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Nota di contenuto	Contents; Musical Examples; Figures; Acknowledgments; Introduction; PART I. THE ALTO VOICE IN THE BAROQUE ERA; Chapter 1. Mezzos and Contraltos; Chapter 2. Why Castrati?; Chapter 3. Altos in the Dawn of Opera; Chapter 4. Altos, Neapolitan Style; Chapter 5. Mr. "Hendel's" Altos; Chapter 6. Faustina Bordoni and Il Caro Sassone; Chapter 7. Gluck's Basses-Dessus and Mozart's Altos; Chapter 8. Intermezzo; PART II. ALTOS IN THE ROMANTIC REVOLUTION; Chapter 9. Cambio di Voce; Chapter 10. The Swan of Pesaro and I Musici; Chapter 11. The Maestro and the Prima Donna Assoluta; Chapter 12. Giuditta Pasta Chapter 13. Carolina Unger (Ungher): The Forgotten Prima DonnaChapter 14. Maria (Garcia) Malibran; Chapter 15. Pauline (Garcia) Viardot; Chapter 16. The Altos of Grand Opera; Chapter 17. "La Favorite," Rosine Stoltz; Chapter 18. Altos in Opera Lyrique and Opera Comique; Chapter 19. The Bel Canto Altos of Bellini and Donizetti; Chapter 20. Verdi and Verismo Altos; Chapter 21. German Romanticism, Wagner, Strauss, and the Alto Voice; Chapter 22. The Russian Altos; Chapter 23. Altos in the English-Speaking World; PART III. ALTOS AFTER 1900; Chapter 24. Twentieth-Century Altos Chapter 25. Contemporary Alto SingersSelected Bibliography; Selected Bibliography; Alto Singer Index; General Index; About the Author
Sommario/riassunto	Alto: The Voice of Bel Canto by Dan H. Marek examines the careers of the great alto singers, including the great castrati, from the dawn of

opera in 1597 to the present day. He surveys the music of the composers who wrote for the alto voice and includes musical examples and exercises adapted from the 24 Easy Vocalises in Progressive Order for Medium Voice by Marco Bordogni (1789-1856).
