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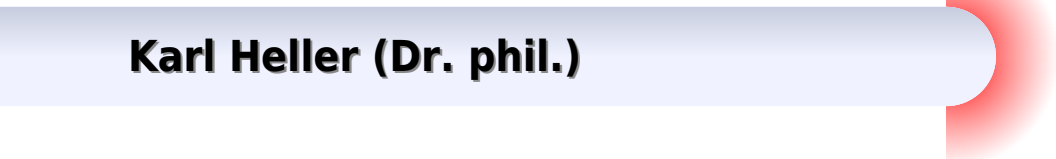
The late operas of Antonio Vivaldi: 1727-1738 (British Studies in musicology)

Cross, Eric

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The Late Operas Of Antonio Vivaldi 1727 1738

Karl Heller (Dr. phil.)



The Late Operas Of Antonio Vivaldi 1727 1738:

The Late Operas of Antonio Vivaldi, 1727-1738 Eric Cross, 1981 This study of Vivaldi's late operas grew out of an interest not so much in Vivaldi but in Baroque opera in general. On examining the position of research into this genre a few years ago it appeared that most of the important composers in this field had been investigated to some degree with the exception of Vivaldi. As Mario Rinaldi has shown in his survey of Vivaldi research the vocal works were neglected until the last few years and despite the impetus provided by the tercentenary of his birth in 1978 the balance has not yet been restored. Considering the popularity of his instrumental works it seemed rather unfair that his theatrical music should be virtually ignored; an interesting comparison can be made here with Haydn and so the present work aims to throw some light onto this side of his activities. For practical reasons it was impossible to take into account all the surviving operatic fragments scattered throughout the libraries of Europe. However as all the most important manuscripts are housed in Turin these formed the basis of this study with the addition of six arias from *Ercole su l Termidonte* in a manuscript in the Bibliothèque du Conservatoire National de Musique Paris. Further restrictions however were still necessary and so as many of the later works use librettos by leading figures such as Zeno and Metastasio these mature operas dating from 1727 onwards seemed the most obvious on which to concentrate. One opera *Griselda* has been singled out for particular attention on account of the available information concerning the adaptation of Zeno's libretto and Vivaldi's score of this work has recently been reproduced in the Garland Series of facsimiles of Italian opera. Most of the work that has been done on the operas so far has tended to approach them from the point of view of the concertos constantly drawing parallels between the two styles. There are obviously many connections but for the most part this investigation has tried to view them as dramatic works in their own right the way in which Vivaldi as a man of the theatre would surely have regarded them from Preface

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Vivaldi Eric Cross, 1981 Bd 2 Musical examples **The late Operas of Antonio Vivaldi, 1727-1738. [Mit Noten u. Tab.]**
1.2 Eric Cross, 1981 Opera and Vivaldi Michael Collins, Elise K. Kirk, 2014-09-05 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* include Shirley Wynne John Walter Hill Andrew Porter Eleanor Selfridge Field Howard Mayer Brown William Holmes Ellen Rosand and the editors Antonio Vivaldi Karl Heller, 2003-03-01 Antonio Vivaldi's rediscovery after World War II quickly led him from obscurity to his present renown as one of the most popular 18th century composers Heller's biography presents the important facets of his life his works and his influence on music history **Antonio Vivaldi** Karl Heller (Dr. phil.), 1997 Chronicles the life of the seventeenth century composer and discusses his major works including *The Four Seasons* The Vivaldi Compendium Michael Talbot, 2011 The *Vivaldi Compendium* represents the latest in Vivaldi research drawing on the author's close involvement with Vivaldi and Venetian music over four decades *Vivaldi* Michael Talbot, 2017-07-05 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 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

A Short History of Opera Donald J. Grout, Hermine Weigel Williams, 2003-07-18 When first published in 1947 *A Short History of Opera* immediately achieved international status as a classic in the field Now more than five decades later this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have 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 *A Short History of Opera* examines not only the standard performance repertoire but also works considered important for the genre's development Its expanded scope investigates opera from Eastern European countries and Finland The section on twentieth century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States which incorporates material on the American musical and ties between classical opera and popular musical theater A separate section on Chinese opera is also included With an extensive multilanguage bibliography more than one hundred musical examples and stage illustrations this authoritative one volume survey will be invaluable to students and serious opera buffs New fans will also find it highly accessible and informative Extremely thorough in its coverage *A Short History of Opera* is now more than ever the book to turn to for anyone who wants to know about the history of this art form

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In a digitally-driven earth where monitors reign great and quick communication drowns out the subtleties of language, the profound secrets and emotional subtleties hidden within phrases usually get unheard. However, set within the pages of **The Late Operas Of Antonio Vivaldi 1727 1738** a interesting literary value pulsating with raw thoughts, lies an exceptional journey waiting to be undertaken. Composed by an experienced wordsmith, this enchanting opus encourages visitors on an introspective journey, delicately unraveling the veiled truths and profound influence resonating within the very cloth of every word. Within the psychological depths with this touching review, we will embark upon a honest exploration of the book is primary subjects, dissect their charming writing style, and fail to the effective resonance it evokes heavy within the recesses of readers hearts.

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