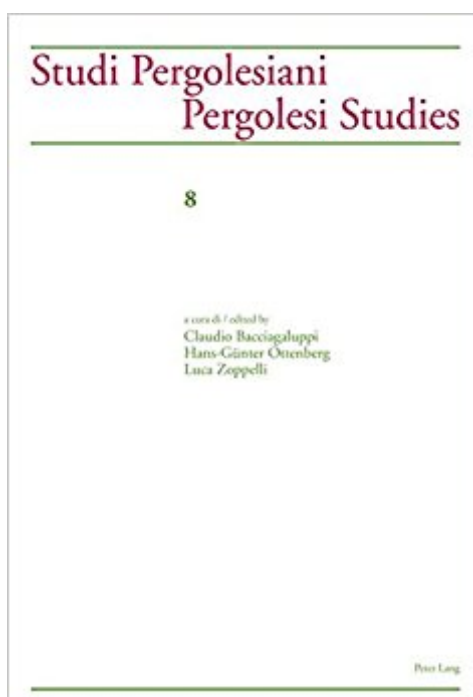


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Studi Pergolesiani- Pergolesi Studies (English And Italian Edition)



Synopsis

La musica napoletana conosce uno straordinario successo europeo fin dai primi decenni del Settecento. I contributi raccolti in questo volume presentano le fonti e la fortuna dei Napoletani, e di Pergolesi in particolare, a Dresda, in Boemia e in Slesia. Le fonti pergolesiane vengono esaminate fin nei dettagli di scrittura, tanto in vista della nuova edizione critica quanto nella prospettiva della prassi esecutiva storicamente informata. La corrispondenza diplomatica tra Dresda e Napoli si rivela un canale ricchissimo di scambi di informazioni e di partiture. Lontano dalla corte sassone, per la diffusione della musica napoletana giocano un ruolo essenziale alcune famiglie nobiliari boeme. Le case di ordini religiosi (cistercensi, gesuiti) si scambiano tra Boemia e Slesia moltissime composizioni sacre, variamente adattate secondo i bisogni locali. Le opere napoletane sono popolarizzate dalle compagnie girovaghe di cantanti, che solitamente provengono dall'ÂItalia settentrionale. Nuovi elementi biografici e analisi di opere arricchiscono la nostra conoscenza di conterranei o contemporanei di Pergolesi come Giovanni Alberto Ristori, Nicola Porpora, Domenico de Micco e Leonardo Leo. Neapolitan music enjoyed an extraordinary European success starting with the first decades of the 18th century. The contributions to the present volume illustrate the sources and the reception of the Neapolitans, and foremost of Pergolesi, in Dresden, in Bohemia and in Silesia. Pergolesi sources are described down to details of writing, with an eye both to the new critical edition and to historically informed performing practice. Diplomatical correspondence between Dresden and Naples was widely used as a source of musical information and a means of exchanging scores. Far from the Saxon court, the Neapolitan music is encouraged by some prominent Bohemian aristocrats. Different religious houses (cistercians, jesuits) exchange sacred music, variously adapted to local needs. Neapolitan opera is popularised through wandering troupes, coming mostly from Northern Italy. New biographical data and work analyses enrich our knowledge of contemporaries or fellow countrymen of PergolesiÂs such as Giovanni Alberto Ristori, Nicola Porpora, Domenico de Micco and Leonardo Leo.

Book Information

Series: Studi Pergolesiani / Pergolesi Studies (Book 8)

Paperback: 519 pages

Publisher: Peter Lang AG, Internationaler Verlag der Wissenschaften; Bilingual edition (April 4, 2013)

Language: English, Italian

ISBN-10: 3034312067

ISBN-13: 978-3034312066

Product Dimensions: 1.2 x 6 x 8.5 inches

Shipping Weight: 1.6 pounds (View shipping rates and policies)

Average Customer Review: Be the first to review this item

Best Sellers Rank: #8,730,677 in Books (See Top 100 in Books) #26 in [Books > Humor & Entertainment > Sheet Music & Scores > Composers > Pergolesi](#) #1593 in [Books > Arts & Photography > Music > Musical Genres > Religious & Sacred Music > Contemporary Christian](#) #6386 in [Books > Christian Books & Bibles > Christian Living > Music](#)

Customer Reviews

Claudio Bacciagaluppi ["assistante di ricerca a Friburgo e lavora per RISM Svizzera. Si occupa di musica sacra del Sei e Settecento, a Napoli e nella regione alpina. Hans-Günter Ottenberg, dopo aver ottenuto il dottorato alla Humboldt-Universität Berlin e la \[Habilitation\]\(#\) all'Universität di Halle-Wittenberg, dal 1993 \[professore di musicologia alla Technische Universität Dresden. Le sue ricerche vertono sulla storia della musica nel XVIII secolo, la storia della critica musicale e la storia sociale della musica. Particolare interesse rivestono Carl Philipp Emanuel Bach, e la storia musicale di Dresda e Berlino. Professore all'Universität di Friburgo, Luca Zoppelli ha studiato \\[estetica musicale dell'Europa nell'ancien régime, la drammaturgia del teatro musicale in generale, l'opera del XIX secolo, vista in prospettiva comparatistica. Co-direttore dell'edizione critica delle opere di Bellini, dirige l'Annuario svizzero di musicologia e la serie Musik aus Schweizer Kläffstern. Ha curato le edizioni critiche di Maria di Rohan \\\(Donizetti\\\) e de La sonnambula \\\(Bellini\\\). Claudio Bacciagaluppi is research assistant at Fribourg and works for the Swiss RISM office. His main focus is on sacred music in the 17th and 18th centuries, both in Naples and in the Alpine region. Hans-Günter Ottenberg has been professor of musicology at the Technische Universität Dresden since 1993, after obtaining his DPhil at the Humboldt-Universität Berlin and his \\\[Habilitation\\\]\\\(#\\\) in Halle-Wittenberg. His research centres on music history of the 18th century, history of music criticism, and social history of music. His interests focus particularly on Carl Philipp Emanuel Bach and musical history of Dresden and Berlin. Luca Zoppelli is professor at Fribourg University. He studies musical aesthetics in ancien régime Europe, musical theatre dramaturgy in general, and opera in the 19th century in comparative perspective. Co-director of the critical edition of Bellini, he is editor of the Swiss musicological yearbook and of the series Musik aus Schweizer Kläffstern. He published the\\]\\(#\\)"\]\(#\)](#)

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