

Opera in Portugal in the Eighteenth Century

Manuel Carlos de Brito

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Maurício Dottori



Opera In Portugal In The Eighteenth Century:

Opera in Portugal in the Eighteenth Century Manuel Carlos de Brito, 2007-05-31 A history of opera in Portugal from the beginning of the eighteenth century to the inauguration of the Teatro de S Carlos in 1793 **The Cambridge Companion to Eighteenth-Century Opera** Anthony R. DelDonna, Pierpaolo Polzonetti, 2009-06-25 Reflecting a wide variety of approaches to eighteenth century opera this Companion brings together leading international experts in the field to provide a valuable reference source Viewing opera as a complex and fascinating form of art and social ritual rather than reducing it simply to music and text analysis individual essays investigate aspects such as audiences architecture of the theaters marketing acting style and the politics and strategy of representing class and gender Overall the volume provides a synthesis of well established knowledge reflects recent research on eighteenth century opera and stimulates further research The reader is encouraged to view opera as a cultural phenomenon that can reveal aspects of our culture both past and present Eighteenth century opera is experiencing continuing critical and popular success through innovative and provoking productions world wide and this Companion will appeal to opera goers as well as to students and teachers of this key topic

Opera in Portugal in the Eighteenth Century (1708-1793), 1986 *Music in Spain During the Eighteenth Century* Malcolm Boyd, Juan José Carreras López, 1998-11-26 Traditional musicology has tended to see the Spanish eighteenth century as a period of decline but this 1998 volume shows it to be rich in interest and achievement Covering stage genres orchestral and instrumental music and vocal music both sacred and secular it brings together the results of research on such topics as opera musical instruments the secular cantata and the villancico and challenges received ideas about how Italian and Austrian music of the period influenced or was opposed by Spanish composers and theorists Two final chapters outline the presence of Spanish musical sources in the New World Italy's Eighteenth Century Paula Findlen, Wendy Wassyn Roworth, Catherine M. Sama, 2009 In the age of the Grand Tour foreigners flocked to Italy to gawk at its ruins and paintings enjoy its salons and caf s attend the opera and revel in their own discovery of its past But they also marveled at the people they saw both male and female In an era in which castrati were rock stars men served women as cicisbei and dandified Englishmen became macaroni Italy was perceived to be a place where men became women The great publicity surrounding female poets journalists artists anatomists and scientists and the visible roles for such women in salons academies and universities in many Italian cities also made visitors wonder whether women had become men Such images of course were stereotypes but they were nonetheless grounded in a reality that was unique to the Italian peninsula This volume illuminates the social and cultural landscape of eighteenth century Italy by exploring how questions of gender in music art literature science and medicine shaped perceptions of Italy in the age of the Grand Tour *Manuel Carlos de Brito, Opera in Portugal in the Eighteenth Century* John Dowling, 1990 Music in Eighteenth-Century Britain David Wyn Jones, 2017-07-05 This collection of essays by some of the leading scholars in the field looks at various aspects of musical life in eighteenth century

Britain The significant roles played by institutions such as the Freemasons and foreign embassy chapels in promoting music making and introducing foreign styles to English music are examined as well as the influence exerted by individuals both foreign and British The book covers the spectrum of British music both sacred and secular and both cosmopolitan and provincial In doing so it helps to redress the picture of eighteenth century British music which has previously portrayed Handel and London as its primary constituents 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 "Opera Remade, 1700-1750" Charles Dill, 2017-07-05 Opera in the first half of the eighteenth century saw the rise of the memorable composer and the memorable work Recent research on this period has been especially fruitful showing renewed interest in how opera operated within its local cultures what audience members felt was at stake in opera performances who the people composers and performers were who made opera possible The essays for this volume capture the principal themes of current research the idea of opera opera criticism the people of opera and the emerging technologies of opera **The Late Baroque Era: Vol 4. From The 1680s To 1740** George J Buelow, 2016-03-04 Covers the development of musical life in the great centres of European music Paris Vienna London and the courts of Italy and Germany The contributions of Handel and Bach and their lesser colleagues are set in their historical and sociological context

Serenata and Festa Teatrale in 18th Century Europe Iskrena Yordanova, Paologiovanni Maione, 2018-06-25 This volume is dedicated to Serenata and Festa Teatrale in 18th Century Europe especially to the production of this music dramatic genre at the courts on the Iberian Peninsula in Italy and the Holy Roman Empire where it was an integral part of court ceremonies and a privileged ritual of repraesentatio maiestatis The 16 studies on patrons and artists exceptional events and local traditions reveal highly interesting material for the research on these up to now largely neglected genre Any approach to these works full of metaphors symbols and allusions has to take into account the context of the celebration and the resulting multiplicity of aspects choice of themes dramaturgical forms textual and musical structures vocal and instrumental ensembles and the various options regarding the stage apparatus Serenata and Festa Teatrale in 18th Century Europe edited by Iskrena Yordanova Lisbon and Paologiovanni Maione Naples inaugurates the series Cadernos de Queluz a subseries of Specula Spectacula by Don Juan Archiv Wien Opera Guy A. Marco, 2002-05-03 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 Culture and Customs of Portugal Carlos A. Cunha, Rhonda Cunha, 2010-05-20 This descriptive analysis of contemporary Portuguese culture from a historical perspective covers topics ranging from art cuisine and music to government politics and religion Portugal is evolving quickly as an integrated part of modern Europe What was until the mid 1970s an old world society where 80 percent of the economy was controlled by an oligarchy of eight elite families is now increasingly a model of an advanced European state Portugal now ranks highly among the countries of the world in level of globalization and quality of life it even boasts one of the best developed renewable energy infrastructures of any developed country Despite such widespread modernization however old country Portuguese traditions persist in the political realms as well as the traditional lifestyles that endure in the countryside Culture and Customs of Portugal devotes careful attention to such topics as Portuguese holidays media marriage gender roles architecture and education providing readers with a full account of Portugal's rich heritage and modern culture The drastic changes in the nation following the 1974 military coup that overthrew a 48 year dictatorship receive special attention

Opera in the Tropics Rogério Budasz, 2019-03-22 Opera in the Tropics is an engaging exploration of theater with music in Brazil from the mid 1500s to the early 1820s Author Rogério Budasz delves into the practices of the actors singers poets and composers who created and performed Jesuit moral plays Spanish comedias and Portuguese vernacular operas and entremeses during the colonial period as well as the Italian operas that celebrated the new independent nation in 1822 A Brazilian producer claimed in 1825 that the goal of music theater was to instruct entertain and distract the population Budasz argues that this threefold goal had in fact been present throughout the colonial period in different combinations and with different purposes at the hands of missionaries intellectuals bureaucrats political leaders and cultural producers While Budasz demonstrates a continuity from Portuguese theatrical practices primarily through the circulation of artists and repertory he also examines a number of localized departures from the metropolitan model particularly in the ethnic and gender profile of theatrical workers in the modifications determined by local tastes priorities and materials and in the political use of theater as an ideological and civilizing tool within the paradoxical context of a slave society An eye opening narrative of the transformations and uses of a colonial art form Opera in the Tropics will be essential reading for all interested in the music and theater in Iberian and Latin American culture

A Musical Offering Martin Bernstein, 1977 In the great tradition of the German Festschrift this book brings together articles by Professor Bernstein's colleagues friends and students to honor him on his 70th birthday Ranging in subject from the trouvade song through esoteric aspects of Renaissance studies and authenticity in 18th century musical sources to a lively and irreverent attack on performance practices today the twenty essays by many of America's most distinguished scholars reflect the breadth and variety of Martin Bernstein's far reaching interests and demonstrates the vitality and relevance of what is best in musicology today

Orientalism and the Operatic World Nicholas Tarling, 2015-04-23 Western opera is a globalized and globalizing phenomenon and affords us a unique opportunity for exploring the concept of orientalism the

subject of literary scholar Edward Said's modern classic on the topic Nicholas Tarling's *Orientalism and the Operatic World* places opera in the context of its steady globalization over the past two centuries In this important survey Tarling first considers how the Orient appears on the operatic stage in Britain France Germany Russia and the United States before exploring individual operas according to the region of the Orient in which the work is set Throughout Tarling offers key insights into such notable operas as George Frideric Handel's *Berenice* Giuseppe Verdi's *Aida* Giacomo Puccini's *Madama Butterfly* Pietro Mascagni's *Iris* and others *Orientalism and the Operatic World* argues that any close study of the history of Western opera in the end fails to support the notion propounded by Said that Westerners inevitably stereotyped dehumanized and ultimately sought only to dominate the East through art Instead Tarling argues that opera is a humanizing art one that emphasizes what humanity has in common by epic depictions of passion through the vehicle of song *Orientalism and the Operatic World* is not merely for opera buffs or even first time listeners It should also interest historians of both the East and West scholars of international relations and cultural theorists *The Church Music of Davide Perez and Niccolò Jommelli* Maurício Dottori, 2008 **Portuguese literature** Friedrich Bouterwek, 1823 **Opera Remade, 1700-1750** Charles Dill, 2017-07-05 Opera in the first half of the eighteenth century saw the rise of the memorable composer and the memorable work Recent research on this period has been especially fruitful showing renewed interest in how opera operated within its local cultures what audience members felt was at stake in opera performances who the people composers and performers were who made opera possible The essays for this volume capture the principal themes of current research the idea of opera opera criticism the people of opera and the emerging technologies of opera *History of Spanish and Portuguese Literature, 2* Friedrich Bouterwek, 1823

Opera In Portugal In The Eighteenth Century Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has are more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Opera In Portugal In The Eighteenth Century**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect our existence. Throughout this critique, we will delve into the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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