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.

Opera and musical theater dominated French culture in the 1800s, and the influential stage music that emerged from this period helped make Paris, as Walter Benjamin put it, the “capital of the nineteenth century.” The fullest account available of this artistic ferment and its international impact, Music, Theater, and Cultural Transfer explores the diverse institutions that shaped Parisian music and extended its influence across Europe, the Americas, and Australia. The contributors to this volume, who work in fields ranging from literature to theater to musicology, focus on the city's musical theater scene as a whole rather than on individual theaters or repertories. Their broad range enables their collective examination of the ways in which all aspects of performance and reception were affected by the transfer of works, performers, and management models from one environment to another. By focusing on this interplay between institutions and individuals, the authors illuminate the tension between institutional conventions and artistic creation during the heyday period when Parisian stage music reached its zenith.
composers. Between 1810 and 1829, he wrote 39 operas, a body of work, comic and serious, which transformed Italian opera and radically altered the course of opera in France. His retirement from operatic composition in 1829, at the age of 37, was widely assumed to be the act of a talented but lazy man. In reality, political events and a series of debilitating illnesses were the determining factors. After drafting the Stabat Mater in 1832, Rossini wrote no music of consequence for the best part of twenty-five years, before the clouds lifted and he began composing again in Paris in the late 1850s. During this glorious Indian summer of his career, he wrote 150 songs and solo piano pieces his 'Sins of Old Age' and his final masterpiece, the Petite Messe solennelle. The image of Rossini as a gifted but feckless amateur—the witty, high-spirited bon vivant who dashed off The Barber of Seville in a mere thirteen days—persisted down the years, until the centenary of his death in 1968 inaugurated a process of re-evaluation by scholars, performers, and writers. The original 1985 edition of Richard Osborne's pioneering and widely acclaimed Rossini redefined the life and provided detailed analyses of the complete Rossini oeuvre. Twenty years on, all Rossini's operas have been staged and recorded, a Critical Edition of his works is well advanced, and a scholarly edition of his correspondence, including 250 previously unknown letters from Rossini to his parents, is in progress. Drawing on these past two decades of scholarship and performance, this new edition of Rossini provides the most detailed portrait we have yet had of one of the worlds best-loved and most enigmatic composers.

“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 passion for music. Gossett, the world's leading authority on the performance of Italian opera, brings to life the problems, and occasionally the scandals, that attend the production of some of our 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 between what is written and how it is interpreted by opera conductors and performers.

Choral-Orchestral Repertoire: A Conductor's Guide offers an expansive compilation of choral orchestral works from 1600 to the present. Synthesizing Jonathan Green's earlier six volumes on this repertoire, this edition updates and adds to the over 750 oratorios, cantatas, choral symphonies, masses, secular works for large and small ensembles, and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations. Each entry includes a brief biographical sketch of the composer, approximate duration, text sources, performing forces, currently available editions, and locations of manuscript materials, as well as descriptive commentary, discography, and bibliography. Unique to this edition are practitioner's evaluations of the performance issues presented in each score. These include the range, tessitura, and nature of each solo role, and a determination of the difficulty of the choral and orchestral portions of each composition. There is also a description of the specific challenges, staffing, and rehearsal expectations related to the performance of each work. Choral-Orchestral Repertoire: A Conductor's Guide is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles.


A cumulative list of works represented by Library of Congress printed cards.

This book focuses on American opera singers and what their recordings say about their artistry. It is not a book about all American opera singers, since many who had important careers on stage, made few, if any, recordings. And many of those who did make recordings, did so prior to the introduction of electrical recording in 1925 (and the resulting advances in the reproduction of the human voice). Opera enthusiasts can only
imagine the sound of Farinelli’s voice or read what his contemporaries have written about it, but with almost any famous or near-famous singer of recent years, enthusiasts do not have to imagine. Their voices are available through the technology of sound recording. There are 53 entries, one each for 52 singers and a composite entry for a group of Hollywood vocalists. Each entry contains biographical information and is followed by a discography of operatic recordings to be used in conjunction with the critical commentaries. The entries are in alphabetical order by the singer’s last name and provide critical analyses of key recordings and of the artists’ gifts and limitations.

(Vocal Score). This one-act comic farce was first performed in Venice at the Teatro San Moise on May 9, 1812. This critical edition includes a preface in Italian and English and critical notes. It is another opera in the continuing series under the aegis of the Fondazione Rossini of Pesaro, which will eventually present the composer’s entire output. Dorvil (tenor) is secretly married to Giulia (soprano), and ascends a quiet, silken ladder each evening to see his bride. Giulia’s guardian has other ideas about her matrimonial future, and the plot thickens when he tries to marry her off. In the end, of course, the clandestine couple’s true relationship is revealed and all is well.

A multi-volume set giving detailed information on every aspect of opera - over 100,000 entries. Improves on Steiger's Opernlexikon by including two additional data-categories for each work (language of text and literary sources) and by covering composers who have appeared since the end-date of Steiger's work (1934).

An Opera, composed by Gioachino Rossini.

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.

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