

# Verdi S Middle Period Source Studies Analysis And

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## **The New Grove Dictionary of Music and Musicians** Stanley Sadie 2001

Verdi's Middle Period Martin Chusid 1998-01-19 During the middle phase of his career, 1849-59, Verdi adopted new compositional procedures to create some of his best-loved and most-performed works. Focusing on the operas he composed during this period, this volume explores Verdi's work from three interlinked perspectives: studies of the original source material, cross-disciplinary analyses of musical and textual issues, and the relationship of performance practice to Verdi's musical and dramatic conception. In addition to offering new insights into such staples as *Il trovatore*, *La traviata*, and *Un ballo in maschera*, *Verdi's Middle Period* also highlights works which have only recently begun to re-enter public consciousness, such as *Stiffelio*, as well as lesser-known works such as *Luisa Miller* and *Les Vêpres siciliennes*. Comprising major essays by some of the best-known Verdians of our day, as well as articles from up-and-coming scholars, this volume has much to offer readers ranging from musicologists to serious opera buffs. Contributors are Martin Chusid, Markus Engelhardt, Linda B. Fairtile, Philip Gossett, Kathleen Kuzmick Hansell, Elizabeth Hudson, James Hepokoski, Roberta Montemorra Marvin, Carlo Matteo Mossa, Roger Parker, Harold S. Powers, David Rosen, and Mary Ann Smart.

## American Book Publishing Record 1997

**National Traditions in Nineteenth-Century Opera, Volume I** Steven Huebner 2017-03-02 This volume covers opera in Italy, France, England and the Americas during the long nineteenth century (1789-1914). The book is divided into four sections that are thematically, rather than geographically, conceived: Places-essays centering on contexts for operatic culture; Genres and Styles-studies dealing with the question of how operas in this period were put together; Critical Studies of individual works, exemplifying particular critical trends; and Performance.

*Embodying Voice* Margaret Medlyn 2018-11-16 *Embodying Voice: Singing Verdi, Singing Wagner* articulates the process of developing an operatic voice, explaining how and why the training of such a voice is as complex and sophisticated as it is mysterious. This book illustrates how putting together a voice, embodying a sound, and creating a character are vital to an audience's emotional involvement and enjoyment. Moreover, it addresses an imbalance of power between the opera director and the orchestra conductor - ultimately, it is the communicative power of the singer's voice that brings life to an

opera, a fact well known by Verdi and Wagner. *Embodying Voice* highlights the singer's creative agency to be co-creator of the composer's music. It explores the ways in which vocal performance is constructed and controlled, connecting layers of mind and bodily engagement that allow operatic singers to achieve expression beyond the text itself. Further reading, listening, and performance lists are provided at the end of each chapter, complemented by musical examples throughout.

*Verdi's Theater* Gilles de Van 1998-09-15 But in the musical drama reality begins to blur, the musical forms lose their excessively neat patterns, and doubt and ambiguity undermine characters and situations, reflecting the crisis of character typical of modernity. Indeed, much of the interest and originality of Verdi's operas lie in his adherence to both these contradictory systems, allowing the composer/dramatist to be simultaneously classical and modern, traditionalist and innovator.

**Directory of Members and Subscribers** American Musicological Society 1998

**Annales Suisses de Musicologie** Luca Zoppelli 2010 Schweizer Jahrbuch für Musikwissenschaft. Bd. 28/29 Herausgegeben von der Schweizerischen Musikforschenden Gesellschaft"

Directory American Musicological Society 1998

**Mimomania** Mary Ann Smart 2006 A contribution to the study of 19th century opera, this text focuses on the relationship between music and gesture to provide a new perspective that yields an array of insights.

**A Sonata Theory Handbook** James Hepokoski 2020-12-01 Sonata form is the most commonly encountered organizational plan in the works of the classical-music masters, from Haydn, Mozart, and Beethoven to Schubert, Brahms, and beyond. Sonata Theory, an analytic approach developed by James Hepokoski and Warren Darcy in their award-winning *Elements of Sonata Theory* (2006), has emerged as one of the most influential frameworks for understanding this musical structure. What can this method from "the new Formenlehre" teach us about how these composers put together their most iconic pieces and to what expressive ends? In this new *Sonata Theory Handbook*, Hepokoski introduces readers step-by-step to the main ideas of this approach. At the heart of the book are close readings of eight individual movements from Mozart's Piano Sonata in B-flat, K. 333, to such structurally complex pieces as Schubert's "Death and the Maiden" String Quartet and the finale of Brahms's Symphony No 1 that show this analytical method in action. These illustrative analyses are supplemented with four updated discussions of the foundational concepts behind the theory, including dialogic form, expositional action zones, trajectories toward generically normative cadences, rotation theory, and the five sonata types. With its detailed examples and deep engagements with recent developments in form theory, schema theory, and cognitive research, this handbook updates and advances Sonata Theory and confirms its status as a key lens for analyzing sonata form.

*Elements of Sonata Theory* James Arnold Hepokoski 2011 *Elements of Sonata Theory* is a comprehensive, richly detailed rethinking of the basic principles of sonata form in the decades around 1800. This foundational study draws upon the joint strengths of current music history and music theory to outline a new, up-to-date paradigm for understanding the compositional choices found in the instrumental works of Haydn, Mozart, Beethoven, and their contemporaries: sonatas, chamber music, symphonies, overtures, and concertos. In so doing, it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries. Combining insightful music analysis, contemporary genre theory, and provocative hermeneutic turns, the book brims over with original ideas, bold and fresh ways of awakening the

potential meanings within a familiar musical repertory. Sonata Theory grasps individual compositions-and each of the individual moments within them-as creative dialogues with an implicit conceptual background of flexible, ever-changing historical norms and patterns. These norms may be recreated as constellations "compositional defaults," any of which, however, may be stretched, strained, or overridden altogether for individualized structural or expressive purposes. This book maps out the terrain of that conceptual background, against which what actually happens-or does not happen-in any given piece may be assessed and measured. The Elements guides the reader through the standard (and less-than-standard) formatting possibilities within each compositional space in sonata form, while also emphasizing the fundamental role played by processes of large-scale circularity, or "rotation," in the crucially important ordering of musical modules over an entire movement. The book also illuminates new ways of understanding codas and introductions, of confronting the generating processes of minor-mode sonatas, and of grasping the arcs of multimovement cycles as wholes. Its final chapters provide individual studies of alternative sonata types, including "binary" sonata structures, sonata-rondos, and the "first-movement form" of Mozart's concertos.

Music, Structure, Thought: Selected Essays James Hepokoski 2017-07-05 Among the most original and provocative musicological writers of his generation, James Hepokoski has elaborated new paradigms of inquiry for both music history and music theory. Advocating fundamental shifts of methodological reorientation within the quest for potential musical meanings, his work spans both disciplines and offers substantial challenges for each. At its core is the conviction that a close study of musical genres, procedures, and structures those qualities of a composition that are specifically musical is essential to any responsible hermeneutic enterprise. Selected from writings from 1984 to 2008, this collection of essays provides a generous introduction to the author's most innovative and influential work on a wide variety of topics: musicological methodology, issues of staging and performance, Italian opera, program music, and exemplary studies of individual pieces.

**The Risorgimento Revisited** S. Patriarca 2011-12-16 Bringing together the work of a ground-breaking group of scholars working on the Italian Risorgimento to consider how modern Italian national identity was first conceived and constructed politically, the book makes a timely contribution to current discussions about the role of patriotism and the nature of nationalism in present-day Italy.

**The New Grove Dictionary of Music and Musicians: Harpepgep to Hutton** Stanley Sadie 2001

**Opera: The Basics** Denise Gallo 2013-01-11 Opera: The Basics offers an excellent introduction to four centuries of opera. Its easy to follow sections explore topics including: the origins of opera basic terminology the history of major opera genres including: serious opera, comic opera, semi-serious opera and vernacular opera. With key notes, discography and videography, this is the ideal book for students and interested listeners who want to learn more about this important musical genre.

**A History of Western Choral Music** Chester L. Alwes 2016-08-03 A History of Western Choral Music explores the various genres, key composers, and influential works essential to the development of the western choral tradition. Author Chester L. Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century. Volume II begins at the transition from the Classical era to the Romantic, with an examination of the major genres common to both periods. Exploring the oratorio, part song, and dramatic music, it also offers a thorough discussion of the choral symphony from Beethoven to Mahler, through to the present day. It then delves into the choral music of the twentieth century through discussions of the major compositional approaches and philosophies that proliferated over the course of the century, from impressionism to serialism, neo-

classicism to modernism, minimalism, and the avant-garde. It also considers the emerging tendency towards nationalistic composition amongst composers such as Bartók and Stravinsky, and discusses in great detail the contemporary music of the United States, and Great Britain. Framing discussion within the political, religious, cultural, philosophical, aesthetic, and technological contexts of each era, *A History of Western Choral Music* offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history.

**Bibliographic Guide to Music** New York Public Library. Music Division 1999

**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.

*Journal of the American Musicological Society* American Musicological Society 1998

Opera Guy A. Marco 2002-05-03 *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.

Formal Functions in Perspective Steven Vande Moortele 2015 Presents thirteen studies that engage with the notion of formal function in a variety of ways

**Nineteenth-century Studies** 2001

International Who's who in Classical Music 2009

Giuseppe Verdi Gregory W. Harwood 2021-12-13 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** Xiaoxia Wei 2004-11-18 This Companion provides a biographical, theatrical, and social-cultural background for Verdi's operas, 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. Like others in the series this Companion is aimed primarily at students and opera lovers.

**Historical Abstracts** Eric H. Boehm 2000

*Verdi, Opera, Women* Susan Rutherford 2013-11-07 Verdi's operas - composed between 1839 and 1893 - portray a striking diversity of female protagonists: warrior women and peacemakers, virgins and courtesans, princesses and slaves, witches and gypsies, mothers and daughters, erring and idealised wives, and, last of all, a feisty quartet of Tudor townswomen in Verdi's final opera, *Falstaff*. Yet what meanings did the impassioned crises and dilemmas of these characters hold for the nineteenth-century female spectator, especially during such a turbulent span in the history of the Italian peninsula? How was opera shaped by society - and was society similarly influenced by opera? Contextualising Verdi's female roles within aspects of women's social, cultural and political history, Susan Rutherford explores the interface between the reality of the spectators' lives and the imaginary of the fictional world before them on the operatic stage.

Verdi Forum 2005

**Historical Dictionary of Opera** Scott L. Balthazar 2013-07-05 The information in the Historical Dictionary of Opera will help the reader identify central figures, works, concepts, and trends in the history of opera through selectively chosen entries that provide essential information and integrate that content within broad social or stylistic narratives. This is done through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced dictionary entries on important persons, composers, individual keystone operas, cities and terms. This book is a vital reference tool for students, teachers, and to all opera lovers, performers, and composers who seek information about the development of the genre.

*Book Review Digest* 2008

**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).

**Arts & Humanities Citation Index** 2000

*Performance Practice* Roland Jackson 2013-10-23 First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

The Oxford Handbook of Music and Medievalism Stephen C. Meyer 2020-03-02 The Oxford Handbook of Music and Medievalism provides 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. Thirty-three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth-century opera to medievalism in contemporary video game music, thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography. While some chapters focus on key medievalist works such as Orff's *Carmina Burana* or Peter Jackson's *Lord of the Rings* films, others explore medievalism in the oeuvre of a single composer (e.g. Richard Wagner or Arvo Pärt) or musical group (e.g. Led Zeppelin). The topics of the individual chapters include both well-known works such as John Boorman's film *Excalibur* and also less familiar examples such as Eduard Lalo's *Le Roi d'Ys*. The authors of the chapters approach their material from a wide array of disciplinary perspectives, including historical musicology, popular music studies, music theory, and film studies, examining the intersections of medievalism with nationalism, romanticism, ideology, nature, feminism, or spiritualism. Taken together, the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism.

Verdi-Handbuch Anselm Gerhard 2016-12-14 *Leben, Zeit und Werk des Künstlers*. Daran, dass die Oper im 19. Jahrhundert zur populärsten Kunstform in Italien wurde, hat Verdi einen großen Anteil. Das Handbuch liefert die wichtigsten sozial- und theatergeschichtlichen Fakten. Im Mittelpunkt des Handbuchs stehen vor allem Verdis Kompositionen. Die 26 Opern und alle weiteren Werke werden vor dem Hintergrund der Rezeptions- und Interpretationsgeschichte vorgestellt. Die detaillierte Zeittafel, das kommentierte Personenverzeichnis, das Glossar und die Auswahlbibliografie liefern wertvolle Zusatzmaterialien. Ein Handbuch für alle, die sich für Verdis Musik begeistern.

**Proceedings of the international conference, Parma, New York, New Haven, 24 gennaio-1. febbraio 2001** Fabrizio Della Seta 2003

*Verdi's Middle Period* Martin Chusid 1997 During the middle phase of his career, 1849-1859, Verdi created some of his best-loved and most frequently performed operas, including *Luisa Miller*, *Rigoletto*, *Il trovatore*, *La traviata*, and *Un ballo in maschera*. This was also the period in which he wrote his first completely original French grand opera, *Les Vepres siciliennes*; the first version of *Simon Boccanegra*; and the intensely dramatic *Stiffelio*, until recent years the most neglected of all Verdi's mature works for the operatic stage. Featuring contributions from many of the most active Verdi scholars in the United States and Europe, *Verdi's Middle Period* explores the operas composed during this period from three interlinked perspectives: studies of the original source material, cross-disciplinary analyses of musical and textual issues, and the relationship of performance practice to Verdi's musical and dramatic conception. Both musicologists and serious opera buffs will enjoy this distinguished collection.

**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.

