

Opera And Vivaldi

Eminent musicologist H. C. Robbins Landon rediscovers the composer through an accessible and musically informed biography. Presenting documentation about Vivaldi discovered after the Baroque revival in the 1930s, Robbins Landon explores a fascinating life: Vivaldi was a Catholic priest who gave up celebrating Mass almost as soon as he was ordained; he was a lifelong invalid, but could travel all over Europe when it suited him; he was a dazzling violin virtuoso but died a pauper. Robbins Landon masterfully integrates musical analysis and biography, using each to illuminate the other and to unravel the riddle of Vivaldi's identity and extraordinary gift. This book includes illustrations of eighteenth-century Venice and several newly translated letters.

Review of Antonio Vivaldi music for cello or violoncello--25 complete concertos and 9 sonatas. Also other Vivaldi music for strings.

(Vocal Collection). Contents: Mozart: O Isis und Osiris (Die Zauberflöte) * In diesen heil'gen Hallen (Die Zauberflöte) Rossini: La calunnia (Il Barbiere di Siviglia) * Miei rampolli femminini (La Cenerentola) C.M. von Weber: Schweig! schweig! damit dich Niemand warnt (Der Freischütz) Bellini: Vi ravviso (La Sonnambula) Donizetti: Dalle stanze ove Lucia (Lucia di Lammermoor) * Ah! un faccino insolito (Don Pasquale) Meyerbeer: Pour les couvents c'est fini (Puff, puff) (Les Huguenots) Verdi: Infelice! e tu credevi (Ernani) * Come dal ciel precipita (Macbeth) * O tu, Palermo (I Vespri Siciliani) * Il lacerato spirito (Simon Boccanegra) Nicolai: Als Bublein klein (Die Lustigen Weiber von Windsor) Gounod: Le veau d'or est toujours debout! (Faust) * Vous qui faites l'endormie (Faust) Bizet: Quand la flamme de l'amour (La Jolie Fille de

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Perth) Tchaikovsky: Gemin's Aria (Eugen Onegin) Massenet: Epouse quelque brave fille (Manon) Puccini: Vecchia zimarra, senti (La Boheme) Weill: Let Things Be Like They Always Was (Street Scene) Thomson: What, what is it? (The Mother of Us All).

"I recommend this book wholeheartedly to new music lovers" Sir Charles Groves CBE Thanks to Nigel Kennedy and Pavarotti, millions of people have recently discovered that classical music is a highly enjoyable experience, perhaps contrary to their expectations. But the world of classical music can be highly intimidating and confusing. Ian Christians, for many years a passionate believer in broadening the interest in classical music, has developed a unique approach, designed to make it as easy as possible for both newcomers to classical music and those who have started down the path to explore with confidence. *Discovering Classical Music* concentrates on the greatest composers. The author takes you step-by-step into their most approachable music and, in some cases, boldly into some of the greatest works traditionally considered too difficult for newcomers. Rarely does a book offer such potential for continued enjoyment. This volume concentrates on the life, personality and music of Edward William Elgar.

Federico Maria Sardelli writes from the perspective of a professional baroque flautist and recorder-player, as well as from that of an experienced and committed scholar, in order to shed light on the bewildering array of sizes and tunings of the recorder and transverse flute families as they relate to Antonio Vivaldi's compositions. Sardelli draws copiously on primary documents to analyse and place in context the capable and surprisingly progressive instrumental technique displayed in Vivaldi's music. The book includes a discussion of the much-disputed chronology of Vivaldi's works, drawing on both internal and external evidence. Each known piece by

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him in which the flute or the recorder appears is evaluated fully from historical, biographical, technical and aesthetic standpoints. This book is designed to appeal not only to Vivaldi scholars and lovers of the composer's music, but also to players of the two instruments, students of organology and those with an interest in late baroque music in general. Vivaldi is a composer who constantly springs surprises as, even today, new pieces are discovered or old ones reinterpreted. Much has happened since Sardelli's book was first published in Italian, and this new English version takes full account of all these new discoveries and developments. The reader will be left with a much fuller picture of the composer and his times, and the knowledge and insights gained from minutely examining his music for these two wind instruments will be found to have a wider relevance for his work as a whole. Generous music examples and illustrations bring the book's arguments to life.

"In this new biography Susan Adams guides us through the life and works of one of the world's most celebrated but long-neglected Baroque composers, Antonio Vivaldi."--Cover flap.

From 1637 to the middle of the eighteenth century, Venice was the world center for operatic activity. No exact chronology of the Venetian stage during this period has previously existed in any language. This reference work, the culmination of two decades of research throughout Europe, provides a secure ordering of 800 operas and 650 related works from the period 1660 to 1760. Derived from thousands of manuscript news-sheets and other unpublished materials, the Chronology provides a wealth of new information on about 1500 works. Each entry in this production-based survey provides not only perfunctory reference information but

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also a synopsis of the text, eyewitness accounts, and pointers to surviving musical scores. What emerges, in addition to secure dates, is a profusion of new information about events, personalities, patronage, and the response of opera to changing political and social dynamics. Appendixes and supplements provide basic information in Venetian history for music, drama, and theater scholars who are not specialists in Italian studies. Go on a musical adventure with Poppy the dog and friends in *Poppy and Vivaldi*. Children and parents will love pressing buttons and hearing the instruments and sounds of Vivaldi on every page! Go on a musical adventure with the adorable dog, Poppy, and learn about Vivaldi as he listens to favorite sounds from the great composer with his friend Enzo. The two friends take an unforgettable trip to the Carnival of Venice, where they hear the sounds of the mandolin, cello, flute, and more. From *The Four Seasons* to *Griselda*, Poppy and Enzo explore the opera and take a ride on a gondola, listening to the sounds of Vivaldi and learning a little bit about this great composer at the same time. With 16 buttons to push and hear, kids will love listening to the sounds of Vivaldi and the different instruments as they follow along with the story. With colorful illustrations and a new sound to discover on each page, both kids and parents will be entertained and engaged for hours. *Poppy and Vivaldi* offers an opportunity to teach kids about classical music and the sounds of some of Vivaldi's great works. Now that is truly unique!

Derived from the full Oxford Dictionary of Opera, this is the most authoritative and up-to-date dictionary of opera

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available in paperback. Fully revised for this new edition, with over 3,500 entries, it is designed to be accessible to all those who enjoy opera, whether at the opera-house or on record. * Composers and their works * Singers and their notable performances * Plot summaries and separate entries for well-known roles, arias, and choruses * Leading conductors, producers, and designers * Opera companies and festivals
Based on the author's doctoral dissertation--University of Illinois.

The information in the Historical Dictionary of Opera will help the reader identify central figures, works, concepts, and trends in the history of opera through selectively chosen entries that provide essential information and integrate that content within broad social or stylistic narratives. This is done through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced dictionary entries on important persons, composers, individual keystone operas, cities and terms. This book is a vital reference tool for students, teachers, and to all opera lovers, performers, and composers who seek information about the development of the genre.

The Italian composer and violinist Antonio Vivaldi left a decisive mark on the form of the concerto, influencing the emerging style of late Baroque music. In spite of his widespread popularity today, Vivaldi was largely forgotten after death and his reputation was only re-established in the 1920's. Vivaldi's greatest contribution to the history of classical music was his development of the ritornello form, where recurrent restatements of a

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refrain alternate with further episodic passages by a solo instrument, allowing for greater depth of virtuosic display. The passion and lyricism of Vivaldi's music would have a lasting impact on Baroque and Classical-era composers. Delphi's Great Composers Series offers concise illustrated guides to the life and works of our greatest composers. Analysing the masterworks of each composer, these interactive eBooks include links to popular streaming services, allowing you to listen to the pieces of music you are reading about. Evaluating the masterworks of each composer, you will explore the development of their works, tracing how they changed the course of music history. Whether a classical novice or a cultivated connoisseur, this series offers an intriguing overview of the world's most famous and iconic compositions. This volume presents Vivaldi's masterworks in succinct detail, with informative introductions, accompanying illustrations and streaming links. (Version 1) * Concise and informative overview of Vivaldi's masterworks * Learn about the classical pieces that made Vivaldi a celebrated composer * Links to popular streaming services (free and paid), allowing you to listen to the masterpieces you're reading about * Features a special 'Complete Compositions' section, with an index of Vivaldi's complete extant works and links to popular streaming services * Links to rare works recently rediscovered Please note: due to the relative recent obscurity of Vivaldi's reputation, which was only restored in the mid-twentieth century, we are sadly unable to provide our usual range of bonus texts of biographies, critical essays or letters. CONTENTS: The

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Masterworks Violin Sonata in A Major, Op.2 L'estro armonico, Op.3 La stravaganza, Op.4 Gloria in D Major, RV 589 Oboe Concerto in A Minor, RV 461 Juditha triumphans, RV 644 Tito Manlio, RV 778 The Four Seasons, Op.8 Concerto for 2 Cellos in G Minor, RV 531 Mandolin Concerto in C Major, RV 425 Concerto for Strings in G Major, RV 151 Flute Concerto in G Minor, RV 439 Recorder Concerto in C Major, RV 443 Bassoon Concerto in A Minor, RV 497 Griselda, RV 718 Nulla in mundo pax sincera, RV 630 Dixit Dominus in D Major, RV 594 Complete Compositions Index of Vivaldi's Compositions Please visit www.delphiclassics.com to learn more about our wide range of exciting titles Detailed survey of Vivaldi's unjustly neglected chamber cantatas, showing them to stand comparison with his more famous works.

Reinhard Strohm examines the relationship between Handel's great operas and the earlier European Baroque tradition.

Since 1978, the 300th anniversary of Vivaldi's death, there has been an explosion of serious writing about his music, life and times. Much of this has taken the form of articles published in academic journals or conference proceedings, some of which are not easy to obtain. The twenty-two articles selected by Michael Talbot for this volume form a representative selection of the best writing on Vivaldi from the last 30 years, featuring such major figures in Vivaldi research as Reinhard Strohm, Paul Everett, Gastone Vio and Federico Maria Sardelli. Aspects covered include biography, Venetian cultural history, manuscript studies, genre studies and musical

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analysis. The intention is to serve as a 'first port of call' for those wishing to learn more about Vivaldi or to refresh their existing knowledge. An introduction by Michael Talbot reviews the state of Vivaldi scholarship past and present and comments on the significance of the articles.

From the New York Times review of the Dallas Opera's performance of Orlando furioso and the international symposium on Baroque opera: ". . . it was a serious, thoughtful, consistent and imaginative realization of a beautiful, long-neglected work, one that fully deserved all the loving attention it received. As such, the production and its attendant symposium made a positive contribution to the cause of Baroque opera "

Baroque opera experienced a revival in the late twentieth century. Its popularity, however, has given rise to a number of perplexing and exciting questions regarding literary sources, librettos, theater design, set design, stage movement, and costumes—even the editing of the operas. In 1980, the Dallas Opera produced the American premier of Vivaldi's Orlando furioso, which met with much acclaim. Concurrently an international symposium on the subject of Baroque opera was held at Southern Methodist University. Authorities from around the world met to discuss the operatic works of Vivaldi, Handel, and other Baroque composers as well as the characteristics of the genre. Michael Collins and Elise Kirk, deputy chair and chair of the symposium, edited the papers to produce this groundbreaking study, which will be of great interest to music scholars and opera lovers throughout the world. Contributors to Opera and Vivaldi

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include Shirley Wynne, John Walter Hill, Andrew Porter, Eleanor Selfridge-Field, Howard Mayer Brown, William Holmes, Ellen Rosand, and the editors.

(Opera). With *Il Teuzzone*, RV 736, the collected edition of operas by Antonio Vivaldi gains a new volume that brings to completion the pair of operas written by the "Red Priest" for Mantua. Premiered during the last days of 1718, the opera preceded by a few months the production of *Tito Manlio*, RV 738 (PR 1411). This edition of *Teuzzone*, the first in modern times, is based on the two complete sources to have survived: a copy originating from the composer's own archive (Biblioteca Nazionale Universitaria di Torino, Raccolta Mauro Foa 33) and the one today housed in Berlin (Staatsbibliothek zu Berlin - Preussischer Kulturbesitz, Musikabteilung, N. Mus, ms. 125). Additionally, numerous secondary sources have been collated. An appendix to the volume contains the musical materials discarded by Vivaldi during the period preceding the opera's premiere. The supporting texts for the edition report on new findings that have emerged from archival and documentary research. It has been established, for instance, that the aria *Tu, mio vezzoso* (I.03) is a borrowing from *Alessandro Severo* by Antonio Lotti, while the aria *Tornero, pupille belle* (II.02) is a reworking of *Nelle mie selve natie*, an aria in *Scanderbeg*, RV 732. These examples reveal the pasticcio-like nature of this Vivaldi opera. In the section concerned with the description of the sources, which includes a meticulous codicological examination of the source in Turin, a bold attempt has been made to reconstruct the phases that the

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composition of Vivaldi's opera underwent, an operation that sheds light on the inner workings of Vivaldi's atelier. In addition, the close relationship of this score to a work with the same title staged in Turin with music by G. Casanova and A. S. Fiore is analysed.

Spanning 400 years of musical drama, *Eyewitness Companions: Opera* is your guide to the musical world.

Explore operas and composers from the late Renaissance on, including such classical masters as Verdi, Puccini, and Bizet. *Eyewitness Companions:*

Opera is the complete visual guidebook to the great operas, their composers and performance history.

Eyewitness Companions: Opera includes more than 160 operas by 66 composers around the world. This richly illustrated eBook includes act-by-act plot synopses and storyline highlights, plus detailed profiles cover composers, Librettists, singers, and more.

Chronicles the life of the seventeenth-century composer and discusses his major works, including "The Four Seasons"

Opera is the only guide to the research writings on all aspects of opera. This second edition presents 2,833 titles--over 2,000 more than the first edition--of books, parts of books, articles and dissertations with full bibliographic descriptions and critical annotations. Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries. All relevant works through to November 1999 have been considered, covering more than fifteen years of literature since the first edition was published.

Depicts the story of how Antonio Vivaldi composed and

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wrote his famous Four Seasons concertos and the accompanying sonnets.

A violin solo with piano accompaniment by Antonio Vivaldi.

This detailed guide provides an ideal introduction to The Four Seasons and to Vivaldi's music in general.

(Vocal Collection). Arias for Soprano from Operas.

Contents: Agitata da due venti * Ben conosco a poco a poco * Col piacer della mia fed * Da quel ferro che ha * Guarda in quest'occhi * Io son quel gelsomino * La pena amara * Quel tuo ciglio languide * Se lascio d'adorare * Senza l'amato ben * Sposa son disprezzata * Squarciami pure il seno * Vedro con mio diletto * Virresti il so amor tir.

Bd. 2: Musical examples.

Includes over 1,200 entries covering operas, composers, performers, conductors, librettists, and other topics in opera from 1597 to the present

William C. Holmes provides a rare look behind the scenes into the world of early eighteenth-century Italian opera. Based on a rich store of newly recovered documents, mainly the personal papers of Luca Casimiro degli Albizzi, this social history illuminates the complexities of staging opera in the 1720s and '30s: the role of the impresario in planning an operatic season, financial and artistic difficulties, the importance of patronage, the power of individual singers and composers, considerations of set design, and the practice of altering librettos. A member of an illustrious Florentine family, Albizzi (1664-1745) served as one of the principal impresarios of the Pergola, Florence's

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earliest and greatest opera theater. He also carried on an active correspondence with impresarios in other cities, freely giving his advice on various economic and artistic concerns. Holmes uses the Albizzi family archives—the most abundant and varied material yet available about an eighteenth-century impresario and his theater—to deepen our knowledge of an extraordinary but little understood period in Italian opera. This book will appeal to anyone curious about operatic history. Sketches of opera composers, opera synopses, and CD reviews.

Great was the interest among Vivaldians and opera-lovers when a score of a large portion of Vivaldi's lost opera *Moteczuma* (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 *Moteczuma*. The starting point for the contributions, all of which appear in English, is Steffen Voss's "Vivaldi's Music for the Opera *Moteczuma*, RV 723". This focuses on the opera itself: its origins, transmission, dramaturgy and music. Reinhard

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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

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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

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debate.

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