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| 1. Record Nr. | UNINA990006486570403321 |
| Autore | Mallory, Lowry <jR.> |
| Titolo | American-east african relations : 1827- 1861 / Lowry <Jr.> Mallory |
| Pubbl/distr/stampa | Ann Arbor : University Microfilms Int., 1976 |
| Descrizione fisica | XV, 239 p. ; 20 cm |
| Disciplina | 327.7306 |
| Locazione | FSPBC |
| Collocazione | XIV E 2386 |
| Lingua di pubblicazione | Italiano |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Dissertazione accademica mcrf. |
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| 2. Record Nr. | UNISA990002679040203316 |
| Autore | ARENA, Giuseppe Antonio |
| Titolo | Scritti scelti / a cura di Simona De Luna, Patrizia Del Barone |
| Pubbl/distr/stampa | Acri : Quaderni della Fondazione, copyr. 2001 |
| Descrizione fisica | 276 p. ; 24 cm |
| Disciplina | 850.914 |
| Collocazione | VI.3.A. 1944 (V A 1535) |
| Lingua di pubblicazione | Italiano |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Sulla cop.: Premio nazionale |

3. Record Nr.	UNINA9910790521303321
Autore	Le Guin Elisabeth <1957->
Titolo	The tonadilla in performance : lyric comedy in enlightenment Spain / / Elisabeth Le Guin
Pubbl/distr/stampa	Berkeley : , : University of California Press, , [2014] ©2014
ISBN	0-520-95690-7
Descrizione fisica	1 online resource (406 p.)
Disciplina	782.1
Soggetti	Tonadillas - History and criticism Operas - Spain
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	An afternoon at the theater : an imaginary recreation -- Players -- Rhythms -- Bandits -- Late tonadillas.
Sommario/riassunto	The tonadilla, a type of satiric musical skit popular on the public stages of Madrid during the late Enlightenment, has played a significant role in the history of music in Spain. This book, the first major study of the tonadilla in English, examines the musical, theatrical, and social worlds that the tonadilla brought together and traces the lasting influence this genre has had on the historiography of Spanish music. The tonadillas' careful constructions of musical populism provide a window onto the tensions among Enlightenment modernity, folkloric nationalism, and the politics of representation; their diverse, engaging, and cosmopolitan music is an invitation to reexamine tired old ideas of musical "Spanishness." Perhaps most radically of all, their satirical stance urges us to embrace the labile, paratextual nature of comic performance as central to the construction of history.