

Quaderno Di Musica Ricordi Form 23 5x31 5 32 Pag

Since time immemorial, the response of the living to death has been to commemorate the life of the departed through ceremonies and rituals. For nearly two millennia, the Christian quest for eternal peace has been expressed in a poetic-musical structure known as the requiem. Traditional requiem texts, among them the anonymous medieval Latin poem *Dies Irae* ('Day of Wrath'), have inspired an untold number of composers in different ages and serving different religions, Western and Eastern. This book, the first comprehensive survey of requiem music for nearly half a century, provides a great deal of diverse and detailed information that will be of use to the professional musician, the musical scholar, the choral conductor, the theologian and liturgist, and the general reader. The main body of the guide is a description of some 250 requiems. Each entry includes a concise biography of the composer and a description of the composition. Details of voicing, orchestration, editions, and discography are given. An extensive bibliography includes dictionaries, encyclopedias, prayer books, monographs, and articles. An appendix lists more than 1700 requiems not discussed within the main text.

A union list of serials commencing publication after Dec. 31, 1949.

Unfinished at Puccini's death in 1924, *Turandot* was not only his most ambitious work, but it became the last Italian opera to enter the international repertory. In this colorful study two renowned music scholars demonstrate that this work, despite the modern climate in which it was written, was a fitting finale for the centuries-old Great Tradition of Italian opera. Here they provide concrete instances of how a listener might encounter the dramatic and musical structures of *Turandot* in light of the Italian melodramma, and firmly establish Puccini's last work within the tradition of Rossini, Bellini, Donizetti, and Verdi. In a summary of the sounds, sights, and symbolism of *Turandot*, the authors touch on earlier treatments of the subject, outline the conception, birth, and reception of the work, and analyze its coordinated dramatic and musical design. Showing how the evolution of the libretto documents Puccini's reversion to large musical forms typical of the Great Tradition in the late nineteenth century, they give particular attention to his use of contrasting Romantic, modernist, and two kinds of orientalist coloration in the general musical structure. They suggest that Puccini's inability to complete the opera resulted mainly from inadequate dramatic buildup for *Turandot*'s last-minute change of heart combined with an overly successful treatment of the secondary character.

Leben, Zeit und Werk des Künstlers. Daran, dass die Oper im 19. Jahrhundert zur populärsten Kunstform in Italien wurde, hat Verdi einen großen Anteil. Das Handbuch liefert die wichtigsten sozial- und theatergeschichtlichen Fakten. Im Mittelpunkt des Handbuchs stehen vor allem Verdis Kompositionen. Die 26 Opern und alle weiteren Werke werden vor dem Hintergrund der Rezeptions- und Interpretationsgeschichte vorgestellt. Die detaillierte Zeittafel, das kommentierte Personenverzeichnis, das Glossar und die Auswahlbibliografie liefern wertvolle Zusatzmaterialien. Ein Handbuch für alle, die sich für Verdis Musik begeistern.

By integrating theoretical approaches to the female voice with the musicological investigation of female singers' practices, the contributors to this volume offer fresh viewpoints on the material, symbolic and cultural aspects of the female voice in the twentieth century. Various styles and genres are covered, including Western art music, experimental composition, popular music, urban folk and jazz. The volume offers a substantial and innovative appraisal of the role of the female voice from the perspective of twentieth-century performance practices, the centrality of female singers' experimentations and extended vocal techniques along with the process of the 'subjectivisation' of the voice.

"This reference classic has approximately doubled in size since its last publication 20 years ago, and the expansion involves more than the

thorough revision and addition of articles about music of the past. More articles about 20th-century composers and composer-performers have been added, as well as topical articles about the gender-related, multicultural, and interdisciplinary ways that music is now being studied. Add to these changes that New Grove is also available online, making it a source that would have made its many-faceted creator Sir George Grove proud"--Outstanding reference sources, American Libraries, May 2002.

This collection addresses different issues involving performance and musical creation in contemporary piano music. Organised into three sections, it examines the aesthetic and technical aspects of musical creation in the 20th century, and evaluates the questions that these aspects pose regarding the interpretative and performative process. It also offers a reflection on artistic practices in the 21st century, and explores their contribution to redefining the contemporary performative field.

Well-known for leading audiences to a new appreciation of Verdi as a subtle and elaborate musical thinker, Pierluigi Petrobelli here turns his attention to the intriguing question of how musical theater works. In this collection of lively, penetrating essays, Petrobelli analyzes specific operas, mainly by Verdi, in terms of historical context, musical organization, and dramaturgical conventions. Originally published in 1994. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

A listing of articles and books on the music of eleven Italian serial composers: Berio, Bussotti, Castiglioni, Clementi, Dallapiccola, Donatoni, Maderna, Nono, Petrassi, Togni, and Vlad. Documents in this volume take the form of interviews, musical critiques and analyses, stylistic surveys, biographies, and listings of companies.

120 pagine, a righe, 15,24 x 22,86 cm (6 "x 9") Perfetto per compleanno e Natale. Il libro di musica è il regalo perfetto per virtuosi, cantanti, musicisti, amanti degli strumenti e musicisti, chitarristi, pianisti, ballerini, insegnanti di musica e studenti che ritengono che la musica e le belle canzoni siano fantastiche. Ottimo taccuino con 120 pagine per riempirlo di pensieri. Regalo ideale per un compleanno o un Natale per un amico, una sorella, un fratello, una madre, un padre, un nonno, una moglie e un marito, un grande taccuino per conservare ricordi, momenti emozionanti e cose importanti.

Un percorso in otto tappe dalla produzione del suono all'opera musicale pienamente definita. Il volume è contemporaneamente una breve storia della teoria della musica dell'Occidente, quanto un completo manuale dedicato all'evoluzione dei sistemi sonori, dei linguaggi, degli stili, dei generi e delle forme musicali fino agli aspetti tecnici della musica spiegati alla luce della letteratura. Dal suono come fenomeno fisico al suono come prodotto artistico, il volume prende in esame le diverse fasi della notazione musicale, i concetti di tempo, metro e ritmo, le strutture sonore e le loro relazioni con i diversi sistemi della modalità, della tonalità, dell'atonalità, il passaggio alla fase dell'esecuzione in rapporto ai differenti tipi di accordatura; e ancora l'elaborazione compositiva nei suoi due aspetti opposti e ad un tempo complementari della melodia e dell'armonia, intrecciati, attraverso le più disparate tecniche contrappuntistiche, e accordati, fino alla sintesi finale della costruzione formale. Un percorso non riservato agli esperti, accessibile a quanti desiderano approfondire le proprie conoscenze dei casi della musica seguendo il dialogo mai interrotto dall'età della Grecia classica ad oggi fra teoria e prassi musicale.

Singing in Signs: New Semiotic Explorations of Opera offers a bold and refreshing assessment of the state of opera study as seen through the lens of semiotics. At its core, the volume responds to Carolyn Abbate and Roger Parker's *Analyzing Opera*, utilizing a semiotic framework to embrace opera on its own terms and engage all of its constituent elements in interpretation. Chapters in this collection resurrect the larger sense of serious operatic study as a multi-faceted, interpretive discipline, no longer in isolation. Contributors pay particular attention to the musical, dramatic, cultural, and performative in opera and how these modes can create an intertext that informs interpretation. Combining traditional and emerging methodologies, *Singing in Signs* engages composer-constructed and work-specific music-semiotic systems, broader socio-cultural music codes, and narrative strategies, with implications for performance and staging practices today.

The seventeenth and early eighteenth centuries were an exciting time in Italian music, and this collection of essays by leading European, British, and American musicologists seeks to consolidate the recent growth of interest in the field, with discussions of leading composers (including Monteverdi, Vivaldi, and Handel), theatrical and secular vocal music, and iconography.

Puccini's operas are among the most popular and widely performed in the world, yet few books have examined his body of work from an analytical perspective. This volume remedies that lack in lively prose accessible to scholars and opera enthusiasts alike.

Tonal Space in the Music of Antonio Vivaldi incorporates an analytical study of Vivaldi's style into a more general exploration of harmonic and tonal organization in the music of the late Italian Baroque. The harmonic and tonal language of Vivaldi and his contemporaries, full of curious links between traditional modal thinking and what would later be considered common-practice major-minor tonality, directly reflects the historical circumstances of the shifting attitude toward the conceptualization of tonal space so crucial to Western art music. Vivaldi is examined in a completely new context, allowing both his prosaic and idiosyncratic sides to emerge clearly. This book contributes to a better understanding of Vivaldi's individual style, while illuminating wider processes of stylistic development and the diffusion of artistic ideas in the 18th century.

Improvisation was a crucial aspect of musical life in Europe from the late eighteenth century through to the middle of the nineteenth, representing a central moment in both public occasions and the private lives of many artists. Composers dedicated themselves to this practice at length while formulating the musical ideas later found at the core of their published works; improvisation was thus closely linked to composition itself. The full extent of this relation can be inferred from both private documents and reviews of concerts featuring improvisations, while these texts also inform us that composers quite often performed in public as both improvisers and interpreters of pieces written by themselves or others. Improvisations presented in concert were distinguished by a remarkable degree of structural organisation and complexity, demonstrating performers' consolidated abilities in composition as well as their familiarity with the rules for improvising outlined by theoreticians.

Describes the origins, early designs, and development of stringed-keyboard instruments, and examines the major

periods, forms, and composers of keyboard music since the Renaissance. Bibliogs

Giacomo Puccini is one of the most frequently performed and best loved of all operatic composers. In *Il Trittico, Turandot, and Puccini's Late Style*, Andrew Davis takes on the subject of Puccini's last two works to better understand how the composer creates meaning through the juxtaposition of the conventional and the unfamiliar -- situating Puccini in past operatic traditions and modern European musical theater. Davis asserts that hearing Puccini's late works within the context of *la solita forma* allows listeners to interpret the composer's expressive strategies. He examines Puccini's compositional language, with insightful analyses of melody, orchestration, harmony, voice-leading, and rhythm and meter.

Il volume *Italia / Francia* propone un'indagine su alcune reciproche influenze tra la cultura musicale di Italia e di Francia nel Novecento. I saggi qui pubblicati sono scaturiti da un convegno tenutosi a Palermo nel 2008 in ideale prosecuzione con due precedenti incontri di studio a Strasburgo e a Cremona. Ancora oggi quei lavori, con qualche piccolo aggiornamento, mantengono attualità e interesse. Gli scritti contenuti in *Italia / Francia* – di Jean-Jacques Nattiez, Carlo Serra, Gianfranco Vinay, Raffaele Pozzi, Angelo Orcalli, Luigi Manfrin, Gaetano Mercadante, Pietro Misuraca, Gabriele Garilli, Amalia Collisani, Pierre Michel, Alessandro Arbo, Ingrid Pustijanac, Giovanni Damiani – disegnano una rete variegata di flussi, convergenze, echi, alleanze da Dallapiccola e Messiaen ai compositori più recenti.

This is the first English language biography of Ottorino Respighi, the most performed Italian composer of the twentieth century. Best known for his so-called Roman trilogy, (*Fountains of Rome, Pines of Rome and Roman Festivals*), this book documents the story of his rise to fame and offers a fascinating insight into the active lifestyle of an internationally renowned musician, who made an important contribution to the revival of interest in early music. It also takes a closer look at Respighi's associations with eminent figures such as Arturo Toscanini, Serge Diaghilev, Gabriele D'Annunzio and even Albert Einstein which make his story deeply engaging and take us beyond the realms of music into a world of Russian émigrés, wealthy patrons and Nobel Prize winners, while also documenting some of the early effects of fascism on art and culture.

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 Oxford Handbook of Opera' captures the highly charged dynamic between opera and its audience, bringing the complexities of scholarship and the excitement of performance into the mainstream conversation. Fifty essays address

an extensive range of topics.

Beginning with 1953, entries for Motion pictures and filmstrips, Music and phonorecords form separate parts of the Library of Congress catalogue. Entries for Maps and atlases were issued separately 1953-1955.

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.

A study of the networks of opera production and critical discourse that shaped Italian cultural identity during and after Unification. Opera's role in shaping Italian identity has long fascinated both critics and scholars. Whereas the romance of the Risorgimento once spurred analyses of how individual works and styles grew out of and fostered specifically "Italian" sensibilities and modes of address, more recently scholars have discovered the ways in which opera has animated Italians' social and cultural life in myriad different local contexts. In *Networking Operatic Italy*, Francesca Vella reexamines this much-debated topic by exploring how, where, and why opera traveled on the mid-nineteenth-century peninsula, and what this mobility meant for opera, Italian cities, and Italy alike. Focusing on the 1850s to the 1870s, Vella attends to opera's encounters with new technologies of transportation and communication, as well as its continued dissemination through newspapers, wind bands, and singing human bodies. Ultimately, this book sheds light on the vibrancy and complexity of nineteenth-century Italian operatic cultures, challenging many of our assumptions about an often exoticized country.

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