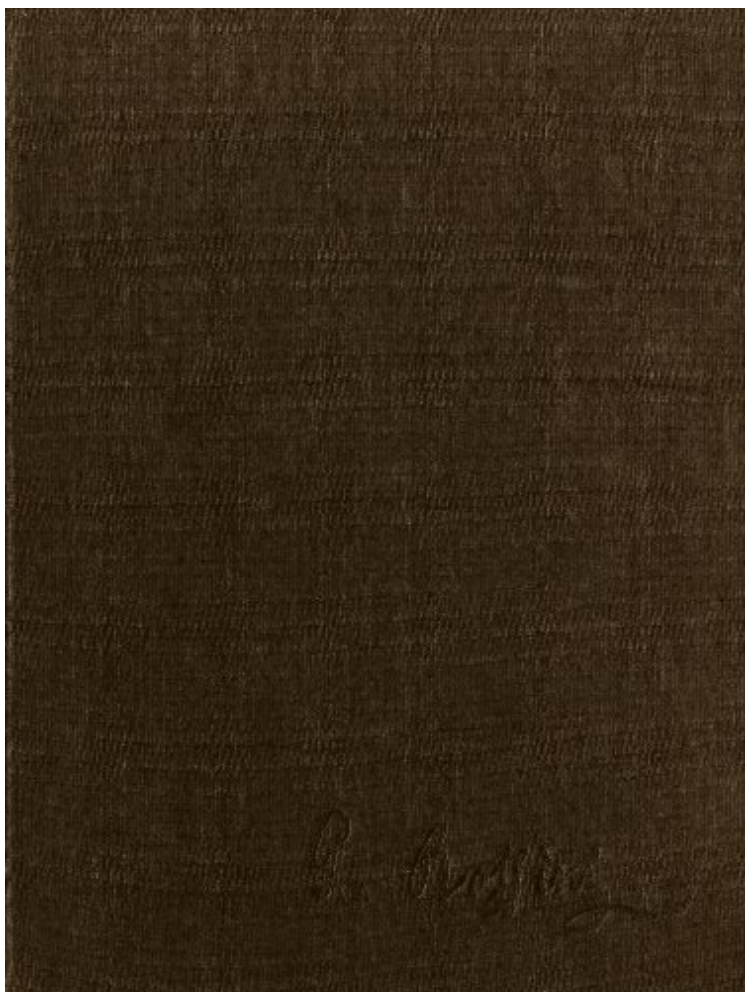


(Ebook free) Tre cantate napoletane (The Critical Edition of the Works of Gioachino Rossini, Section II: Incidental M)

Tre cantate napoletane (The Critical Edition of the Works of Gioachino Rossini, Section II: Incidental M)

Gioachino Rossini

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Gioachino Rossini : Tre cantate napoletane (The Critical Edition of the Works of Gioachino Rossini, Section II: Incidental M) before purchasing it in order to gage whether or not it would be worth my time, and all praised Tre cantate napoletane (The Critical Edition of the Works of Gioachino Rossini, Section II: Incidental M):

These three festive cantatas were composed for celebrations at the Neapolitan court of King Ferdinand IV between 1816 and 1819: Giunone (poetry by Angelo Maria Ricci) for the king's birthday, Omaggio umiliato a Sua Maest

(poetry by Antonio Niccolini) for his recovery from serious illness, and *Cantata per Francesco I, Imperatore di Austria* (poetry by Giulio Genoino) for an imperial visit. Calling for all the forces of the royal opera theater, these occasions exploited fine solo singers, large orchestra and mixed chorus, and dancers. Although the cantatas share the stylistic splendor of Rossini's operas from this period (among them *Il barbiere di Siviglia*, *La Cenerentola*, and *Armida*), they are ideal for concert performance because they are shorter and require only one, two, or three soloists. This volume makes conveniently available the chorus and ballet music shared by the two later cantatas, present in only one of the autographs. A block of missing music has been reconstructed and the entire number adapted by the editors according to Rossini's written instructions in the manuscripts.

About the Author Stefano Castelvechi is a lecturer in music at the University of Cambridge and a fellow of St Johns College, Cambridge. He is the editor of critical editions of works by Rossini and Verdi and the author of *Sentimental Opera: Questions of Genre in the Age of Bourgeois Drama*.