

THE
ITALIAN
ROMANTIC
LIBRETTO

A STUDY OF
SALVADORE
CAMMARANO



BY JOHN
BLACK

The Italian Romantic Libretto A Study Of Salvatore Cammarano

Lorenzo Bianconi, Giorgio Pestelli



The Italian Romantic Libretto A Study Of Salvatore Cammarano:

The Italian Romantic Libretto John Black,1984-01-01 Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone,2007 Publisher description **Encyclopedia of Italian Literary Studies** Gaetana Marrone,Paolo Puppa,2006-12-26 The Encyclopedia of Italian Literary Studies is a two volume reference book containing some 600 entries on all aspects of Italian literary culture It includes analytical essays on authors and works from the most important figures of Italian literature to little known authors and works that are influential to the field The Encyclopedia is distinguished by substantial articles on critics themes genres schools historical surveys and other topics related to the overall subject of Italian literary studies The Encyclopedia also includes writers and subjects of contemporary interest such as those relating to journalism film media children s literature food and vernacular literatures Entries consist of an essay on the topic and a bibliographic portion listing works for further reading and in the case of entries on individuals a brief biographical paragraph and list of works by the person It will be useful to people without specialized knowledge of Italian literature as well as to scholars **Italian Opera** David R. B. Kimbell,1991 David Kimbell traces the history of Italian opera from the Renaissance to the early twentieth century **Landscape and Gender in Italian Opera** Emanuele Senici,2005-08-11 An unusual look at Italian opera in the nineteenth century **The Romantic Revolution** T. C. W. Blanning,2011 A succinct chronicle by the prize winning author of *The Culture of Power and the Power of Culture* evaluates the lesser known Romantic Revolution as a fundamental and far reaching period while revealing the range of modern cultural axioms it inspired from views about genius and sexuality to evolving theories about dreams and the subconscious 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 Triumph of Music** Tim Blanning,2013-03-07 Once musicians such as Mozart were little more than court servants now they are multimillionaire superstars wielding more power than politicians How did this extraordinary change come about Tim Blanning s brilliantly enjoyable book examines how everything from the cult of the romantic to technology and travel all fed the inexorable rise of music in the West making it the most dominant and ubiquitous of the art forms Encompassing balladeers the great composers jazz legends and rock gods this is an enthralling story of power patronage creativity and genius **Giuseppe Verdi** Gregory Harwood,2012-05-04 This comprehensive research guide surveys the most significant

published materials relating to Giuseppe Verdi This new edition includes research since the publication of the first edition in 1998 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 The Oxford Illustrated History of Opera Roger Parker,2001 A historical survey of opera from its beginnings in Florence 400 years ago up to opera in the 1990s

The Risorgimento Revisited S. Patriarca,L. Riall,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 **Opera and Society in Italy and France from Monteverdi to Bourdieu** Victoria Johnson,Jane F. Fulcher,Thomas Ertman,2007-05-03 This edited volume brings together academic specialists writing on the multi media operatic form from a range of disciplines comparative literature history sociology and philosophy The presence in the volume s title of Pierre Bourdieu the leading cultural sociologist of the late twentieth century signals the editors intention to synthesise advances in social science with advances in musicological and other scholarship on opera Through a focus on opera in Italy and France the contributors to the volume draw on their respective disciplines both to expand our knowledge of opera s history and to demonstrate the kinds of contributions that stand to be made by different disciplines to the study of opera The volume is divided into three sections each of which is preceded by a concise and informative introduction explaining how the chapters in that section contribute to our understanding of opera Opera in Theory and Practice, Image and Myth Lorenzo Bianconi,Giorgio Pestelli,2003-11 The History of Italian Opera marks the first time a team of scholars has worked together to investigate the entire Italian operatic tradition rather than limiting its focus to major composers and their masterworks Including both musicologists and historians of other arts the contributors approach opera not only as a distinctive musical genre but also as a form of extravagant theater and a complex social phenomenon This sixth volume in the series centers on the sociological and critical aspects of opera in Italy considering the art in the context of an Italian literary and cultural canon rarely revealed in English and American studies In its six chapters contributors survey critics changing attitudes toward opera over several centuries trace the evolution of formal conventions

among librettists explore the historical relationships between opera and Italian literature and examine opera's place in Italian popular and national culture. In perhaps the volume's most striking contribution, German scholar Carl Dahlhaus offers his most important statement on the dramaturgy of opera. **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. **The Life of Verdi** John Rosselli, 2000-08-03. Verdi's long life spanned Napoleonic rule and the age of broadcasting. He was the last great composer to give direct voice to basic human emotions, yet he was not always as straightforward as the directness of his work suggests; he was neither the uneducated peasant he claimed to be nor the conservative nationalist he seemed to become in his later years. In this biography, John Rosselli traces the life and work of a boldly innovative artist. He investigates Verdi's businesslike running of a landed estate as well as a highly successful career and looks into his complex relationships, still not quite clear with two women singers, his second wife Giuseppina Strepponi and his probable lover Teresa Stolz. At the same time, he considers the music with clarity and insight, dwelling on the most important operas and showing us why they still fill theatres and rouse enthusiasm today. **The Great Lablache** Clarissa Lablache Cheer, 2009-07-29. During the Golden Age of Italian opera, Luigi Lablache triumphed as one of the most admired and accomplished international superstars. Born in Naples in 1795, his unprecedented forty-five year singing career dominated the glorious bel canto period when opera flourished as the principal form of entertainment. Now his direct descendant, Clarissa Lablache Cheer, puts forth this remarkable and long overdue biography of Lablache, the first ever to be written in English. Page by page, Lablache's extraordinary story unfolds as the author guides the reader through the hectic and glamorous era of Italian opera and European high society. We follow Lablache as he conquers the dazzling nineteenth-century opera world, singing Rossini roles from Napoleon's time through the Romantic Age to become the special favorite of the Victorians in hundreds of Donizetti and Bellini's bel canto productions. A vocal Hercules, everything about him is larger than life: his huge size, powerful voice, good looks, dramatic flare, and irresistible humor and charm. The foremost bass of his time, he rules the stage from London to Vienna, from Paris to St. Petersburg. Notably, Britain's Queen Victoria singles out Lablache to be her beloved singing teacher for 20 years. Garnered from rare unpublished family memorabilia as well as primary source material across Europe and America, this fascinating family saga does not end with Lablache. Herein, the author also recounts how Lablache's well-known descendants of opera singers and actors carve out their brilliant careers on the stages of Europe, New York, and Hollywood. **Opera on Stage** Lorenzo Bianconi, Giorgio Pestelli, 2002-07. The History of Italian Opera marks the first time a team of expert scholars has worked together to investigate the Italian operatic tradition in its entirety rather than limiting its focus to

individual eras or major composers and their masterworks Including both musicologists and historians of other arts the contributors approach opera not only as a distinctive musical genre but also as a form of extravagant theater and a complex social phenomenon resulting in the sort of panoramic view critical to a deep and fruitful understanding of the art Opera on Stage the second book of this multi volume work to be published in English in an expanded and updated version focuses on staging and viewing Italian opera from the court spectacles of the late sixteenth century to modern day commercial productions Mercedes Viale Ferrero describes the history of theater and stage design detailing the evolution of the art well into the twentieth century Gerardo Guccini does the same for stage and opera direction and the development of the director's role as an autonomous creative force Kathleen Kuzmick Hansell discusses the interrelationships between theatrical ballet and Italian opera from the age of Venetian opera to the early twentieth century The visual emphasis of all three contributions is supplemented by over one hundred illustrations and because much of this material on the more spectacular visual aspects of Italian opera has never before appeared in English Opera on Stage will be welcomed by scholars and opera enthusiasts alike

The Opera Quarterly, 1988

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 This study represents the first substantial assessment of Italian comic operas composed during the central years of the Risorgimento the period during which upheavals revolutions and wars ultimately led to the liberation and unification of Italy Music historians often view the period as one during which serious Romantic opera flourished in Italy while opera buffa inexorably declined Laughter between Two Revolutions revises this widespread notion by viewing well known comic masterpieces such as Donizetti's *L'elisir d'amore* 1832 and *Don Pasquale* 1843 as part of a still thriving tradition Also examined are opere buffe by Luigi Ricci Lauro Rossi Verdi *Un giorno di regno* and others many of which circulated widely at the time Francesco Izzo's pathbreaking study argues that in the realm of seriousness of mid nineteenth century Italy comedy was not an anachronistic intruder but a significant and vital cultural presence This important volume offers new insights into opera history and theories of comedy in the arts It will be of interest to opera lovers everywhere and to students in music philosophy comparative literature and Italian cultural studies Francesco Izzo is senior lecturer in music at the University of Southampton

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