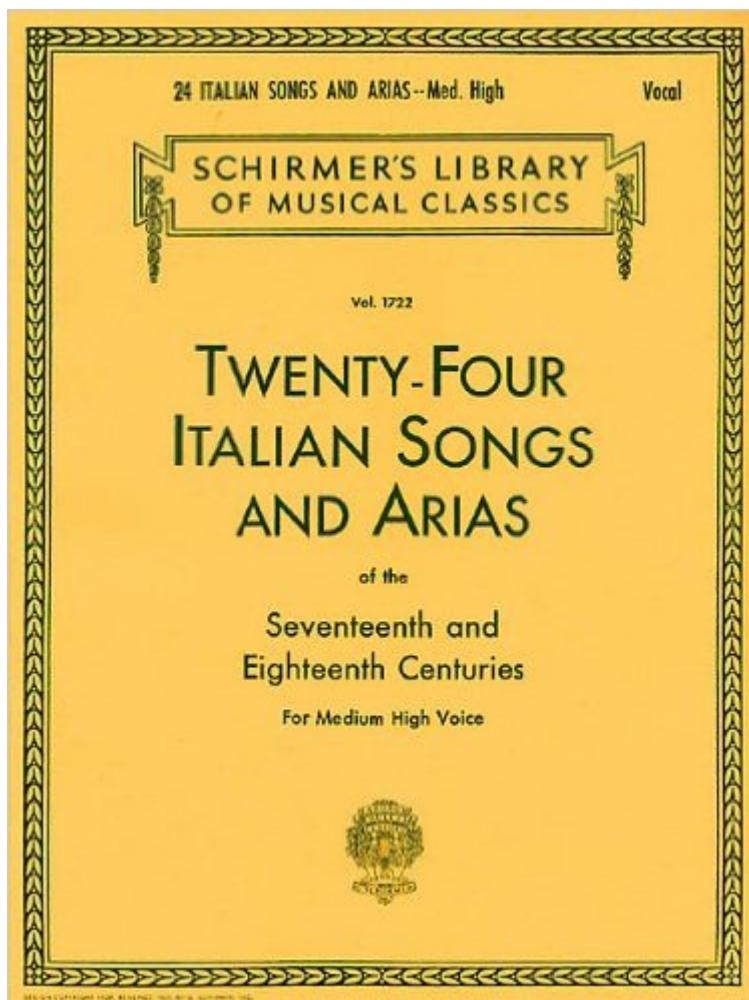


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Twenty-Four Italian Songs & Arias Of The Seventeenth And Eighteenth Centuries: Medium High Voice (Schirmer's Library Of Musical Classics, Vol. 1722) (Italian And English Edition)





Synopsis

Note: This is a standalone book and doesn't include a CD. (Vocal Collection). For well over a century, the G. Schirmer edition of 24 Italian Songs & Arias of the 17th and 18th Centuries has introduced millions of beginning singers to serious Italian vocal literature. Offered in two accessible keys suitable for all singers, it is likely to be the first publication a voice teacher will ask a first-time student to purchase. The classic Parisotti realizations result in rich, satisfying accompaniments which allow singers pure musical enjoyment. For ease of practice, carefully prepared accompaniments are also available that were recorded by John Keene, a New York-based concert accompanist and vocal coach who has performed throughout the United States for radio and television. Educated at the University of Southern California, Keene has taught accompanying at the university level and collaborated with Gian Carlo Menotti and Thea Musgrave on productions of their operas.

Book Information

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Customer Reviews

Although the music in this book has been used "ad infinitum" since the late 1880's, even the most rudimentary scholarship has shown that the editing (and in at least one case, the composition) of these pieces is not to be trusted. The editor of "The 24" and its sister two volume set "Anthology of Italian song" is Alessandro Parisotti. Mr. Parisotti was a publisher who was suspiciously eager to have his own edited works published. This "24" has its share of dubious songs. Three quick examples: 1.) "Se Tu M'ami" is attributed to Pergolesi, but the style is laughably un-Pergolesi-like.

No original of the score exists before Mr. Parisotti "discovered" it in time to publish the original 24. It is quite likely that Parisotti is the composer. 2.) "Il mio bel foco" is fine until the last 11 measures, where once again there is no original of what's in "the 24". It appears that Parisotti sliced, diced and re-composed the last 11 measures including French sixth chords, and a piano accompaniment which is distinctly not from the Baroque era. 3.) "Danza Danza fanciulla..." does have an original; it's all figured bass (no treble accompaniment written at all.) It's OK to place your own accompaniment there, but Parisotti's offbeat (and unnecessarily difficult) accompaniment does not follow the typical contrapuntal style of the Baroque period at all. There are several other problems with the realizations of these 24 pieces - too many to go into here, but worth exploring in research. That being said, Parisotti does get credit for at least noticing these pieces and arranging them for student voices (which may or may not have been his intent).

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