

Verdi's Theater



Creating Drama through Music

GILLES DE VAN

TRANSLATED FROM THE FRENCH BY GILDA ROBERTS

Verdis Theater Creating Drama Through

Scott L. Balthazar



Verdi's Theater Creating Drama Through

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

Verdi's Shakespeare Garry Wills, 2012-11-27 Look out for a new book from Garry Wills What the Qur'an Meant coming fall 2017 Riveting a double barreled salvo that hits two bull's eyes The New York Times Book Review This dazzling study of the three operas that Giuseppe Verdi adapted from Shakespeare's plays takes readers on a wonderfully engaging journey through opera music literature history and the nature of genius Verdi's Shakespeare explores the writing and staging of Macbeth Macbeth Othello Othello and Falstaff operas by Verdi an Italian composer who could not read a word of English but who adored Shakespeare Delving into the fast paced worlds of these men and the hands on life of the stage that at once challenged them and gave flight to their brilliance Wills in his inimitable way illuminates the birth of artistic creation

Verdi, Opera, Women Susan Rutherford, 2013-11-07 Prologue Verdi and his audience War Prayer Romance Sexuality Marriage Death Laughter

The Cambridge Companion to Verdi Scott L. Balthazar, 2004-11-18 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

The Sounds of Paris in Verdi's La traviata Emilio Sala, 2013-05-09 How did Paris and its musical landscape influence Verdi's La traviata In this book Emilio Sala re-examines La traviata in the cultural context of the French capital in the mid nineteenth century Verdi arrived in Paris in 1847 and stayed for almost two years there he began his relationship with Giuseppina Strepponi and assiduously attended performances at the popular theatres whose plays made frequent use of incidental music to intensify emotion and render certain dramatic moments memorable to the audience It is in one of these popular theatres that Verdi probably witnessed one of the first performances of Dumas fils La Dame aux camélias which became hugely successful in 1852 Making use of primary source material including unpublished musical works journal articles and rare documents and images Sala's close examination of the incidental music of La Dame aux camélias and its musical context offers an invaluable interpretation of La traviata's modernity

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 patriarchy 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.

Verdi's "Il trovatore" Martin Chusid, 2012 The first comprehensive study of Verdi's perennially popular opera *Il trovatore* written by one of the world's great Verdi authorities. No full-length study has ever been written on *Il trovatore* in his day. Verdi's most successful stage work. This book by one of the world's great Verdi authorities fills that gap, providing a comprehensive look at the opera from its genesis and structure to its early performance history and critical reception. Starting with the background of the opera, the volume traces the origins of the original play by Antonio García Gutiérrez, *El trovador*, and offers a new, more credible source for the drama. In addition, it examines the evolution of the libretto, the music, and the arrangement of the narrative, revealing innovative musical and dramatic features not seen by other critics. The book also includes a discussion of contemporary reviews and a section on some of the important performers in the twentieth century, for example, Toscanini and Caruso, as well as a consideration of several of the more unusual stagings of the work mounted during the final decades of the century. With these and other explorations, Martin Chusid offers a thorough survey of Verdi's *Il trovatore* and, in the process, deepens and enhances our encounter with one of the mainstays of the operatic repertoire. Martin Chusid is Professor Emeritus of Music, New York University, and founding director of the American Institute for Verdi Studies.

The New Grove Guide to Verdi and His Operas Roger Parker, 2007-02-26 Each entry in this New Grove series of composers and their operas is based on articles in *The New Grove Dictionary of Opera* that feature information on the lives of individual composers, their works, their librettists, and interpreters, and the places where they performed. These unique books compile the meticulously researched articles into organized narratives designed to make finding information as easy as possible without sacrificing readability. Each volume is completely up to date and includes a suggested listening guide and an eight-page glossy insert containing relevant illustrations. Each volume is a must-own for lovers of opera and classical music. Giuseppe Verdi is the most famous Italian composer of opera. While he was sometimes criticized for writing music considered too simple, his works have endured and are still performed throughout the world today. This concise volume is a handy guide to Verdi's life and operas, revising the original New Grove articles and adding a new introduction, a new section on modern Verdi productions, and an updated bibliography.

Giuseppe Verdi Gregory W. Harwood, 2012 This comprehensive research guide surveys the most significant published materials relating to Giuseppe Verdi. This new edition includes research since the publication of the first edition in 1998.

Opera Guy A. Marco, 2002-05-03 *Opera* is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published

The Operas of Giuseppe Verdi Abramo Basevi, 2013-12-26 Abramo Basevi published his study of Verdi's operas in Florence in 1859 in the middle of the composer's career The first thorough systematic examination of Verdi's operas it covered the twenty works produced between 1842 and 1857 from *Nabucco* and *Macbeth* to *Il trovatore* *La traviata* and *Aroldo* But while Basevi's work is still widely cited and discussed and nowhere more so than in the English speaking world no translation of the entire volume has previously been available *The Operas of Giuseppe Verdi* fills this gap at the same time providing an invaluable critical apparatus and commentary on Basevi's work As a contemporary of Verdi and a trained musician erudite scholar and critic conversant with current and past operatic repertoires Basevi presented pointed discussion of the operas and their historical context offering today's readers a unique window into many aspects of operatic culture and culture in general in Verdi's Italy He wrote with precision on formal aspects use of melody and orchestration and other compositional features which made his study an acknowledged model for the growing field of music criticism Carefully annotated and with an engaging introduction and detailed glossary by editor Stefano Castelvechi this translation illuminates Basevi's musical and historical references as well as aspects of his language that remain difficult to grasp even for Italian readers Making Basevi's important contribution to our understanding of Verdi and his operas available to a broad audience for the first time *The Operas of Giuseppe Verdi* will delight scholars and opera enthusiasts alike

Historical Musicology Stephen A. Crist, Roberta Montemorra Marvin, 2004 How do we know what notes a composer intended in a given piece how those notes should be played and sung the nature of musical life in Bach's Leipzig Schubert's Vienna how music related to literature and other arts and social currents in different times and places what attitudes musicians and music lovers had toward the music that they heard and made We know all this from musical manuscripts and prints opera libretti composers letters reviews in newspapers and magazines archival data contemporary pedagogical writings essays on aesthetics and much else Some of these categories of sources are the bedrock of music history and musicology Others have begun to be examined only in recent years Furthermore musicologists including biographers of famous composers now explore these various kinds of sources in a variety of ways some of them richly traditional and others exciting and novel These seventeen essays all newly written use a wide array of source materials to probe issues pertaining to a cross section of musical works and musical life from the sixteenth through the twentieth centuries The resulting pluralistic profile of current musicology will prove welcome to anyone fascinated by the problems of reconstructing reimagining sometimes the evanescent musical art of the past and pondering its implications for musical life today and in the future Roberta Montemorra Marvin is Director of Research and Development for International Programs University of Iowa Stephen A Crist is Associate Professor and Chair of the Music Department at Emory University

Historical Dictionary of Opera Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera

Not Without Madness Fabrizio Della Seta, 2013 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

Verdi Charles Osborne, 1989 A full scale biography of Guiseppe Verdi the musical and theatrical genius that brilliantly conveys the drama both public and private that filled his life

Grand Illusion Gabriela Cruz, 2020-08-19 A new and groundbreaking approach to the history of grand opera Grand Illusion Phantasmagoria in Nineteenth Century Opera explores the illusion and illumination behind the form s rise to cultural eminence Renowned opera scholar Gabriela Cruz argues that grand opera worked to awaken memory and feeling in a way never before experienced in the opera house asserting that the concept of spectacle was the defining cultural apparatus of the art form after the 1820s Parisian audiences at the Acad mie Royale de Musique were struck by the novelty and power of grand opera upon the introduction of gaslight illumination a technological innovation that quickly influenced productions across the Western operatic world With this innovation grand opera transformed into an audio visual spectacle delivering dream like images and evoking the ghosts of its audiences past Through case studies of operas by Giacomo Meyerbeer Richard Wagner and Giuseppe Verdi Cruz demonstrates how these works became an increasingly sophisticated medium by which audiences could conjure up the past and be transported away from the breakdown of modern life A historically informed narrative that traverses far and wide from dingy popular theatres in post revolutionary Paris to nautical shows in London and finally to Egyptian mummies Grand Illusion provides a fresh departure from previous scholarship highlighting the often neglected visual side of grand opera

The Different Faces of Politics in Literature and Music Mario Thomas Vassallo, Andre P. DeBattista, 2023-12-06 This book highlights the links between politics and governance and the arts The essays in the volume show how literature and music have challenged those in power risking political censure In addition they also try to delineate how patronage has been used for propaganda or to stir up national fervour They focus on the tension and symbiosis between the politician and the artist foregrounding how they have always tried to influence challenge and in some cases undermine one another This volume will serve as an indispensable source for researchers and academics in political science the humanities and performing arts

Siren Songs Mary Ann Smart, 2014-12-25 It has long been argued that opera is all about sex Siren Songs is the first collection of articles devoted to exploring the impact of this sexual obsession and of the power relations that come with it on the music words and staging of opera Here a distinguished and diverse group of musicologists literary critics and feminist scholars address a wide range of fascinating topics from Salome's striptease to hysteria to jazz and gender in Italian English German and French operas from the eighteenth to the twentieth centuries The authors combine readings of specific scenes with efforts to situate these musical moments within richly and precisely observed historical contexts Challenging both formalist categories of musical analysis and the rhetoric that traditionally pits a male composer against the female characters he creates many of the articles work toward inventing a language for the study of gender and opera The collection opens with Mary Ann Smart's introduction which provides an engaging reflection on the state of gender topics in operatic criticism and musicology It then moves on to a foundational essay on the complex relationships between opera and history by the renowned philosopher and novelist Catherine Clément a pioneer of feminist opera criticism Other articles examine the evolution of the trouser role as it evolved in the lesbian subculture of fin de siècle Paris the phenomenon of opera seria's absent mother as a manifestation of attitudes to the family under absolutism the invention of a hystericized voice in Verdi's Don Carlos and a collaborative discussion of the staging problems posed by the gender politics of Mozart's operas The contributors are Wye Jamison Allanboock Joseph Auner Katherine Bergeron Philip Brett Peter Brooks Catherine Clement Martha Feldman Heather Hadlock Mary Hunter Linda Hutcheon and Michael Hutcheon M D Lawrence Kramer Roger Parker Mary Ann Smart and Gretchen Wheelock

Music, Theater, and Cultural Transfer Annegret Fauser, Mark Everist, 2009-12-15 Opera and musical theater dominated French culture in the 1800s and the influential stage music that emerged from this period helped make Paris as Walter Benjamin put it the capital of the nineteenth century The fullest account available of this artistic ferment and its international impact Music Theater and Cultural Transfer explores the diverse institutions that shaped Parisian music and extended its influence across Europe the Americas and Australia The contributors to this volume who work in fields ranging from literature to theater to musicology focus on the city's musical theater scene as a whole rather than on individual theaters or repertoires Their broad range enables their collective examination of the ways in which all aspects of performance and reception were affected by the transfer of works performers and management models from one environment to another By focusing on this interplay between institutions and individuals the authors illuminate the tension between institutional conventions and artistic creation during the heady period when Parisian stage music reached its zenith

Vocal Apparitions Michal Grover-Friedlander, 2014-12-25 Cinema and opera have become intertwined in a variety of powerful and unusual ways *Vocal Apparitions* tells the story of this fascinating intersection interprets how it occurred and explores what happens when opera is projected onto the medium of film Michal Grover Friedlander finds striking affinities between film and opera from Lon Chaney's classic silent film *The Phantom of the Opera* to the Marx Brothers' *A Night at the Opera* to Fellini's *E la nave va* One of the guiding questions of this book is what occurs when what is aesthetically essential about one medium is transposed into the aesthetic field of the other For example Grover Friedlander's comparison of an opera by Poulenc and a Rossellini film both based on Cocteau's play *The Human Voice* shows the relation of the vocal and the visual to be surprisingly affected by the choice of the medium Her analysis of the Marx Brothers' *A Night at the Opera* demonstrates how as a response to opera's infatuation with death cinema comically acts out a correction of opera's fate Grover Friedlander argues that filmed operas such as Zeffirelli's *Otello* and Friedrich's *Falstaff* show the impossibility of a direct transformation of the operatic into the cinematic Paradoxically cinema at times can be more operatic than opera itself thus capturing something essential that escapes opera's self understanding A remarkable look at how cinema has been haunted and transformed by opera *Vocal Apparitions* reveals something original and important about each medium

The Enigmatic Realm of **Verdis Theater Creating Drama Through**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Verdis Theater Creating Drama Through** a literary masterpiece penned by way of a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those who partake in its reading experience.

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