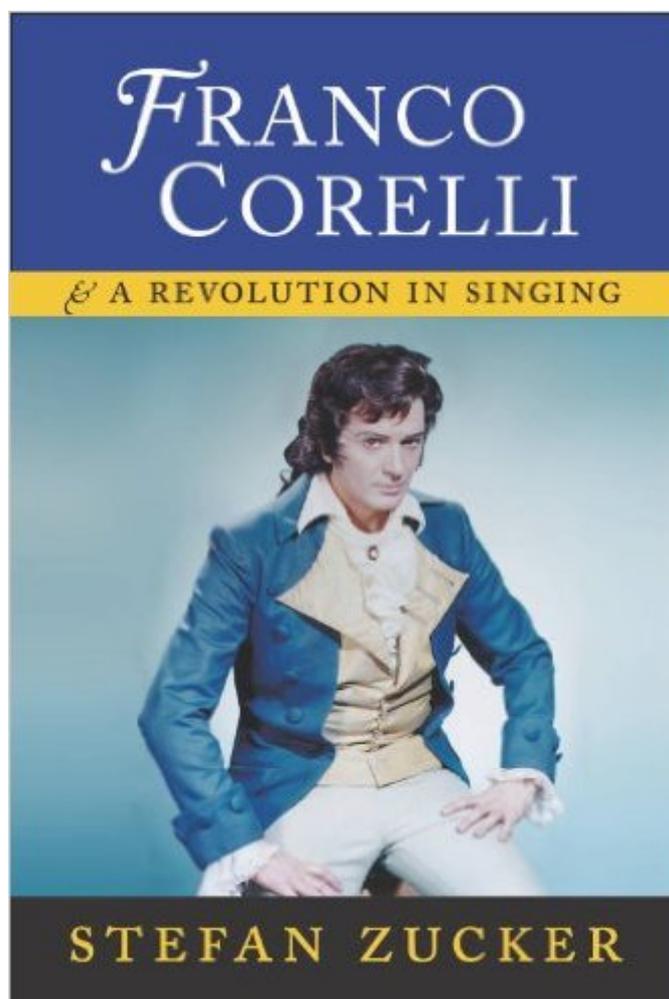


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# Franco Corelli And A Revolution In Singing



## Synopsis

Across the years more forceful, less subtle singing styles won out over sweeter and more nuanced interpretations. In the mid-twentieth century superstar tenors Mario Del Monaco and Franco Corelli came forward with a new technique that involved singing with the larynx lowered. They competed fiercely with each other but had a common objective: to sound more virile. They became the models for many others and ultimately changed the world's expectations of what tenors should sound like in Verdi and Puccini. Together they relegated sweet tenor singing to the junk heap of history. Corelli, with his more "masculine" approach, became opera's greatest sex symbol. The singer himself was consumed with sexual desire but believed that to sing well he had to suppress it. Over the years he engaged in a series of affairs, despite his eagle-eyed wife. The book includes extensive interviews with Corelli about singers and singing--as well as interviews with some of his women. Featured are more than one hundred photos, some of great rarity, some full of personality. Because of both its analyses and its revelations, the book will be of interest to opera lovers everywhere.

## Book Information

Hardcover: 268 pages

Publisher: Bel Canto (November 8, 2011)

Language: English

ISBN-10: 0982558104

ISBN-13: 978-0982558102

Average Customer Review: 4.6 out of 5 stars [See all reviews](#) (10 customer reviews)

Best Sellers Rank: #17,379,297 in Books (See Top 100 in Books) #46 in [Books > Humor & Entertainment > Sheet Music & Scores > Composers > Corelli](#) #6819 in [Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Opera](#) #17145 in [Books > Arts & Photography > Music > Musical Genres > Opera](#)

## Customer Reviews

Stefan Zucker's "Franco Corelli & a Revolution in Singing," Volume I, is a fascinating traversal of the history of the Italian School of tenors. The author is a controversial figure in the world of opera, but there is no question regarding his deep knowledge and comprehension of the art form. Mr Zucker here takes a unique approach as an author: He weaves his study of the breed with his extensive interviews with the tenor Franco Corelli, who was surprisingly insightful, even objective, on the subject. We are taken through the Nineteenth Century, and its various stylistic changes, and when we reach the dawn of recording, we really gain in momentum. The author takes a fresh view of the

phenomenon of Enrico Caruso, and makes us realize that his immense influence was not entirely positive. We were led from grace and musicality to the stentorian, a trend which reached its apogee in Mario Del Monaco and Corelli. Today, all voices in Italian opera are judged almost solely in terms of size and force. If a new Giuseppe Anselmi or Jussi Björling arrived on the scene today, they would be regulated to the scores of Mozart and the lightest works of the ottocento, and would certainly not be seen in "Il trovatore" or "Pagliacci" (except as Beppe). The author's tour through the tenor ethos is fascinating, especially when dealing with Francesco Tamagno (a particular favorite of his) and Aureliano Pertile (a particular favorite of the present reviewer), and along the way we are treated to a variety of interesting, even scintillating details about the tenors.

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