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

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The Late Operas Of Antonio Vivaldi 1727 1738

Michael Talbot



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 sul Termodonte* 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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diffusion of artistic ideas in the eighteenth century

BOOK JACKET **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.

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.

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.

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.

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

Opera

Guy A. Marco, 2001 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 Provided by publisher

Janáček and Czech Music

Michael Brim Beckerman, Glen Bauer, 1995 In the first week of May 1988 more than seventy scholars and musicians from five countries gathered at Washington University in St Louis to participate in the first conference and festival ever to take place in the United States on the Moravian composer Leos Jan cek This volume arranged in seven parts is a collection of thirty five of the papers presented at the conference It is the first large collection of essays in English concerning Jan cek s music and the only collection of proceedings from a Jan cek symposium to be published in the last twenty five years most of its essays deal with Jan cek s music while some with other Czech music mostly from before the time of Bedrich Smetana This breadth of scope is not a weakness of either the conference or the volume since it places Jan cek in historical perspective and since the articles that deal with the earlier music are among the best in the volume and are deserving of a forum John K Novak Notes June 1996

Catalog of Pre-1900 Vocal Manuscripts in the Music Library, University of California at Berkeley

John A. Emerson, 2023-07-28 During the thirty five years from 1946 to 1981 the University of California Berkeley s Music Library amassed nearly 3 500 manuscript volumes thanks to the remarkable efforts of Professor Vincent H Duckies The Catalog of Pre 1900 Vocal Manuscripts focuses on the third major segment of the library s manuscript collection featuring over 700 vocal manuscripts with more than 3 300 separate compositions These works encompass a wide range of musical styles religious and secular vocal and instrumental serious and popular and date from the eleventh to the late nineteenth century Although the catalog does not include musical incipits it provides a valuable inventory of these manuscripts for scholars and researchers The materials were acquired through various antiquarian dealers across Europe and the United States and while some background information may have been lost during transfers the manuscripts remain a rich resource for study Emerson notes that the collection s value will ultimately be determined by the scholarly community whose research and exploration will continue to uncover the insights hidden within these historical documents This title is part of UC Press s

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Opera Robert Cannon, 2012-02-16 Perfect for music students and opera goers this book investigates what opera is how it works and how it has developed **Con Che Soavità** Iain Fenlon, Tim Carter, 1995 Music in 17th and early 18th century Italy was wonderfully rich and varied in theatrical and secular vocal chamber music alone we saw the rise of the solo song and cantata and the birth and growth of opera all establishing important new structural and expressive paradigms But this was also a complex time of uncertainty and change as old and new interacted in subtle and often surprising ways There is still much to document explore and explain in terms of composers and repertoires and their multi layered contexts This collection of essays by European British and American musicologists seeks to consolidate the recent growth interest in seventeenth century studies It includes discussions of leading composers d India Monteverdi Rovetta Steffani Albinoni Vivaldi and Handel repertoires chamber laments staged balli and operatic mad scenes geographical issues the arrival of Neapolitan opera in Venice institutional contexts and iconography Inspiration for the book was drawn from the pioneering research of Nigel Fortune to whom the volume is dedicated on his 70th birthday **Baroque Woodwind Instruments** Paul Carroll, 2017-07-05 The late 17th century through to the end of the 18th century saw rapid progress in the development of woodwind instruments and the composition of a vast body of music for those instruments During this period a large amount of music for domestic consumption was written for a growing amateur market a market which has regrown in the latter part of the 20th century The last 30 years has also seen the standard of performance by professionals on these instruments rise enormously This book provides a guide to the history of the four main woodwind instruments of the Baroque the flute oboe recorder and bassoon and this is complemented by a repertoire list for each instrument It also guides those interested towards a basic technique for playing these instruments a certain level of musical literacy is assumed and it can be used by students professionals and amateurs Advice is also given on buying a suitable reproduction instrument from a market where now virtually any Baroque instrument can be obtained as a faithful copy This is the first book of its kind and has its origins in the wind tutors of the 18th century Antonio Vivaldi Michael Talbot, 1988

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