

# Li Zite Ngalera Libretto

## Leonardo Vinci

**The Operas of Leonardo Vinci, Napoletano** Kurt Sven Markstrom, 2007 Vinci produced a string of operas during a brief career of little more than a decade. He died mysteriously. He was hailed by connoisseurs of the later 18th century as one of the originators of the classical style.

**The Late Baroque Era: Vol 4. From The 1680s To 1740** George J Buelow, 2016-03-04 Covers the development of musical life in the great centres of European music - Paris, Vienna, London and the courts of Italy and Germany. The contributions of Handel and Bach, and their lesser colleagues are set in their historical and sociological context.

**Ital Opera Libr V10** Howard Mayer Brown, 1979

**The Cambridge Companion to Eighteenth-Century Opera** Anthony R. DelDonna, Pierpaolo Polzonetti, 2009-06-25 Reflecting a wide variety of approaches to eighteenth-century opera, this Companion brings together leading international experts in the field to provide a valuable reference source. Viewing opera as a complex and fascinating form of art and social ritual, rather than reducing it simply to music and text analysis, individual essays investigate aspects such as audiences, architecture of the theaters, marketing, acting style, and the politics and strategy of representing class and gender. Overall, the volume provides a synthesis of well established knowledge, reflects recent research on eighteenth-century opera, and stimulates further research. The reader is encouraged to view opera as a cultural phenomenon that can reveal aspects of our culture, both past and present. Eighteenth-century opera is experiencing continuing critical and popular success through innovative and provoking productions world-wide, and this Companion will appeal to opera goers as well as to students and teachers of this key topic.

**Li zite 'ngalera** Leonardo Vinci, 1979

**The Late Baroque Era** George J. Buelow, 1994 Music and Society is a series of eight books, designed to present music in a broad context of socio-political, economic, intellectual and religious life. In place of the technical and stylistic discussions that make up most histories of music, the reader will find music considered rather as a series of responses to social forces; the idea is not to explain simply what happened, but why it happened, and why it happened when and where it did. The present volume, edited by George J. Buelow, examines music of the period usually defined as the late Baroque. Spanning historical developments taking place from approximately 1680 to around the 1740s, the chapters are focussed on the major

musical centres in the great cities at the beginning of the 18th century, such as London, Paris, Leipzig, Vienna, Venice, Rome and Naples, and on major regions of economic and social development as found, for example, in Spain and Portugal, Bavaria, the Low Countries, and Eastern Europe. As a continuation of cultural processes begun at the start of the 17th century, the 'late Baroque' is a period largely of re-examination and development of forms and styles already established. The essays here thus examine the results of the political and social forces stimulating and shaping the extraordinary outpourings of music not only for the major courts and churches of Europe but also for the culturally sophisticated middle classes. The greater part of this music has its roots in the 17th century, particularly in the spectacular rise of opera. Viewed from one perspective the music of the late Baroque can be seen to unfold through the impact of operatic styles and forms on all music, sacred and secular. Dr Buelow's opening chapter provides an introductory view of the origins of the late Baroque, its systems of patronage, the focus on style as a source of creativity and the singular development of instrumental music; in conclusion, it comments on the legacy of the late Baroque for musical influences in the 20th century.--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**The Creation of a Genre** Barbara Dobbs Mackenzie, 1993

*RILM Abstracts of Music Literature* International Repertory of Music Literature (Organization), 1998 A comprehensive, ongoing guide to publications on music from all over the world, with abstracts written in English. All scholarly works are included: articles, books, bibliographies, catalogues, dissertations, Festschriften, films and videos, iconographies, critical commentaries to complete works, ethnographic recordings, conference proceedings, electronic resources, and reviews.

*The Musical Antiquary*, 1912 Includes music.

Seventeenth-century Music, 1996

**Libretti d'opera italiani** Giovanna Gronda, Paolo Fabbri, 1997

**Annals of Opera, 1597-1940**, 1943

Women's Voices Across Musical Worlds Jane A. Bernstein, 2004 This eclectic collection of original essays explores women's musical activities and expressions from the twelfth century to the present

**Don Giovanni's Progress** Nino Pirrotta, 1994 Conceived as a book for non-specialists, Don Giovanni's Progress far exceeds these boundaries, as in discursive presentation delivers a sophisticated discussion of performing strategies and musical scores.

**Annals of Opera, 1597-1940** Alfred Loewenberg, 1943

**Domenico Cimarosa** Nick Rossi, Talmage Fauntleroy, 1999-09-30 This is the first book in English about Domenico Cimarosa, his more than 65 operas and his sacred and secular vocal music, his keyboard music, and his various works for solo instruments and ensembles. This is also the first authoritative book on Cimarosa since an Italian biography published in

1939. Since that earlier tome was published, many important discoveries have come to light. The authors completed most of their research work at the library of the Conservatorio di musica S Pietro a Majella in Naples. Their efforts have uncovered new information on the composer's marriages, wives, children, actual performance locations, dates of first performances of his operas, and his professional appointments and contacts. The first half of the book is devoted to a chronological description of Cimarosa's life and provides background material on the customs of the times and contemporary descriptions of the music conservatories in Naples where Cimarosa studied, as well as those in Venice where he was appointed Maestro. The second part presents an alphabetical listing of Cimarosa's more than 65 operas, including alternate names for those that were produced on different stages under different names. Included with each opera is a simple outline of the plot, the cast of characters and their voice ranges, and basic information about the structure of the music itself.

Music, Books on Music, and Sound Recordings Library of Congress, 1983

*Storia della letteratura italiana* Enrico Malato, 1995

**La Musica Popolare Giornale ebdomadario illustrato** , 1884

**Vivaldi, "Motezuma" and the Opera Seria** Michael Talbot, 2008 Great was the interest among Vivaldians and opera-lovers when a score of a large portion of Vivaldi's lost opera Motezuma (1733) was unexpectedly discovered among manuscripts from the Sing-Akademie zu Berlin returned to Berlin from Kiev in 2000. The find was providential, since in recent decades practically all of Vivaldi's performable operatic music has been presented to the public. The newly discovered work has thus given a much-needed fillip to everyone concerned with Vivaldi's operas. Scholarly discussion was initiated in an international symposium held at the De Doelen concert hall in Rotterdam in June 2005 alongside the work's first modern performance. From the start, it was planned that the papers read at the symposium, augmented by essays commissioned from other scholars, would be gathered into a book centring on Motezuma. The starting point for the contributions, all of which appear in English, is Steffen Voss's 'Vivaldi's Music for the Opera Motezuma, RV 723'. This focuses on the opera itself: its origins, transmission, dramaturgy and music. Reinhard Strohm follows with 'Vivaldi and His Operas, 1730-1734: A Critical Survey': a chronicle of Vivaldi's operatic activities during the creative period surrounding Motezuma. Strohm's essay enables one to identify more clearly what is typical - for Vivaldi and for its period - in Motezuma, and what is less typical. Micky White and Michael Talbot then offer a sidelight on Venetian opera from the same period by charting the chequered career of a nephew of Vivaldi in 'Pietro Mauro, detto 'il Vivaldi': Failed Tenor, Failed Impresario, Failed Husband, Acclaimed Copyist'. Briefly, during the late 1730s, Mauro's career in opera mirrored Vivaldi's own at a humbler level, and a scandal in which the former became embroiled may even have had repercussions for his uncle. We move next to the world of librettos and dramaturgy. The 'American' dimension of the opera is explored in Jurgen Maehder's 'Alvise Giusti's Libretto Motezuma and the Conquest of Mexico in Eighteenth-Century Italian Opera Seria'. To choose an American subject for an opera seria was a

novelty at the time, and the libretto for Motezuma casts an interesting light on contemporary attitudes towards the Conquista and towards the indigenous civilizations that it brought to a brutal end. Carlo Vitali's essay 'A Case of Historical Revisionism in the Theatre: Some Undeclared Sources for Vivaldi's Motezuma' probes more deeply into the libretto's historical antecedents. Melania Bucciarelli, in 'Taming the exotic: Vivaldi's Armida al campo d'Egitto', explores the treatment of an Ottoman theme in a Vivaldi opera of the period leading up to Motezuma. In a sense, the Ottoman empire formed a prototype of 'alterity' on which later operatic depictions of non-European peoples could draw, while also supplying a test-bed for the treatment of topical subjects during a tense period of intermittent warfare with the Sublime Porte. The next two contributions redirect the focus towards the music of Motezuma. Kurt Markstrom, in 'The Vivaldi-Vinci Interconnections, 1724-26 and beyond: Implications for the Late Style of Vivaldi', considers the interaction in the operatic arena between Vivaldi and his brilliant contemporary Leonardo Vinci, who briefly burst on to the Venetian scene in the 1720s before his premature death in 1730 robbed the all-conquering Neapolitan style of one of its heroes. Markstrom shows how Vivaldi was both influenced by, and an influence on, Vinci. Michael Talbot's essay 'Vivaldi's 'Late' Style: Final Fruition or Terminal Decline?' ponders whether there is any objective basis in positing a 'late' style in Vivaldi's case and, if so, where its boundaries lie. His conclusion is that there is indeed a late style, beginning in the second half of the 1720s and divisible into two sub-periods, with Motezuma close to the end of the first. 'Final fruition' is an apt description of the first sub-period, 'terminal decline' (with qualifications) of the second. Fittingly, the concluding essay, Frederic Delamea's 'Vivaldi in scena: Thoughts on The Revival of Vivaldi's Operas', confronts the world of present-day staged performance. Why, this author asks, do we commonly pay such respect to notions of historical fidelity in the musical realization of the operas, while we trample so brutally on authenticity in the matter of stagecraft and production. This essay promises to become a seminal text for an ongoing debate.

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