



# THE VERDI COMPANION

Edited by William Weaver  
and Martin Chusid

# Verdi Companion

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## **Verdi Companion:**

**The Verdi Companion** William Weaver, Martin Chusid, 1988 Examines Verdi's life and works from different points of view and includes a documented chronology of his life *The Cambridge Companion to Verdi* Scott L. Balthazar, 2004-11-18 This 2004 Companion provides a biographical theatrical and social cultural background for Verdi's music 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 Individual chapters address themes in Verdi's life his role in transforming the theater business and his relationship to Italian Romanticism and the Risorgimento Chapters on four operas representative of the different stages of Verdi's career *Ernani* *Rigoletto* *Don Carlos* and *Otello* synthesize analytical themes introduced in the more general chapters and illustrate the richness of Verdi's creativity The Companion also includes chapters on Verdi's non operatic songs and other music his creative process and scholarly writing about Verdi from the nineteenth century to the present day

**Experiencing Verdi** Donald Sanders, 2013-12-01 Titles in The Listener's Companion A Scarecrow Press Music Series provide readers with a deeper understanding of key musical genres and the work of major artists and composers Aimed at nonspecialists each volume explains in clear and accessible language how to listen to works from particular artists composers and genres Looking at the context in which the music appeared as well as its form authors explore with readers the environments in which key musical works were written and performed from a 1950s bebop concert at the Village Vanguard to a performance of Handel's *Messiah* in eighteenth century Germany Along with his contemporaries Chopin and Wagner Verdi is among the few composers whose place in the musical pantheon is based almost entirely upon the mastery of a single genre This is largely owing to his staggering output in a career that lasted over fifty years Several of his operas occupy the nucleus of the modern repertoire and Verdi almost single handedly maintained the Italian lyric tradition against the tide of Wagnerian music drama In his final years he virtually reinvented Italian opera Indeed Verdi's life and music came to be so intimately associated with the Italian unification movement known as the Risorgimento that he is still revered as a great national figure in his homeland In *Experiencing Verdi* A Listener's Companion Donald Sanders combines biography with simple concise musical analysis Summarizing the evolution of Italian opera and the bel canto tradition that prevailed at the beginning of Verdi's career Sanders takes readers on a leisurely tour of eleven of Verdi's most important operas and of the *Manzoni Requiem* and concludes with a look at Verdi's influence on later composers like Giacomo Puccini his place in the modern repertoire and his role as an Italian patriot With a timeline glossary of basic musical terms and selected reading and listening recommendations *Experiencing Verdi* will engage opera lovers at all levels from those just starting to listen learn and enjoy to musical devotees [Puccini's Manon Lescaut](#) Giacomo Puccini, 2003 27 *Opera Study Guide* *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 "Il trovatore"** Martin Chusid, 2012. 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. Publisher description. [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 *patria potest* in the context of women's changing status in nineteenth-century Italian society. It focuses 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. [Song](#) Carol Kimball, 2006-12. *Naslagwerk van de liedkunst en de literatuur hierover*. **Verdi** Mary Jane Phillips-Matz, 1993. Based on more than 30 years of research and drawing on both public and private archives, this biography of the great Italian composer is unprecedented in its unraveling of the facts and legends of his life and in portraying the man and his times. Annotation copyright by Book News, Inc., Portland, OR. *The Lyric Opera Companion* Lyric Opera of Chicago, 1991. [Giuseppe Verdi DON CARLOS Opera Study Guide with Libretto](#) Burton D. Fisher, 2019-05. A comprehensive

new Study Guide for Giuseppe Verdi's DON CARLOS featuring Principal Characters in the Opera Brief Story Synopsis Story Narrative with Music Highlight Examples a new Libretto translation with French to English in side by side format and Burton D Fisher's insightful and in depth Commentary and Analysis Verdi Franz Werfel,1925 *Attila* Franz H. Bäuml,Marianna D. Birnbaum,1993 *Brotherhood of Locomotive Engineer's Monthly Journal* ,1899 **The Musical Quarterly** Oscar George Sonneck,1926 **Verdi: Milan and "Othello."** Blanche Roosevelt,1887 *The Operas of Verdi: Volume 3: From Don Carlos to Falstaff* Julian Budden,1992-07-09 Volume 3 covers roughly a quarter of a century a period which saw grand opera on the Parisian model established throughout Italy the reform of the Conservatories and the spread of cosmopolitan influences to an extent that convinced many that Italian music was losing its identity Verdi produced his four last and greatest operas Don Carlos Aida Otello and Falstaff in this period which ended with the advent of verisimo in which a new recognizably Italian idiom was inaugurated *Verdi: Milan and 'Othello'*, by Blanche Roosevelt Blanche Roosevelt T. Macchetta,1887 Essays in Musicology Lewis Lockwood,Edward H. Roesner,1990 **Musical Courier** ,1908 Vols for 1957 61 include an additional mid January no called Directory issue 1st 5th ed The 6th ed was published as the Dec 1961 issue

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