

Antonio Salieri

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ANTONIO SALIERI

Antonio Salieri And Viennese Opera

John A. Rice



Antonio Salieri And Viennese Opera:

Antonio Salieri and Viennese Opera John A. Rice, 1998 Publisher Description *A Short History of Opera* Donald Jay Grout, Hermine Weigel Williams, 2003 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 Jacket **Music in Eighteenth-Century Austria** David Wyn Jones, 2006-11-02 The music of Haydn Mozart and Beethoven forms a cornerstone of the modern repertoire but very little is known about the context in which these composers worked This volume of twelve essays by leading international scholars considers some of the musical traditions and practices of this little understood period of music history Beginning with the early decades of the eighteenth century the volume documents selected aspects of musical life and style from the late Baroque period through to the early years of the nineteenth century The four main areas covered in this exploration of music history are orchestral music sacred music opera and keyboard music Georg Reutter Haydn's teacher Antonio Salieri Mozart's colleague and W lffl a rival of Beethoven are just three of the period's prominent musicians who are discussed at length **Opera as Anthropology** Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology It rests on the following central arguments on the one hand opera is quite a new and exotic topic for anthropologists while on the other anthropology is still perceived as an unusual approach to opera Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts Anthropological ethnological ethnographic and semiotic accounts of opera by Claude L vi Strauss Michel Leiris William O Beeman Denis Laborde Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest ethnographic investigation cultural analysis and historical reflection By touching on opera not merely as a musical aesthetic or artistic category but as a social cultural historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society this monograph suggests that opera and anthropology no longer need be alien to one another **The Italian Opera Singers in Mozart's Vienna** Dorothea Link, 2022-11-22 Dorothea Link examines singers voices and casting practices in late eighteenth century Italian opera as exemplified in Vienna's court opera from 1783 to 1791 The investigation into the singers voices proceeds on two levels understanding the performers in terms of the vocal dramatic categories employed in opera at the time and creating vocal profiles for the principal singers from the music composed expressly for them In addition Link contextualizes the singers within the company in order to expose the court opera's casting practices Authoritative and insightful *The Italian Opera Singers in Mozart's Vienna* offers a singular look at a musical milieu and a key to addressing the performance practice

problem of how to cast the Mozart roles today **E. T. A. Hoffmann, Cosmopolitanism, and the Struggle for German Opera** Francien Markx, 2015-11-02 In this first monograph on E T A Hoffmann and opera Francien Markx examines

Hoffmann's writings on opera and the challenges they pose to established narratives of aesthetic autonomy the search for a national opera and Hoffmann's biography Markx discusses Hoffmann's lifelong fascination with opera against the backdrop of eighteenth century theater reform the creation of national identity contemporary performance practices and musical and aesthetic discourses as voiced by C M von Weber A W Schlegel Heine and Wagner among others The book reconsiders the traditional view that German opera followed a deterministic trajectory toward Wagner's Gesamtkunstwerk and reveals a cosmopolitan spirit in Hoffmann's operatic vision most notably exemplified by his controversial advocacy for Spontini in Berlin *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 Mozart, Haydn

and Early Beethoven Daniel Heartz, 2015-05-27 A vivid portrait of Mozart and Haydn's greatest achievements and young Beethoven's works under their influence Completing the trilogy begun with Haydn Mozart and the Viennese School 1740 1780 and continued in Music in European Capitals The Galant Style 1720 1780 Daniel Heartz concludes his extensive chronicle of the Classical Era with this much anticipated third volume By the early years of the nineteenth century Haydn Mozart and Beethoven had become a catchphrase a commonplace expression signifying musical excellence Indeed even in his early career Beethoven was hailed as the only musician worthy to stand beside Haydn and Mozart In this volume Heartz winds up the careers of Haydn and Mozart who during the 1780s produced their most famous and greatest works and describes Beethoven's first decade in Vienna during which he began composing by patterning his works on the two masters The tumult and instability of the French Revolution serves as a vivid historical backdrop for the tale **Historical**

Dictionary of Opera Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section

with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera The Cambridge Companion to Mozart Simon P. Keefe, 2003-05-22

The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time Bringing the most recent scholarship into the public arena this volume bridges the gap between scholarly and popular images of the composer enhancing the readers appreciation of Mozart and his extraordinary output regardless of their prior knowledge of the music Part I situates Mozart in the context of late eighteenth century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition Part II surveys Mozart s works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death Part IV offers insight into Mozart s career as a performer as well as theoretical and practical perspectives on historically informed performances of his music

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Antonio Salieri And Viennese Opera Introduction

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