

OPERA

IN SEVENTEENTH-CENTURY
VENICE

THE CREATION OF A GENRE



ELLEN ROSAND

Macro Faustini And Opera Production In Seventeenth Century Venice

Dinko Fabris



Macro Faustini And Opera Production In Seventeenth Century Venice:

Joyce in the Belly of the Big Truck; Workbook Joyce A. Cascio, 2005-05 **Venetian Opera in the Seventeenth Century** Simon Towneley Worsthorne, 1954 *Circulation of Venetian opera in the 17th century* Dinko Fabris, 2005

Venetian Opera in the Seventeenth Century Sir Simon Towneley, 1954 Recitative in Seventeenth-century Venetian Opera Beth Lise Glixon, 2000 The Teatro Sant'Apollinare and the Development of Seventeenth-century Venetian Opera Jane Glover, 19?? *Antonio Sartorio - Giacomo Francesco Bussani* Vassilis Vavoulis, 2002 **Venetian Opera in the 17th Century** Simon Towneley Worsthorne, 1954 *The Italian Opera Libretto and Dubrovnik Theatre* Viktorija Franić Tomić, Slobodan Prosperov Novak, Ennio Stipčević, 2020-04-20

Nowhere in Europe the Italian opera libretto has had such a direct and decisive influence on original national drama production as it did in Dubrovnik during the 17th and 18th century. In the Golden Age of Croatian Literature a hybrid drama genre was created. For more than a century authors of this genre looked attentively at the most important trends of Italian opera production and followed them faithfully. In Croatian literature of that period a specific model of libretti without music was created, one that appropriated the Italian libretto. These plays were not performed along with functional music, although sometimes authors and actors would provide instrumental accompaniment to the texts. Nothing more needs to be said about the dissemination and specific reception of Italian opera libretti in Dubrovnik during the 17th and 18th century to be understood as occupying a noteworthy place in the cultural life of Europe.

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Venetian Instrumental Ensemble Music in the Seventeenth Century Eleanor Selfridge-Field, 1969 Seventeenth Century Italian Opera Selections for Countertenor Philip Foster Sommerlad, 1997

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In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Macro Faustini And Opera Production In Seventeenth Century Venice**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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