

1. Record Nr.	UNINA9910511886103321
Autore	Parker Roger
Titolo	Leonora's Last Act : Essays in Verdian Discourse / / Roger Parker
Pubbl/distr/stampa	Princeton, NJ : , : Princeton University Press, , [2014] ©1998
ISBN	1-4008-6668-5
Descrizione fisica	1 online resource (201 p.)
Collana	Princeton Studies in Opera ; ; 31
Disciplina	782.1/092
Soggetti	Opera - Italy - 19th century Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Frontmatter -- CONTENTS -- ACKNOWLEDGMENTS -- CHAPTER ONE. On Reaching the Beguiled Shore -- CHAPTER TWO. "Va pensiero" and the Insidious Mastery of Song -- CHAPTER THREE. "Insolite forme," or Basevi's Garden Path -- CHAPTER FOUR. Leonora's Last Act: La forza del destino -- CHAPTER FIVE. Falstaff and Verdi's Final Narratives -- CHAPTER SIX. Reading the livrets, or the Chimera of "Authentic" Staging -- CHAPTER SEVEN. Lina Kneels; Gilda Sings -- CHAPTER EIGHT. Leonora's Last Act: Il trovatore
Sommario/riassunto	In these essays, Roger Parker brings a series of valuable insights to bear on Verdian analysis and criticism, and does so in a way that responds both to an opera-goer's love of musical drama and to a scholar's concern for recent critical trends. As he writes at one point: "opera challenges us by means of its brash impurity, its loose ends and excess of meaning, its superfluity of narrative secrets." Verdi's works, many of which underwent drastic revisions over the years and which sometimes bore marks of an unusual collaboration between composer and librettist, illustrate in particular why it can sometimes be misleading to assign fixed meanings to an opera. Parker instead explores works like Rigoletto, Il trovatore, La forza del destino, and Falstaff from a variety of angles, and addresses such contentious topics as the composer's involvement with Italian politics, the possibilities of an "authentic" staging of his work, and the advantages and pitfalls of

analyzing his operas according to terms that his contemporaries might have understood. Parker takes into account many of the interdisciplinary influences currently engaging musicologists, in particular narrative and feminist theory. But he also demonstrates that close attention to the documentary evidence--especially that offered by autograph scores--can stimulate equal interpretive activity. This book serves as a model of research and critical thinking about opera, while nevertheless retaining a deep respect for opera's continuing power to touch generations of listeners.
