

A HISTORY OF BEL CANTO



RODOLFO CELLETTI

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A History of Bel Canto Rodolfo Celletti, 1991 Rodolfo Celletti who has devoted his whole career to studying the voice from every historical technical and musical aspect offers here a fascinating history of bel canto singing and the voice in operatic literature He begins by discussing the links between bel canto and the operatic ideals of the baroque and points out that the style was created as much by operatic composers and their librettists as by their executants the singers To this end he undertakes a review of Italian opera of the period and traces the development of the style in different composers and their works *History of Bel Canto*, A. Rodolfo Celletti, 1996

Sudden Death in Opera Michael Trimble, Robert Ignatius Letellier, Dale Hesdorffer, 2021-09-28 An aspect of dying in opera rarely observed or commented on is Sudden Unexpected Death There are many deaths in this melodramatic genre most follow expected causes like murder suicide or old age This book explores those deaths which occur without obvious natural causes These are often central to the overall drama of the opera representing denouements forming the epiphany of the story and the apotheosis for the audience The book identifies 50 operas where such events occur exploring the role of the dramatis personae the circumstances of their dying and specific themes that emerge These include a preponderance of females especially in the 19th century who die mainly at the end of the operas often in the context of tragedy It charts the growing awareness in the medical sciences of the unconscious forces driving human behaviour including liminal mental states and trances which influenced these operas and continue to affect human behaviour to the present day In addition the changing philosophies that are intertwined with operatic narratives in particular stemming from Kant Hegel Schopenhauer and Nietzsche are important in the book's exegesis as is the special role of Wagner's compositions This leads to the exploration of recurrent concepts such as the Liebestod the ewig Weibliche and redemption itself

The Voice of the Century Massimo Zicari, 2022-04-29 The fields of performance studies empirical musicology and the musicology of recordings have seen a tremendous development in recent years shedding new light on the recent history of our performing tradition and conveying essential information to music practitioners critics and audiences This innovative work considers the notion of bel canto and the manner in which this vibrant tradition lives in the records of Luisa Tetrazzini 1871-1940 one of the most celebrated sopranos ever Tetrazzini whose discographic career includes about 120 recordings belongs to that generation of inspirational performers who heralded the dawn of a new era of music appreciation alongside such iconic figures as Enrico Caruso Adelina Patti and Nellie Melba Drawing on a vast body of scholarship and a number of contemporary reviews Massimo Zicari establishes Tetrazzini's role in the Italian operatic tradition and its much disputed set of performing conventions His transcriptions of her recorded interpretations from Rossini Donizetti Bellini and Verdi will prove invaluable to singers and conductors interested in a tradition that goes back to legendary figures such as Jenny Lind and Maria Malibran The author also discusses her voice quality and technique tempo flexibility her use of vibrato and portamento features of musical performance that question several widely held normative

views about aesthetics and interpretative tradition The volume includes eighty eight musical examples and its closing section consists of the vocal scores of thirteen operatic arias The musical material both examples and transcriptions is entirely original This unique approach seeks to combine an academic perspective with the making of the music in the hope that the plea for originality may be enhanced by models from the past

A Performer's Guide to Seventeenth-Century Music Stewart Carter, 2012-03-21 Revised and expanded A Performer's Guide to Seventeenth Century Music is a comprehensive reference guide for students and professional musicians The book contains useful material on vocal and choral music and style instrumentation performance practice ornamentation tuning temperament meter and tempo basso continuo dance theatrical production and much more The volume includes new chapters on the violin the violoncello and violone and the trombone as well as updated and expanded reference materials internet resources and other newly available material This highly accessible handbook will prove a welcome reference for any musician or singer interested in historically informed performance

The Prima Donna and Opera, 1815-1930 Susan Rutherford, 2006-08-10 An examination of the female opera singer during the nineteenth and twentieth centuries

Masculinity in Opera Philip Purvis, 2013-07-18 This book addresses the ways in which masculinity is negotiated constructed represented and problematized within operatic music and practice Although the consideration of masculine ontology and epistemology has pervaded cultural and sociological studies since the late 1980s and masculinity has been the focus of recent if sporadic musicological discussion the relationship between masculinity and opera has so far escaped detailed critical scrutiny Operating from a position of sympathy with feminist and queer approaches and the phallogocentric tendencies they identify this study offers a unique perspective on the cultural relativism of opera by focusing on the male operatic subject Anchored by musical analysis or close readings of musical discourse the contributions take an interdisciplinary approach by also engaging with theatre popular music and cultural musicology scholarship The various musical theoretical and socio political trajectories of the essays are historically dispersed from seventeenth to twentieth first century operatic works and practices visiting masculinity and the operatic voice the complication or refusal of essentialist notions of masculinity and the operatic representation of the crisis of masculinity This volume will not only enliven the study of masculinity in opera but be an appealing contribution to music scholars interested in gender history and new musicology

The Oxford Handbook of Opera Helen M. Greenwald, 2014 What IS opera Contributors to The Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume's major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission

reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera **G. F. Handel** Mary Ann Parker, 2013-10-15 Baroque composer George Frideric Handel easily ranks among the world's greatest composers The first edition of this research guide on Handel appeared in 1988 since that time a great deal of scholarly work has been published on Handel and related areas including the discovery of a hitherto unknown work New general resources such as the New Grove Dictionary of Opera 1992 electronic resources such as the RISM libretto catalogue online and the study of Handel's continuing popularity as evidenced by the new Handel House Museum in London and Handel practice around the world e.g. Messiah and millennium celebrations in Tonga singalong Messiahs etc are incorporated into this revised edition of the Handel guide **Therapeutic Voicework** Paul Newham, 1998 Based on Paul Newham's experience as a voice therapist and on his work running a professional training course in the psychotherapeutic use of singing this text explores both the theory and practice behind the use of voice and singing in expressive arts therapy **Opera: The Basics** Denise Gallo, 2013-01-11 Opera The Basics offers an excellent introduction to four centuries of opera Its easy to follow sections explore topics including the origins of opera basic terminology the history of major opera genres including serious opera comic opera semi-serious opera and vernacular opera With key notes discography and videography this is the ideal book for students and interested listeners who want to learn more about this important musical genre Sounding Off: Theorizing Disability in Music Neil Lerner, Joseph Straus, 2006-11-06 Disability understood as culturally stigmatized bodily difference including physical and mental impairments of all kinds is a pervasive and permanent aspect of the human condition While the biology of bodily difference is the proper study for science and medicine the meaning that we attach to bodily difference is the proper study of humanists The interdisciplinary field of Disability Studies has recently emerged to theorize social and cultural constructions of the meaning of disability Although there has been an astonishing outpouring of humanistic work in Disability Studies in the past ten years there has been virtually no echo in musicology or music theory Sounding Off Theorizing Disability in Music is the first book length work to focus on the historical and theoretical issues of music as it relates to disability It shows that music like literature and the other arts simultaneously reflects and constructs cultural attitudes toward disability Sounding Off Theorizing Disability in Music promises to be a landmark study for scholars and students of music disability and culture **The Castrato** Martha Feldman, 2016-08-02 The Castrato is a nuanced exploration of why innumerable boys were castrated for singing between the mid sixteenth and late nineteenth centuries It shows that

the entire foundation of Western classical singing culminating in bel canto was birthed from an unlikely and historically unique set of desires public and private aesthetic economic and political In Italy castration for singing was understood through the lens of Catholic blood sacrifice as expressed in idioms of offering and renunciation and paradoxically in satire verbal abuse and even the symbolism of the castrato's comic cousin Pulcinella Sacrifice in turn was inseparable from the system of patriarchy involving teachers patrons colleagues and relatives whereby castrated males were produced not as nonmen as often thought nowadays but as idealized males Yet what captivated audiences and composers from Cavalli and Pergolesi to Handel Mozart and Rossini were the extraordinary capacities of castrato voices a phenomenon ultimately unsettled by Enlightenment morality Although the castrati failed to survive their musicality and vocality have persisted long past their literal demise Journal of the American Musicological Society American Musicological Society,1992

Romantic Anatomies of Performance J. Q. Davies,2014-04-04 Is concerned with the very matter of musical expression the hands and voices of virtuosic musicians book jacket *Edinburgh Companion to Shakespeare and the Arts* Mark Thornton Burnett,2011-10-12 Explores the place of Shakespeare in relation to artistic practices and activities past and present This substantial reference work explores the place of Shakespeare in relation to cultural processes that take in publishing exhibiting performing reconstructing and disseminating The 30 newly commissioned chapters are divided into 6 sections Shakespeare and the Book Shakespeare and Music Shakespeare on Stage and in Performance Shakespeare and Youth Culture Shakespeare Visual and Material Culture Shakespeare Media and Culture Each chapter provides both a synthesis and a discussion of a topic informed by current thinking and theoretical reflection *Portraits of Human Monsters in the Renaissance* Tuba Ghadessi,2018-03-13 At the center of this interdisciplinary study are court monsters dwarves hirsutes and misshapen individuals who by their very presence altered Renaissance ethics vis a vis anatomical difference social virtues and scientific knowledge The study traces how these monsters evolved from objects of curiosity to scientific cases to legally independent beings The works examined here point to the intricate cultural religious ethical and scientific perceptions of monstrous individuals who were fixtures in contemporary courts 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 Embodying Voice Margaret Medlyn,2018-11-16 *Embodying Voice* Singing Verdi Singing Wagner articulates the process of developing an operatic voice explaining how and why the training of such a voice is as complex and sophisticated as it is mysterious This book illustrates how putting together a voice embodying a sound and creating a character are vital to an audience's emotional involvement and enjoyment Moreover it addresses an imbalance of power between the opera director and the

orchestra conductor ultimately it is the communicative power of the singer's voice that brings life to an opera a fact well known by Verdi and Wagner *Embodying Voice* highlights the singer's creative agency to be co creator of the composer's music It explores the ways in which vocal performance is constructed and controlled connecting layers of mind and bodily engagement that allow operatic singers to achieve expression beyond the text itself Further reading listening and performance lists are provided at the end of each chapter complemented by musical examples throughout *The Disciplines of Vocal Pedagogy: Towards an Holistic Approach* Karen Sell, 2017-07-05 If classical singers and vocal pedagogues are to be prepared adequately for performance teaching and co operation in inter professional relations then an holistic education entailing multi disciplinary study is essential In this important new book Karen Sell examines the disciplines pertinent to vocal pedagogy tracing the lineage of views from the ancient world to the present day In the process important diverse roots are exposed yielding differing and even conflicting tonal ideals which have a bearing on the consideration of different singing methods and the interpretation of songs and arias Ethics and psychology are identified as central to the entire pedagogical process along with the scientific basis of singing encompassing acoustics anatomy and physiology with special reference to the bearing of the latter two upon vocal health and hygiene A detailed consideration of singing technique is the centrepiece of the book and an understanding of good technique and scientific awareness is shown to be fundamental to good vocal pedagogical practice This leads to a discussion on performance and aesthetics contributing to the education of the fully equipped singer No study to date has demonstrated the inter relationships between all these individual disciplines and the ways in which they influence singing pedagogy Sell's holistic multi disciplinary approach will be of particular benefit to singers and voice teachers and will also appeal to music educationalists and professionals in cognate disciplines

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