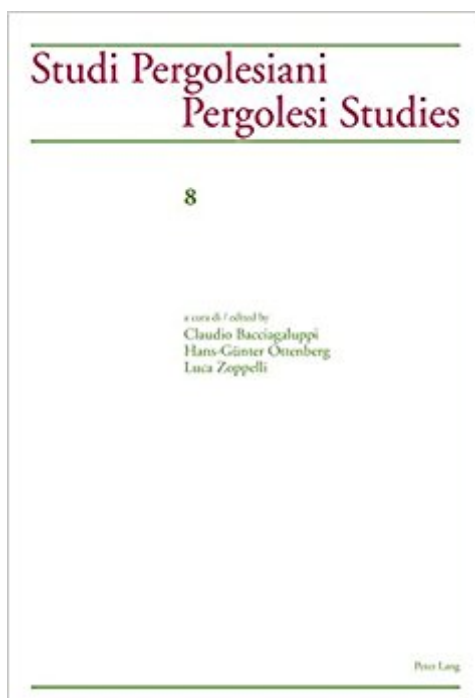


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Studi Pergolesiani- Pergolesi Studies (English And Italian Edition)



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' 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 Pergolesi's such as Giovanni Alberto Ristori, Nicola Porpora, Domenico de Micco and Leonardo Leo.

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Customer Reviews

Claudio Bacciagaluppi Ã assistant de recherche Ã Fribourg et travaille pour RISM Suisse. Il s'occupe de musique sacrÃe du SeiziÃeme et du XVIIÃeme siÃcle, Ã Naples et dans la rÃgion alpine. Hans-GÃnter Ottenberg, aprÃs avoir obtenu son doctorat Ã l'UniversitÃt de Berlin et sa "Habilitation" Ã l'UniversitÃt de Halle-Wittenberg, depuis 1993 Ã professeur de musicologie Ã la Technische UniversitÃt de Dresde. Ses recherches portent sur l'histoire de la musique au XVIIIÃeme siÃcle, l'histoire de la critique musicale et l'histoire sociale de la musique. ParticuliÃre intÃrÃt revÃtent Carl Philipp Emanuel Bach, et l'histoire musicale de Dresde et Berlin. Professeur Ã l'UniversitÃt de Fribourg, Luca Zoppelli a ÃtudiÃ l'esthÃtique musicale de l'Europe dans l'ancien rÃgime, la dramaturgie du thÃÃtre musical en gÃnÃral, l'opÃra du XIXÃeme siÃcle, vue sous un angle comparatiste. Co-directeur de l'Ãdition critique des opÃres de Bellini, dirige l'Annuaire suisse de musicologie et la sÃrie Musik aus Schweizer KIÃstern. Il a ÃditiÃ les Ãditions critiques de Maria di Rohan (Donizetti) et 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-GÃnter Ottenberg has been professor of musicology at the Technische UniversitÃt Dresden since 1993, after obtaining his DPhil at the Humboldt-UniversitÃt 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 rÃgime 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 KIÃstern. He published the critical editions of Maria di Rohan (Donizetti) and La Sonnambula (Bellini).

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