

Sulla Musica Varie

The past four decades have seen an explosion in research regarding seventeenth-century opera. In addition to investigations of extant scores and librettos, scholars have dealt with the associated areas of dance and scenery, as well as newer disciplines such as studies of patronage, gender, and semiotics. While most of the essays in the volume pertain to Italian opera, others concern opera production in France, England, Spain and the Germanic countries.

This volume explores the dense networks created by diplomatic relationships between European courts and aristocratic households in the early modern age, with the emphasis on celebratory events and the circulation of theatrical plots and practitioners promoted by political and diplomatic connections. The offices of plenipotentiary ministers were often outposts providing useful information about cultural life in foreign countries. Sometimes the artistic strategies defined through the exchanges of couriers were destined to leave a legacy in the history of arts, especially of music and theatre. Ministers favored or promoted careers, described or made pieces of repertoire available to new audiences, and even supported practitioners in their difficult travels by planning profitable tours. They stood behind extraordinary artists and protected many stage performers with their authority, while carefully observing and transmitting precious information about the cultural and musical life of the countries where they resided.

The Florentine musician Jacopo Peri (1561-1633) is known as the composer of the first operas--they include the earliest to survive complete, *Euridice* (1600), in which Peri sang the role of Orpheus. The recent discovery of a large number of private account books belonging to him and his family allows for a greater exploration of Peri's professional and personal life. Richard Goldthwaite, an economic historian, and Tim Carter, a musicologist, have done more, however, than write a biography: their investigation exposes the value of such financial documents as a primary source for an entire period. This record of Peri's wide-ranging investments and activities in the marketplace enables the first detailed account of the Florentine economy in the late sixteenth and early seventeenth centuries, and opens a new perspective on one of Europe's principal centers of capitalism. His economic circumstances reflect continuities and transformations in Florentine society, and the strategies for negotiating them, under the Medici grand dukes. They also allow a reevaluation of Peri the singer and composer that elucidates the cultural life of a major artistic center even in changing times, providing a quite different view of what it meant to be a musician in late Renaissance Italy. This volume celebrates the life and work of William Oliver Strunk (1901-1980), professor of musicology at Princeton University, eminent scholar and author, and beloved teacher. It presents the papers from a conference held on January 18-19, 2002 at the American Academy in Rome and the Badia Greca of Grottaferrata. Some of these have been expanded for publication, and one additional contribution has been included.

"Music cultures in sounds, words and images", edited by Antonio Baldassarre and Tatjana Markovic, is dedicated to the 60th birthday of the Croatian-American musicologist Zdravko Blažekovic (b. 1956, Zagreb). After his studies of musicology and first working experiences in Zagreb, Blažekovic moved to New York City, where he is since 1996 the executive editor of the RILM - Répertoire International de Littérature Musicale, and since 1998 director of the RCMI - Research Center for Music Iconography as well as editor of one of the leading journals for music iconography, "Music in Art", in the framework of the Barry S. Brook Center for Music Reserach and Documentation at the Graduate Center of the City University of New York. In view of Blažekovic's very broad multidisciplinary interests, including historical musicology,

music iconography, organology, archeology, lexicography and databases, this book contains 38 studies in six languages (English, German, Italian, Serbian, Croatian, Chinese) organized in six chapters: Sounds of nations, Words on musics, Performance of musical cultures, Images on musics, Organology, and Classifying data on music. Examines the life and compositional oeuvre of prolific eighteenth century musician, composer, and singer Marianna Martines (1744-1813).

Italia: Civiltà e Cultura offers a comprehensive description of historical and cultural development on the Italian peninsula. This project was developed to provide students and professors with a flexible and easy-to-read reference book about Italian civilization and cultural studies, also appropriate for cinema and Italian literature classes. This text is intended for students pursuing a minor or a major in Italian studies and serves as an important learning tool with its all-inclusive vision of Italy. Each chapter includes thematic itineraries to promote active class discussion and textual comprehension check-questions to guide students through the reading and understanding of the subject matter.

Usando i concetti taoisti di Yin e Yang Patricia Müller propone un percorso d'ispirazione artistico per scrivere poesie, dipingere, coreografare balletti, valutare le danze da sala e la musica. Nella seconda parte del libro indaga su come possono essere usate tale espressioni artistiche per una migliore conoscenza di sé e per cercare la giusta terapia,, secondo la Medicina cinese, per integrare ciò che manca e quindi riequilibrare il tutto. Il libro permette al lettore, con semplice spontaneità, di visualizzare, anche grazie alle interessanti illustrazioni, l'armonia e il filo che lega ogni espressione artistica al mondo della numerologia e filosofia taoista. Lorenzo Palombi – dottore in Fisica Il Tao scorre ovunque: l'arte, in ogni forma ed espressione, guardata attraverso gli occhi del Tao è in grado di esprimere e svelare l'armonia e il ritmo dell'esistenza e della natura. Laura Berni, dott.ssa conservazione materiale librario Ho sempre apprezzato in Patricia la capacità tenace di affrontare grandi temi con una scrittura semplice e diretta che aiuta il lettore a mantenere aperta la mente. Roberta Gelpi, coreografa, insegnante Feldenkrais e Bones for Life

Antropologia della musica nelle culture Mediterranee è dedicato alla memoria di Tullia Magrini, Professore di Etnomusicologia e di Antropologia della musica presso il Corso di laurea in "Discipline delle Arti, della Musica e dello Spettacolo" (DAMS) e il Dipartimento di Musica e Spettacolo dell'Università di Bologna, venuta a mancare nel 2005. Il volume presenta caratteri particolari. Oltre a quello immediatamente visibile di contenere tanto contributi in lingua italiana che in lingua inglese, si noterà che esso è realmente dedicato a Tullia in ogni sua parte, perché i saggi che contiene fanno riferimento diretto al suo lavoro e ai suoi interessi di studio e ricerca. Tullia Magrini fondò nel 1992 lo Study Group su "Anthropology of Music in Mediterranean Cultures" dell'International Council for Traditional Music (UNESCO) e, nel 1996, la pionieristica rivista elettronica Music and Anthropology. I contributi al volume non provengono solo da etnomusicologi, dal momento che Tullia riteneva che negli studi mediterranei la dimensione storica fosse altrettanto importante di quella antropologica. Questo Gedenkschrift, o volume In Memoriam, è dunque mirato al Mediterraneo, un nodo di interazioni culturali e musicali nel quale ogni sorta di processo antropologico possibile e immaginabile è visibilmente presente.

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.

Performed throughout Europe during the 1700s, Italian heroic opera, or opera seria, was the

century's most significant musical art form, profoundly engaging such figures as Handel, Haydn, and Mozart. *Opera and Sovereignty* is the first book to address this genre as cultural history, arguing that eighteenth-century opera seria must be understood in light of the period's social and political upheavals. Taking an anthropological approach to European music that's as bold as it is unusual, Martha Feldman traces Italian opera's shift from a mythical assertion of sovereignty, with its festive forms and rituals, to a dramatic vehicle that increasingly questioned absolute ideals. She situates these transformations against the backdrop of eighteenth-century Italian culture to show how opera seria both reflected and affected the struggles of rulers to maintain sovereignty in the face of a growing public sphere. In so doing, Feldman explains why the form had such great international success and how audience experiences of the period differed from ours today. Ambitiously interdisciplinary, *Opera and Sovereignty* will appeal not only to scholars of music and anthropology, but also to those interested in theater, dance, and the history of the Enlightenment.

As a distinguished scholar of Renaissance music, James Haar has had an abiding influence on how musicology is undertaken, owing in great measure to a substantial body of articles published over the past three decades. Collected here for the first time are representative pieces from those years, covering diverse themes of continuing interest to him and his readers: music in Renaissance culture, problems of theory as well as the Italian madrigal in the sixteenth century, the figures of Antonfrancesco Doni and Giovanthomaso Cimello, and the nineteenth century's views of early music. In this collection, the same subject is seen from several angles, and thus gives a rich context for further exploration. Haar was one of the first to recognize the value of cultural study. His work also reminds us that the close study of the music itself is equally important. The articles contained in this book show the author's conviction that a good way to address large problems is to begin by focusing on small ones. Originally published in 1998. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. This volume is dedicated to "Serenata and Festa Teatrale in 18th Century Europe", especially to the production of this music-dramatic genre at the courts on the Iberian Peninsula, in Italy, and the Holy Roman Empire where it was an integral part of court ceremonials and a privileged ritual of *repraesentatio maiestatis*. The 16 studies on patrons and artists, exceptional events and local traditions, reveal highly interesting material for the research on these up to now largely neglected genre. Any approach to these works full of metaphors, symbols and allusions has to take into account the context of the celebration and the resulting multiplicity of aspects: choice of themes, dramaturgical forms, textual and musical structures, vocal and instrumental ensembles, and the various options regarding the stage apparatus. "Serenata and Festa Teatrale in 18th Century Europe", edited by Iskrena Yordanova (Lisbon) and Paologiovanni Maione (Naples), inaugurates the series "Cadernos de Queluz", a subseries of "Specula Spectacula" by Don Juan Archiv Wien.

In August 2009 the fourteenth International Congress for Neo-Latin Studies was held in Uppsala, Sweden. The proceedings in this volume, ninety-nine individual and five plenary papers, are collected under the motto „Litteras et artes nobis traditas excolere – Reception and Innovation“.

MuVi4 is part of the Fifth International Congress "Synaesthesia: Science & Art" Palacio

Abacial and Convento Capuchinos, Alcalá la Real, Jaén, Spain, 16-19th May 2015

Museo Casa de lo Tiros, Granada, 19-23th May 2015

MuVi5 is the fifth edition of Visual Music dedicated videos – following upon MuVi (Granada, 2007), MuVi2 (Granada, 2009), MuVi3 (Almeria, 2012) and MuVi4 (Alcalá la Real, Jaén, 2015) – an event that completes the Fifth International Conference Sinestesia: Ciencia y Arte, which took place at Alcalá la Real, Jaén (Convento Capuchinos) and the “Victoria Eugenia” Conservatory of Music of Granada, in Spain, from May 18th to 21th. This is a collection of kinetic works in visual, audiovisual, or interactive fields, from artists, musicians, designers, and performers, designed on music. Alongside the videos from professionals are also works produced in the academic field, presented by professors, or directly by university students, academies of fine arts, and music conservatories. The catalog contains an extensive selection of photographs and videos submitted by participants whose home countries are European, including England (London), Hungary (Pécs), Ireland (Dublin), Italy (Milan), Poland (Warsaw), and Spain (Granada, Girona), as well as outside of Europe, including China (Hong Kong), New Zealand (Auckland), and the USA (Alabama, Massachusetts, Oregon). Links included about 100 minutes of online video. Direction and coordination Dina Riccò (Design Department, School of Design, Politecnico di Milano, Italy) Organizational direction María José de Córdoba Serrano (University of Granada, Drawing Department / Artecittà International Foundation, Granada, Spain), Francisco Toro Ceballos (Área de Cultura, Ayuntamiento de Alcalá la Real, Jaén) Scientific committee of the exposition Giovanni Baule (Design Department, School of Design, Politecnico di Milano, Italy) María José de Córdoba Serrano (University of Granada / Fundación Internacional Artecittà, Granada, Spain) José López Montes (Real Conservatorio Superior de Música “Victoria Eugenia” de Granada, Spain) Jesús Pertíñez López (Drawing Department, University of Granada, Spain) Dina Riccò (Design Department, School of Design, Politecnico di Milano, Italy) Juan García Villar (Painting Department, University of Granada, Spain) Collaborators Elena Caratti (Design Department, School of Design, Politecnico di Milano, Italy), Tremedad Gnecco Suarez (Faculty of Educational Sciences, University of Granada, Spain), Reynaldo Fernández Manzano (Centro de Documentación musical, Junta de Andalucía, Spain), Victor Parra (Univ. Pedagógica experimental libertador, Barquesimeto, Venezuela), Umberto Tolino (Design Department, School of Design, Politecnico di Milano, Italy), Concejalía de Cultura, Ayuntamiento de Alcalá la Real, Jaén, Spain Planning and running of exhibition María José de Córdoba Serrano, Francisco Toro Ceballos, Julia López de la Torre Lucha, Comisión artística Teatro Martínez Montañéz. Organizers Artecittà International Foundation (Granada, Spain), University of Granada (Faculty of Fine Arts, Faculty of Educational Sciences, Department of Drawing, Granada Spain), Politecnico di Milano (Design Department, School of Design, Italy) Patrons Ayuntamiento de Alcalá la Real (Jaén, Spain) Real Conservatorio Superior de Música “Victoria Eugenia” de Granada (Spain) Universidad Pedagógica experimental libertador (Instituto pedagógico “Luis Beltrán Prieto Figueroa”, Barquesimeto, Venezuela) Master’s Degree in Drawing: Creation, Production and Dissemination, University of Granada American Synesthesia Association (New York, US) IASAS International Association of Synaesthetes, Artists, and Scientists (San Francisco, US) Editorial staff Book and DVD edited by Dina Riccò and María José de Córdoba

Serrano. The two editors have worked in collaboration for the whole book, more particularly: Dina Riccò has edited the pp. 15-40, 71-111; Maria José de Cordoba Serrano the pp. 41-70, 112-152. The videos, the texts descriptions of the videos and the figures are by the respective participants and authors Editing English texts: by Sean Day Editing Spanish texts: by María José de Córdoba, Julia López de la Torre Lucha Editing Italian texts: Dina Riccò Art direction: Dina Riccò Graphic design of the book and cover: Giulia Martimucci Motion graphic design: Gianluca Balzerano Interface design of the Dvd: Alessandro Zamperini Interaction design of the Dvd: Alberto Barone Web platform (www.muvi-visualmusic.tumblr.com): Elena Caratti, Dina Riccò, Umberto Tolino ISBN 13 (Book + Dvd): 978-84-943071-7-1 ISBN 13 (Ebook):

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How did castrati manage to amaze their eighteenth-century audiences by singing the same aria several times in completely different ways? And how could composers of the time write operas in a matter of days? The secret lies in the solfeggio tradition, a music education method that was fundamental to the training of European musicians between 1680 and 1830 a time during which professional musicians belonged to the working class. As disadvantaged children in orphanages learned the musical craft through solfeggio lessons, many were lifted from poverty, and the most successful were propelled to extraordinary heights of fame and fortune. In this first book on the solfeggio tradition, author Nicholas Baragwanath draws on over a thousand manuscript sources to reconstruct how professionals became skilled performers and composers who could invent and modify melodies at will. By introducing some of the simplest exercises in scales, leaps, and cadences that apprentices would have encountered, this book allows readers to retrace the steps of solfeggio training and learn to generate melody by 'speaking' it like an eighteenth-century musician. As it takes readers on a fascinating journey through the fundamentals of music education in the eighteenth century, this book uncovers a forgotten art of melody that revolutionizes our understanding of the history of music pedagogy. "A major contribution . . . not only to Puccini studies but also to the study of nineteenth-century Italian opera in general." —Nineteenth-Century Music Review In this groundbreaking survey of the fundamentals, methods, and formulas that were taught at Italian music conservatories during the 19th Century, Nicholas Baragwanath explores the compositional significance of tradition in Rossini, Bellini, Donizetti, Verdi, Boito, and, most importantly, Puccini. Taking account of some 400 primary sources, Baragwanath explains the varying theories and practices of the period in light of current theoretical and analytical conceptions of this music. The Italian Traditions and Puccini offers a guide to an informed interpretation and appreciation of Italian opera by underscoring the proximity of archaic traditions to the music of Puccini. "Dense and challenging in its detail and analysis, this work is an important addition to the growing corpus of Puccini studies. . . . Highly recommended." —Choice Notes Upon Dancing Historical and Practical by C. Blasis The Operas of Leonardo Vinci, Napoletano Pendragon Press 20041123

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