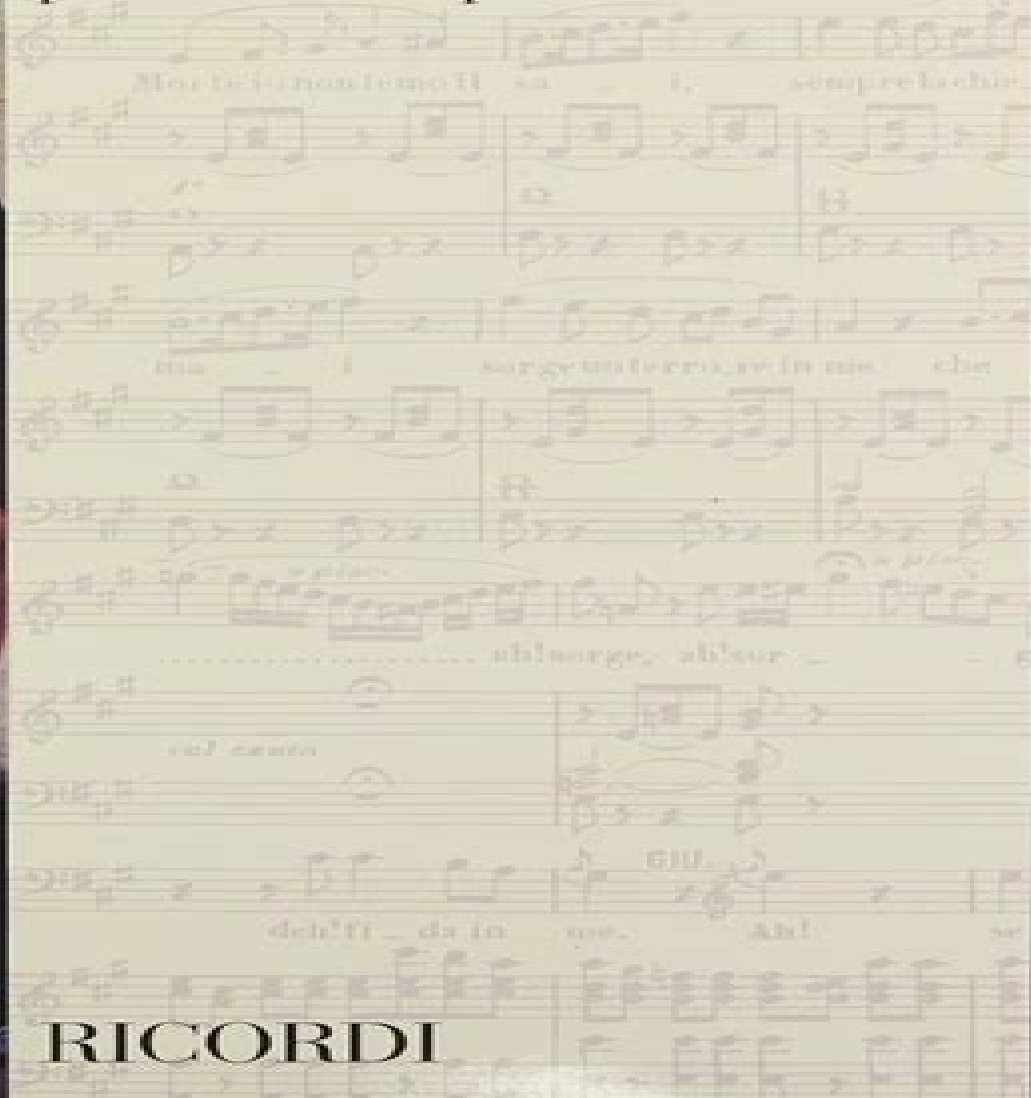




Vincenzo Bellini
**I CAPULETI
E I MONTECCHI**

Opera completa
per canto e pianoforte



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I Capuleti E I Montecchi Vocal Score:

Changing the Score Hilary Poriss, 2009-08-26 This study seeks to explore the role and significance of aria insertion the practice that allowed singers to introduce music of their own choice into productions of Italian operas Each chapter investigates the art of aria insertion during the nineteenth century from varying perspectives beginning with an overview of the changing fortunes of the practice followed by explorations of individual prima donnas and their relationship with particular insertion arias Carolina Ungher s difficulties in finding a perfect aria to introduce into Donizetti s Marino Faliero Guiditta Pasta s performance of an aria from Pacini s Niobe in a variety of operas and the subsequent fortunes of that particular aria Maria Malibran s interpolation of Vaccai s final scene from Giulietta e Romeo in place of Bellini s original setting in his I Capuleti e i Montecchi and Adelina Patti s mini concerts in the lesson scene of Il barbiere di Siviglia The final chapter provides a treatment of a short story Memoir of a Song narrated by none other than an insertion aria itself and the volume concludes with an appendix containing the first modern edition of this short story a narrative that has lain utterly forgotten since its publication in 1849 This book covers a wide variety of material that will be of interest to opera scholars and opera lovers alike touching on the fluidity of the operatic work on the reception of the singers and on the shifting and hardening aesthetics of music criticism through the period

Arias, Ensembles, & Choruses John Yaffé, David Daniels, 2011-11-17 Conductors John Yaff and David Daniels have created a one stop sourcebook for orchestras opera companies conductors and librarians who research and or prepare programs of vocal excerpts such as solos ensembles and choruses for concert performance In this book readers will find detailed information on a vast repertoire of vocal pieces commonly extracted from operas operettas musicals and oratorios more than 1 750 excerpts from 450 parent works Modeled on Daniels Orchestral Music Arias Ensembles Choruses includes basic historical details about each parent work as well as extract titles subtitles voice types keys durations locations in the original work with page numbers in both full scores and piano vocal scores and exact instrumentation It also lists the publishers that make available the orchestral materials for just the excerpt being programmed independent of the full parent work Until now conductors and orchestra librarians commonly had to first leaf through full scores searching for one elusive three minute aria after another only to then consult multiple publishers catalogues to compile crucial information on all the excerpts proposed for a concert or recording This book constitutes a single source for finding that information In many cases the individual entries include valuable insider information on common performance practice including start and stop points transpositions and conventional cuts Searching for repertoire is made easy with the detailed title index and appendixes devoted to ensemble excerpts all categorized by personnel e g duets trios quartets quintets sextets choruses and language Czech English French German Italian Latin Russian This book is the ideal tool for the working conductor and orchestral librarian as well as music program directors at colleges and conservatories opera companies and symphony orchestras As of October 2015 a new printing of this book has

occurred to correct errors in the index A PDF version of the new index is available to previous purchasers of the volume Please contact Rowman Littlefield s music editor for assistance

The Collected Writings of Franz Liszt Janita R. Hall-Swadley, 2013-12-19 In Dramaturgical Leaves Essays about Musical Works for the Stage and Queries about the Stage Its Composers and Performers the third volume in Janita R Hall Swadley s *The Collected Writings of Franz Liszt* Liszt heralds his admiration for early nineteenth century opera and musical stage works He honors Gluck the musical prophet as the cultivator of dramatic truth in the Romantic opera *Orpheus* expounds on Beethoven s harmonic inventions and innovative treatment of form in *Fidelio* and argues for the latter s incidental music to Goethe s *Egmont* as the epitome of music organicism a complete unity of words and tone He also comments on Weber s *Euryanthe* as offering the most progressive musical characterizations and declamation even more so than his popular work *Der Freischütz* and on how both works prefigure Wagner s music dramas awards Mendelssohn whose genius Liszt ranks only slightly less than Beethoven s top honors for creating in *Midsummer s Night Dream* the highest standards of music poetry suggests how Scribe and Meyerbeer s *Robert the Devil* paints a mental image of art s eternal flames where poet and musician share equal space in the development of music tragedy reveals how the poetic deficiencies in the libretto to Schubert s *Alfonso and Estrella* are too easily overlooked because of the music s melodic and lyrical supremacy and offers in contrast Auber s *Mute from Portici* a remarkable text by many historically picturesque musical motives that are universal and nationalistic at the same time Finally Liszt offers an early gender study in music in his essay about Bellini s *Montague and Capulet* as well as its impact on nineteenth century audiences a look at Boieldieu s *White Lady* as a sublime depiction of literary music and Donizetti s *Favorite* as colored with a special type of imagery a *laterna magica* in Liszt s hand The beloved soprano Pauline Viardot Garcia receives special attention in an essay devoted entirely to her and Liszt proffers a critique of entr acte music as a pointless tradition that dethrones music and insults the artist and composer by making music a palate cleanser This volume includes a detailed discussion about what it meant to be patronized by Liszt and how his support financial literary and musical helped shape many a music career It also offers commentary on how gender in opera was sometimes obscured not only for dramatic interest but also as part of the process of outlining a nation s identity as well as a thorough study of Liszt s concepts of Gestalt theory the Archetype and his musical *Weltanschauung* his musical world view all revealing his contribution to 19th century music philosophy as it relates to opera Finally a historical review of entr acte music is presented how it began and how it developed to clarify Liszt s stance against it making this volume a necessary read for music historians serious musicians and music connoisseurs alike

Printed Opera Scores in American Libraries, 1998 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

The Musical Language of Italian Opera, 1813-1859 William

Nathan Rothstein, 2023 *The Musical Language of Italian Opera 1813-1859* examines operatic music by five Italian composers Rossini, Bellini, Mercadante, Donizetti, and Verdi and one non-Italian Meyerbeer, showing how certain recurring principles define a distinctively Italian practice that left its mark on the German repertoire more familiar to music theorists.

Vincenzo Bellini Stephen Willier, 2009-09-10 This comprehensive bibliography and research guide details all the works currently available on Vincenzo Bellini, the Italian opera composer best known for his work *Norma*, which is still regularly performed today at Covent Garden and by regional opera companies. 2001 the bicentennial anniversary of Bellini's death saw several concerts and recordings of his work raising his academic profile. This volume aims to meet the research needs of all students of Bellini in particular. *European Music Catalogue*, 1994 **The Diaries of Giacomo Meyerbeer: 1840-1849**

Giacomo Meyerbeer, 1999 Volume 2 covers the 1840s, a period designated as the Prussian Years. From 1846 Meyerbeer's journal becomes a consistent daily record, resulting in one of the most sustained depictions of a contemporary artistic, theatrical, and musical milieu ever kept by a famous composer. Illustrated. **The Rough Guide to Opera** Matthew

Boyden, Nick Kimberley, 2002 Sketches of opera composers, opera synopses, and CD reviews. **Sicily** Giuseppe Quatriglio, 2011 **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. **Catalog of Pre-1900 Vocal Manuscripts in the Music Library, University of California at Berkeley** John A. Emerson, 2023-07-28 During the thirty-five years from 1946 to 1981, the University of California Berkeley's Music Library amassed nearly 3,500 manuscript volumes thanks to the

remarkable efforts of Professor Vincent H. Duckies. The Catalog of Pre 1900 Vocal Manuscripts focuses on the third major segment of the library's manuscript collection featuring over 700 vocal manuscripts with more than 3,300 separate compositions. These works encompass a wide range of musical styles: religious and secular, vocal and instrumental, serious and popular, and date from the eleventh to the late nineteenth century. Although the catalog does not include musical incipits, it provides a valuable inventory of these manuscripts for scholars and researchers. The materials were acquired through various antiquarian dealers across Europe and the United States, and while some background information may have been lost during transfers, the manuscripts remain a rich resource for study. Emerson notes that the collection's value will ultimately be determined by the scholarly community whose research and exploration will continue to uncover the insights hidden within these historical documents. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1988.

The Age of Beethoven, 1790-1830 Gerald Abraham, 1982. Covers forty years which saw profound changes in music, most of them dominated by Beethoven. Provides a detailed scholarly critical survey of the music of the period with chapters on French, Italian, and German opera and on opera in other countries; on Beethoven's orchestral and chamber music and of his contemporaries; on the concerto, on piano music, on solo song, and on choral music, as well as an introductory chapter on general musical conditions of the time.

The La Scala Encyclopedia of the Opera Giorgio Bagnoli, 1993. Covering a broad range of styles, this comprehensive volume includes entries for more than 450 operas that have been performed over the last four centuries. Organized from A to Z for easy reference, it's a complete guide that's certain to inform and entertain any opera buff. 500 photos.

Dictionary Catalog of the Music Collection New York Public Library. Reference Department, 1964.

The National Union Catalog, Pre-1956 Imprints Library of Congress, American Library Association. Committee on Resources of American Libraries. National Union Catalog Subcommittee, 1969.

The Cambridge Companion to Grand Opera David Charlton, 2003-09-04. Table of contents.

Acquisition List Indiana University. School of Music. Library, 1964.

Wagner's Melodies David Trippett, 2013-05-02. Wagner's Melodies places the composer's ideas about melody in the context of the scientific discourse of his age.

Studies in the History of Music, 1983.

The Enigmatic Realm of **I Capuleti E I Montecchi Vocal Score**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **I Capuleti E I Montecchi Vocal Score** a literary masterpiece penned with a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those that partake in its reading experience.

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