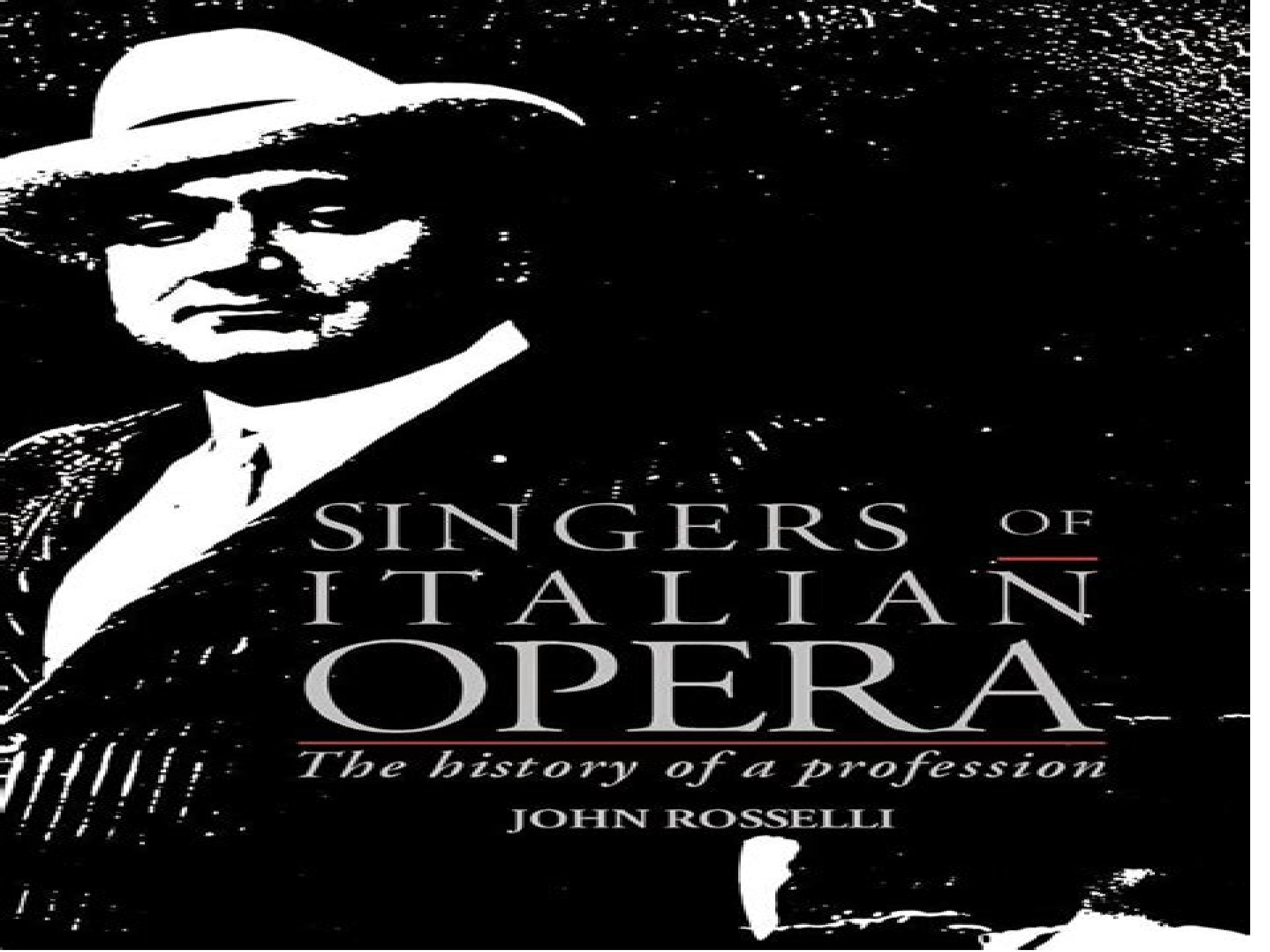




SINGERS OF  
ITALIAN  
OPERA

*The history of a profession*

JOHN ROSSELLI

# Singers Of Italian Opera The History Of A Profession

**Clemens Wendtner**



## **Singers Of Italian Opera The History Of A Profession:**

**Singers of Italian Opera** John Rosselli, 1995-03-02 Adelina Patti was the most highly regarded singer in history She earned nearly 5 000 a night and had her own railway carriage Yet a minor comic singer would perform for the cost of his food and a pair of shoes to wear on stage John Rosselli s wide ranging study introduces all those singers members of the chorus as well as stars who have sung Italian opera from 1600 to the twentieth century Singers are shown slowly emancipating themselves from dependence on great patrons and entering the dangerous freedom of the market Rosselli also examines the sexist prejudices against the castrati of the eighteenth century and against women singers Securely rooted in painstaking scholarship and sprinkled with amusing anecdote this is a book to fascinate and inform opera fans at all levels [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 **Opera and Society in Italy and France from Monteverdi to Bourdieu** Victoria Johnson, Jane F. Fulcher, Thomas Ertman, 2007-05-03 This edited volume brings together academic specialists writing on the multi media operatic form from a range of disciplines comparative literature history sociology and philosophy The presence in the volume s title of Pierre Bourdieu the leading cultural sociologist of the late twentieth century signals the editors intention to synthesise advances in social science with advances in musicological and other scholarship on opera Through a focus on opera in Italy and France the contributors to the volume draw on their respective disciplines both to expand our knowledge of opera s history and to demonstrate the kinds of contributions that stand to be made by different disciplines to the study of opera The volume is divided into three sections each of which is preceded by a concise and informative introduction explaining how the chapters in that section contribute to our understanding of opera [Opera as Anthropology](#) Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology It rests on the following central arguments on the one hand opera is quite a new and exotic topic for anthropologists while on the other anthropology is still perceived as an unusual approach to opera Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts Anthropological ethnological ethnographic and semiotic accounts of opera by Claude L. vi Strauss Michel Leiris William O Beeman Denis Laborde Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest ethnographic investigation cultural analysis and historical reflection By touching on opera not merely as a musical aesthetic or artistic category but as a social cultural historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society this monograph suggests that opera and anthropology no longer need be alien to one another **Gioachino Rossini** Denise Gallo, 2012-08-06 Giochino Rossini A Research and Information Guide is designed

as a tool for those beginning to study the life and works of Gioachino Rossini as well as for those who wish to explore beyond the established biographies and commentaries The first edition was published in 2001 and represented a survey of some 878 publications relating to the composer's life and works The second edition is revised and updated to include the more than 150 books and articles written in the field of Rossini studies since then Contents range from sources published in the early decades of the nineteenth century to works currently in progress General subject areas include Rossini's biography historical and analytical studies of his operatic and non operatic compositions his personal and professional associations and the reassessment of his role in the development of nineteenth century music     *Antonio Salieri and Viennese Opera* John A. Rice, 1998 Publisher Description     **The Cambridge Companion to Opera Studies** Nicholas Till, 2012-10-18 With its powerful combination of music and theatre opera is one of the most complex and yet immediate of all art forms Once opera was studied only as a stepchild of musicology but in the past two decades opera studies have experienced an explosion of energy with the introduction of new approaches drawn from disciplines such as social anthropology and performance studies to media theory genre theory gender studies and reception history Written by leading scholars in opera studies today this Companion offers a wide ranging guide to a rapidly expanding field of study and new ways of thinking about a rich and intriguing art form placing opera back at the centre of our understanding of Western culture over the past 400 years This book gives lovers of opera as well as those studying the subject a comprehensive approach to the many facets of opera in the past and today     **Essays on Opera, 1750-1800** John A. Rice, 2017-07-05 The study of opera in the second half of the eighteenth century has flourished during the last several decades and our knowledge of the operas written during that period and of their aesthetic social and political context has vastly increased This volume explores opera and operatic life of the years 1750-1800 through a selection of articles intended to represent the last few decades of scholarship in all its excitement and variety     **Gioachino Rossini's The Barber of Seville** Hilary Poriss, 2021-09-17 This book surveys the myriad and creative changes that have affected *The Barber of Seville* since its premiere exploring many of the personalities responsible for those alterations and taking into account the range of reactions that these changes have prompted in spectators and critics from the nineteenth century to the present     **Verdi's Exceptional Women: Giuseppina Strepponi and Teresa Stolz** Caroline Ellsmore, 2017-12-14 This investigation offers new perspectives on Giuseppe Verdi's attitudes to women and the functions which they fulfilled for him The book explores Verdi's professional and personal relationship with women who were exceptional within the traditional socio sexual structure of patriarchy in the context of women's changing status in nineteenth century Italian society It focusses on two women the singers Giuseppina Strepponi who supported and enhanced Verdi's creativity at the beginning of his professional life and Teresa Stolz who sustained his sense of self worth at its end Each was an essential emotional benefactor without whom Verdi's career would not have been the same The subject of the Strepponi-Verdi marriage and the impact of Strepponi's past deserve further detailed and nuanced discussion This book

demonstrates Verdi's shifting power balance with Strepponi as she sought to retain intellectual self-respect while his success and control increased. The negative stereotypes concerning operatic divas do not withstand scrutiny when applied either to Strepponi or to Stolz. This book presents a revisionist appraisal of Stolz through close examination of her letters. Revealing Stolz's value to Verdi, they also provide contemporary operatic criticism and behind-the-scenes comment. Some excerpts of which are published here in English for the first time.

Music as Social and Cultural Practice Melania Bucciarelli, Berta Joncus, 2007. The linking theme of the essays collected here is the intersection of musical work with social and cultural practice. Inspired by Professor Strohm's ideas as is fitting in a volume in his honour, leading scholars in the field explore diverse conceptualizations of the work within the contexts of a specific repertory over four main sections. Music in Theory and Practice studies the link between treatises and musical practice and analyses how historical writings can reveal period views on the work in music before 1800. Art and Social Process. Music in Court and Urban Societies looks at the social and cultural practices informing composition from the late Renaissance until the mid-eighteenth century and interrogates current notions of canon formation and the exchange between local and foreign traditions. Creating an Opera Industry focuses on how genre and artistic autonomy were defined in operas from diverse eras and countries, explaining the role of literature and politics in this process. Finally, The Crisis of Modernity treats nineteenth-century music, offering new models for work and context to challenge reigning theories of the meaning of these terms.

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**The Arts of the Prima Donna in the Long Nineteenth Century** Rachel Cowgill, Hilary Poriss, 2012-06-01. Female characters assumed increasing prominence in the narratives of nineteenth and early twentieth-century opera. And for contemporary audiences, many of these characters and the celebrated women who played them still define opera at its finest and most searingly affective, even if storylines leave them swooning and faded by the end of the drama. The presence and representation of women in opera has been addressed in a range of recent studies that offer valuable insights into the operatic stage as cultural space, focusing a critical lens at the text and the position and signification of female characters. Moving that lens onto the historical, *The Arts of the Prima Donna in the Long Nineteenth Century* sheds light on the singers who created and inhabited these roles: the flesh and blood women who embodied these fabled, doomed women onstage before an audience. Editors Rachel Cowgill and Hilary Poriss lead a cast of renowned contributors in an impressive display of current approaches to the lives, careers, and performances of female opera singers. Essential theoretical perspectives reflect several broad themes woven through the volume: cultures of celebrity surrounding the female singer; the emergence of the quasi-mythical figure of the diva; explorations of the intricate and sundry arts associated with the prima donna and with her representation in other media; and the diversity and complexity of contemporary responses to her. The prima donna influenced compositional practices, determined musical and dramatic interpretation, and affected management decisions about the running of the opera house, content of the season, and employment of other artists: a clear demonstration that her position as first woman extended well

beyond the boards of the operatic stage itself *The Arts of the Prima Donna in the Long Nineteenth Century* is an important addition to the collections of students and researchers in opera studies nineteenth century music performance and gender sexuality studies and cultural studies as well as to the shelves of opera singers and enthusiasts **Venanzio Rauzzini and the Birth of a New Style in English Singing** Brianna E. Robertson-Kirkland, 2022-01-31 Since the eighteenth century the one to one singing lesson has been the most common method of delivery The scenario allows the teacher to familiarise and individualise the lesson to suit the needs of their student however it can also lead to speculation about what is taught More troubling is the heightened risk of gossip and rumour with the private space generating speculation about the student teacher relationship Venanzio Rauzzini 1746 1810 an Italian castrato living in England who became a highly sought after singing master was particularly susceptible since his students tended to be women whose moral character was under more scrutiny than their male counterparts Even so in 1792 *The Bath Chronicle* proclaimed the Italian castrato the father of a new style in English singing Branding Rauzzini as a founder of an English style was not an error but indicative of deep seated anxieties about the Italian invasion on England's musical culture This book places teaching at the centre of the socio historical narrative and provides unique insight into musical culture Using a microhistory approach this study is the first to focus in on the impact of teaching and casts new light on issues of celebrity culture gender and nationalism in Georgian England *Portraits of Human Monsters in the Renaissance* Toubia Ghadessi, 2018-03-13 At the center of this interdisciplinary study are court monsters dwarves hirsutes and misshapen individuals who by their very presence altered Renaissance ethics vis a vis anatomical difference social virtues and scientific knowledge The study traces how these monsters evolved from objects of curiosity to scientific cases to legally independent beings The works examined here point to the intricate cultural religious ethical and scientific perceptions of monstrous individuals who were fixtures in contemporary courts **The Cambridge Companion to Singing** John Potter, 2000-04-13 Ranging from medieval music to Madonna and beyond this book covers in detail the many aspects of the voice **Teaching Singing in the 21st Century** Scott D. Harrison, Jessica O'Bryan, 2014-05-14 This volume brings together a group of leading international researchers and practitioners in voice pedagogy alongside emerging academics and practitioners Encompassing research across voice science and pedagogy this innovative collection transcends genre boundaries and provides new knowledge about vocal styles and approaches from classical and musical theatre to contemporary commercial music The work is sure to be valuable in tertiary institutions schools and community music associations suitable for use by private studio teachers and will appeal to choral leaders and music educators interested in vocal pedagogy I thoroughly enjoyed reading this book and I am confident it will help bring all aspects of vocal pedagogy firmly into the 21st century Refreshingly many different areas of pedagogy are included in the text so we can all work together to more fully understand the singing voice Up to the moment research is included along with an exploration of the evolving contemporary styles of singing Further areas regarding teaching and

curriculum in higher education are also reviewed All in all this text a crucial addition to a professional s vocal library Jeanne Goffi Fynn Teachers College Columbia University USA     Giuseppe Verdi Gregory W. Harwood,2012 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     Women in Music Karin Pendle,Melinda Boyd,2012-07-26 Women in Music A Research and Information Guide is an annotated bibliography emerging from more than twenty five years of feminist scholarship on music This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women their work and the important roles that feminist outlooks have played in formerly male oriented academic scholarship or journalistic musings on women and music     Nineteenth Century Theatre ,1995

**Solutions for Singers** Richard Miller,2004-01-08 While many texts and courses on the art of singing offer comprehensive overviews of technique and performance few have time to delve into the specific questions they spawn Solutions for Singers explores these unanswered questions filling in gaps that professional performers students of singing and voice teachers have long sought to close Fielding over 200 questions distinguished teacher and performer Richard Miller tackles problems raised during hundreds of his master classes and pedagogy courses He deliberately avoids abstract generalities concentrating instead on specific recurring questions What are some good exercises to loosen or relax tension in the back of the tongue Do you apply the same principles regarding breathing to a younger student that you do to older students What is meant by voiced and unvoiced consonants Is there a female falsetto Through such specialized questions Miller probes the very essence of artistic expression The questions are organized under ten broad topics which Miller considers from various angles He couples traditional and modern philosophies to present the most relevant and precise solutions The result is an invaluable handbook for singers which read either sequentially or selectively provides a unique and pragmatic approach to vocal artistry and technique

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