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" ... Is concerned with the very matter of musical expression: the hands and voices of virtuosic musicians."--book jacket.

Chopin: Pianist and Teacher University of Toronto Press

A comprehensive edition of Monteverdi's letters which span the years 1601-43 and give an unrivalled picture of the composer's life in Mantua, Venice and Parma, his thoughts on the aesthetics of opera, his colleagues, and his own works. Extensive commentaries introduce each letter.

Why Fairy Tales Stick Scholar's Choice

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London Voices, 1820-1840 University of Chicago Press

During the 17th and 18th century musicians' mobilities and migrations are essential for the European music history and the cultural exchange of music. Adopting viewpoints that reflect different methodological approaches and diversified research cultures, the book presents studies on central scopes, strategies and artistic outcomes of mobile and migratory musicians as well as on the transfer of music. By looking at elite and non-elite musicians and their everyday mobilities to major and minor centers of music production and practice, new biographical patterns and new stylistic paradigms in the European East, West and South emerge.

Iter Italicum Cambridge University Press

The first English paperback edition of the unique collection of documents which reveal Chopin as teacher and interpreter of his own music. From the accounts of his pupils, acquaintances and contemporaries, together with his own writing, we gain valuable insight into Chopin's pianistic and stylistic practice, his teaching methods and his aesthetic beliefs. The documents are divided into two categories: those concerning technique and style, two notions inseparable in Chopin's mind, and those concerning the interpretation of Chopin's works. Extensive appendix material presents Chopin's essay 'Sketch for a method', as well as

annotated scores belonging to Chopin's pupils and acquaintances, and personal accounts of Chopin's playing as experienced by his contemporaries: composers and pianists, pupils and friends, writers and critics. The statements of Chopin's own students in diaries, letters and reminiscences, written, dictated or conveyed by word of mouth, provide the bulk of these accounts. Throughout the book detailed annotations add a valuable scholarly dimension, creating an indispensable guide to the authentic performance of Chopin's piano works.

Writing Architectural History Univ of California Press

A History of Architectural Conservation expands knowledge about the conservation of ancient monuments, works of art and historic buildings. It includes the origins of the interest in conservation within the European context, and the development of the concepts from Antiquity and the Renaissance to the present day. Jokilehto illustrates how this development has influenced international collaboration in the protection and conservation of cultural heritage, and how it has formed the principal concepts and approach to conservation and restoration in today's multi-cultural society. This book is based on archival research of original documents and the study of key restoration examples in countries that have influenced the international conservation movement. Accessible and of great interest to students and the general public it includes conservation trends in Europe, the USA, India, Iran and Japan.

The Harmonicon. Part the First Scarecrow Press

Two decades after the publication of several landmark scholarly collections on music and difference, musicology has largely accepted difference-based scholarship. This collection of essays by distinguished contributors is a major contribution to this field, covering the key issues and offering an array of individual case studies and methodologies. It also grapples with the changed intellectual landscape since the 1990s. Criticism of difference-based knowledge has emerged from within and outside the discipline, and musicology has had to confront new configurations of difference in a changing world. This book addresses these and other such challenges in a wide-ranging theoretical introduction that situates difference within broader debates over recognition

and explores alternative frameworks, such as redistribution and freedom. Voicing a range of perspectives on these issues, this collection reveals why differences and similarities among people matter for music and musical thought.

Rossini Rowman & Littlefield

Everyone is familiar with the words diva or prima donna, which have come to mean a (usually) outrageous operatic soprano, but there was a time when the star of the show was more often a contralto, or a soprano singing in today's mezzo-soprano range. This performer was referred to as an alto. In the 17th and 18th centuries, the male and female leading roles were likely to be sung by emasculated males, the alto castrati, although there were many great female altos during this period as well. The music for these fantastic artists, written by such composers as Porpora, Vinci, Hasse, and even Handel, has been largely forgotten. At the beginning of the 19th century, as the castrati died out, their roles were often assumed by female altos referred to as musici. New repertoire continued to be written for them by Rossini and others, but gradually, this musical tradition and technique was lost. Now, however, because of the talent and industry of such gifted artists as Marilyn Horne, Cecilia Bartoli, and Joyce DiDonato, and the sudden ease with which the performance of these forgotten works can be obtained, there is a resurgence of interest in the performance and preservation of this lost art. *Alto: The Voice of Bel Canto* examines the careers of nearly 320 great alto singers, including the great castrati, from the dawn of opera in 1597 to the present. The music of the composers who wrote for the alto voice is discussed along with musical examples and suggestions for listening. The exploration of the greatest altos' careers and techniques offers inspiration for aspiring young singers as well as absorbing reading for the music lover who wants to know more about the fascinating world of opera.

Jacques Offenbach Cambridge University Press

Giovanni Battista Rubini (1794-1854) was a legendary tenor and the first 19th-century non-castrati male singer to become an international star of opera. The previous two centuries had been the era of the castrati, with tenors and basses relegated to

character and supporting roles in the operas of their time. Rubini stood apart because he not only matched the castrati in coloratura and pathos, but he also had an extraordinarily high voice. With Rubini's rise, and in his wake, several tenors came to sing roles written specifically for them by Rossini, Bellini, Donizetti, and many other lesser-known bel canto composers. Signaling the end of the dominance of castrati on stage, this period would last some 40 years until the advent of Grand Opera, Wagner, and Verdi and the appearance of the first so-called High C from the chest by Gilbert-Louis Duprez in 1837. Since then, the accepted tenor sound has followed the tradition epitomized by Enrico Caruso and, in our own era, Luciano Pavarotti and Plácido Domingo. Many composers, conductor, and performers would come to regard bel canto dramatic operas as decorative and vapid until Maria Callas and Tulio Serafin demonstrated the heights this genre of opera could reach. However, opera directors and opera performers of late who have expressed an interest in reviving selected masterpieces from the bel canto tradition have found themselves confronted with the problem of locating tenors versed in the vocal techniques necessary to carry the high tessituras. In *Giovanni Battista Rubini and the Bel Canto Tenors: History and Technique*, Dan H. Marek explores the extraordinary life of Rubini in order to frame this special period in the history of opera and connect the technique of the castrati who were among Rubini's instructors. Drawing on the work of Berton Coffin, Marek offers long-sought answers to the challenges presented by high tessitura of bel canto operas for tenors. To further assist working singers, *Giovanni Battista Rubini and the Bel Canto Tenors* includes over 60 pages of exercises written by Rubini himself before 1840, which Marek, for the first time ever has adapted to acoustical phonetics. Professional singers, teachers and their students, vocal coaches, and opera conductors will find this work indispensable as the only English-language work on high tessitura for tenor and soprano singing.

Observations on the Florid Song Routledge

Over the past two decades, scholarship in architectural history has transformed, moving away from design studio pedagogy and postmodern historicism to draw instead from trends in critical theory focusing on gender, race, the environment, and more recently global history, connecting to revisionist trends in other fields. With examples across space and time—from medieval

European coin trials and eighteenth-century Haitian revolutionary buildings to Weimar German construction firms and present-day African refugee camps—*Writing Architectural History* considers the impact of these shifting institutional landscapes and disciplinary positionings for architectural history. Contributors reveal how new methodological approaches have developed interdisciplinary research beyond the traditional boundaries of art history departments and architecture schools, and explore the challenges and opportunities presented by conventional and unorthodox forms of evidence and narrative, the tools used to write history.

Futurism and the Technological Imagination BRILL

This volume, *Futurism and the Technological Imagination*, results from a conference of the International Society for the Study of European Ideas in Helsinki. It contains a number of re-written conference contributions as well as several specially commissioned essays that address various aspects of the Futurists' relationship to technology both on an ideological level and with regard to their artistic languages. In the early twentieth century, many art movements vied with each other to overhaul the aesthetic and ideological foundations of arts and literature and to make them suitable vehicles of expression in the new Era of the Machine. Some of the most remarkable examples came from the Futurist movement, founded in 1909 by Filippo Tommaso Marinetti. By addressing the full spectrum of Futurist attitudes to science and the machine world, this collection of 14 essays offers a multifaceted account of the complex and often contradictory features of the Futurist technological imagination. The volume will appeal to anybody interested in the history of modern culture, art and literature.

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the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Vincenzo Scamozzi, Venetian Architect Cambridge University Press

In his latest book, fairy tales expert Jack Zipes explores the question of why some fairy tales "work" and others don't, why the fairy tale is uniquely capable of getting under the skin of culture and staying there. Why, in other words, fairy tales "stick." Long an advocate of the fairy tale as a serious genre with wide social and cultural ramifications, Jack Zipes here makes his strongest case for the idea of the fairy tale not just as a collection of stories for children but a profoundly important genre. *Why Fairy Tales Stick* contains two chapters on the history and theory of the genre, followed by case studies of famous tales (including Cinderella, Snow White, and Bluebeard), followed by a summary chapter on the problematic nature of traditional storytelling in the twenty-first century.

Rethinking Difference in Music Scholarship Lulu.com

A new look at the life, times, and music of Polish composer and piano virtuoso Fryderyk Chopin Fryderyk Chopin (1810–49), although the most beloved of piano composers, remains a contradictory figure, an artist of virtually universal appeal who preferred the company of only a few sympathetic friends and listeners. *Chopin and His World* reexamines Chopin and his music in light of the cultural narratives formed during his lifetime. These include the romanticism of the ailing spirit, tragically singing its death-song as life ebbs; the Polish expatriate, helpless witness to the martyrdom of his beloved homeland, exiled among friendly but uncomprehending strangers; the sorcerer-bard of dream, memory, and Gothic terror; and the pianist's pianist, shunning the appreciative crowds yet composing and improvising idealized operas, scenes, dances, and narratives in the shadow of virtuoso-idol Franz Liszt. The international Chopin scholars gathered here demonstrate the ways in which Chopin responded to and was understood to exemplify these narratives, as an artist of his own time and one who transcended it. This collection also offers recently rediscovered artistic representations of his hands (with analysis), and—for the first time in English—an extended tribute to Chopin published in Poland upon his death and contemporary

Polish writings contextualizing Chopin's compositional strategies. The contributors are Jonathan D. Bellman, Leon Botstein, Jean-Jacques Eigeldinger, Halina Goldberg, Jeffrey Kallberg, David Kasunic, Anatole Leikin, Eric McKee, James Parakilas, John Rink, and Sandra P. Rosenblum. Contemporary documents by Karol Kurpiński, Adam Mickiewicz, and Józef Sikorski are included.

Repertorium Bibliographicum Rizzoli Ex Libris

An English translation with commentary of an important first treatise on singing by Agricola.

Ancient Double-entry Bookkeeping Routledge

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support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Introduction to the Art of Singing by Johann Friedrich Agricola Cambridge University Press

2010 Reprint of 1931 Edition. Giovanni Battista Lamperti (1839-1910) was an Italian singing teacher and son of the singing teacher Francesco Lamperti. He is source for Vocal Wisdom: Maxims of Giovanni Battista Lamperti (1931). His preferred teaching arrangement was having three or four students present at each lesson: each would get their turn while the others observed and learned thereby. He was said to be a strict, exacting instructor not given to flattery, but who enthusiastically praised his students upon exceptional achievement. Many of Giovanni's students became international opera stars including Irene Abendroth, Marcella Sembrich, Ernestine Schumann-Heink, Paul Bulss, Roberto Stagno, David Bispham and Franz Nachbaur. The *Technics of Bel Canto* is the only book (other than the maxims recalled and published posthumously by his pupil William E. Brown) that Giovanni ever wrote on his method.

Chopin and His World Hassell Street Press

Why do we sing and what first drove early humans to sing? How might they have sung and how might those styles have survived to the present day? This history addresses these questions and many more, examining singing as a historical and cross-cultural

phenomenon. It explores the evolution of singing in a global context - from Neanderthal Man to Auto-tune via the infinite varieties of world music from Orient to Occident, classical music from medieval music to the avant-garde and popular music from vaudeville to rock and beyond. Considering singing as a universal human activity, the book provides an in-depth perspective on singing from many cultures and periods: western and non-western, prehistoric to present. Written in a lively and entertaining style, the history contains a comprehensive reference section for those who wish to explore the topic further and will appeal to an international readership of singers, students and scholars.

Italian Maiolica University of Pittsburgh Press

A cumulative index to the "Iter Italicum" volumes 1-6, encompassing the indexes previously published to the individual volumes. Reorganised for ease of use, this invaluable aid to users of Kristeller's monumental work will greatly facilitate access to the huge amount of information found here.

Alto Alpha Edition

This book has been considered important throughout the human history, and so that this work is never forgotten we have made efforts in its preservation by republishing this book in a modern format for present and future generations. This whole book has been reformatted, retyped and designed. These books are not made of scanned copies and hence the text is clear and readable.

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