

Giovanni Battista Rubini And The Bel Canto Tenors

Manuel García (1775-1832) Giovanni Battista Rubini and the Bel Canto Tenors Giovanni Battista Rubini and the Bel Canto Tenors Tenor Alto Alto Franco Corelli and a Revolution in Singing Tenors The Music Sound Great Tenors The Rough Guide to Opera Belcanto - the tenors of the 18th era Tenors in Opera Musical America Franco Corelli and a Revolution in Singing, Volume 2 Opera High Fidelity The Private Lives of the Three Tenors High Fidelity & Audiocraft Opera James Radomski Dan H. Marek Dan H. Marek John Potter Dan H. Marek Dan Marek Stefan Zucker James Otter Nicolae Sfetcu Helena Matheopoulos Matthew Boyden Jan Schmidt-Garre Various Stefan Zucker András Batta Marcia Lewis George Henry Hubert Lascelles Earl of Harewood

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this is the first comprehensive biography of one of opera history's most important personalities renowned spanish tenor successful singing teacher prolific composer and significant popularizer of rossini and mozart roles garcía was an influential figure in the international operatic scene of his time garcía's life is chronicled from his earliest operatic role years in seville until his death in paris in 1832 with substantial reference to previously undiscovered reviews and letters

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 forty 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 placido domingo many composers conductors 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 sixty 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

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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

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what is a tenor this book is your complete guide to the world of the tenor and the range of human voices that it encompasses it describes the role and its many varieties terms and traditions and provides a comprehensive biographical encyclopaedia and performing and recording history of the notable tenors of the past and present an invaluable and highly informative reference for the student of vocal music and an interesting combination of technical fact and personal detail for opera lovers

a guide for music compositions events forms genres groups history industry instruments language live music musicians songs musicology techniques terminology theory music video music is a human activity which involves structured and audible sounds which is used for artistic or aesthetic entertainment or ceremonial purposes the traditional or classical european aspects of music often listed are those elements given primacy in european influenced classical music melody harmony rhythm tone color timbre and form a more comprehensive list is given by stating the aspects of sound pitch timbre loudness and duration common terms used to discuss particular pieces include melody which is a succession of notes heard as some sort of unit chord which is a simultaneity of notes heard as some sort of unit chord progression which is a succession of chords simultaneity succession harmony which is the relationship between two or more pitches counterpoint which is the simultaneity and organization of different melodies and rhythm which is the organization of the durational aspects of music

in 15 illustrated biographies the great tenors of the century are profiled accompanied by the sound of their legendary voices on a high quality 77 minute cd 250 illustrations 75 in color

sketches of opera composers opera synopses and cd reviews

tekstbog til 4 videoer om de store tenorer fra århundredets første halvdel

biographical profiles from issues of opera 1955 1998

work by work guide to 338 operas by 124 composers includes a short biography of each composer and many photographs of staged opera performances and performers

contains records in review

music lovers have been compelled by the majesty of their talent for years now for the first time fans can go behind the curtain to witness the offstage lives of the three tenors often as dramatic and passionate as their onstage performances from the rumors of domingo s legendary love life to the life threatening illness faced by carreras to the scandalous romance that tore pavarotti s marriage apart this book will fascinate any fan

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