

Gaetano Donizetti

Le convenienze ed inconvenienze teatrali

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Gaetano Donizetti



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Gaetano Donizetti: Le convenienze ed inconvenienze teatrali, 2001 *Gaetano Donizetti - Le Convenienze Ed Inconvenienze Teatrali* Roger Parker, Gaetano Donizetti, 2003-09 Vocal Score For the first time this edition collects all the versions of this lively comic travesty opera The basic text is the second version staged in Naples in 1831 The musical numbers are linked either by recitative sections or by prose left to the performer's discretion Moreover a good sized appendix contains all the existing musical material referring to the first version of the opera put on in 1827 together with the lines that Donizetti composed for the later performances of the opera in the 1830s Preface and critical comment in Italian and English Le convenienze ed inconvenienze teatrale Gaetano Donizetti, 1854 **Donizetti and His Operas** William Ashbrook, 1982 The series will include both new and recent titles drawn from the whole range of the Press's very substantial publishing programs **Gaetano Donizetti** James P. Cassaro, 2009-07-15 Gaetano Donizetti A Research and Information Guide offers an annotated reference guide to the life and works of this important Italian opera composer The book opens with a complete chronology of Donizetti's life 1797-1848 and career relating it to contemporary events The balance of the book details secondary resources and other works including general sources catalogs correspondence biographical sources critical works production review sources singers and theaters and the individual operas **Le Convenienze Ed Inconvenienze Teatrali** Gaetano Donizetti, Roger Parker, 2002 **Le Convenienze Ed Inconvenienze Teatrali** Gaetano Donizetti, 2002 **Le opere di Gaetano Donizetti** Edoardo Clemente Verzino, 1897 **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 **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

Le convenienze ed inconvenienze teatrali (Viva la Mamma!) Eike Gramss, 2003 **"Le" convenienze ed inconvenienze teatrali** Roger C. Parker, Anders Wiklund, 2002 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 *The Grove Book of Opera Singers* Laura Williams Macy, 2008 Covering over 1500 singers from the birth of opera to the present day this marvelous volume will be an essential resource for all serious opera lovers and an indispensable companion to the enormously successful Grove Book of Operas The most comprehensive guide to opera singers ever produced this volume

offers an alphabetically arranged collection of authoritative biographies that range from Marion Anderson the first African American to perform at the Met to Benedict Zak the classical tenor and close friend and colleague of Mozart Readers will find fascinating articles on such opera stars as Maria Callas and Enrico Caruso Ezio Pinza and Fyodor Chaliapin Lotte Lehmann and Jenny Lind Lily Pons and Luciano Pavarotti The profiles offer basic information such as birth date vocal style first debut most memorable roles and much more But these articles often go well beyond basic biographical information to offer colorful portraits of the singer's personality and vocal style plus astute evaluations of their place in operatic history and many other intriguing observations Many entries also include suggestions for further reading so that anyone interested in a particular performer can explore their life and career in more depth In addition there are indexes of singers by voice type and by opera role premiers The articles are mostly drawn from the acclaimed Grove Music Online and have been fully revised and the book is further supplemented by more than 40 specially commissioned articles on contemporary singers A superb new guide from the first name in opera reference The Grove Book of Opera Singers is a lively and authoritative work beautifully illustrated with color and black and white pictures It is an essential volume and the perfect gift for opera lovers everywhere *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 **Catalogue of Manuscript Music in the British Museum** British Museum. Department of Manuscripts, Augustus Hughes-Hughes, 1908 *Gaetano Donizetti, La mamma* Matthias Kaiser, 2003 **Metateatro e altro teatro oltre l'emergenza** RINO CAPUTO, LUCIANO MARITI, FLORINDA NARDI, 2023 Music, Books on Music, and Sound Recordings Library of Congress, 1983 **Opera '96. Annuario dell'opera lirica in Italia** G. Pugliaro, 1996

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