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# *The New Grove* **MASTERS OF ITALIAN OPERA**

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*Philip Gossett William Ashbrook Julian Budden  
Friedrich Lippmann Andrew Porter Mosco Carner*



# New Grove Masters Of Italian Opera

**David A.J. Richards**



## **New Grove Masters Of Italian Opera:**

**The New Grove Masters of Italian Opera** Philip Gossett, Friedrich Lippmann, Andrew Porter, 1983 These five biographies provide the first complete survey of Italian opera from the early buffo operas of Rossini to Verdi's great masterpieces *Otello* and *Falstaff* and the verismo operas of Puccini. Andrew Porter has been highly praised for his original and enlightening account of Verdi and Philip Gossett has received similar acclaim for his treatment of Rossini. Porter, Gossett, William Ashbrooke, Julian Budden, Mosco Carner, and Friedrich Lippmann all acknowledged experts in the field of Italian opera combine to offer insight into the traditions and workings of one of the most fascinating periods in the history of opera.

Book jacket **The New Grove Masters of Italian Opera** Philip Gossett, 1983 [The New Grove Masters of Italian Opera](#) Andrew Porter, 1983 *Italian Opera* David R. B. Kimbell, 1991 David Kimbell traces the history of Italian opera from the Renaissance to the early twentieth century *The Limelight Book of Opera* Arthur Jacobs, Stanley Sadie, 1985 Biographical sketches of the composers and critical interpretations of their productions accompany these summaries of eighty-seven famous operas.

**The Wordsworth book of opera** Arthur Jacobs, Stanley Sadie, 1995-10-23 This volume is a reference source to literature in the English language throughout the world. It provides a survey of the world-wide literary tradition of this area and offers explanations of genres, movements, critical terms, and literary concepts.

**Giovanni Battista Rubini and the Bel Canto Tenors** Dan H. Marek, 2013-06-06 Giovanni Battista Rubini 1794-1854 was a legendary tenor and the first 19th-century non-castrato male singer to become an international star of opera. The previous two centuries had been the era of the castrato, with tenors and basses relegated to character and supporting roles in the operas of their time. Rubini stood apart because he not only matched the castrato in coloratura and pathos but he also had an extraordinarily high voice. With Rubini's rise and in his wake several tenors came to sing roles written specifically for them by Rossini, Bellini, Donizetti, and many other lesser-known bel canto composers. Signaling the end of the dominance of castrato on stage, this period would last some forty years until the advent of grand opera, Wagner and Verdi, and the appearance of the first so-called High C from the chest by Gilbert Louis Duprez in 1837. Since then, the accepted tenor sound has followed the tradition epitomized by Enrico Caruso and in our own era, Luciano Pavarotti and Plácido Domingo. Many composers, conductors, and performers would come to regard bel canto dramatic operas as decorative and vapid until Maria Callas and Tulio Serafin demonstrated the heights this genre of opera could reach. However, opera directors and opera performers of late who have expressed an interest in reviving selected masterpieces from the bel canto tradition have found themselves confronted with the problem of locating tenors versed in the vocal techniques necessary to carry the high tessituras.

In *Giovanni Battista Rubini and the Bel Canto Tenors: History and Technique*, Dan H. Marek explores the extraordinary life of Rubini in order to frame this special period in the history of opera and connect the technique of the castrato who were among Rubini's instructors. Drawing on the work of Berton Coffin, Marek offers long-sought answers to the challenges presented by high tessitura of bel canto operas for tenors.

To further assist working singers Giovanni Battista Rubini and the Bel Canto Tenors includes over sixty pages of exercises written by Rubini himself before 1840 which Marek for the first time ever has adapted to acoustical phonetics Professional singers teachers and their students vocal coaches and opera conductors will find this work indispensable as the only English language work on high tessitura for tenor and soprano singing Italian Baroque Masters Denis Arnold, Anthony Newcomb, Donald Jay Grout, Thomas Walker, Michael Talbot, Joel Sheveloff, 1997-07 The New Grove Dictionary of Music and Musicians is the most up to date body of musical knowledge ever gathered together Otello James A.

Hepokoski, 1987-06-18 Summarises what is currently known about Otello and interprets its significance within Verdi's career

The 20th Century O-Z Frank N. Magill, 2013-05-13 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history This is not a who's who Instead each entry provides an in depth essay on the life and career of the individual concerned Essays commence with a quick reference section that provides basic facts on the individual's life and achievements The extended biography places the life and works of the individual within an historical context and the summary at the end of each essay provides a synopsis of the individual's place in history All entries conclude with a fully annotated bibliography Dictionary of World Biography:

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**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 **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

Il barbiere di Siviglia/Moise et Pharaon Gioacchino Rossini, 2018-01-01 Rossini was one of the major innovators in the field of opera *Moise et Pharaon* is a score which he revised for Paris ten years after it had been composed for Naples the result shows the evolution of his taste over a decade from the neoclassical sublime to spectacular Romantic grand opera *Il barbiere di Siviglia* has been a favourite with the public since it opened and Marco Spada analyses how its stylish comedy has been misunderstood Other essays throw light on the working conditions of the opera industry in Rossini's Italy on Balzac's delightful novel concerning Moses and on the exceptional challenge of performing this type of music to a high standard

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The New Grove Schubert Maurice John Edwin Brown, Eric Sams, 1983 *Traces the life of Franz Schubert describes the development of his musical career and discusses the composition of his major works*

**In the Public Eye** Markian Prokopovych, 2014-08-19 During the 1884 inauguration of the Royal Hungarian Opera House in Budapest political elites staged a gala concert in the auditorium while the angry crowd excluded from this ceremony demonstrated on the street In 1917 the crowds queuing to a *Bla Bartk* premiere needed to be forcibly held back The book follows the history of the contested institution through a series of scandals public protests repertoire controversies and their representation in the urban press of the time Such conflicts often led to larger issues that concerned the Opera House as a music institution the birth of the modern public sphere and the modern audience Thereby the book calls for a critical rethinking of the cultural history of Budapest and Hungary in the late Habsburg Monarchy

Italian American David A.J. Richards, 1999-07-01 When southern Italians began emigrating to the U S in large numbers in the 1870s part of the new immigration from southern and eastern rather than northern Europe they were seen as racially inferior what David A J Richards terms nonvisibly black The first study of its kind *Italian American* explores the acculturation process of Italian immigrants in terms of then current patterns of European and American racism Delving into the political and legal context of flawed liberal nationalism both in Italy the Risorgimento and the United States Reconstruction Amendments Richards examines why Italian Americans were so reluctant to influence depictions of themselves and their own collective identity He argues that American racism could not

have had the durability or political power it has had either in the popular understanding or in the corruption of constitutional ideals unless many new immigrants themselves often regarded as racially inferior had been drawn into accepting and supporting many of the terms of American racism With its unprecedented focus on Italian American identity and an interdisciplinary approach to comparative culture and law this timely study sheds important light on the history and contemporary importance of identity and multicultural politics in American political and constitutional debate **Viva La Liberta!** Anthony Arblaster, 1992 An impassioned guide to opera's political dimension Taking us on a tour of 200 years of great opera from The Marriage of Figaro to Nixon in China Anthony Arblaster uncovers the political dimension of an art form all too often considered as purely aesthetic and reveals opera's full vitality and passion for liberty **Nino Pirrotta** Anthony M. Cummings, 2013-01-01 As a scholarly discipline and doctoral level univ course musicology the academic study of music in its historical and anthropological contexts is about a century old This is the first full scale portrait of one of musicology's most distinguished practitioners Nino Pirrotta 1908-98 was educated in Palermo and Florence but was not able to study music history systematically so he created his own distinctive vision of the discipline After appointments at the conservatories of Palermo and Rome Pirrotta was named head of the music library and Prof of Music at Harvard 1956-71 and thereafter Prof of Music History at the Univ of Rome 1972-78 Cummings analyzes and interprets Pirrotta's writings and identifies the features that characterize the celebrated humanist **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

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