

## La Traviata Vocal Score Ricordi Opera Vocal Score

"I complain bitterly of the editions of my last operas, made with such little care, and filled with an infinite number of errors."—Giuseppe Verdi The University of Chicago Press, in collaboration with Casa Ricordi, has undertaken to publish the first critical edition of the complete works of Giuseppe Verdi. The series, based exclusively on original sources, is the only one to present authentic versions of all of the composer's works; together with his operas, the critical edition presents his songs, his choral music and sacred pieces, and his string quartet and other instrumental works. The Works of Giuseppe Verdi will be an invaluable standard reference work—a necessary acquisition for all music libraries and a joy to own for all lovers of opera. The new series of study scores presents an adaptation of each critical edition that provides scholars with an affordable and portable option for exploring Verdi's oeuvre. The study scores have been designed to distinguish editors' marks from Verdi's own notations while remaining clear enough for use in performance. The introduction to each score discusses the work's sources, composition, and performance history, as well as performance practices, instrumentation, and problems of notation. The newest editions of the study scores examine two of Verdi's three-act operas: *La traviata* and *Rigoletto*.

The subject cannot fail!' exulted Verdi, when recommending Victor Hugo's play *Le Roi s'amuse* to his librettist. But the censors made every effort to stop it, and the baritone was not easily convinced that a hunchback role would suit him. Jonathan Keates gives a vivid insight into the composition of a masterpiece. Verdi long afterwards thought it his best work, and Roger Parker explains why. Peter Nichols, author of several bestselling books in Italy, picks out some of the peculiarly Italian attitudes and characters in the opera which make it timeless - and incredibly modern. Contents: Introduction, Jonathan Keates; Musical Commentary, Roger Parker; The Timelessness of 'Rigoletto', Peter Nichols; *Rigoletto*: Text by Francesco Maria Piave after Victor Hugo's 'Le Roi s'amuse'; *Rigoletto*: English translation by James Fenton

Quest'opera (edizione rilegata) fa parte della collana di libri TREDITION CLASSICS. La casa editrice tredition di Amburgo pubblica nell'ambito della collana TREDITION CLASSICS opere datate piu di 2000 anni. Queste opere erano in gran parte esaurite o reperibili solo come pezzi d'antiquariato. La serie di libri contribuisce a preservare la letteratura e a promuovere la cultura. Essa aiuta inoltre ad evitare che migliaia di opere cadano nel dimenticatoio. L'obiettivo della serie e di ripubblicare migliaia di classici della letteratura mondiale in diverse lingue... in tutto il mondo!

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.

*Feasting and Fasting in Opera* shows that the consumption of food and drink is an essential component of opera, both on and off stage. In this book, opera scholar Pierpaolo Polzonetti explores how convivial culture shaped the birth of opera and opera-going rituals until the mid-nineteenth century, when eating and drinking at the opera house were still common. Through analyses of convivial scenes in operas, the book also shows how the consumption of food and drink, and sharing or the refusal to do so, define characters' identity and relationships. *Feasting and Fasting in Opera* moves chronologically from around 1480 to the middle of the nineteenth century, when Wagner's operatic reforms banished refreshments during the performance and mandated a darkened auditorium and absorbed listening. The book focuses on questions of comedy, pleasure, embodiment, and indulgence—looking at fasting, poisoning, food disorders, body types, diet, and social, ethnic, and gender identities—in both tragic and comic operas from Monteverdi to Puccini. Polzonetti also sheds new light on the diet Maria Callas underwent in preparation for her famous performance as Violetta, the consumptive heroine of Verdi's *La traviata*. Neither food lovers nor opera scholars will want to miss Polzonetti's page-turning and imaginative book.

Paperback edition with Italian and Japanese text.

(Vocal Score). Italian Only.

Well-researched compilation of music information, analyzes nearly 1,000 of the world's most familiar melodies -- composers, lyricists, copyright date, first lines of music, lyrics, and other data. Includes 30 black-and-white illustrations. Vocal Score

When first published in 1947, *A Short History of Opera* immediately achieved international status as a classic in the field. Now, more than five decades later, this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have. The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama. After surveying anticipations of the operatic form in the lyric theater of the Greeks, medieval dramatic music, and other forerunners, the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day. *A Short History of Opera* examines not only the standard performance repertoire, but also works considered important for the genre's development. Its expanded scope investigates opera from Eastern European countries and Finland. The section on twentieth-century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States, which incorporates material on the American musical and ties between classical opera and popular musical theater. A separate

section on Chinese opera is also included. With an extensive multilanguage bibliography, more than one hundred musical examples, and stage illustrations, this authoritative one-volume survey will be invaluable to students and serious opera buffs. New fans will also find it highly accessible and informative. Extremely thorough in its coverage, *A Short History of Opera* is now more than ever the book to turn to for anyone who wants to know about the history of this art form.

Was there opera - and just what was it like - in New York City before the advent of the Metropolitan Opera Company? In exploring these questions, Karen Ahlquist describes the social, cultural, economic, and esthetic factors that led to the assimilation of Italian opera - a complex, expensive genre of elitist reputation - into New York's business oriented community, with its English cultural heritage and sacred republican traditions. In her lively description of opera as few today can imagine it, Ahlquist considers Jacksonian-era efforts to create a polite social setting, the influence of a socially based clash between "respectability" and broad public access, and the role of music in shaping, not just reflecting, social and cultural life.

Now one of Verdi's most beloved works, *La Traviata* was initially far from a success--Verdi declared its 1853 premiere a "fiasco," and later reworked parts of five pieces in the first two acts, retaining the original setting for the rest. The first performance of the new version in 1854 was a tremendous success, and the opera was quickly taken up by theaters around the world. This edition presents the piano and vocal score for *La Traviata*, as reduced from the critical edition of the orchestral score by Fabrizio Della Seta, the first edition to include original 1853 settings with Verdi's revision.

Discusses the background of the opera, synopsis of the plot, music, survey of performances, chronology and major compositions by Verdi.

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.

In these 12 essays, the author explores the concept of opera as a dramatic event and an essential moment in the history of theatre. 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.

(Vocal Score). Italian/English. Translated by Machlis.

(Opera). Ricordi is proud to present the first titles in their new series of orchestral scores featuring engaging images (from Casa Ricordi's historical archives) and synopses in Italian, English, French and German. In addition, these scores feature heavier cover and paper stock plus stronger binding.

Expertly arranged Vocal Score by Giuseppe Verdi from the Kalmus Edition series. This Opera Score is from the Romantic era. The universally acclaimed and award-winning *Oxford History of Western Music* is a magisterial five-volume survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time, Richard Taruskin. Now this renowned work is available in paperback - both as a set and (for the first time) individually. This volume examines the music of the nineteenth century, ranging from Schubert and Berlioz to Wagner, Verdi, and Brahms. Taking a critical perspective, Taruskin sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. He combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. He also describes how the context of each stylistic period - key cultural, historical, social, economic, and scientific events - influenced and directed compositional choices. Attractively illustrated and laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this volume is essential reading for anyone who wishes to understand nineteenth-century music.

Now a byword for beauty, Verdi's operas were far from universally acclaimed when they reached London in the second half of the nineteenth century. Why did some critics react so harshly? Who were they and what biases and prejudices animated them? When did their antagonistic attitude change? And why did opera managers continue to produce Verdi's operas, in spite of their alleged worthlessness? Massimo Zicari's *Verdi in Victorian London* reconstructs the reception of Verdi's operas in London from 1844, when a first critical account was published in the pages of *The Athenaeum*, to 1901, when Verdi's death received extensive tribute in *The Musical Times*. In the 1840s, certain London journalists were positively hostile towards the most talked-about representative of Italian opera, only to change their tune in the years to come. The supercilious critic of *The Athenaeum*, Henry Fothergill Chorley, declared that Verdi's melodies were worn, hackneyed and meaningless, his harmonies and progressions crude, his orchestration noisy. The scribes of *The Times*, *The Musical World*, *The Illustrated London News*, and *The Musical Times* all contributed to the critical hubbub. Yet by the 1850s, Victorian critics, however grudging, could neither deny nor ignore the popularity of Verdi's operas. Over the final three decades of the nineteenth century, moreover, London's musical milieu underwent changes of great magnitude, shifting the manner in which Verdi was conceptualized and making room for the powerful influence of Wagner.

Nostalgic commentators began to lament the sad state of the Land of Song, referring to the now departed "palmy days of Italian opera." Zicari charts this entire cultural constellation. *Verdi in Victorian London* is required reading for both academics and opera aficionados. Music specialists will value a historical reconstruction that stems from a large body of first-hand source material, while Verdi lovers and Italian opera addicts will enjoy vivid analysis free from technical jargon. For students, scholars and plain readers alike, this book is an illuminating addition to the study of music reception.

This Companion provides a biographical, theatrical, and social-cultural background for Verdi's operas, 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. Like others in the series this Companion is aimed primarily at students and opera lovers.

(Unlocking the Masters). Giuseppe Verdi's career forms one of the loveliest arcs in musical history. The passion of his works resonates

universally, while the sophistication of his middle and late operas satisfies demanding ears and tastes. In *Verdi: The Operas and Choral Works*, Victor Lederer surveys every one of the master's 28 operas and his greatest choral pieces, showing Verdi's growth as a musical dramatist he would revolutionize the hidebound conventions of 19th-century Italian opera and his single-minded pursuit of dramatic truth. After describing the chaotic milieu in which Verdi learned his craft, the book provides act-by-act analyses of the early masterpieces *Nabucco*, *Ernani*, and *Macbeth*. The neglected operas from the composer's self-described "years in the galleys" are covered together. Lederer then takes readers through the magnificent sequence of Verdi operas from *Luisa Miller* onward, including the fine but underrated *Stiffelio*. Each of the late operas *Don Carlo*, *Aida*, and *Otello and Falstaff*, the twin Shakespearean masterworks that crown Verdi's oeuvre is discussed at length in its own chapter. Lederer also examines Verdi's monumental *Requiem* along with the choral *Quattro pezzi sacri*, Verdi's sublime final achievement. The book comes with audio of musical selections representing highlights from throughout Verdi's long, remarkable career.

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The *Oxford History of Western Music* is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. Written by an authoritative, opinionated, and controversial figure in musicology, *The Oxford History of Western Music* provides a critical aesthetic position with respect to individual works, a context in which each composition may be evaluated and remembered. Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. It also describes how the c

These five biographies provide the first complete survey of Italian opera from the early buffo operas of Rossini to Verdi's great masterpieces, *Otello and Falstaff*, and the verismo operas of Puccini. Andrew Porter has been highly praised for his original and enlightening account of Verdi, and Philip Gossett has received similar acclaim for his treatment of Rossini. Porter, Gossett, William Ashbrooke, Julian Budden, Mosco Carner, and Friedrich Lippmann, all acknowledged experts in the field of Italian opera, combine to offer insight into the traditions and workings of one of the most fascinating periods in the history of opera. Book jacket.

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