



The Cambridge
Companion to

Rossini

Edited by
Emanuele
Senici



The Cambridge Companion To Rossini

Timothy Rice, Dave Wilson



The Cambridge Companion To Rossini:

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 [The Cambridge Companion to](#)

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Cambridge Companion to Medieval Music Mark Everist, 2011-03-03 From the emergence of plainsong to the end of the fourteenth century this Companion covers all the key aspects of medieval music Divided into three main sections the book first of all discusses repertory styles and techniques the key areas of traditional music histories next taking a topographical view of the subject from Italy German speaking lands and the Iberian Peninsula and concludes with chapters on such issues as liturgy vernacular poetry and reception Rather than presenting merely a chronological view of the history of medieval music the volume instead focuses on technical and cultural aspects of the subject Over nineteen informative chapters fifteen world leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader and is a must have guide for anyone with an interest in listening to and understanding medieval music **The Cambridge Companion to Grand Opera** David Charlton, 2003-09-04 This 2003 Companion is a fascinating

and accessible exploration of the world of grand opera Through this volume a team of scholars and writers on opera examine those important Romantic operas which embraced the Shakespearean sweep of tragedy history love in time of conflict and

the struggle for national self determination Rival nations rival religions and violent resolutions are common elements with various social or political groups represented in the form of operatic choruses The book traces the origins and development of a style created during an increasingly technical age which exploited the world renowned skills of Parisian stage designers artists and dancers as well as singers It analyses in detail the grand operas by Rossini Auber Meyerbeer and Hal vy discusses grand opera in Russia and Germany and also in the Czech lands Italy Britain and the Americas The volume also includes an essay by the renowned opera director David Pountney

Rossini Richard Osborne,2007-09-27 Gioachino Rossini was one of the most influential as well as one of the most industrious and emotionally complex of the great nineteenth century 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 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

The Cambridge Companion to Electronic Music Nicholas Collins,Julio d' Escrivan Rincón,2007-12-13 A contributory volume covering the history and current scene of electronic music

Historical Dictionary of Romantic Music John Michael Cooper,2024-02-12 Library Journal praises the book as an excellent one volume ready reference resource for students researchers and others interested in music history Historical Dictionary of Romantic Music Second Edition covers the persons ideas practices and works that made up the worlds of Western music during the long 19th century ca 1780 1918 It s the first book to recognize that Romantic music was very nearly a global phenomenon It includes more women more Black musicians and other musicians of color and more exponents of musical Romanticism from Central and South America as well as Central and Eastern Europe than any other single volume study of Romantic music thus challenging the conventional hegemony of musical Romanticisms by men and by Western European nations This book includes entries on topics including anti Semitism sexism and racism that were pervasive and defining to the worlds of musical Romanticism but are rarely addressed in general studies of that subject It includes Romantic musicians who were not primarily composers as well as topics such as the Haitian Revolution spirituals and ragtime that were more important for music in the long 19th century than is generally acknowledged The result is an expansive inclusive diverse and more richly textured portrayal of Romantic music than is elsewhere available Historical Dictionary of Romantic Music Second Edition contains a chronology an introduction an extensive bibliography and a dictionary section with more than 600 cross referenced entries on traditions famous pieces persons places technical terms and institutions of Romantic music This book is an excellent resource for students researchers and anyone wanting to know more about Romantic music

Gioachino Rossini's The Barber of Seville Hilary Poriss,2022 Gioachino Rossini s The Barber of Seville surveys the opera s fascinating performance history mapping out the myriad changes that have affected the work 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 Opening with a wide ranging overview of the types of alterations that have been imposed on Rossini's score for the past two centuries the first chapter addresses the mechanics behind these changes as well as the cultural forces that both fostered and encouraged them The book next looks at some of the opera's earliest revivals drawing attention to alterations that were made to the score and to individual singers who were responsible for the changes especially those who appeared in the roles of Almaviva and Bartolo An entire chapter is devoted to Rosina examining the wide array of creative liberties that prima donnas have unremittingly and unrepentantly taken with their interpretations of Rossini's character The final sections turn to the opera's recent history observing how the Rossini Renaissance brought with it a new dedication to the work concept and to shedding the types of alterations that had long characterized performances of this work The book closes with a consideration of operatic consumerism from the nineteenth century to the present exploring the myriad ways that one can now experience *The Barber of Seville* in all its recorded digitized and commodified glory

Out of Time Julian Johnson, 2015 *Out of Time* explores a bold idea that western art music of the last four hundred years is better understood through the idea of musical modernity than by the usual periodizations of music history Reading against the grain of linear history it reconsiders the common concerns of music in terms of time and history space and technology language and sound The result is a rehearing of modernity and a rethinking of modern music

Musical Improvisation and Open Forms in the Age of Beethoven Gianmario Borio, Angela Carone, 2017-12-14 Improvisation was a crucial aspect of musical life in Europe from the late eighteenth century through to the middle of the nineteenth representing a central moment in both public occasions and the private lives of many artists Composers dedicated themselves to this practice at length while formulating the musical ideas later found at the core of their published works improvisation was thus closely linked to composition itself The full extent of this relation can be inferred from both private documents and reviews of concerts featuring improvisations while these texts also inform us that composers quite often performed in public as both improvisers and interpreters of pieces written by themselves or others Improvisations presented in concert were distinguished by a remarkable degree of structural organisation and complexity demonstrating performers consolidated abilities in composition as well as their familiarity with the rules for improvising outlined by theoreticians

Rossini's La Cenerentola Michael Steen, 2012-05-18 Rossini's *La Cenerentola* or *Cinderella* is one of the most popular comic operas in the classical repertoire the timeless fairy tale about the triumph of virtue over snobbery Its first performance at Rome's Teatro Valle in January 1817 when the composer was not yet 25 was the customary fiasco More recently audiences have laughed at Rossini's wit gasped at the momentum of his crescendos and marvelled at dazzling coloratura from great sopranos such as Cecilia Bartoli The opera moves at the same frantic pace at which Rossini worked to compose it Written by Michael Steen author of the acclaimed *The Lives and Times of the Great Composers* Short Guides to Great Operas are concise entertaining and easy to read books about opera Each is an opera guide packed with useful information and informed opinion helping to

make you a truly knowledgeable opera goer and so maximising your enjoyment of a great musical experience Other Short Guides to Great Operas that you may enjoy include The Magic Flute L'Elisir d'Amore and La Traviata Franz Liszt and His World Christopher H. Gibbs, Dana Gooley, 2010-08-29 No nineteenth century composer had more diverse ties to his contemporary world than Franz Liszt 1811-1886 At various points in his life he made his home in Vienna Paris Weimar Rome and Budapest In his roles as keyboard virtuoso conductor master teacher and abbot he reinvented the concert experience advanced a progressive agenda for symphonic and dramatic music rethought the possibilities of church music and the oratorio and transmitted the foundations of modern pianism The essays brought together in Franz Liszt and His World advance our understanding of the composer with fresh perspectives and an emphasis on historical contexts Rainer Kleinertz examines Wagner's enthusiasm for Liszt's symphonic poem Orpheus Christopher Gibbs discusses Liszt's pathbreaking Viennese concerts of 1838 Dana Gooley assesses Liszt against the backdrop of antivirtuosity polemics Ryan Minor investigates two cantatas written in honor of Beethoven Anna Celenza offers new insights about Liszt's experience of Italy Susan Youens shows how Liszt's songs engage with the modernity of Heinrich Heine's poems James Deaville looks at how publishers sustained Liszt's popularity and Leon Botstein explores Liszt's role in the transformation of nineteenth century preoccupations regarding religion the nation and art Franz Liszt and His World also includes key biographical and critical documents from Liszt's lifetime which open new windows on how Liszt was viewed by his contemporaries and how he wished to be viewed by posterity Introductions to and commentaries on these documents are provided by Peter Bloom Jos Bowen James Deaville Allan Keiler Rainer Kleinertz Ralph Locke Rena Charnin Mueller and Benjamin Walton **Racine's Andromaque**, 2019-10-01 Racine's *Andromaque* Absences and Displacements casts a new look at the dynamism richness and complexity of Racine's first major tragedy first performed in Paris in 1667 through a collection of articles specially commissioned by the editors Nicholas Hammond and Joseph Harris Challenging received opinions about the fixity of French classicism this volume demonstrates how Racine's play is preoccupied with absences displacements instability and uncertainty The articles explore such issues as movement and transactions offstage characters and locations hallucinations and fantasies love and desire and translations and adaptations of Racine's play This collection will be an invaluable resource for students and scholars of seventeenth century French theatre Contributors Nicholas Hammond Joseph Harris Michael Moriarty Emilia Wilton Godberfforde Delphine Calle Jennifer Tamas Michael Hawcroft Katherine Ibbett Richard Parish 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.

Gateways to Understanding Music Timothy Rice, Dave Wilson, 2022-11-14. *Gateways to Understanding Music*, Second Edition, explores music in all the categories that constitute contemporary musical experience: European, classical, popular, jazz, and world music. Covering the oldest forms of human music-making to the newest, this chronology presents music from a global rather than a Eurocentric perspective. Each of 60 gateways addresses a particular genre, style, or period of music. Every gateway opens with a guided listening example that unlocks a world of music through careful study of its structural elements: How did the piece come to be composed or performed? How did it respond to the social and cultural issues at the time, and what does that music mean today? Students learn to listen to explain, understand, and ultimately value all the music they encounter in their world. New to this edition is a broader selection of musical examples that reflect the values of diversity, equity, and inclusion advocated by North American universities. Eight gateways have been replaced. A timeline of gateways helps students see the book's historical narrative at a glance. Features: Values orientation. Diverse, equitable, and inclusive approach to music history. All genres of music. Presents all music as worthy of study, including classical, world, popular, and jazz. Global scope within a historical narrative. Begins with small-scale forager societies up to the present, with a shifting focus from global to European to American influences. Recurring themes: Aesthetics, emotion, social life, links to culture, politics, economics, and technology. Modular framework. 60 gateways, each with a listening example, allow flexibility to organize chronologically or by the seven themes. Consistent structure. With the same step-by-step format, students learn through repeated practice how to listen and how to think about music. Anthology of scores. For those courses that use the textbook in a music history sequence. *Gateways to Understanding Music* continues to employ a website to host the audio examples and instructor's resources.

The Oxford Handbook of Opera Helen M. Greenwald, 2014. What IS opera? Contributors to *The Oxford Handbook of Opera* respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents. Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons, audience, and creators. The synergy of power, performance, and identity recurs thematically throughout the volume's major topics: Words, Music, and Meaning; Performance and Production; Opera and Society; and Transmission and Reception. Individual essays engage with repertoire from Monteverdi, Mozart, and Meyerbeer to Strauss, Henze, and Adams, in studies of composition, national identity, transmission, reception, sources, media, iconography, humanism, the art of collecting, theory,

analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section *Opera on the Edge* suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The *Oxford Handbook of Opera* is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera *Musical Debate and Political Culture in France, 1700-1830* Robert James Arnold, 2017 The first full length treatment of the operatic querelles in eighteenth century France placing individual querelles in historical context and tracing common themes of authority national prestige and the power of music over popular sentiment **The Voice of the Century** Massimo Zicari, 2022-04-29 The fields of performance studies empirical musicology and the musicology of recordings have seen a tremendous development in recent years shedding new light on the recent history of our performing tradition and conveying essential information to music practitioners critics and audiences This innovative work considers the notion of *bel canto* and the manner in which this vibrant tradition lives in the records of Luisa Tetrazzini 1871-1940 one of the most celebrated sopranos ever Tetrazzini whose discographic career includes about 120 recordings belongs to that generation of inspirational performers who heralded the dawn of a new era of music appreciation alongside such iconic figures as Enrico Caruso Adelina Patti and Nellie Melba Drawing on a vast body of scholarship and a number of contemporary reviews Massimo Zicari establishes Tetrazzini's role in the Italian operatic tradition and its much disputed set of performing conventions His transcriptions of her recorded interpretations from Rossini Donizetti Bellini and Verdi will prove invaluable to singers and conductors interested in a tradition that goes back to legendary figures such as Jenny Lind and Maria Malibran The author also discusses her voice quality and technique tempo flexibility her use of vibrato and portamento features of musical performance that question several widely held normative views about aesthetics and interpretative tradition The volume includes eighty-eight musical examples and its closing section consists of the vocal scores of thirteen operatic arias The musical material both examples and transcriptions is entirely original This unique approach seeks to combine an academic perspective with the making of the music in the hope that the plea for originality may be enhanced by models from the past *Musical Genre and Romantic Ideology* Matthew Gelbart, 2022 *Musical Genre and Romantic Ideology* charts the workings and legacies of Romantic artistic values such as originality and anti-commercialism in relation to musical genre In case studies from across nineteenth century Europe author Matthew Gelbart explores the processes through which composers performers critics and listeners gave sounds and themselves a sense of belonging

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