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La Scala racconta-Giuseppe Barigazzi 2014-11-03T00:00:00+01:00 Dal 1778 al controverso inizio della gestione Pereira, le vicende, le storie, i personaggi, le musiche, le opere, i compositori, i direttori d'orchestra, i cantanti, i registi, i coreografi, le prime ballerine che hanno fatto del Teatro alla Scala di Milano il "tempio" indiscusso della lirica e della danza. Giuseppe Barigazzi ha trasformato la storia del teatro in un grande racconto di rivalità, odi, amori, gelosie, intrighi, invidie e travolgenti passioni dietro le quinte. Sullo sfondo una città che passa dalla dominazione austriaca al Risorgimento (Viva V.E.R.D.I.), dalle trasformazioni della modernità alle distruzioni della seconda guerra mondiale fino all'inaugurazione del 1946, quando Arturo Toscanini tiene a battesimo l'Italia repubblicana. La storia non si interrompe con le rivalità Callas-Tebaldi, Muti-Abbado, fino all'ultimo periodo, col Teatro che si prepara per la stagione straordinaria legata ad EXPO. Questo classico libro torna in una nuova edizione aggiornata a cura di Silvia Barigazzi, nella quale sono raccontati gli anni della gestione Lissner e, più in generale, la Scala del XXI secolo, con una iconografia rivista e aggiornata, e una serie di utili indici che consentono di rintracciare rapidamente personaggi e interpreti della storia del teatro più celebre al mondo.

First Nights at the Opera-Thomas Forrest Kelly 2006-05 A renowned music scholar narrates the social history of European opera during its golden age in the 18th and 19th centuries by taking readers behind the scenes at the premiere performances of five extraordinary and influential operas. 88

illustrations.

The Autumn of Italian Opera-Alan Mallach 2007-11-30 The first full-length study of the last great era of Italian opera

The Arts of the Prima Donna in the Long Nineteenth Century-Rachel Cowgill 2012-07-12 The Arts of the Prima Donna assembles a star-studded yet well-balanced cast of contributors, whose essays combine theoretical approaches to text and narrative, and current theory on gender, performativity, and the commodification of the female body, with the growing understanding of the lives, careers, and performances of the female opera singer.

A Tale of Four Houses-Susie Gilbert 2003 Looking at four very different opera houses, this book tells the tales of the eccentric talents that made them immortal. An entertaining history of the four big opera houses - Milan, Vienna, the New York Met and Covent Garden - that illuminates major developments in opera both musically and in terms of stage interpretation. From the post-war reconstruction of opera houses to the influence of colourful personalities such as Karajan and Visconti, Callas as media-devil-cum-idol, Solti, Domingo, Pavarotti, Price and Sutherland, and finally the wide accessibility and popularity of opera today and the increasing financial pressures it faces. Susan Gilbert introduces enthralling personalities, and through them the scandals, the money, the media skirmishes and the drama that provide fascinating insights into the world of opera behind the scenes. The Complete Verdi Libretti: Rigoletto ; Simon Boccanegra ; Stiffelio ; La traviata ; Il trovatore ; I vespri siciliani-Giuseppe Verdi 1994

Rossini-Gaia Servadio 2003 Rossini was without a doubt the most highly sought after composer of his time, in an age when opera was not only more

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popular than we can imagine, it was also a powerful political tool. For his many fans the tragic mystery of his life is why, after having written 39 operas, did he stop composing at just 32 years of age? After the Napoleonic occupation the romantic movement swept Europe, and it is clear that Rossini is linked to both the neoclassical era and romanticism, caught between monarchies and revolutions, autocracy and liberalism. Indeed Wagner, who had exchanged many ideas with Rossini, thought that Rossini could be understood only in the context of his historical era. Following triumphant years in Italy, he encountered the greatness of romanticism in the Paris salons, where he met Victor Hugo, Honoré de Balzac and Eugène Delacroix, among others. But by nature he was a depressive and had come to hate both the public and himself. When Beethoven told him that he should stick to comedies, Rossini never forgot or forgave him. Having kept his disillusionment to himself all his life, at the end he resolved to complain - to God, to whom he dedicated his final 'Petite Messe'. The mass was not intended for the undeserving many, it was to be performed only for his few true friends and God alone. With significant new material and previously unpublished letters, the author sheds a remarkable light on the mystery of Rossini's life. She puts in context the composer's difficult childhood and impoverished family life, his women, the divas, his nervous illnesses and not least his wonderful creative intelligence, and sets the story against the sweep of European history.

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Arrigo Boitos Oper "Nerone"-Sabrina Cherubini 2007 Der italienische Dichterkomponist Arrigo Boito (1842-1918), der in Deutschland hauptsächlich für seine Libretti zu Verdis Opern Otello und Falstaff bekannt ist, strebte nach dem Ideal eines italienischen Musikdramas als Gesamtkunstwerk aus einer Hand im Sinne Richard Wagners. Das Werk, in dem diese Vorstellung gipfeln sollte, hat Boito Zeit seines Lebens beschäftigt: Nerone 'Nero'. Die vom Komponisten unvollendete Oper wurde von Arturo Toscanini vervollständigt und postum uraufgeführt. Mit ihr hat Boito ein Meisterwerk geschaffen, welches das ganze Spektrum seiner künstlerischen - sowohl literarischen als auch musikalischen - Forderungen enthält und ein singuläres, eigentümlich anziehendes Dokument in der Geschichte des italienischen Musiktheaters darstellt.

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