

La Nuova Enciclopedia Della Musica

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it is unusual for styles in opera to carry over from one era into another it would be even more unusual for one era's characteristics to linger two generations into the next yet this is precisely what happened during the first half of the nineteenth century when the intricacies of the fleet bel canto style were combined with the romantic era's heroic declamation and formidable orchestral emphasis resulting in the creation of the assoluta voice

this work traces the emergence of the impressive vocal writing that resulted from the marriage of the bel canto and romantic eras it also covers the uniquely versatile divas who were given the opportunities to make their mark on opera from the time of cherubini to that of a young verdi here both the wide ranging vocalism in the scores themselves and the artists capable of performing this style are referred to as assoluta chapters consider luigi cherubini s medee gioacchino rossini s armida carl maria von weber s oberon gaetano donizetti s anna bolena vincenzo bellini s norma donizetti s gemma di vergy and roberto devereux the time of transition in the late 1800s and early 1900s and giuseppe verdi s nabucco and macbeth

the sage encyclopedia of music and culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world s musical cultures styles and practices the diverse voices of contributors to this encyclopedia confirm ethnomusicology s fundamental ethos of inclusion and respect for diversity combined the multiplicity of topics and approaches are presented in an easy to search a z format and offer a fresh perspective on the field and the subject of music in culture key features include approximately 730 signed articles authored by prominent scholars are arranged a to z and published in a choice of print or electronic editions pedagogical elements include further readings and cross references to conclude each article and a reader s guide in the front matter organizing entries by broad topical or thematic areas back matter includes an annotated resource guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed index the index reader s guide themes and cross references combine for thorough search and browse capabilities in the electronic edition

provides comprehensive introduction to the history sociology and musicology of 20th century italian popular music essays written by authors from a variety of backgrounds offer broad portrait of modern popular musical culture for readers new to italian music

this book constitutes both a study and a historical musicological analysis of sir william walton s violin concerto treating the form of the violin concerto in general in england as it developed between 1900 and 1940 taking into consideration the works of charles villiers stanford edward elgar samuel coleridge taylor frederick delius ralph vaughan williams

arthur somervell arnold bax and benjamin britten the study is divided into three parts the violin concerto in england between 1900 1920 stanford elgar coleridge taylor delius the violin concerto in england between 1920 and 1940 vaughan williams somervell bax britten william walton s violin concerto the book opens with a brief description of the form of the violin concerto between the 19th and 20th centuries in europe this description is intended to provide both a familiarity with the fundamental characteristics of this musical form during the period under examination and the beginning of a comparison between different national compositional styles each section is introduced with a portrait of the historical musical character in england during the respective period and presents after a biographical introduction to the respective composers a formal structural harmonic and aesthetic analysis this analysis being embedded within a general discussion of the concertos themselves in addition a study of the technical and interpretative aspects of the concerto and a reflection on the relationship between composer and performer form part of the analysis at the close of each section a comparative overview is also given the first and second parts are developed entirely in relation to the third which treats exclusively and in considerable depth sir william walton s violin concerto the work to which the greatest attention is devoted the appendix provides various unpublished texts concerning some of the concertos treated with particular reference to walton s that were gathered during research it is hoped that these will prove useful in enriching and completing a reflection begun in the book on the decidedly performative and interpretative aspect of violin music produced by british composers in the first half of the 20th century currently there are no modern texts that approach the violin concertos of this period in an exhaustive way this text proposes to fill the gap drawing the attention of scholars musicologists and musicians to the appeal of this repertoire composed of works of great artistic value that have been for too long unjustly forgotten the volume will be useful to university and conservatory students musicologists composers violinists and musicians in general in as much as it treats in specialized yet accessible language the aspects of the concerto that are of interest to the author the study is enriched by the inclusion of unpublished documents letters and essays written by both the composers themselves and by those to whom the concertos were dedicated that will help to illuminate the myriad cultural and personal circumstances that fed and gave life to these great works

the musical universe of the 20th and 21st centuries is a force field in which styles

instruments personalities and stories can be found that are ascribable to conceptual frameworks that may differ greatly one from another such complexity cannot be traced back to single theories or all encompassing interpretations but may be tackled philosophically starting from certain characteristics this book identifies nine such characteristics namely extremes noise silence technology audience listening freedom disintegration and new media each of these permits us to open up unforeseen philosophical cultural paths and interpret in its multifarious variety the developments of contemporary music profoundly interwoven with the history of thought culture and society

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