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1750–1800

JOHN A. RICE

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conte Francesco Algarotti



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Essays on Opera Egon Wellesz, 1950

Essays on Opera, 1750-1800 John A. Rice, 2017-07-05 The study of opera in the second half of the eighteenth century has flourished during the last several decades and our knowledge of the operas written during that period and of their aesthetic social and political context has vastly increased This volume explores opera and operatic life of the years 1750 1800 through a selection of articles intended to represent the last few decades of scholarship in all its excitement and variety

Selected Essays on Opera by Ulrich Weisstein, 2006-01-01 Ulrich Weisstein an international authority in the fields of comparative literature and comparative arts has been a pioneer paving the way for present day intermedia studies Among his broad intermedial interests opera has always held a central place For the first time this volume makes available his major contributions to opera criticism in compact form thus meeting a serious scholarly demand The necessarily stringent selection of essays from Professor Weisstein's large output on opera reflecting fifty years of involvement with the genre is primarily governed by the wish to present texts that are representative of their author's work and at the same time are unlikely to be readily available through other channels The fourteen essays collected are arranged in chronological order some of them showing Ulrich Weisstein as an initiator of librettology others tracing adaptive processes extending from textual sources to final operas or investigating writer composer collaborations Further topics are satirical reflections on operatic activities in early eighteenth century Italy and practices of opera censorship artist operas or definitions of romantic and epic opera The essays are written in an accessible essentially non technical language and are expected to make both a profitable and a pleasurable reading for literary scholars as well as musicologists and general art lovers

The Ultimate Art David Littlejohn, 1994-01-01 Discusses how opera embraces human emotion and experience Western culture and individual psychology

[From Garrick to Gluck](#) Daniel Heartz, 2004 A collection of 18 essays on musical theatre in the eighteenth century written between 1967 and 2001

Opera in the Media Age Paul Fryer, 2014-05-26 This collection of essays explores the relationship between opera and the development of media technology from the late 19th to the early 21st century Taking an international perspective the contributing authors each with extensive experience as scholars or practitioners of the art cover a variety of topics including audio video and film recording contemporary critical responses popular and high brow culture live and recorded performance lighting and performance technology media marketing and advertising

[An Essay on the Opera](#) conte Francesco Algarotti, 2005 This essay on opera by Francesco Algarotti is an important but neglected treatise of eighteenth century musical aesthetics It belongs to that movement in the arts that rejected the artificiality and formality of Baroque style and moved towards the naturalness of expression characteristic of the painting literature drama fashion and gardening of the latter part of that century

An Essay on the Opera, etc conte Francesco Algarotti, 1767

An Essay on the Opera conte Francesco Algarotti, 2005

Opera in Context Mark A. Radice, 1998 These essays by respected scholars examine representative operatic productions from diverse national schools and periods together forming a comprehensive history of the staging techniques of opera over the centuries

Art and Ideology in European Opera Rachel Cowgill, David Cooper, Clive Brown, 2010 Opera that most extravagant of the performing arts is infused with the contexts of power brokering and cultural display in which it was conceived and experienced For individual operas such contexts have shifted over time and new meanings emerged often quite remote from those intended by the original collaborators but tracing this ideological dimension in a work's creation and reception enables us to understand its cultural and political role more clearly sometimes conflicting with its status as art and sometimes enhancing it This collection is a Festschrift in honour of Julian Rushton one of the most distinguished opera scholars of his generation and highly regarded for his innovative studies of Gluck Mozart and Berlioz among many others Colleagues associates and former students pay tribute to his work with essays highlighting the interplay between opera art and ideology across three centuries Three broad themes are opened up from a variety of approaches nationalism cosmopolitanism and national opera opera class and the politics of enlightenment and opera and otherness British opera is represented by studies of Grubbe Purcell Dibdin Holst Stanford and Britten but the collection sustains a truly European perspective rounded out with essays on French opera funding Bizet Mozart Mendelssohn Verdi Puccini Janacek Nielsen Rimsky Korsakov and Schreker Several works receive some of their first extended discussion in English

Essays on Handel and Italian Opera Reinhard Strohm, 1985-06-20 Reinhard Strohm examines the relationship between Handel's great operas and the earlier European Baroque tradition

An Essay on the Opera Francesco Algarotti, 2001-01-01 *The Ashgate Library of Essays in Opera Studies*

Roberta Montemorra Marvin, 2010 New perspectives on opera scholarship have emerged in recent years and have changed the course of the genre's study in significant ways This series brings together selected articles and essays which reflect the new scholarship the papers address sources works audiences performers creators culture and theory and deal with operatic works as historical and contemporary entities with aesthetic theoretical and ideological complexities The articles display a rich variety of approaches and styles and come from a range of disciplines both musical and non musical Each volume in the series is edited by a recognized authority in the area and features a detailed introduction which surveys the current state of the field There is also a select bibliography of the sources cited in each introduction This authoritative series of six volumes offers a selection of the most important and influential English language scholarship in opera studies and is a valuable resource for scholars new to the area as well as for experienced scholars who may have overlooked an important essay published in a journal with limited circulation

Music in the Theater Pierluigi Petrobelli, 2014-07-14 Well known for leading audiences to a new appreciation of Verdi as a subtle and elaborate musical thinker Pierluigi Petrobelli here turns his attention to the intriguing question of how musical theater works In this collection of lively penetrating essays Petrobelli analyzes specific operas mainly by Verdi in terms of historical context

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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 Delamée'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

Inside the Ring John Louis DiGaetani, 2006-03-13 Once tainted by association with Hitler and Nazism Richard Wagner's work has experienced an international cultural renaissance in the last 25 years His magnum opus *Der Ring des Nibelungen* which took him over 20 years to finish is a complex tale with themes of greed corruption and loss spun out in more than 16 hours of powerfully moving opera This book with provocative essays for both the uninitiated and the seasoned fan examines Wagner's Ring cycle from a wide array of modern perspectives Divided into six parts this anthology first offers a foundation for the Ring with a chronology and an introduction along with a look at Wagner as an enterprising marketer Part Two explores different interpretations of the Ring with reference to politics romanticism and international inspirations Part Three studies the complex relationship between Wagner's Ring and Germany with a summary of the opera's influence on German culture and a discussion of its Munich premiere Part Four offers a production history including studies of the Ring's effects in America and its influence on world literature Part Five provides a technical examination of language in the Ring as well as an interview with the famous Wagnerian soprano Jane Eaglen The book concludes with an essay on the trouble with Wagnerian opera and an overview of the recorded Ring on disc video and print

Essays on Opera and Drama Franz Liszt, 2021 A new translation of Franz Liszt's *Dramaturgische Blätter* consisting of 13 essays on operas or plays with incidental music The essays were published in conjunction with performances at the Weimar Court Theater during the 1854 season with Liszt conducting These essays much more than introductions to the works at hand represent Liszt's ideas on the integration of word and music on the historical development of opera and the state of music in mid 19th century Germany

The Don Giovanni Moment Lydia Goehr, Daniel Alan Herwitz, 2006 The *Don Giovanni* Movement examines the aesthetic and moral legacy of Mozart's operatic masterpiece in the literature philosophy and culture of the nineteenth century Deeply rooted in the enlightenment and romanticism the opera functions as

icon and myth and its tensions still resonate today

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Table of Contents Essays On Opera

1. Understanding the eBook Essays On Opera
 - The Rise of Digital Reading Essays On Opera
 - Advantages of eBooks Over Traditional Books
2. Identifying Essays On Opera
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Essays On Opera
 - User-Friendly Interface
4. Exploring eBook Recommendations from Essays On Opera
 - Personalized Recommendations
 - Essays On Opera User Reviews and Ratings

- Essays On Opera and Bestseller Lists
- 5. Accessing Essays On Opera Free and Paid eBooks
 - Essays On Opera Public Domain eBooks
 - Essays On Opera eBook Subscription Services
 - Essays On Opera Budget-Friendly Options
- 6. Navigating Essays On Opera eBook Formats
 - ePub, PDF, MOBI, and More
 - Essays On Opera Compatibility with Devices
 - Essays On Opera Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Essays On Opera
 - Highlighting and Note-Taking Essays On Opera
 - Interactive Elements Essays On Opera
- 8. Staying Engaged with Essays On Opera
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Essays On Opera
- 9. Balancing eBooks and Physical Books Essays On Opera
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Essays On Opera
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Essays On Opera
 - Setting Reading Goals Essays On Opera
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Essays On Opera
 - Fact-Checking eBook Content of Essays On Opera
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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