

# *Encounters with Verdi*

edited, introduced & annotated by  
Marcello Conati



Translated by Richard Stokes  
with a Foreword by Julian Budden

# Encounters With Verdi

**Sharon Wood, Erica Moretti**



## Encounters With Verdi:

*Encounters with Verdi* Marcello Conati, 1986 An anthology of reminiscences interviews memoirs and essays by a wide ranging group of people journalists musicians impresarios or chance acquaintances who met the reclusive and secretive composer at various moments during his long life Each entry has a relevant place within the chronology of Verdi's life and every reference to an unfamiliar event or name in the text is explained in the copious footnotes *Interviews and Encounters with Verdi* Marcello Conati, 1984-01-01 Verzameling documenten van en over de Italiaanse componist 1813-1901 voorafgegaan door uitgebreide commentaren *The Autumn of Italian Opera* Alan Mallach, 2007-11-30 The first full length study of the last great era of Italian opera *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 *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 **First Nights at the Opera** Thomas Forrest Kelly, 2006-05-01 A renowned music scholar narrates the social history of European opera during its golden age in the 18th and 19th centuries by taking readers behind the scenes at the premiere performances of five extraordinary and influential operas 88 illustrations *Verdi's Exceptional Women: Giuseppina Strepponi and Teresa Stolz* Caroline Ellsmore, 2017-12-14 This investigation offers new perspectives on Giuseppe Verdi's attitudes to women and the functions which they fulfilled for him The book explores Verdi's professional and personal relationship with women who were exceptional within the traditional socio sexual structure of patria potest in the context of women's changing status in nineteenth century Italian society It focusses on two women the singers Giuseppina Strepponi who supported and enhanced Verdi's creativity at the beginning of his professional life and Teresa Stolz who sustained his sense of self worth at its end Each was an essential emotional benefactor without whom Verdi's career would not have been the same The subject of the Strepponi Verdi marriage and the impact of Strepponi's past deserve further detailed and nuanced discussion This book

demonstrates Verdi's shifting power balance with Strepponi as she sought to retain intellectual self respect while his success and control increased. The negative stereotypes concerning operatic divas do not withstand scrutiny when applied either to Strepponi or to Stolz. This book presents a revisionist appraisal of Stolz through close examination of her letters. Revealing Stolz's value to Verdi, they also provide contemporary operatic criticism and behind the scenes comment. Some excerpts of which are published here in English for the first time.

**The Impossible Art** Matthew Aucoin, 2021-12-07. A user's guide to opera. Matthew Aucoin, the most promising operatic talent in a generation. The New York Times Magazine describes the creation of his groundbreaking new work *Eurydice* and shares his reflections on the past, present and future of opera. From its beginning, opera has been an impossible art. Its first practitioners in seventeenth century Florence set themselves the unreachable goal of reproducing the wonders of ancient Greek drama, which no one can be sure was sung in the first place. Opera's greatest artists have striven to fuse multiple art forms: music, drama, poetry, dance into a unified synesthetic experience. The composer Matthew Aucoin, a rising star of the opera world, posits that it is this impossibility that gives opera its exceptional power and serves as its lifeblood. The virtuosity required of its performers, the bizarre and often spectacular nature of its stage productions, the creation of a whole world whose basic fabric is music, opera assumes its true form when it pursues impossible goals. *The Impossible Art* is a passionate defense of what is best about opera, a love letter to the form written in the midst of a global pandemic during which operatic performance was literally impossible. Aucoin writes of the rare works ranging from classics by Mozart and Verdi to contemporary offerings of Thomas Adès and Chaya Czernowin that capture something essential about human experience. He illuminates the symbiotic relationship between composers and librettists, between opera's greatest figures and those of literature. Aucoin also tells the story of his new opera *Eurydice* from its inception to its production on the Metropolitan Opera's iconic stage. *The Impossible Art* opens the theater door and invites the reader into this extraordinary world.

*Giacomo Meyerbeer* Marco Clemente Pellegrini, 2008-10-01. This Guide has resulted from years of research on the papers and music of Giacomo Meyerbeer and aims to provide a bibliographical aid and point of reference for further research. The first part presents the private papers connected to the composer and his principal librettist Eugène Scribe, both archival and printed, with working papers and correspondence as found in Berlin, Paris and some of the famous libraries of the world. The body of Part 2 draws together all the known resources on Meyerbeer's life and historical reputation from full scale biographies and entries in reference books through critical discussions to website resources to records of symposia. The third part provides material about his background with its unique mixture of Jewish and Prussian elements, the powerful role of the city of Berlin in his life and work. The fourth part lists bibliographic material for Meyerbeer's music, looking at his operas grouped as German, Italian and French, with each individual entry providing a record of the scores available, both modern and historical, the various arrangements made from the operas during the heyday of their popularity, reviews of modern performances, discography and bibliography of studies and publications pertinent to the wider

cultural and historical contexts of the works The next two sections constitute an extended record of material pertinent to the contemporaries of Meyerbeer In the fifth section are select bibliographies of composers authors artists performers politicians those who played some part in the composer s life or anyone of significance in his wider contemporary circumstances This is continued in the sixth part where the cultural and aesthetic elements of the composer s milieu or life in the theatre during seventy years of the nineteenth century are listed The seventh part adds a bibliography of social and historical background where the incidental issues of Judaism in nineteenth century Europe and the wider political historical and geographical circumstances of Meyerbeer s life his relentless travelling and closely recorded experiences in Germany France Italy Belgium England and Austria The eighth section provides a thematic key to this extensive material Part 9 provides an extended tripartite series of lists of the published scores arrangements and some special studies of Meyerbeer over the period 1820 to 2005 in alphabetical chronological and thematic ordering The last two sections furnish the modern equivalent of this record of Meyerbeer and his compositions showing in Part 11 the list of performances of his operas since the Second World War and in Part 12 listing the recordings of the operas both commercial and private for the same period The thirteenth and last section is iconographical pictures that represent an interesting survey of the popular response to Meyerbeer in the 19th century

**Mimomania** Mary Ann Smart,2004-03-10 When Nietzsche dubbed Richard Wagner the most enthusiastic mimomaniac ever to exist he was objecting to a hollowness he felt in the music a crowding out of any true dramatic impulse by extravagant poses and constant nervous movements Mary Ann Smart suspects that Nietzsche may have seen and heard more than he realized In *Mimomania* she takes his accusation as an invitation to listen to Wagner s music and that of several of his near contemporaries for the way it serves to intensify the visible and the enacted As Smart demonstrates this productive fusion of music and movement often arises when music forsakes the autonomy so prized by the Romantics to function mimetically underlining the sighs of a Bellini heroine for instance or the authoritarian footsteps of a Verdi baritone *Mimomania* tracks such effects through readings of operas by Auber Bellini Meyerbeer Verdi and Wagner Listening for gestural music we find resemblance in unexpected places between the overwrought scenes of supplication in French melodrama of the 1820s and a cluster of late Verdi arias that end with the soprano falling to her knees or between the mute heroine of Auber s *La Muette de Portici* and the solemn almost theological pantomimic tableaux Wagner builds around characters such as Sieglinde or Kundry *Mimomania* shows how attention to gesture suggests a new approach to the representation of gender in this repertoire replacing aural analogies for voyeurism and objectification with a more specifically musical sense of how music can surround propel and animate the body on stage

*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 Diaries of Giacomo Meyerbeer: The last years, 1857-1864 Giacomo Meyerbeer, 1999 Volume 4 is devoted to the last years 1857-64 while age and declining health saw a waning of the composer's personal optimism It contains a series of glossaries listing his compositions and the musical and theatrical works he attended throughout his life as well as a bibliography **Arpa D'or Dei Fatidici Vati** Roger Parker, 1997 *Remaking the Song* Roger Parker, 2006-04-20 Publisher Description **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 *Annie Chartres Vivanti* Sharon Wood, Erica Moretti, 2016-10-12 This book explores the work of a writer Annie Chartres Vivanti 1866-1942 who brought a transnational dimension to the marked provincialism of the Italian novel by addressing issues of gender ethnicity and sexuality on personal and international levels and by creating work that distanced itself from much of the female penned literature of the day scorning both decorum and social respectability Chapters in this book examine Vivanti's output from multiple perspectives taking into account her politics and her career as a journalist writer and singer as well as her literary work Leonora's Last Act Roger Parker, 1997-11-23 In a collection of essays Oxford Fellow Roger Parker brings a series of valuable insights to bear on Verdian analysis and criticism The book serves as a model of research and critical thinking about opera while nevertheless retaining a deep respect for opera's continuing power to touch generations of listeners 4 photos 46 music examples **Leonora's Last Act** Roger L. Parker, 2014-12-25 In these essays Roger Parker brings a series of valuable insights to bear on Verdian analysis and criticism and does so in a way that responds both to an opera goer's love of musical

drama and to a scholar's concern for recent critical trends As he writes at one point opera challenges us by means of its brash impurity its loose ends and excess of meaning its superfluity of narrative secrets Verdi's works many of which underwent drastic revisions over the years and which sometimes bore marks of an unusual collaboration between composer and librettist illustrate in particular why it can sometimes be misleading to assign fixed meanings to an opera Parker instead explores works like *Rigoletto* *Il trovatore* *La forza del destino* and *Falstaff* from a variety of angles and addresses such contentious topics as the composer's involvement with Italian politics the possibilities of an authentic staging of his work and the advantages and pitfalls of analyzing his operas according to terms that his contemporaries might have understood Parker takes into account many of the interdisciplinary influences currently engaging musicologists in particular narrative and feminist theory But he also demonstrates that close attention to the documentary evidence especially that offered by autograph scores can stimulate equal interpretive activity This book serves as a model of research and critical thinking about opera while nevertheless retaining a deep respect for opera's continuing power to touch generations of listeners

**Verdi newsletter**, 1988

Not without Madness Fabrizio Della Seta, 2024-05-31 Opera often seems to arouse either irrational enthusiasm or visceral dislike Such madness as Goethe wrote is indispensable in all theater and yet in practice sentiment and passion must be balanced by sense and reason Exploring this tension between madness and reason *Not without Madness* presents new analytical approaches to thinking about eighteenth and nineteenth century opera through the lenses of its historical and cultural contexts In these twelve essays Fabrizio Della Seta explores the concept of opera as a dramatic event and an essential moment in the history of theater Examining the meaning of opera and the devices that produce and transmit this meaning he looks at the complex verbal musical and scenic mechanisms in parts of *La sonnambula* *Ernani* *Aida* *Le nozze di Figaro* *Macbeth* and *Il trovatore* He argues that approaches to the study of opera must address performance interpretation composition reception and cultural ramifications Purely musical analysis does not make sense unless we take into account music's dramatic function Containing many essays available for the first time in English *Not without Madness* bridges recent divisions in opera studies and will attract musicologists musicians and opera lovers alike

Immerse yourself in heartwarming tales of love and emotion with is touching creation, Experience Loveis Journey in **Encounters With Verdi** . This emotionally charged ebook, available for download in a PDF format ( \*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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