

1. Record Nr.	UNINA9910818609303321
Autore	Pietropaolo Domenico <1949->
Titolo	The Baroque libretto : Italian operas and oratorios in the Thomas Fisher Library at the University of Toronto / / Domenico Pietropaolo and Mary Ann Parker
Pubbl/distr/stampa	Toronto, [Canada] ; ; Buffalo, [New York] ; ; London, [England] : , : University of Toronto Press, , 2011 ©2011
ISBN	1-4426-8721-5
Descrizione fisica	1 online resource (257 p.)
Collana	Toronto Italian Studies
Disciplina	016.7821026/8
Soggetti	Librettos Librettos - Analysis, appreciation Opera - Italy - 17th century Opera - Italy - 18th century Catalogs. Bibliographies. Electronic books. Italy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Series from dust jacket.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	The Collection -- The Opera Libretto -- The Music -- Dance in Italian Opera -- The Oratorio.
Sommario/riassunto	"The Thomas Fisher Library at the University of Toronto houses a major collection of opera and oratorio librettos associated with performances across Europe. In addition to containing the text of musical dramas, these books incorporate aspects of historical detail and literary history, as well as biographical details of performers. The Baroque Libretto catalogues the Baroque Italian operas and oratorios in the Fisher Library and offers an analysis of how the study of libretto can inform the understanding of opera. The volume also catalogues French and English items from the same period in appendices. This comprehensive discussion draws on the literary, musical, dramatic, and theatrical aspects of each libretto while also considering its philosophical,

historical, social, and economic contexts. The result is a work with appeal for those curious about the operatic genre and contemporary European culture."--Pub. desc.

2. Record Nr.	UNINA9911008477003321
Autore	Vial Stephanie
Titolo	The art of musical phrasing in the eighteenth century : punctuating the classical period / / Stephanie D. Vial
Pubbl/distr/stampa	Rochester, : University of Rochester Press, c2008
ISBN	1-282-89489-7 9786612894893 1-58046-712-1
Descrizione fisica	1 online resource (xvi, 358 pages) : digital, PDF file(s)
Collana	Eastman studies in music, , 1071-9989 ; ; v. 55
Disciplina	781.4/309033
Soggetti	Performance practice (Music) - History - 18th century Music - Interpretation (Phrasing, dynamics, etc.) Musical notation
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 10 Mar 2023).
Nota di bibliografia	Includes bibliographical references (p. [325]-341) and index.
Nota di contenuto	Establishing an historical perspective. Musical punctuation, the analogy ; A surprisingly complex and lively picture of pointing theory ; Musical "resting points of the spirit" -- The art of interpreting rests. Written and unwritten rests ; Punctuation vs. articulation ; Affective punctuation -- Case studies in musical punctuation. Musical prose: F.W. Marburg's essay on the punctuation of recitative ; Musical verse: Johann Mattheson's "curious specimen" of a punctuated minuet.
Sommario/riassunto	Practical suggestions, and documentary evidence, for performers wishing to understand the gestures and nuances embedded in eighteenth-century musical notation. There are, of course, no commas, periods, or question marks in music of the Baroque and Classic eras. Nonetheless, the concept of "punctuating" music into longer and shorter units of expression was richly explored by many of the era's leading composers, theorists, and performers. The Art of Musical

Phrasing in the Eighteenth Century gathers and discusses, for the first time, an extensive collection of quotations and musical illustrations relevant to phrase articulation and written and unwritten rests. Among the notable authors cited and discussed are Muffat, Telemann, C. P. E. Bach, Mattheson, Marpurg, Tartini, and Mozart's father Leopold (author of the most important eighteenth-century treatise on string playing). On a larger scale, *The Art of Musical Phrasing* demonstrates the role of punctuation within the history of rhetoric during the Age of Enlightenment. From this, the performer of today can gain a greater appreciation for both the strengths and shortcomings of the analogy that writers of the day drew between punctuation in written language and in music. Modern performers, argues Vial, have the challenge and responsibility of understanding and conveying the nuances, inflections, and rhythmic gestures deeply embedded in eighteenth-century musical notation. *The Art of Musical Phrasing*, the fruit of Vial's rich experience as a cellist performing on both period and modern instruments, lays out long-needed practical suggestions for achieving this goal. Stephanie D. Vial performs and records widely as a cellist and has taught at the University of North Carolina at Chapel Hill and Duke University.
