

Opera And Vivaldi

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Über die Fortschritte der Romanischen Philologie... Handel Studi vivaldiani Antonio Vivaldi A General History of the Science and Practice of Music *Michael Collins Eric Cross Guy A. Marco Anna Harwell Celenza Reinhard Strohm Michael Talbot Matthew Boyden Hugo Riemann Friedrich Chrysander Schweizerische Akademie der Geistes- und Sozialwissenschaften. Kolloquium Patrick Barbier C. Steven LaRue Ian Christians Karl Gustav Vollmöller Romain Rolland John Hawkins*

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

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 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

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

depicts the story of how antonio vivaldi composed and wrote his famous four seasons concertos and the accompanying sonnets

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 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 debate

sketches of opera composers opera synopses and cd reviews

a detailed evocation of venice and the city s musical culture that inspired *vivaldi* at the time venice was uniquely a city where all classes mingled in their love of music aristocrats gondoliers and the workers met to listen to all types of music all that is known about *vivaldi* s life is included and all the recent discoveries that have been made about that life as well as details from *vivaldi* s contemporaries the book captures the hedonistic atmosphere of venice at the time already an international tourist destination and how that was reflected by the mysterious *vivaldi* in his baroque music which is still available in a range of recordings

a newbie s comprehensive guide to the joys of classical music including introductions to forty of its greatest composers musical tastes may change but the great classical composers maintain a devoted fan base for centuries for anyone who s interested in classical music but finds it a

bit intimidating or confusing passionate fan and former music industry executive ian christians has developed a unique approach to the genre designed to make it as easy as possible for new listeners to explore with confidence with a distinctly unsnobbish air discovering classical music concentrates on the most legendary composers taking 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 years of continued discovery and enjoyment i recommend this book wholeheartedly to new music lovers everywhere sir charles groves cbe from the foreword

in handel readers are introduced to not merely a biography but an exploration of the musical titan s essence skillfully penned by roman rolland with penetrating insight rolland delves into the baroque splendors of george frideric handel s life and compositions marrying deep reverence for the subject with a rich tapestry of cultural context this work stands as a testament to digicat publishing s mission to preserve the vibrancy of literary classics ensuring that handel s nuances are not lost but instilled anew in modern print and digital editions articulate and lyrical rolland s narrative captures the complexity of handel s character and the innovative brilliance of his music creating a portrait that transcends mere history and ventures into the realm of philosophical inquiry and artistic legacy roman rolland a luminary in his own right wove his extensive knowledge and profound admiration for music into the fabric of handel an acclaimed french dramatist novelist and musicologist rolland s own philosophical and humanist convictions flavor his portrayal revealing the compelling force of handel s music as not only an artistic but also a moral compass of the time this work emblematic of rolland s scholarly empathy offers insight into both the

subject and the author whose life's work was deeply intertwined with the universal language of music the book handel beckons to musicologists historians and aficionados of classical music and literary finesse alike it promises readers an encounter with one of music's grandest figures through the passionate lens of one of france's most esteemed men of letters rolland's masterful exposition makes this volume an essential addition to any collection offering a multifaceted understanding of both the genius of handel and the enduring importance of preserving and cherishing our shared cultural heritage

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