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During the middle
phase of his career,
1849-59, Verdi

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adopted new compositional procedures to create some of his best-loved and most-performed works. Focusing on the operas he composed during this period, this volume explores Verdi's work from three interlinked perspectives:

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and textual issues,
and the
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practice to Verdi's
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Verdi's Middle Period: Source Studies, Analysis, and ...

In addition to offering new insights into such staples as Il trovatore, La traviata, and Un ballo in maschera, Verdi's Middle Period also highlights works

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which have only recently begun to re-enter public consciousness, such as *Stiffelio*, as well as lesser-known works such as *Luisa Miller* and *Les Vêpres siciliennes*.

Comprising major essays by some of the best-known Verdians of our

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day, as well as
articles from up-
and-coming
scholars, this
volume has much
to offer readers
ranging from ...

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Studies, Analysis,
and ...

During the middle
phase of his career,

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consciousness,
such as Stiffelio, as
well as lesser-
known works such
as Luisa Miller and
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During the middle phase of his career, 1849-1859, Verdi created some of his best-loved and most frequently performed operas, including Luisa Miller, Rigoletto, Il

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trovatore, La

traviata, and Un
ballo in maschera.

This was also the
period in which he

wrote his first
completely original

French grand
opera, Les Vepres
siciliennes; the first

version of Simon
Boccanegra; and

the intensely
dramatic Stiffelio,

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until recent years
the most neglected
of all Verdi's
mature works for
the operatic stage.
Featuring
contributions from
many of the most
active Verdi
scholars in the
United States and
Europe, Verdi's
Middle Period
explores the

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operas composed

during this period

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serious opera buffs
will enjoy this
distinguished
collection.

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examines in detail
important general
aspects of its style
and method of
composing, and
synthesizes
stylistic themes in
discussions of
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works. Aspects of

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style, creative
process and critical
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in transforming the
theater business,
and his relationship
to Italian

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the Risorgimento.
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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

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Illustrate the

richness of Verdi's
creativity. The

Companion also

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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.

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This comprehensive research guide surveys the most significant published materials relating to Giuseppe Verdi. This new edition includes research since the publication of the first edition in

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Italy's foremost
composer to
represent the
newly independent
nation at the 1862
London
International
Exhibition, served
as a national voice
of pride and of
protest for Italy
across two
centuries and in
two very different

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political situations.

The book unpacks,
for the first time,
the full history of

Verdi's composition

from its creation,
performance, and

publication in the
1860s through its

appropriation as
purposeful social
and political

commentary and
its perception by

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a 'weapon of art' in
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the mid twentieth
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century. Based on
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primary archival
and other
documentary
sources,
journalistic
writings, and radio
and film scripts,
the project

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discusses the
changing meanings
of the composition

over time. It not

only unravels the

complex history of
the work in the

nineteenth century,
of greater

significance it

offers the first fully
documented study

of the

performances,

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work by the
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with regard to art,
politics, and
history; and
investigates the
ways in which the
press and

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broadcast media helped construct a musical weapon that traversed ethnic, aesthetic, and temporal boundaries to make a strong political statement.

But in the musical drama reality begins to blur, the musical forms lose

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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

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his adherence to
both these
contradictory
systems, allowing
the
composer/dramatis
t to be
simultaneously
classical and
modern,
traditionalist and
innovator.

Verdi's operas -

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1839 and 1893 -
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portray a striking
diversity of female
protagonists:
warrior women and
peacemakers,
virgins and
courtesans,
princesses and
slaves, witches and
gypsies, mothers
and daughters,
erring and

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idealised wives,

and, last of all, a

feisty quartet of

Tudor townswomen

in Verdi's final

opera, Falstaff. Yet

what meanings did

the impassioned

crises and

dilemmas of these

characters hold for

the nineteenth-

century female

spectator,

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especially during
such a turbulent
span in the history

of the Italian

peninsula? How

was opera shaped
by society - and

was society

similarly influenced
by opera?

Contextualising

Verdi's female

roles within

aspects of women's

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Period, cultural and political history, Susan Rutherford explores the interface between the reality of the spectators' lives and the imaginary of the fictional world before them on the operatic stage.

Embodying Voice:

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Singing Verdi,
Singing Wagner
articulates the
process of
developing an
operatic voice,
explaining how and
why the training of
such a voice is as
complex and
sophisticated as it
is mysterious. This
book illustrates
how putting

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together a voice, embodying a sound, and creating a character are vital to an audience's emotional involvement and enjoyment.

Moreover, it addresses an imbalance of power between the opera director and the

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conductor –
ultimately, it is the
communicative
power of the
singer's voice that
brings life to an
opera, a fact well
known by Verdi
and Wagner.
Embodying Voice
highlights the
singer's creative
agency to be co-

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creator of the
composer's music.
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ways in which
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vocal performance
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is constructed and
controlled,
connecting layers
of mind and bodily
engagement that
allow operatic
singers to achieve
expression beyond
the text itself.

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