

Abner Rossi Spartiti

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william c holmes provides a rare look behind the scenes into the world of early eighteenth century italian opera based on a rich store of newly recovered documents mainly the personal papers of luca casimiro degli albizzi this social history illuminates the complexities of staging opera in the 1720s and 30s the role of the impresario in planning an operatic season financial and artistic difficulties the importance of patronage the power of individual singers and composers considerations of set design and the practice of altering librettos a member of an illustrious florentine family albizzi 1664 1745 served as one of the principal impresarios of the pergola florence s earliest and greatest opera theater he also carried on an active correspondence with

impresarios in other cities freely giving his advice on various economic and artistic concerns holmes uses the albizzi family archives the most abundant and varied material yet available about an eighteenth century impresario and his theater to deepen our knowledge of an extraordinary but little understood period in italian opera this book will appeal to anyone curious about operatic history

michelangelo rossi s two books of five voice polyphonic madrigals are among the most expressive works of their kind ever composed showing the influence of gesualdo the madrigals were probably written in rome between 1624 and 1629 when rossi was in the service of cardinal maurizio of savoy they were apparently never published and there is only one complete manuscript source which once belonged to queen christina of sweden and now forms the principal source for brian mann s critical edition in his extensive introduction mann considers in detail the biographical cultural and stylistic milieu in which the madrigals were written the scholarly edition of the music based on a thorough examination of all the known sources includes a complete critical commentary mann s work on rossi s madrigals has already helped revive interest in them in 1998 a cd recording of book i appeared on the virgin label performed by il complesso barocco under the direction of alan curtis and based on this critical edition

dieser band behandelt ein zentrales moment der entwicklung in der italienischen musik um 1600 das gleichermaßen geschichte des komponierens notierens und der aufführungspraxis betrifft die integration von akkordinstrumenten in die musikalische produktion im weitesten sinn dabei steht das phänomen des generalbasses im mittelpunkt das nicht nur zahlreiche aufführungspraktische sondern auch diverse historiographische fragen aufwirft so ist der generalbass nur eine spielart innerhalb eines breiten spektrums musikalischer praktiekn er resultiert aus vielfältigen historischen voraussetzungen und steht in wechselwirkung mit dem komponieren der theoretischen konzeption des mehrstimmigen satzes aber auch dem musikkulturellen kontext des späten 16 und frühen 17 jahrhunderts

transcripción completa de la documentación manuscrita del legado de francisco asenjo barbieri sobre el teatro de los caños del peral

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