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THE VOICE AS SOMETHING MORE THE ABSOLUTE SOUND RHETORIC AND DRAMA GOLDBERG GRAMOPHONE THE GRAMOPHONE OPERA RECENT INTERNATIONAL
OPERA DISCOGRAPHY OPERA 2008. ANNUARIO DELL'OPERA LIRICA IN ITALIA CONCIERTO BARROCO OPERNWELT OPERN-DISKOGRAPHIE STEREOPHILE
INTERNATIONAL RECORD REVIEW DIE BÜHNE OPUS MUSIC & OPERA AROUND THE WORLD POLITYKA STUDI VIVALDIANI REVUE DES DEUX MONDES DIE GROSSEN
SÄNGER BIELEFELDER KATALOG KLASSIK UMA BREVE VIAGEM PELA HISTÓRIA DA ÓPERA BARROCA OPER BBC MUSIC MAGAZINE NEWS: ÖSTERREICH'S GRÖSSTE
NACHRICHTENMAGAZIN LA WALKYRIE, WAGNER EL CULTURAL MEMOIRS OF THE DUKES OF URBINO, ILLUSTRATING THE ARMS, ARTS, AND LITERATURE OF ITALY,
FROM 1440 TO 1630 THE VIVALDI COMPENDIUM LE POINT VIVALDI, "MOTEZUMA" AND THE OPERA SERIA VIA STELLAE INTERNATIONAL WHO'S
WHO IN CLASSICAL MUSIC CHICAGO TRIBUNE INDEX CINQUANT'ANNI DI PRODUZIONI E CONSUMI DELLA MUSICA DELL'ETÀ DI VIVALDI, 1947-1997 RIGAS LAIKS
LA FAVORITE - DONIZETTI MUSIC AND THE EXOTIC FROM THE RENAISSANCE TO MOZART

~~THE VOICE AS SOMETHING MORE~~ 2019-09-30 IN THE CONTEMPORARY WORLD VOICES ARE CAUGHT UP IN FUNDAMENTALLY DIFFERENT REALMS OF DISCOURSE PRACTICE AND CULTURE BETWEEN SOUNDING AND NONSOUNDING MATERIAL AND NONMATERIAL LITERAL AND METAPHORICAL IN THE VOICE AS SOMETHING MORE MARTHA FELDMAN AND JUDITH T ZEITLIN TACKLE THESE PARADOXES WITH A BOLD AND RIGOROUS COLLECTION OF ESSAYS THAT LOOK AT VOICE AS BOTH OBJECT OF DESIRE AND MATERIAL OBJECT USING MLADEN DOLAR S INFLUENTIAL A VOICE AND NOTHING MORE AS A REFERENCE POINT THE VOICE AS SOMETHING MORE REORIENTS DOLAR S PSYCHOANALYTIC ANALYSIS AROUND THE MATERIAL DIMENSIONS OF VOICES THEIR PHYSICALITY AND TIMBRE THE FLESHINESS OF THEIR MECHANISMS THE VEILS THAT HIDE THEM AND THE DEVICES THAT ENHANCE AND DISTORT THEM THROUGHOUT THE ESSAYS PUT THE BODY BACK IN VOICE ENDING WITH A NEW ESSAY BY DOLAR THAT OFFERS REFLECTIONS ON THESE VOCAL AESTHETICS AND PARADOXES THIS AUTHORITATIVE MULTIDISCIPLINARY COLLECTION RANGING FROM EUROPE AND THE AMERICAS TO EAST ASIA FROM CLASSICS AND MUSIC TO FILM AND LITERATURE WILL SERVE AS AN ESSENTIAL ENTRY POINT FOR SCHOLARS AND STUDENTS WHO ARE THINKING TOWARD MATERIALITY

THE ABSOLUTE SOUND 2006 PROVING FRUITFUL IN VARIOUS APPLICATIONS THROUGHOUT ITS TWO MILLENNIA OF PREDOMINANCE THE RHETORICAL T CHNE APPEARS TO HAVE ENTERTAINED A PARTICULARLY SYMBIOTIC INTERRELATION WITH DRAMA WITH CONTRIBUTIONS FROM AMONG OTHERS A CLASSICIST HISTORICAL LINGUISTIC MUSICOLOGICAL OPERATIC CULTURAL AND LITERARY STUDIES PERSPECTIVE THIS PUBLICATION OFFERS INTERDISCIPLINARY ASSESSMENTS OF SPECIFIC RECIPROCITIES BETWEEN THE SYSTEM OF RHETORIC AND DRAMATIC WORKS TRACING THE LONGUE DUR E OF THIS NEXUS HIGHLIGHTING ITS ANCIENT FOUNDATIONS ITS VARIOUS EARLY MODERN FORMATIONS AS WELL AS CERTAIN CONFIGURATIONS ENDURING TO THIS DAY ENABLES DESCRIBING SHIFTING DEGREES OF RHETORICITY APPROACHING IT FROM AN INTERDISCIPLINARY VIEWPOINT FACILITATES FOCUSING ON THE OFTEN SIDELINED RHETORICAL PHENOMENA LOCATED BEYOND THE TEXTUAL PLANE SPECIFICALLY MEMORIA AND ACTIO TACKLING THIS INTERCHANGE FROM VARIOUS VIEWPOINTS AND WITH DIVERSE EMPHASES A LONG LASTING AND HIGHLY PROLIFIC CROSS FERTILIZATION BETWEEN DRAMA AND RHETORIC IS RENDERED VISIBLE IN TENDERING A BALANCED PANORAMA OF BOTH DETAILED CASE STUDIES AND DESCRIPTIVE OVERVIEWS THIS VOLUME ALSO POINTS TOWARD TERRAIN YET TO BE CHARTED IN THE SCHOLARSHIP TO COME THE VOLUME WAS PREPARED IN CO OPERATION WITH THE ERC ADVANCED GRANT PROJECT EARLY MODERN EUROPEAN DRAMA AND THE CULTURAL NET DRAMANET

RHETORIC AND DRAMA 2017-03-06 MELLEN OPERA REFERENCE INDEX VOL XXVI RECENT INTERNATIONAL OPERA DISCOGRAPHY 2005 2007 UPDATE

GOLDBERG 2006 ES POSIBLE ENJAULAR UN SOL ESTAR A EN SU SANO JUICIO QUIEN SE PROPUSIERA COMO TAREA IRRENUNCIABLE METER EN UNA JAULA UN ASTRO DE TAN DESCOMUNAL TAMA O PUES AUNQUE DICHO AS PAREZCA UNA PRETENS N IN TIL ALUCINANTEMENTE DESAFORADA Y PROPIA DE UN ENSUE O ALEJO CARPENTIER NO DEJABA DE INTENTARLO UNA Y OTRA VEZ A LO LARGO DE SU VIDA EN ESTA BREVE PIEZA TITULADA CONCIERTO BARROCO EL AUTOR CONSIGUI TRANSMUTAR ESA PRETENS N EN UN BAZAR NOVEL STICO DE SINGULARES TRAMPANTOJOS PARA HACERNOS SO AR INCLUSO QUE PODEMOS ESCUCHAR CON NUESTROS OJOS LECTORES UNA PERDIDA M SICA CALLADA Y ASISTIR EN NOVELESCA FANTASMAGOR A A LA REPRESENTACI N DE UNA PERA VALDIANA ESTAMOS ANTE UNA OBRA EN CUYAS PGINAS SE ATESORAN CON SORPRENDENTE CAPACIDAD DE CONCENTRACI N LOS M S SE ALADOS VIRTUOSISMOS PROPIOS DEL INGENIO CARPENTIERIANO

GRAMOPHONE 2007 DIE OPERN DISKOGRAPHIE VON KARSTEN STEIGER IST DAS STANDARDWERK IM BEREICH DER AUDIO UND VIDEO GESAMTAUFNAHMEN DIE ZWEITE AUSGABE MIT MEHR ALS VERDOPPELTEM UMFANG VERZEICHNET ALLE OPERNEINSPIELUNGEN DIE SEIT DEN ERSTEN GESAMTAUFNAHMEN ZU ANFANG DES 20 JAHRHUNDERTS BIS HEUTE UNTER EINEM LABEL ERSCHIENEN SIND GEORDNET NACH KOMPONISTEN UND DEM DATUM DER URAUFFHRUNG WERDEN BER 12 500 GESAMTAUFNAHMEN MIT WEITEREN DISKOGRAPHISCHEN ANGABEN ERSCHLOSSEN REGISTER ZU OPERN DIRIGENTEN UND SNGERN BIETEN ZUGANG ZU MEHR ALS 2 100 WERKEN UND BEINAHE 20 000 PERSONEN PLUSPUNKTE UMFANGREICHSTES VERZEICHNIS VON OPERN GESAMTAUFNAHMEN 12 500 GESAMTAUFNAHMEN VON BER 2 100 WERKEN OPERN DIRIGENTEN UND SNGERREGISTER BIETEN ZUGANG ZU MEHR ALS 2100 WERKEN UND BEINAHE 20 000 PERSONEN MEHR ALS VERDOPPELTER UMFANG GEGEN BER DER AUSGABE VON 1999

THE GRAMOPHONE 2007 ESTE O LIVRO DE UM OUVINTE LEIGO DE ALGU M QUE APRENDEU A AMAR A M SICA ERUDITA MUITO CEDO E MUITO DEPOIS DESCOBRIU OS TESOUROS DA PERA BARROCA ESCONDIDOS E DESPREZADOS DURANTE S CULOS O PRAZER DE OUVIR A OBRA L RICA DE H NDEL VIVALDI HASSE PERGOLESI E TANTOS OUTROS PROPORCIONAL AO DE PESQUISAR SOBRE A VIDA DE CADA UM DELES O CONTEXTO EM QUE CADA OBRA FOI COMPOSTA SEU SUCESSO E SEU POSTERIOR ESQUECIMENTO E REDESCOBERTA ESSA VIAGEM COME A EM FLOREN A NO AMANHECER DO S CULO XVII E VAI AT GLUCK E MOZART O AUTOR QUE SUPEROU TUDO O QUE J HAVIA SIDO COMPOSTO ANTES DELE NA ARTE OPER STICA S O QUASE DUZENTOS ANOS DE VIAGENS PELOS TEATROS EUROPEUS DE N POLES A LONDRES DE LISBOA A VARS VIA REVISITANDO AS CORTES DAS FAMILIAS NOBRES A RELA O TENSA ENTRE COMPOSITORES E PRIMAS DONAS EMPRESRIOS E LIBRETTISTAS EU ME EMOCIONEI AO ESCREVER ESPERO QUE O LEITOR TAMB M SE EMOCIONE

OPERA 2010 THE VIVALDI COMPENDIUM REPRESENTS THE LATEST IN VIVALDI RESEARCH DRAWING ON THE AUTHOR S CLOSE INVOLVEMENT WITH VIVALDI AND VENETIAN MUSIC OVER FOUR DECADES

RECENT INTERNATIONAL OPERA DISCOGRAPHY 2008 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 TRADING STRATEGY THE ALGORITHMIC STRATEGIES FOR INVESTING IN STOCKS LIKE A GENIUS UNDERSTANDING THE TRADE FORECASTING SYSTEM OF

BY AND AN INFLUENCE ON VINCI MICHAEL TALBOT'S ESSAY VIVALDI'S LATE STYLE FINAL FRUITION OR TERMINAL DECLINE PONDER'S 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
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