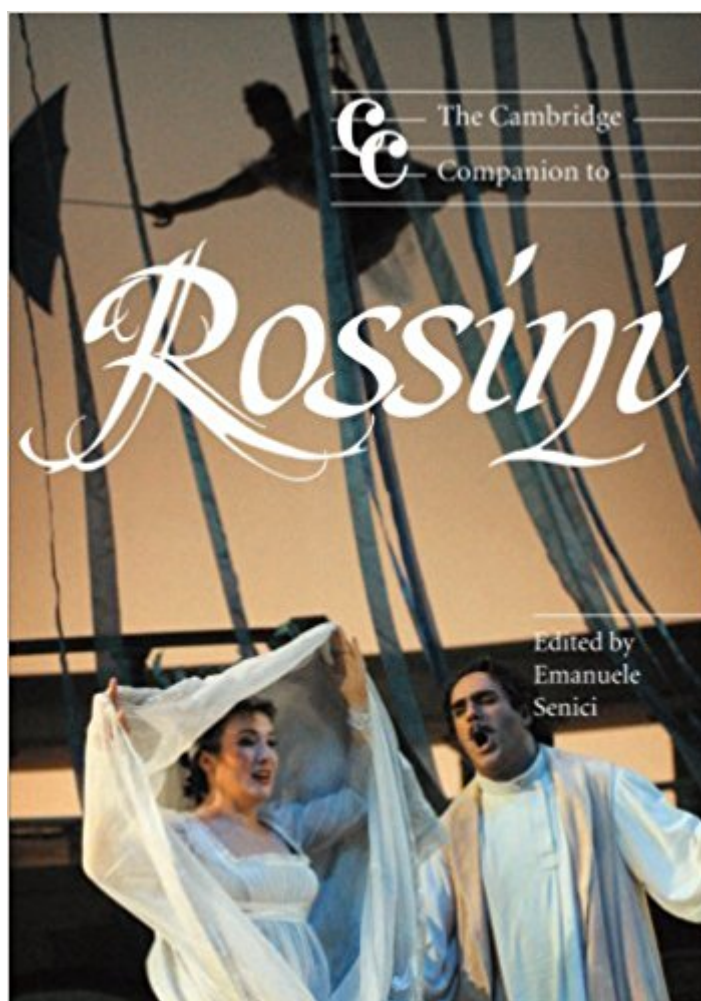


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The Cambridge Companion To Rossini (Cambridge Companions To Music)



Synopsis

This collection of specially commissioned essays on one of the most influential opera composers is divided into four parts, each exploring an important element of Rossini's work and his world.

Chapters by specialists chart the course of Rossini's life and career through analysis of his reception; operatic texts and non-operatic works; and the individual works: *Tancredi*, *Il barbiere di Siviglia*, *Semiramide*, and *Guillaume Tell*.

Book Information

Series: Cambridge Companions to Music

Paperback: 282 pages

Publisher: Cambridge University Press (May 31, 2004)

Language: English

ISBN-10: 0521001951

ISBN-13: 978-0521001953

Product Dimensions: 6.8 x 0.6 x 9.7 inches

Shipping Weight: 1.4 pounds (View shipping rates and policies)

Average Customer Review: 3.0 out of 5 stars 3 customer reviews

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Customer Reviews

'This scholarly, extensive overview of Rossini's operas, liturgical works and piano and vocal works reflects the dramatic turnaround in appreciation that has occurred in the last fifty years or so.' *Music Web International*...offers many hours of thoroughly delectable and mostly instructive reading.'

Nineteenth-Century Music Review

The Cambridge Companion to Rossini is a collection of specially commissioned essays on one of the most influential opera composers in the repertoire. The volume is divided into four parts, each exploring an important element of Rossini, his working practices, and his world: biography and reception; words and music; representative operas; and performance. Accessible chapters, by a team of specialists, chart the course of Rossini's life and career; reception; operatic texts; non-operatic works; and editing. Chapters also centre on individual works: *Tancredi*, *Il barbiere di*

Siviglia, Semiramide, and Guillaume Tell.

This is a most authoritative compilation of essays on Rossini, written by some of the foremost music historians and specialists on Rossini. Like all books in the Cambridge Companion series, it is written by scholars for knowledgeable musicians and audiences (especially opera-goers) who wish to go beyond the brief biographical material and synopses found in programs and "stories of the opera" books. It is a welcome addition to the available literature in English on this remarkable and prolific composer.

This book may be useful to people who know the technicalities of music. I don't. I just wanted to read about Rossini. But it's almost impossible to read this book. If the meaning isn't buried under musical technolese and jargon, then it's buried under just about the worst, most convoluted writing I've ever seen. I don't think this book was translated, but it reads as though the English version is the third or fourth translation. I don't think anyone who is not a professional musician could enjoy this book. Cambridge needs to try harder.

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