



M A S T E R

M U S I C I A N S

ROSSINI

RICHARD OSBORNE

SERIES EDITED BY

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The Master Musicians Rossini

Guy A. Marco



The Master Musicians Rossini:

Rossini Richard Osborne, 2007-09-27 Gioachino Rossini was one of the most influential as well as one of the most industrious and emotionally complex of the great nineteenth century composers. Between 1810 and 1829 he wrote 39 operas, a body of work comic and serious which transformed Italian opera and radically altered the course of opera in France. His retirement from operatic composition in 1829 at the age of 37 was widely assumed to be the act of a talented but lazy man. In reality, political events and a series of debilitating illnesses were the determining factors. After drafting the *Stabat Mater* in 1832, Rossini wrote no music of consequence for the best part of twenty-five years. Before the clouds lifted and he began composing again in Paris in the late 1850s. During this glorious 'Indian summer' of his career, he wrote 150 songs and solo piano pieces, his *Sins of Old Age* and his final masterpiece, the *Petite Messe solennelle*. The image of Rossini as a gifted but feckless amateur, the witty high-spirited bon vivant who dashed off *The Barber of Seville* in a mere thirteen days, persisted down the years until the centenary of his death in 1968 inaugurated a process of re-evaluation by scholars, performers and writers. The original 1985 edition of Richard Osborne's pioneering and widely acclaimed *Rossini* redefined the life and provided detailed analyses of the complete Rossini oeuvre. Twenty years on, all Rossini's operas have been staged and recorded. A Critical Edition of his works is well advanced and a scholarly edition of his correspondence, including 250 previously unknown letters from Rossini to his parents, is in progress. Drawing on these past two decades of scholarship and performance, this new edition of *Rossini* provides the most detailed portrait we have yet had of one of the world's best-loved and most enigmatic composers.

Rossini. Master Musicians R. Osborne, 1986 **Rossini** Richard Osborne, 2007-09-27

Gioachino Rossini was one of the most influential as well as one of the most industrious and emotionally complex of the great nineteenth century composers. Between 1810 and 1829 he wrote 39 operas, a body of work comic and serious which transformed Italian opera and radically altered the course of opera in France. His retirement from operatic composition in 1829 at the age of 37 was widely assumed to be the act of a talented but lazy man. In reality, political events and a series of debilitating illnesses were the determining factors. After drafting the *Stabat Mater* in 1832, Rossini wrote no music of consequence for the best part of twenty-five years. Before the clouds lifted and he began composing again in Paris in the late 1850s. During this glorious 'Indian summer' of his career, he wrote 150 songs and solo piano pieces, his *Sins of Old Age* and his final masterpiece, the *Petite Messe solennelle*. The image of Rossini as a gifted but feckless amateur, the witty high-spirited bon vivant who dashed off *The Barber of Seville* in a mere thirteen days, persisted down the years until the centenary of his death in 1968 inaugurated a process of re-evaluation by scholars, performers and writers. The original 1985 edition of Richard Osborne's pioneering and widely acclaimed *Rossini* redefined the life and provided detailed analyses of the complete Rossini oeuvre. Twenty years on, all Rossini's operas have been staged and recorded. A Critical Edition of his works is well advanced and a scholarly edition of his correspondence, including 250 previously unknown letters from Rossini to his parents, is in

progress Drawing on these past two decades of scholarship and performance this new edition of Rossini provides the most detailed portrait we have yet had of one of the worlds best loved and most enigmatic composers **Rossini** Richard Osborne,2001 A classical musician by training and a conservative by inclination Rossini nevertheless broke the mold of the old Italian operatic order and laid the foundations for a new generation of romantically inspired music dramatists One of the most influential of nineteenth century composers in touch with many leading musicians of his day Rossini was also the most complex of men a mixture of affability and reserve industry and indolence wit and melancholy This detailed biography also includes a survey of Rossini s choral works and the vocal and solo piano music written during the last decade of his life

The Diaries of Giacomo Meyerbeer: The last years, 1857-1864 Giacomo Meyerbeer,1999 Volume 4 is devoted to the last years 1857 64 while age and declining health saw a waning of the composer s personal optimism It contains a series of glossaries listing his compositions and the musical and theatrical works he attended throughout his life as well as a bibliography **Giacomo Meyerbeer** Marco Clemente Pellegrini,2008-10-01 This Guide has resulted from years of research on the papers and music of Giacomo Meyerbeer and aims to provide a bibliographical aid and point of reference for further research The first part presents the private papers connected to the composer and his principal librettist Eug ne Scribe both archival and printed with working papers and correspondence as found in Berlin Paris and some of the famous libraries of the world The body of Part 2 draws together all the known resources on Meyerbeer s life and historical reputation from full scale biographies and entries in reference books through critical discussions to website resources to records of symposia The third part provides material about his background with its unique mixture of Jewish and Prussian elements the powerful role of the city of Berlin in his life and work The fourth part lists bibliographic material for Meyerbeer s music looking at his operas grouped as German Italian and French with each individual entry providing a record of the scores available both modern and historical the various arrangements made from the operas during the heyday of their popularity reviews of modern performances discography and bibliography of studies and publications pertinent to the wider cultural and historical contexts of the works The next two sections constitute an extended record of material pertinent to the contemporaries of Meyerbeer In the fifth section are select bibliographies of composers authors artists performers politicians those who played some part in the composer s life or anyone of significance in his wider contemporary circumstances This is continued in the sixth part where the cultural and aesthetic elements of the composer s milieu or life in the theatre during seventy years of the nineteenth century are listed The seventh part adds a bibliography of social and historical background where the incidental issues of Judaism in nineteenth century Europe and the wider political historical and geographical circumstances of Meyerbeer s life his relentless travelling and closely recorded experiences in Germany France Italy Belgium England and Austria The eighth section provides a thematic key to this extensive material Part 9 provides an extended tripartite series of lists of the published scores arrangements and some special studies of Meyerbeer over the period 1820 to

2005 in alphabetical chronological and thematic ordering The last two sections furnish the modern equivalent of this record of Meyerbeer and his compositions showing in Part 11 the list of performances of his operas since the Second World War and in Part 12 listing the recordings of the operas both commercial and private for the same period The thirteenth and last section is iconographical pictures that represent an interesting survey of the popular response to Meyerbeer in the 19th century

Rethinking Music Nicholas Cook, Mark Everist, 1999 Academic musical studies have gone through a period of rapid change in recent years the musicological agenda has been expanded to include a broad range of sociological and ideological issues while the very status of music theory with its apparent dependence on the autonomous musical work has been thrown into doubt The time is ripe for a comprehensive re evaluation of our thinking about music in the light of such recent developments Rethinking Music is in two parts Part 1 focuses on approaches to musical texts covering such topics as the relationship of text and context concepts of unity and meaning in music and the role of empirical approaches together with compositional and performance perspectives Underlying the volume as a whole is the question of how far and in what ways music theory can remain viable and valuable in a changing intellectual environment Part 2 sets out to reflect the nature of the discipline of musicology and the ways in which it has been and may be challenged and enriched The volume examines music history and cultural histories of music The status of the musical text is a subject that has clear resonances in Part 1 and themes developed in Part 2 include questions of ethics pedagogy performance and popular music as subjects for scholarly enquiry questions of reception canon gender and historiography

Rossini Richard Osborne, **Opera** Guy A. Marco, 2001 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 Provided by publisher

Opera in Paris from the Empire to the Commune Mark Everist, 2018-11-21 Studies in the history of French nineteenth century stage music have blossomed in the last decade encouraging a revision of the view of the primacy of Austro German music during the period and rebalancing the scholarly field away from instrumental music key to the Austro German hegemony and towards music for the stage This change of emphasis is having an impact on the world of opera production with new productions of works not heard since the nineteenth century taking their place in the modern repertory This awakening of enthusiasm has come at something of a price Selling French opera as little more than an important precursor to Verdi or Wagner has entailed a focus on works produced exclusively for the Paris Op ra at the expense of the vast range of other types of stage music produced in the capital op ra comique op rette com die vaudeville and m lodrame for example The first part of this book therefore seeks to reintroduce a number of norms to the study of stage music in Paris to re establish contexts and conventions that still remain obscure The

second and third parts acknowledge Paris as an importer and exporter of opera and its focus moves towards the music of its closest neighbours the Italian speaking states and of its most problematic partners the German speaking states especially the music of Weber and Wagner Prefaced by an introduction that develops the volume s overriding intellectual drivers of cultural exchange genre and institution this collection brings together twelve of the author s previously published articles and essays fully updated for this volume and translated into English for the first time **Master Musicians** James Cuthbert

Hadden,1917 Lectures on Dramatic Music, and Musical Education Abroad and at Home, Etc John Ella (director of the Musical union.),1872 *The Oxford Illustrated History of Opera* Roger Parker,2001 In this lavishly illustrated volume the history and social context of opera is explored by a group of leading British and American scholars under the editorship of Roger Parker The core of the book is a historical survey of opera from its beginnings in Florence four hundred years ago up to opera in the 1990s The greatest coverage is given to the nineteenth century the time during which most of the operas performed today were composed There are also chapters on the history of staging on opera singers on opera as a social occasion through the ages and a chronology Although all major composers of opera are mentioned and their works discussed the various chapters concentrate less on simple historical narrative and more on the complex development of opera especially on its relationship with the other arts and its place within the broader world of culture and politics The numerous illustrations nearly three hundred some thirty of which are in colour serve the vital purpose of underlining the richly visual nature of opera the manner in which it communicates so vividly through staging and costume and the spectacular way in which it often reflects the cultural concerns of the age Rather than simply illustrating the text the pictures work as a kind of parallel history supplementing and enriching the verbal narrative The contributors are all experts in their chosen areas but all of them have remained alive to the basic attraction of opera its extravagant appeal to both the senses and the intellect and its seemingly inexhaustible power to move and astonish us **The Musical Times and Singing-class Circular** ,1883

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