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NICOLE BEST

[Rethinking Britten](#) Random House

As shown by the ever-increasing volume of recordings, editions and performances of the vast repertory of secular cantatas for solo voice produced, primarily in Italy, in the second half of the seventeenth century and the first half of the eighteenth century, this long neglected genre has at last 'come of age'. However, scholarly interest is currently lagging behind musical practice: incredibly, there has been no general study of the Baroque cantata since Eugen Schmitz's handbook of 1914, and although many academic theses have examined microscopically the cantatas of individual composers, there has been little opportunity to view these against the broader canvas of the genre as a whole. The contributors in this volume choose aspects of the cantata relevant to their special interests in order to say new things about the works, whether historical, analytical, bibliographical, discographical or performance-based. The prime focus is on Italian-born composers working between 1650 and 1750 (thus not Handel), but the opportunity is

also taken in one chapter (by Graham Sadler) to compare the French cantata tradition with its Italian parent in association with a startling new claim regarding the intended instrumentation. Many key figures are considered, among them Tomaso Albinoni, Giovanni Bononcini, Giovanni Legrenzi, Benedetto Marcello, Alessandro Scarlatti, Alessandro Stradella, Leonardo Vinci and Antonio Vivaldi. The poetic texts of the cantatas, all too often treated as being of little intrinsic interest, are given their due weight. Space is also found for discussions of the history of Baroque solo cantatas on disc and of the realization of the continuo in cantata arias - a topic more complex and contentious than may at first be apparent. The book aims to stimulate interest in, and to win converts to, this genre, which in its day equalled the instrumental sonata in importance, and in which more than a few composers invested a major part of their creativity.

Opera and the Morbidity of Music Delphi Classics

This study is the first to explore the significance of aria insertion, the practice that allowed singers to introduce music of their own choice into productions of Italian opera during the nineteenth century. Each chapter investigates this practice from varying perspectives and through the experiences of some of the century's most famous prima donnas.

The Indispensable Composers Psychology Press

A transnational history of the performance, reception, translation, adaptation and appropriation of Bizet's *Carmen* from 1875 to 1945. This volume explores how Bizet's opera swiftly travelled the globe, and how the story, the music, the staging and the singers appealed to audiences in diverse contexts.

[A Personal Guide](#) Oxford University Press

Erik Tawaststjerna embarked on his monumental and acclaimed study of Jean Sibelius's life and music in 1960 and it occupied him for over a quarter of a century. His study differs from other work on the composer in one important respect: he had unrestricted access to the composer's papers, diaries and letters as well as the advantage of numerous conversations with the composer's widow and other members of the family. Thus his researches can justifiably claim to have thrown entirely fresh light on the great Finnish composer. Far from the remote personality of the Sibelius legend, Sibelius emerges as a highly colourful figure. This third volume traces the composer's career from the outbreak of the First World War in 1914, which found him poised on the brink of the Fifth Symphony, through to his death in 1957. It traces the genesis of the Fifth Symphony and gives a

vivid portrait of Finland during the early years of independence and civil war. Tawaststjerna relates in fascinating detail the composer's financial plight during these years and his struggles with his own psyche. We follow his career through to the Seventh Symphony and Tapiola, and the increasingly corrosive streak of self-criticism which blighted Sibelius's last years and resulted in the destruction of the Eighth Symphony. Translated by Robert Layton, himself a Sibelius specialist, this is a compelling and insightful account of the music of one of the twentieth century's greatest composers.

Ole Bull Oxford University Press

The repertoire files of the late Dr. Barbara Doscher, in which she noted her tips, observations on each particular piece, and notes on how to best teach it, comprise a unique trove of wisdom unmatched by any other source. Laboriously transcribed and annotated by John Nix, one of Doscher's students, the notes are presented here as a companion volume to her best-selling text, *The Functional Unity of the Singing Voice*. Entries are divided by broad category (art song, arias, folk songs, oratorio, musicals, etc.) and are arranged by song title. Each entry includes author, poet or librettist, key(s) available, ranges (for each key), tessitura, difficulty level, voice types, comments, a summary of the text, and notes as to genre, language, and editions available. Five comprehensive indexes facilitate searching. As a guide to selecting vocal repertoire, this book's practical and sometimes colorful comments on each song or aria will assist the vocal instructor in matching the student's ability and range to the appropriate piece. This distillation of Barbara Doscher's many years of experience in the teaching studio is a necessary addition to any vocal instructor's collection, as well as a valuable resource for the individual singer.

Paul Hindemith Arioso (Score). Opera in Seventeenth-Century Venice The Creation of a Genre Paul Hindemith never accepted the complete engagement with social issues suggested in the writings of Brecht, but he developed many of his ideas regarding the place of an artist in the thirties and forties, his music eventually gaining official disapproval. His strong opinions about musical composition make him a particularly interesting subject and this research guide will provide a complete bibliography of works to guide the scholar and student.

A Bio-bibliographic Guide to His Life and Works MIT Press

The bibliography lists nearly 5,000 compositions by 200 composers of jazz and "art" music, indicating where scores or realizations can be purchased, rented, or borrowed, and which Boston area libraries have them in their collections.

A Bibliography of Contemporary Music Cambridge University Press

PIANO FOR THE DEVELOPING MUSICIAN, Sixth Edition, is ideal for the music major who must pass a piano proficiency before graduating. This intuitive, flexible text synthesizes functional keyboard skills, repertoire, ensemble, and creativity in every chapter, all while coordinating with theory curriculum. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Music and phonorecords New York Review of Books

"In 1936 Meyerbeer's opera *Les Huguenots* achieved its 1,120th performance at the Paris Opera. This extraordinary record is an indication of the vast fame and influence of its composer who was once a household name, like Verdi or Puccini. Now he is unknown to the ordinary opera lover. These essays represent something of an odyssey to seek out and know the

shadowy figure behind so much divided opinion and long neglect. They represent attempts, at various stages over thirty years, to find Meyerbeer and enter the world of his remarkable operatic creations that once so characterized the musical life of European civilization."--Jacket.

National Union Catalog Penguin

This book offers a new account of the composer's enduring popularity. 12 essays by a group of leading senior and emerging scholars offer fresh historical and interpretive contexts for all phases of Britten's career.

Bizet's Opera on the Global Stage Routledge

This is the second of a two-volume study of the music of Johann Sebastian Bach. Taking into account the vast increase in our knowledge of the composer due to the Bach scholarship of the last sixty years, Richard Jones presents a vivid and in some respects radically new picture of his creative development during the Cöthen (1717-23) and Leipzig years (1723-50). The approach is, as far as possible, chronological and analytical, but the author has also tried to make the book readable so that it may be accessible to music lovers and amateur performers as well as to students, scholars, and professional musicians. There are many good biographies of Bach, but this is the first, fully-comprehensive, in-depth study of his music making it indispensable for those who want to study specific pieces or learn how he developed as a composer.

A Classified Catalogue of the Holdings of Mount Allison University Libraries Univ of California Press

In this third edition of the classic Verdi, renowned authority Julian Budden offers a comprehensive overview of Verdi the man and the artist, tracing his ascent from humble beginnings to the status of a cultural patriarch of the new Italy, whose cause he had done much to promote, and demonstrating the gradual enlargement over the years of his artistic vision. This concise study is an accessible, insightful, and engaging summation of Verdi scholarship, acquainting the non-specialist with the personal details Verdi's life, with the operatic world in which he worked, and with his political ideas, his intellectual vision, and his powerful means of communicating them through his music. In his survey of the music itself, Budden emphasizes the unique character of each work as well as the developing sophistication of Verdi's style. He covers all of the operas, the late religious works, the songs, and the string quartet. A glossary explains even the most obscure operatic terms current in Verdi's time.

Proceedings from the Third International Jean Sibelius Conference, Helsinki, December 7-10, 2000 Oxford University Press, USA

In this collection of interviews conducted by Mark Horowitz of the Library of Congress, musical theatre legend Stephen Sondheim discusses the art of musical composition, lyric writing, the collaborative process of musical theater, and how he thinks about his own work. A postlude features a more recent conversation with Sondheim.

A Critical Account of the Manuscript Sources and Printed Editions Univ of Wisconsin Press

This is the first and only scholarly book to date on George Rochberg (b. 1918), the pre-eminent post-WWII American composer and essayist. It was compiled with his assistance and gathers into one volume previously scattered and hard-to-find material by and about the composer. Included are traditional types of scholarly information on Rochberg, e.g., his WORKS (date of composition, publisher, timing, commission, premiere, instrumentation, program notes by the composer, etc.), DISCOGRAPHY, BIOGRAPHY (a chronological listing of his compositions and the major events of his

life), AUTOGRAPH MANUSCRIPTS & DOCUMENTS (housed in public collections/libraries), TEXTS (used in the works with voice), and BIBLIOGRAPHY (books, articles, and reviews by and a bout Rochberg). This is an essential guide for any performer, scholar, critic, or student of George Rochberg's music.

Library of Congress Catalog Pendragon Press

One of Handel's rare ventures into comedy, *Xerxes* parodies the conventions of opera seria. Love triangles, swaggering heroism, and all manner of operatic pretensions receive a playful tweaking. Handel's subtle humor never descends into farce, however, and the work possesses all the dramatic intensity and depth of character portrayal found in a serious opera. Based on a real-life emperor, Xerxes I, the story's setting is in fifth-century Persia. The complex plot departs from the historical record to weave a romantic rivalry between the ruler and his handsome brother, replete with intrigue: a misplaced love letter, disguises, and mistaken identities. Throughout the tale's vicissitudes, Handel moves smoothly from drama to comedy and back, using arias with an unprecedented degree of fluidity. Musicians will find this full-score edition of Handel's innovative work an authoritative, practical, and economical resource.

A Guide to Research Courier Corporation

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Courier Dover Publications

The death of classical music, the distinguished critic and musicologist Joseph Kerman declares, is "a tired, vacuous concept that will not die." In this wide-ranging collection of essays and reviews, Kerman examines the ongoing vitality of the classical music tradition, from the days of Guillaume Dufay, John Taverner, and William Byrd to contemporary operas by Philip Glass and John Adams. Here are enlightening investigations of the lives and works of the greatest composers: Bach and his Well-Tempered Clavier, Mozart's and Beethoven's piano concertos, Schubert's songs, Wagner's and Verdi's operas. Kerman discusses *The Magic Flute* as well as productions of the Monteverdi operas in Brooklyn and the Ring in San Francisco and Bayreuth. He also includes remembrances of Maria Callas and Carlos Kleiber that make clear why they were such extraordinary musicians. Kerman argues that predictions—let alone assumptions—of the death of classical music are not a new development but part of a cultural transformation that has long been with us. Always alert to the significance of historical changes, from the invention of music notation to the advent of recording, he proposes that the place to look for renewal of the classical music tradition in America today is in opera—in a flood of new works, the rediscovery of long-forgotten ones, and innovative productions by companies large and small. Written for a general audience rather than for experts, Kerman's essays invite readers to listen afresh and to engage with his insights into how music works. "His gift is so uncommon as to make one sad," Alex Ross has said.

Sondheim on Music OUP USA

A detailed 2010 analysis of Bach's Passions which demonstrates how they reflect and constitute priorities and conditions of the western world.

Norway's Romantic Musician and Cosmopolitan Patriot Cengage Learning

Includes companion website with annotated short scores and larger diagrams and figures.

Canadian Music Scores and Recordings OUP Oxford

Includes music.

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