

De Amore

(Vocal Score). Italian only, with an introductory plot synopsis in English.

Author and photographer Terence Wallis has had a love affair with Italy for more than thirty years. The country's beauty, warmth, and vibrancy, as well as its people's la dolce vita approach to life call to him again and again. It is the one place on earth where he feels genuinely at home. Una Storia D'amore, which means "A Love Story," is a collection of some of the best photos from Terence's travels throughout Italy over the past five years. It is an ode to the beauty of this timeless land, its people, and its rich heritage. Whether you are a seasoned traveler or a trip to Italy is still on your bucket list, you are sure to lose yourself in these photographs and feel as though you are experiencing this majestic country with Terence by your side.

The De Amore of Andreas Capellanus (André the Chaplain), composed in France in the 1180s, is celebrated as the first comprehensive discussion of theory of courtly love. The book is believed to have been intended to portray conditions at Queen Eleanor of Aquitaine's court at Poitiers between 1170 and 1174, and written the request of her daughter, Countess Marie of Troyes. As such, it is important for its connections to themes of contemporary Latin lyric, in troubadour poetry and in the French romances of Chrétien de Troyes. Thereafter its influence spread throughout Western Europe, so that the treatise is of fundamental importance for students of medieval and renaissance English, French, Italian and Spanish. In this comprehensive edition, P.G. Walsh includes Trojel's Latin text with his own facing English translation with explanatory notes, commentary and indexes, along with introduction which sets the treatise in its contemporary context and assesses its purpose and importance.

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This is the first English translation of Il Fiore, the late 13th century narrative poem in 232 sonnets based on the Old French Roman de la Rose and the Detto d'Amore, a free-wheeling version of many Ovidian precepts of love in 240 rhymed couplets.

Features excerpts from "De Amore: A Treatise on Courtly Love," written between 1184 and 1186 by French writer Andre le Chapelain (12th century), also known as Andreas Capellanus. Notes that the excerpts are part of the Geoffrey Chaucer Web site of Harvard University.

Andreas Capellanus on Love Bristol Classical Press

This book provides the first scholarly history of the viola d'amore, a popular bowed string instrument of the Baroque era, with a unique tone produced by a set of metal sympathetic strings. Composers like Bach made use of the viola d'amore for its particular sound, but the instrument subsequently fell out of fashion amid orchestral standardisation, only to see a revival as interest in early music and historical performance grew. Drawing on literary accounts, iconography, and surviving instruments, this study examines the origins and development of this eye-catching string instrument in the seventeenth and eighteenth centuries. It explores the rich variation of designs displayed in extant viola d'amore specimens, both as originally constructed and as a result of conversion and repair. The viola d'amore is then set into the wider context of Elizabethan England's development of instruments with wire strings, and its legacy in the form of the baryton which emerged in the early seventeenth century, followed by a look at the viola d'amore's own nomenclatorial and organological influence. The book closes with a discussion of the viola d'amore's revival, and its use and manufacture today. Offering insights for organological research and historical performance practice, this study enhances our knowledge of both the viola d'amore and its wider family of instruments.

The selections included in this anthology are well-known piano masterpieces by major composers transcribed for the solo guitar. All fingerings and other editorial markings have been included to assist in the learning process. These scores are new and welcomed selections to the classical guitar repertoire. Audiophiles, guitarists and general audience populations will find these works interesting and pleasing. Including any of these selections in a solo recital will add much interest and variety to any concert program especially since many of the selections in this collection have never been performed on the solo guitar.

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