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THE OPERAS OF ALESSANDRO SCARLATTI

*Donald Jay Groat, General Editor*

*Volume III*

GRISELDA

*Edited by Donald Jay Groat*

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# The Operas Of Alessandro Scarlatti Eraclea

**John Spitzer, Neal Zaslaw**



## **The Operas Of Alessandro Scarlatti Eraclea:**

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 operas of Alessandro Scarlatti* Alessandro Scarlatti, 1974 Eraclea Alessandro Scarlatti, Silvio Stampiglia, 1974 *Alessandro and Domenico Scarlatti* Carole Franklin Vidali, 1993 First Published in 1993 Routledge is an imprint of Taylor Francis an informa company The operas of Alessandro Scarlatti Alessandro Scarlatti, Domenico Lalli, 1983 Donald Jay Grout's widely praised edition of the work of a key figure in the history of opera provides the most reliable version of the score for each opera appending a translation of the libretto These volumes are at once practical and unquestionably scholarly in the words of Opera Journal A tale of love and honor in the opera seria tradition Tigrane was first performed at Naples in 1715 This edition of it will please performance groups and music historians alike **American Musicological Society** Mark Germer, 1990 **Gli equivoci nel sembiante** Alessandro Scarlatti, Domenico Filippo Contini, 1982 Opera in three acts The Operas of Alessandro Scarlatti, Volume VI: la Caduta De' Decemviri Alessandro Scarlatti, 1980 La Caduta 1697 is a pivotal work bridging Scarlatti's middle and late stylistic periods It is the first of several collaborations with librettist Silvio Stampiglia whose characteristic intermingling of serious and comic elements is particularly effective here In her Introduction Williams discusses the opera itself and performance practices

Variations on the Canon Robert Curry, David Gable, Robert Lewis Marshall, 2008 Masterful essays honoring the great pianist and critic Charles Rosen on masterpieces from Bach and Beethoven to Chopin Verdi and Stockhausen Charles Rosen the pianist and man of letters is perhaps the single most influential writer on music of the past half century While Rosen's vast range as a writer and performer is encyclopedic it has focused particularly on the living canonical repertory extending from Bach to Boulez Inspired in its liveliness and variety of critical approaches by Charles Rosen's challenging work Variations on the Canon offers original essays by some of the world's most eminent musical scholars Contributors address such issues as style and compositional technique genre influence and modeling and reception history develop insights afforded by close examination of compositional sketches and consider what language and metaphors might most meaningfully convey insights into music However diverse the modes of inquiry each essay sheds new light on the works of those composers posterity has deemed central to the modern Western musical tradition Contributors Pierre Boulez Scott Burnham Elliott Carter Robert Curry Walter Frisch David Gable Philip Gossett Jeffrey Kallberg Joseph Kerman Richard Kramer William Kinderman Lewis Lockwood Sir Charles Mackerras Robert L Marshall Robert P Morgan Charles Rosen Julian Rushton David Schulenberg L szl Somfai Leo Treitler James Webster and Robert Winter Robert Curry is principal of the Conservatorium High School and honorary senior lecturer in the Centre for Medieval Studies University of Sydney David Gable is Assistant Professor of Music at Clark Atlanta University Robert L Marshall is Louis Frances and Jeffrey Sachar

Professor Emeritus of Music at Brandeis University      *The Late Operas of Alessandro Scarlatti* Carl Morey, 1965      **Music as Social and Cultural Practice** Melania Bucciarelli, Berta Joncus, 2007 The linking theme of the essays collected here is the intersection of musical work with social and cultural practice Inspired by Professor Strohm's ideas as is fitting in a volume in his honour leading scholars in the field explore diverse conceptualizations of the work within the contexts of a specific repertory over four main sections Music in Theory and Practice studies the link between treatises and musical practice and analyses how historical writings can reveal period views on the work in music before 1800 Art and Social Process Music in Court and Urban Societies looks at the social and cultural practices informing composition from the late Renaissance until the mid eighteenth century and interrogates current notions of canon formation and the exchange between local and foreign traditions Creating an Opera Industry focuses on how genre and artistic autonomy were defined in operas from diverse eras and countries explaining the role of literature and politics in this process Finally The Crisis of Modernity treats nineteenth century music offering new models for work and context to challenge reigning theories of the meaning of these terms Publisher's website      **Massimo Puppieno** Alessandro Scarlatti, 1979 In this fifth volume of the series Colin Slim provides a definitive edition of Massimo Puppieno an opera from the middle years of Scarlatti's career In his Introduction he discusses the opera and performance practices of the day      *The Grove Book of Opera Singers* Laura Williams Macy, 2008 Covering over 1500 singers from the birth of opera to the present day this marvelous volume will be an essential resource for all serious opera lovers and an indispensable companion to the enormously successful Grove Book of Operas The most comprehensive guide to opera singers ever produced this volume offers an alphabetically arranged collection of authoritative biographies that range from Marion Anderson the first African American to perform at the Met to Benedict Zak the classical tenor and close friend and colleague of Mozart Readers will find fascinating articles on such opera stars as Maria Callas and Enrico Caruso Ezio Pinza and Fyodor Chaliapin Lotte Lehmann and Jenny Lind Lily Pons and Luciano Pavarotti The profiles offer basic information such as birth date vocal style first debut most memorable roles and much more But these articles often go well beyond basic biographical information to offer colorful portraits of the singer's personality and vocal style plus astute evaluations of their place in operatic history and many other intriguing observations Many entries also include suggestions for further reading so that anyone interested in a particular performer can explore their life and career in more depth In addition there are indexes of singers by voice type and by opera role premiers The articles are mostly drawn from the acclaimed Grove Music Online and have been fully revised and the book is further supplemented by more than 40 specially commissioned articles on contemporary singers A superb new guide from the first name in opera reference The Grove Book of Opera Singers is a lively and authoritative work beautifully illustrated with color and black and white pictures It is an essential volume and the perfect gift for opera lovers everywhere      [The Cambridge Companion to Eighteenth-Century Opera](#) Anthony R. DelDonna, Pierpaolo Polzonetti, 2009-06-25 The perfect accompaniment

to courses on eighteenth century opera for both students and teachers this Companion is a definitive reference resource

**The Marqués, the Divas, and the Castrati** Louise K. Stein, 2024 In this book author Louise K Stein analyzes early modern opera as appreciated and produced by Gaspar de Haro y Guzmán 1629-87 Marquis de Heliche and del Carpio and a distinguished patron of the arts in Madrid Rome and Naples It also reveals his lasting legacy in the Americas during a crucial period for the growth and development of opera and the history of singing      **Catalogue of the King's Music Library, by William Barclay Squire ...** British Museum. Department of Printed Books. King's Music Library, William Barclay Squire, 1929      A Short History of Opera Donald Jay Grout, Hermine Weigel Williams, 2003 The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day Jacket      **National Union Catalog**, 1983      **The Birth of the Orchestra** John Spitzer, Neal Zaslaw, 2004-04-29 This book traces the emergence of the orchestra from 16th century string bands to the classical orchestra of Haydn Mozart Beethoven and their contemporaries Ensembles of bowed stringed instruments several players per part plus continuo and wind instruments were organized in France in the mid 17th century and then in Rome at the end of the century The prestige of these ensembles and of the music and performing styles of their leaders Jean Baptiste Lully and Arcangelo Corelli caused them to be imitated elsewhere until by the late 18th century the orchestra had become a pan European phenomenon Spitzer and Zaslaw review previous accounts of these developments then proceed to a thoroughgoing documentation and discussion of orchestral organization instrumentation and social roles in France Italy Germany England and the American colonies They also examine the emergence of orchestra musicians idiomatic music for orchestras orchestral performance practices and the awareness of the orchestra as a central institution in European life      **Subject Guide to Books in Print**, 1971

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