's mature works for the operatic stage. Featuring contributions from many of the most active Verdi scholars in the United States and Europe, Verdi's Middle Period explores the operas composed during this period from three interlinked perspectives: studies of the original source material, cross-disciplinary analyses of musical and textual issues, and the relationship of performance practice to Verdi's musical and dramatic conception. Both musicologists and serious opera buffs will enjoy this distinguished collection.

Abramo Basevi published his study of Verdi's operas in Florence in 1859, in the middle of the composer's career. The first thorough, systematic examination of Verdi's operas, it covered the twenty works produced between 1842 and 1857—from Nabucco and Macbeth to Il trovatore, La traviata, and Aroldo. But while Basevi's work is still widely cited and discussed—and nowhere more so than in the English-speaking world—no translation of the entire volume has previously been available. The Operas of Giuseppe Verdi fills this gap, at the same time providing an invaluable critical apparatus and commentary on Basevi's work. As a contemporary of Verdi and a trained musician, erudite scholar, and critic conversant with current and past operatic repertories, Basevi presented pointed discussion of the operas and their historical context, offering today's readers a unique window into many aspects of operatic culture, and culture in general, in Verdi's Italy. He wrote with precision on formal aspects, use of melody and orchestration, and other compositional features, which made his study an acknowledged model for the growing field of music criticism. Carefully annotated and with an engaging introduction and detailed glossary by editor Stefano Castelvecchi, this translation illuminates Basevi's musical and historical references as well as aspects of his language that remain difficult to grasp even for Italian readers. Making Basevi's important contribution to our understanding of Verdi and his operas available to a broad audience for the first time, The Operas of Giuseppe Verdi will delight scholars and opera enthusiasts alike.

A tale by the author of Stellaluna introduces young Verdi, a tiny spotted snake who is sent out into the jungle to grow up big and strong and who finds grown-up snakes so unpleasant that he simply refuses to turn green.

This book is the first comprehensive collection of the letters of Johannes Brahms ever to appear in English. Over 550 are included, virtually all uncut, and there are over a dozen published here for the first time in any language. Although he corresponded throughout his life with some of the great performers, composers, musicologists, writers, scientists, and artists of the day, and although thousands of his letters have survived, English readers have until now had scant opportunity to meet Brahms in person, through his words, and in his own voice. The letters in this volume range from 1848 to just before his death. They include most of Brahms's letters to Robert Schumann, over a hundred letters to Clara Schumann, and the complete Brahms-Wagner correspondence. They are joined by a running commentary to form an absorbing narrative, documented with scholarly care, provided with comprehensive notes, but written for the general music lover—the result is a lively biography. The work is generously illustrated, and contains several detailed appendices and an index.

This important new book considers many of the ways in which national identity was imagined, implemented and contested within
Italy culture before, during and after the period of Italian unification in the mid-nineteenth century. Taking a fresh approach towards national icons cherished by both Left and Right, the collection's authors examine the complex interaction between a perceived need for national identity and the fragmented nature of the Italian peninsula. In so doing, they draw on examples from a wide range of artistic and cultural contexts with an introduction which discusses the case of the Italian 'Risorgimento' and places it within a large context of European and global nation-building and nationalism. Authors discuss how episodes from the distant past were used by nineteenth- and twentieth-century artists, musicians, and writers to recreate narratives of nationalhood, as well as how the problem of Italian identity was before and during the Risorgimento. The question of who belonged in the new Italy, who remained outsiders, and how social and sexual differences entered into defining these groups is also addressed. The book concludes with an analysis of twentieth-century attempts to appropriate and reforge the 'spirit' of the Risorgimento, under Fascism and in our own time.

Concise biographical information on outstanding people from the ancient world to current times, providing a look at their early life, life's work, and summary of achievements; v. I: The ancient world; v. II: The middle ages; v. III: The Renaissance; v. IV: The 17th & 18th Centuries.

Compelling, wide-ranging, and hugely ambitious, this book offers an integrated history of the culture produced and consumed by Europeans since 1800, and follows its transformation from an elite activity to a mass market—from lending libraries to the internet, from the first public concerts to music downloads. In itself a cultural tour de force, the book covers high and low culture, readers and writers, audiences and prima donnas, Rossini and hip hop, Verdi and the Beatles, Zola and Tintin, Walter Scott and Jules Verne, the serialized novel of the 19th century as well as Dallas and Coronation Street. Included in its vast scope are fairy tales, best-sellers, crime and sci-fi, non-fiction, magazines, newspapers, comic strips, plays, opera, musicals, pop music, sound recording, films, documentaries, radio, and television. A continent-wide survey, this majestic work includes discussions of rock music under communism, Polish and Danish bestsellers, French melodramas and German cabarets, fascist and Soviet cinema. It examines the ways culture travels; how it is produced, transformed, adapted, absorbed, sold, and consumed; how it is shaped by audiences and politics, and conventional morality; and why some works and genres excel in particular genres. It examines the anxiety and attraction felt by Europeans towards American culture, and asks to what extent European culture has become Americanized. Stylishly written, devoid of jargon, this is global non-fiction narrative at its best.

A complete biographical reference work covering all aspects of the classical music world.

Articles contained in fifteen volumes describe issues relating to and affecting the Catholic Church, in areas such as history, ethics, spirituality, and social sciences.

Now a byword for beauty, Verdi's operas were far from universally acclaimed when they reached London in the second half of the nineteenth century. Why did some critics react so harshly? Who were they and what biases and prejudices animated them? When did their antagonistic attitude change? And why did opera managers continue to produce Verdi's operas, in spite of their alleged worthlessness? Massimo Zicari's Verdi in Victorian London reconstructs the reception of Verdi's operas in London from 1844, when a first critical account was published in the pages of The Athenaeum, to 1901, when Verdi's death received extensive tribute in The Musical Times. In the 1840s, certain London journalists were positively hostile towards the most talked-about representative of Italian opera, only to change their tune in the years to come. The supercilious critic of The Athenaeum, Henry Fothergill Chorley, declared that Verdi's melodies were worn, hackneyed and meaningless, his harmonies and progressions crude, his orchestration noisy. The scribes of The Times, The Musical World, The Illustrated London News, and The Musical Times all contributed to the critical hubbub. Yet by the 1850s, Victorian critics, however grudging, could neither deny nor ignore the popularity of Verdi's operas. Over the final three decades of the nineteenth century, moreover, London's musical milieu underwent changes of great magnitude, shifting the manner in which Verdi was conceptualized and making room for the powerful influence of Wagner. Nostalgic commentators began to lament the sad state of the Land of Song, referring to the now departed "palmy days of Italian opera." Zicari charts this entire cultural constellation. Verdi in Victorian London is required reading for both academics and opera aficionados. Music specialists will value a historical reconstruction that stems from a large body of first-hand source material, while Verdi lovers and Italian opera addicts will enjoy vivid analysis free from technical jargon. For students, scholars and plain readers alike, this book is an illuminating addition to the study of music reception.

How did Paris and its musical landscape influence Verdi's La traviata? In this book, Emilio Sala re-examines La traviata in the cultural context of the French capital in the mid-nineteenth century. Verdi arrived in Paris in 1847 and stayed for almost two years: there, he began his relationship with Giuseppina Strepponi and assiduously attended performances at the popular theatres, whose plays made frequent use of incidental music to intensify emotion and render certain dramatic moments memorable to the audience. It is in one of these popular theatres that Verdi probably witnessed one of the first performances of Dumas fils' La Dame aux camélias, which became hugely successful in 1852. Making use of primary source material, including unpublished musical articles and rare documents and images, Sala's close examination of the incidental music of La Dame aux camélias— and its musical context— offers an invaluable interpretation of La traviata's modernity.

Opera is often regarded as the pinnacle of high art. A "Western" genre with global reach, it is where music and drama come together in unique ways, supported by stellar singers and spectacular scenic effects. Yet it is also patently absurd— why should anyone break into song on the dramatic stage?— and shrouded in mystique. In this engaging and entertaining guide, renowned music scholar Tim Carter unravels its many layers to offer a thorough introduction to Italian opera from the seventeenth to the early twentieth centuries. Eschewing the technical musical detail that all too often dominates writing on opera, Carter begins instead where the composers themselves did: with the text. Walking readers through the relationship between music and poetry that lies at the heart of any opera, Carter then offers explorations of five of the most anything and emblematic Italian operas: Monteverdi's The Coronation of Poppea; Handel's Julius Caesar in Egypt; Mozart's The Marriage of Figaro; Verdi's Rigoletto; and Puccini's La Bohème. Shedding light on the creative collusions and collisions involved in bringing opera to the stage, the various, and varying, demands of the text and music, and the nature of its musical drama, Carter also shows how Italian opera has developed over the course of music history. Complete with synopses, cast lists, and suggested further reading for each work discussed, Understanding Italian Opera is a must-read for anyone with an interest in and love for this glorious art.
This series explores the conceptual frameworks that shape or have shaped the ways in which we understand music and its history, and aims to elaborate structures of explanation, interpretation, commentary and criticism which make music intelligible and which provide a basis for argument about judgements of value. The intellectual scope of the series is broad. Some investigations will treat, for example, historiographical topics, others will apply cross-disciplinary methods to the criticism of music, and there will also be studies which consider music in its relation to society, culture and politics. Overall, the series hopes to create a greater presence for music in the ongoing discourse among the human sciences. --Book Jacket.

Setting opera within a variety of contexts - social, aesthetic, historical - Lindenberger illuminates a form that has persisted in recognizable shape for over four centuries. The study examines the social entanglements of opera, for example the relation of Mozart’s Abduction from the Seraglio and Verdi’s Il trovatore to its initial and later audiences. It shows how modernist opera rethought the nature of theatricality and often challenged its viewers by means of both musical and theatrical shock effects. Using recent experiments in neuroscience, the book demonstrates how different operatic forms developed at different periods to create new ways of exciting a public. Lindenberger considers selected moments of operatic history from Monteverdi’s Orfeo to the present to study how the form has communicated with its diverse audiences. Of interest to scholars and operagoers alike, this book advocates and exemplifies opera studies as an active, emerging area of interdisciplinary study.

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