

Richard Wagner's Visit  
to Rossini (*Paris 1860*)  
AND  
An Evening at Rossini's  
in Beau-Sejour (*Passy*)  
1858  
by Edmond Michotte

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*translated from the French and annotated,  
with an introduction and appendix, by*

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# Richard Wagners Visit To Rossini Paris 1860 And An Evening At Rossinis In Beau Sejour Passy 1858

**Edmond Michotte, Warren  
Chappell, Herbert Weinstock**



## **Richard Wagners Visit To Rossini Paris 1860 And An Evening At Rossinis In Beau Sejour Passy 1858:**

Richard Wagner's visit to Rossini Edmond Michotte,1968      **Richard Wagner's Visit to Rossini (Paris 1860) and an Evening at Rossini's in Beau-Séjour (Passy) 1858** Edmond Michotte,Herbert Weinstock,1992      Richard Wagners Visit to Rossini (Paris 1860) and an Evening at Rossini's in Beau-Sejour (Passy) 1858 Edmond Michotte,1968      **The Cambridge Companion to Rossini** Emanuele Senici,2004-04-29 This 2004 Companion is a collection of specially commissioned essays on one of the most influential opera composers in the repertoire The volume is divided into four parts each exploring an important element of Rossini s life his world and his works biography and reception words and music representative operas and performance Within these sections accessible chapters written by a team of specialists examine Rossini s life and career the reception of his music in the nineteenth century and today the librettos and their authors the dramaturgy of the operas and Rossini s non operatic works Additional chapters centre on key individual operas chosen for their historical importance or position in the present repertoire and include Tancredi Il barbiere di Siviglia Semiramide and Guillaume Tell The last section Performance focuses on the history of Rossini s operas from the viewpoint of singing and staging as well as the influence of editorial work on contemporary performance practice      **Richard Wagner's Visit to Rossini (Paris 1860)** Edmond Michotte,1968      **The Invention of Beethoven and Rossini** Nicholas Mathew,Benjamin Walton,2013-11-07 Leading scholars re evaluate the opposition between Beethoven and Rossini the great symbolic duo of early nineteenth century music      **Rossini and Post-Napoleonic Europe** Warren Roberts,2015 Warren Roberts has discovered a Rossini that others have not seen a composer who commented ironically and satirically on religion and politics in Post Napoleonic Europe      **Richard Wagner's Visit to Rossini (Paris 1860) ; And, An Evening at Rossini's in Beau-Sejour (Passy) 1858 Une Soirée Chez Rossini a`Beau-Sejour by Edmond Michotte** Edmond Michotte,1968      Richard Wagner's Visit to Rossini (Paris 1860) and An Evening at Rossini's in Beau-Sejour (Passy) 1858. Transl. from the French and Annotated, with an Introduction and Appendix, by Herbert Weinstock Edmond Michotte,1968      *Richard Wagner* Michael Saffle,2002 Acknowledgements To Users of this Research Guide I Introduction II Introducing Wagner Compendia and Other Survey Studies III Researching Wagner Reference Works of Various Kinds IV The Documentary Legacy V Wagner s Life and Character VI Wagner as Composer Studies in Techniques Styles and Influences VII Wagner as Music Dramatist VIII Wagner as Instrumental and Vocal Composer and Arranger IX Performing Wagner X Wagner as Poet Prose Writer and Philosopher XI Criticizing Wagner XII Wagner and Culture Past and Present XIII After Wagner Bayreuth the Festivals and Wagner s Descendents Index      *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

#### **The Urbanization of Opera** Anselm

Gerhard, 1998-08-15 Why do so many operas end in suicide murder and death Why do many characters in large scale operas exhibit neurotic behaviors worthy of psychoanalysis Why are the legendary grand operas much celebrated in their time so seldom performed today

#### **Late Style and Its Discontents** Gordon McMullan, Sam Smiles, 2016

Late Style and its Discontents interrogates the critical cliché of late style questioning whether Titian Beethoven Goethe and others can usefully be assimilated to one another as though their particular social and historical circumstances had been transcended by a singular existential predicament

#### **Music in the Present Tense** Emanuele Senici, 2019-11-13

In the early 1800s Rossini's operas permeated Italy from the opera house to myriad arrangements heard in public and private But after Rossini stopped composing a sharp decline in popularity drove most of his works out of the repertory In the past half century they have made a spectacular return to operatic stages worldwide but this recent fame has not been accompanied by a comparable critical reevaluation Emanuele Senici's new book provides a fresh look at the motives behind the Rossinian furore and its aftermath by examining the composer's works in the historical context in which they were conceived performed seen heard and discussed Situating the operas firmly within the social practices cultural formations ideological currents and political events of early nineteenth century Italy Senici reveals Rossini's dramaturgy as a radically new and specifically Italian reaction to the epoch making changes witnessed in Europe at the time The first book length study of Rossini's Italian operas to appear in English Music in the Present Tense exposes new ways to explore nineteenth century music and addresses crucial issues in the history of modernity such as trauma repetition and the healing power of theatricality

#### The Solfeggio Tradition

Nicholas Baragwanath, 2020 In this first ever book on the solfeggio tradition one of the pillars of eighteenth century music education author Nicholas Baragwanath illuminates how performers and composers developed their exceptional skills in

improvising and inventing melodies      **The Castrato** Martha Feldman, 2016-08-02 The Castrato is a nuanced exploration of why innumerable boys were castrated for singing between the mid sixteenth and late nineteenth centuries It shows that the entire foundation of Western classical singing culminating in bel canto was birthed from an unlikely and historically unique set of desires public and private aesthetic economic and political In Italy castration for singing was understood through the lens of Catholic blood sacrifice as expressed in idioms of offering and renunciation and paradoxically in satire verbal abuse and even the symbolism of the castrato's comic cousin Pulcinella Sacrifice in turn was inseparable from the system of patriarchy involving teachers patrons colleagues and relatives whereby castrated males were produced not as nonmen as often thought nowadays but as idealized males Yet what captivated audiences and composers from Cavalli and Pergolesi to Handel Mozart and Rossini were the extraordinary capacities of castrato voices a phenomenon ultimately unsettled by Enlightenment morality Although the castrati failed to survive their musicality and vocality have persisted long past their literal demise      **The Supernatural Voice** Simon Ravens, 2014 The use of high male voices in the past has long been one of the most seriously misunderstood areas of musical scholarship and practice In opening up this rich subject to readers of all sorts with refreshingly clear perspectives and plenty of new material Simon Ravens well researched book goes a very long way to rectifying matters Ravens writes damnably well and if the story that emerges is necessarily a complex one his treatment of it is always engagingly comprehensible ANDREW PARROTT Tracing the origins influences and development of falsetto singing in Western music Simon Ravens offers a revisionist history of high male singing from the Ancient Greeks to Michael Jackson This history embraces not just singers of counter tenor and alto parts up to and including our own time but the castrati of the Ancient world the male sopranists of late Medieval and Renaissance Europe and the dual register tenors of the Baroque and Classical periods Musical aesthetics aside to understand the changing ways men have sung high it is also vital to address extra musical factors which are themselves in a state of flux To this end Ravens illuminates his chronological survey by exploring topics as diverse as human physiology the stereotyping of national characters gender identity and the changing of boys voices The result is a complex and fascinating history sure to appeal not only to music scholars but to performers and all those with an interest particularly in early music Simon Ravens is a performer writer and director of Musica Contexta with whom he has performed in Britain and Europe regularly broadcast and made numerous acclaimed recordings Ravens had previously founded and directed Australasia's foremost early music choir the Tudor Consort Between 2002 and 2007 his regular monthly column Ravens View appeared in the Early Music Review to which he still regularly contributes      *The British Library General Catalogue of Printed Books to 1975* British Library (London), 1986      Richard Wagner's visit to Rossini Paris 1860 (La visite de R. Wagner à Rossini Paris 1860, engl.) and An evening at Rossini's in Beau-Sejour Passy 1858 (Une soirée chez Rossini à Beau-Séjour Passy 1858, engl.) Transl Edmond Michotte, Warren Chappell, Herbert Weinstock, 1968      Opera as Art Paul Thom, 2024-04-08 In Opera as Art Philosophical Sketches Paul Thom

argues for opera as an art standing alongside other artforms that employ visual and sonic media to embody the great themes of human life Thom contends that in great operatic art the narrative and expressive content collaborate with the work's aesthetic qualities towards achieving this aim This argument can be extended to modern operatic productions At their best these stagings are works of art in themselves whether they give faithful renditions of the operas they stage and whether their aims go beyond interpretation to commentary and critique This book is a philosophical introduction to the key practices that comprise the world of opera the making of the work its interpretation by directors critics and spectators and the making of an operatic production Opera has always existed in a context of philosophical ideas and this book is written for opera lovers who would like to learn something about that philosophical context

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