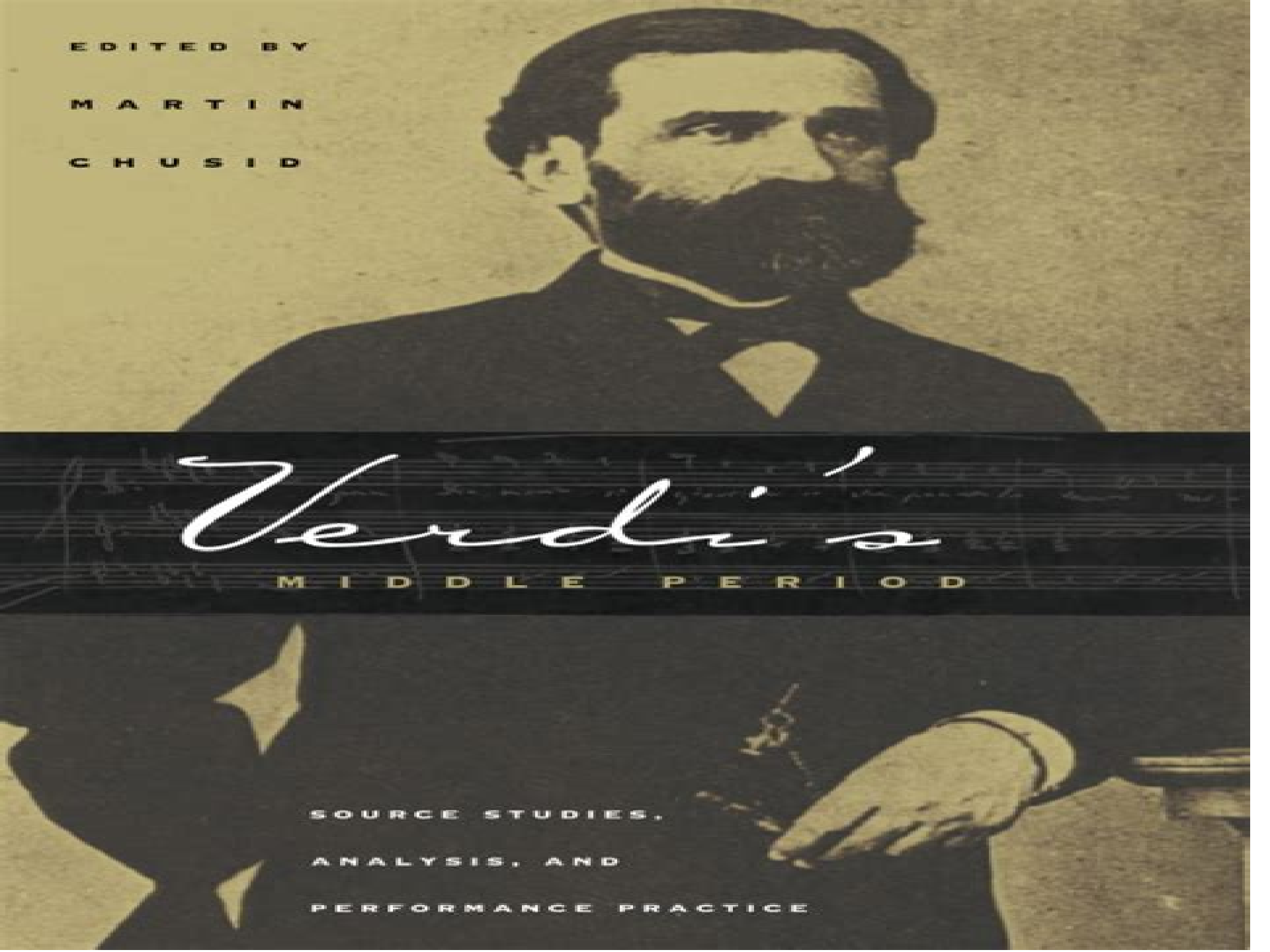


A sepia-toned portrait of Giuseppe Verdi, a man with a full dark beard and mustache, wearing a dark suit and a bow tie. He is looking slightly to the right of the camera.

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Verdi's

MIDDLE PERIOD

SOURCE STUDIES,

ANALYSIS, AND

PERFORMANCE PRACTICE

Verdis Middle Period 1849-1859

Steven Huebner



Verdi's Middle Period 1849-1859:

The Cambridge Companion to Verdi Scott L. Balthazar, 2004-11-18 This 2004 Companion provides a biographical, theatrical, and social cultural background for Verdi's music; examines in detail important general aspects of its style and method of composing; and synthesizes stylistic themes in discussions of representative works. Aspects of Verdi's milieu, style, creative process, and critical reception are explored in essays by highly reputed specialists. Individual chapters address themes in Verdi's life, his role in transforming the theater business, and his relationship to Italian Romanticism and the Risorgimento. Chapters on four operas representative of the different stages of Verdi's career: *Ernani*, *Rigoletto*, *Don Carlos*, and *Otello*, synthesize analytical themes introduced in the more general chapters and illustrate the richness of Verdi's creativity. The Companion also includes chapters on Verdi's non-operatic songs and other music, his creative process, and scholarly writing about Verdi from the nineteenth century to the present day.

The Politics of Verdi's *Cantica* Roberta Montemorra Marvin, 2017-07-05 *The Politics of Verdi's Cantica* treats a singular case study of the use of music to resist oppression, combat evil, and fight injustice. *Cantica*, better known as *Inno delle nazioni* (Hymn of the Nations), commissioned from Italy's foremost composer to represent the newly independent nation at the 1862 London International Exhibition, served as a national voice of pride and of protest for Italy across two centuries and in two very different political situations. The book unpacks for the first time the full history of Verdi's composition from its creation, performance, and publication in the 1860s through its appropriation as purposeful social and political commentary and its perception by American broadcast media as a weapon of art in the mid-twentieth century. Based on largely untapped primary archival and other documentary sources, journalistic writings, and radio and film scripts, the project discusses the changing meanings of the composition over time. It not only unravels the complex history of the work in the nineteenth century of greater significance, it offers the first fully documented study of the performances, radio broadcast, and filming of the work by the renowned Italian conductor Arturo Toscanini during World War II. In presenting new evidence about ways in which Verdi's music was appropriated by expatriate Italians and the US government for cross-cultural propaganda in America and Italy, it addresses the intertwining of Italian and American culture with regard to art, politics, and history and investigates the ways in which the press and broadcast media helped construct a musical weapon that traversed ethnic, aesthetic, and temporal boundaries to make a strong political statement.

Giuseppe Verdi Gregory W. Harwood, 2021-12-12 First Published in 1998, Giuseppe Verdi already stood out as a distinctive and unusually significant composer by the time his career was barely underway. Today, Verdi scholars build their work on a vast foundation of earlier research. For researchers who have not spent years with the Verdi literature or who may just be starting to explore some aspect of this giant's life and works, this foundation may seem daunting indeed. It is primarily for these researchers that this guide is intended. Its purpose is to index and describe some of the most significant studies about the composer, presenting enough material in annotations that researchers may survey the many

myriad directions Verdi research has gone ascertain the relevance of individual items to their individual interests and pursue significant patterns and threads in which they are interested Giuseppe Verdi Gregory Harwood,2012-05-04 This comprehensive research guide surveys the most significant published materials relating to Giuseppe Verdi This new edition includes research since the publication of the first edition in 1998 Words on Music David Rosen,Claire Brook,2003 Table of contents **The Sounds of Paris in Verdi's La Traviata** Emilio Sala,2013-05-09 Emilio Sala uses rare documents and images to re examine Verdi s La traviata in the cultural context of mid nineteenth century Paris **Verdi and the Art of Italian Opera** Steven Huebner,2023 Verdi s art emerged from a rich array of dramatic and musical practices operative in the Italy of his day Drawing the reader into his creative world this study translated from the French original by the author himself begins where Verdi began when it came time to set notes to paper the libretto Designed for the non Italophone reader Steven Huebner s Verdi and the Art of Italian Opera explains key principles of Italian poetry that shaped his music From there Huebner outlines the various musical textures available to the composer including an exploration of the characteristics of recitative and aria Working outward subsequent chapters explore the syntax of Verdi s melodic writing and the larger level forms that he used A concluding chapter considers ways of conceiving musical unity in his operas Huebner s long needed study provides significant insights into Verdi s musico dramatic strategies pulling together and making more easily accessible principles and insights that are spread widely across the scholarly literature Verdi remains by far the most performed opera composer on world stages today singers vocal coaches stage directors and opera lovers more generally will welcome this compact perspective on his art *The Operas of Giuseppe Verdi* Abramo Basevi,2022-12-22 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 repertoires 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 Castelvechi 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 **Historical Dictionary of Opera** Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera **Verdi in Performance** Alison Latham, Roger Parker, 2001 The number of Verdi's works in the current repertoires of the world's opera houses is greater than at any time since the composer's death a century ago Yet those responsible for staging and performing these works are faced with many difficult decisions not least of which is how to make the operas relevant to modern audiences while respecting the composer's intentions First written for an international conference at the Royal Opera House Covent Garden these lively and stimulating essays by leading Verdi scholars music and stage practitioners reflect current thinking on matters such as authentic staging performance practice Verdi's approach to the ballet and the role of critical editions With a chronology of the composer's life and times and also a list of his works this anthology is essential reading for anyone interested in the performance of Verdi's operas in the new millennium Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology The Life of Verdi John Rosselli, 2000-08-03 Verdi's long life spanned Napoleonic rule and the age of broadcasting He was the last great composer to give direct voice to basic human emotions yet he was not always as

straightforward as the directness of his work suggests he was neither the uneducated peasant he claimed to be nor the conservative nationalist he seemed to become in his later years In this biography John Rosselli traces the life and work of a boldly innovative artist He investigates Verdi's businesslike running of a landed estate as well as a highly successful career and looks into his complex relationships still not quite clear with two women singers his second wife Giuseppina Strepponi and his probable lover Teresa Stolz At the same time he considers the music with clarity and insight dwelling on the most important operas and showing us why they still fill theatres and rouse enthusiasm today

Vocal Virtuosity Sean M. Parr, 2021 Introduction Coloratura and Female Vocality The New Franco Italian School of Singing Verdi and the End of Italian Coloratura Melismatic Madness and Technology Caroline Carvalho and Her World Carvalho Gounod and the Waltz Vestiges of Virtuosity The French Coloratura Soprano Epilogue Unending Coloratura

Fashions and Legacies of Nineteenth-Century Italian Opera Roberta Montemorra Marvin, 2010-02-11 Leading scholars investigate the ways in which operas by nineteenth century Italian composers have been reshaped and revived over time

Laughter Between Two Revolutions Francesco Izzo (Musicologist), 2013 Tells the forgotten story of post Rossinian opera buffa with attention to masterpieces by Donizetti and fascinating comic works by Luigi Ricci the young Verdi and other composers This study represents the first substantial assessment of Italian comic operas composed during the central years of the Risorgimento the period during which upheavals revolutions and wars ultimately led to the liberation and unification of Italy Music historians often view the period as one during which serious Romantic opera flourished in Italy while opera buffa inexorably declined Laughter between Two Revolutions revises this widespread notion by viewing well known comic masterpieces such as Donizetti's *L'elisir d'amore* 1832 and *Don Pasquale* 1843 as part of a still thriving tradition Also examined are opere buffe by Luigi Ricci Lauro Rossi Verdi *Un giorno di regno* and others many of which circulated widely at the time Francesco Izzo's pathbreaking study argues that in the realm of seriousness of mid nineteenth century Italy comedy was not an anachronistic intruder but a significant and vital cultural presence This important volume offers new insights into opera history and theories of comedy in the arts It will be of interest to opera lovers everywhere and to students in music philosophy comparative literature and Italian cultural studies Francesco Izzo is senior lecturer in music at the University of Southampton

The ^A Oxford Handbook of Music and Medievalism Stephen C. Meyer, Kirsten Yri, 2020-03-02 The Oxford Handbook of Music and Medievalism brings together international scholars from a wide range of disciplines to provide a snapshot of the diverse ways in which medievalism the retrospective immersion in the images sounds narratives and ideologies of the European Middle Ages powerfully transforms many of the varied musical traditions of the last two centuries

Situating Opera Herbert Lindenberger, 2010-10-28 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

Not without Madness Fabrizio Della Seta, 2024-05-31 Opera often seems to arouse either irrational enthusiasm or visceral dislike Such madness as Goethe wrote is indispensable in all theater and yet in practice sentiment and passion must be balanced by sense and reason Exploring this tension between madness and reason Not without Madness presents new analytical approaches to thinking about eighteenth and nineteenth century opera through the lenses of its historical and cultural contexts In these twelve essays Fabrizio Della Seta explores the concept of opera as a dramatic event and an essential moment in the history of theater Examining the meaning of opera and the devices that produce and transmit this meaning he looks at the complex verbal musical and scenic mechanisms in parts of La sonnambula Ernani Aida Le nozze di Figaro Macbeth and Il trovatore He argues that approaches to the study of opera must address performance interpretation composition reception and cultural ramifications Purely musical analysis does not make sense unless we take into account music's dramatic function Containing many essays available for the first time in English Not without Madness bridges recent divisions in opera studies and will attract musicologists musicians and opera lovers alike

Opera Guy A. Marco, 2001 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published Provided by publisher

Divas and Scholars Philip Gossett, 2024-05-31 Winner of the 2007 Otto Kinkeldey Award from the American Musicological Society and the 2007 Deems Taylor Award from the American Society of Composers Authors and Publishers Divas and Scholars is a dazzling and beguiling account of how opera comes to the stage filled with Philip Gossett's personal experiences of triumphant and even failed performances and suffused with his towering and tonic passion for music Writing as a fan a musician and a scholar Gossett the world's leading authority on the performance of Italian opera brings colorfully to life the problems and occasionally the scandals that attend the production of some of our most favorite operas Gossett begins by tracing the social history of nineteenth century Italian theaters in order to explain the nature of the musical scores from which performers have long worked He then illuminates the often hidden but crucial negotiations opera scholars and opera conductors and performers What does it mean to talk about performing from a critical edition How does

one determine what music to perform when multiple versions of an opera exist What are the implications of omitting passages from an opera in a performance In addition to vexing questions such as these Gossett also tackles issues of ornamentation and transposition in vocal style the matters of translation and adaptation and even aspects of stage direction and set design Throughout this extensive and passionate work Gossett enlivens his history with reports from his own experiences with major opera companies at venues ranging from the Metropolitan and Santa Fe operas to the Rossini Opera Festival at Pesaro The result is a book that will enthrall both aficionados of Italian opera and newcomers seeking a reliable introduction to it in all its incomparable grandeur and timeless allure

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