

1. Record Nr.	UNISA996206402603316
Autore	Patai Saul
Titolo	The chemistry of the carbon-nitrogen double bond
Pubbl/distr/stampa	[Place of publication not identified], : Interscience Publishers, 1970
ISBN	0-470-77825-3 0-470-77120-8 0-470-77134-8
Collana	Chemistry of functional groups The chemistry of the carbon-nitrogen double bond
Disciplina	547/.044
Soggetti	Organonitrogen compounds Methylenimine Schiff bases Imines Nitrogen Chemistry, Organic Elements Organic Chemicals Gases Chemistry Chemicals and Drugs Inorganic Chemicals Natural Science Disciplines Disciplines and Occupations Organic Chemistry Physical Sciences & Mathematics
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph

2. Record Nr.	UNISALENTO991000669329707536
Autore	Parker, J. R.
Titolo	Algorithms for image processing and computer vision / J. R. Parker
Pubbl/distr/stampa	New York : Wiley Computer Publ., c1997
ISBN	0471140562
Descrizione fisica	xiii, 417 p. : ill. ; 24 cm + 1 computer laser optical disc (4 3/4 in.).
Classificazione	AMS 68U10 CR I.4
Disciplina	621.367
Soggetti	Computer algorithms Computer vision
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes bibliographical references and index. System requirements for accompanying computer disc: IBM/PC; UNIX systems

3. Record Nr.	UNISA996509963903316
Titolo	Operatic Pasticcios in 18th-Century Europe : Contexts, Materials and Aesthetics / Berthold Over, Gesa zur Nieden
Pubbl/distr/stampa	Bielefeld, : transcript Verlag, 2021
ISBN	3-8394-4885-9
Edizione	[1st ed.]
Descrizione fisica	1 online resource (798 p.)
Collana	Mainzer Historische Kulturwissenschaften ; 45
Classificazione	LR 54171
Disciplina	782.109033
Soggetti	Opera; Pastiche; Work Concept; Music Aesthetics; Arts; Cultural History; Art; Art History; European Art; Fine Arts
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Frontmatter -- Editorial -- Content -- Introduction -- The World of Pasticcio Reflections on Pre-Existing Text and Music -- Italian Pasticcio Opera, 1700-1750 Practices and Repertoires -- 1. Pasticcio Principles in Different Arts -- Antoine Watteau's pasticci -- Pasticcio Practice in 18th-Century German Theater -- Adaptations of Stage Directions and Stage Designs in Pietro Metastasio's drammi per musica -- Between Dwarfs and Giants. Aesthetics of the Pasticcio between London and Hamburg -- 2. Pasticcio vs. Pastiche -- The Musical pasticcio: A Plea for a Readymade Ontology for the Musical Work -- Pasticcio en littérature? -- On the New Significance of the Pastiche in Copyright Law -- 3. Traveling Musicians – Traveling Music? -- A Voice of Two Cities: Francesco Borosini between the Habsburg Court and the Royal Academy -- Debts and Destiny New Findings on Antonio Maria Peruzzi and the Origin of His Opera Touring Business -- Italian operisti, Repertoire and the aria di baule: Insights from the Pirker Correspondence -- Dido Abandoned? Shifts of Focus and Artistic Choices in Didone Pasticcios of the Mingotti Opera Troupe -- Palladio as a Tool for opera buffa Research. Mapping Opera Troupes and opera buffa Outside of Italy (1745-1765) -- 4. Local Conditions of Pasticcio Production and Reception -- Collaboration, Arrangement, 'Dressing': The Different Recipes for the pasticcio alla napoletana in the First Half of the 18th Century -- Production of Opera Pasticcios in Venice in the Early 18th Century. The Impresario's Role -- Artaserse (Rome, 1721), Nicola

Porpora's First Pasticcio -- Singers of the Viennese Kärntnertheater in the 1730s in the Light of Aria Substitutions and Pasticcios -- The Book of Pasticcios: Listening to Ormisda's Material Texts -- Borrowed Voices. Legal Ownership of Insertion Arias in 18th-Century London -- Local Conditions of Pasticcio Production and Reception: Between Prague, Wrocław and Moravia -- The Graz 1740 Pasticcio Amor, odio e pentimento: A Special Case or Mingottis' s Common Practice? -- A Granted Royal Wish, or Carlo Goldoni' s La buona figliuola with Music by Niccolò Piccinni and Il mercato di Malmantile with Music by Domenico Fischietti, Staged in Warsaw in 1765 -- 5. Pasticcio Practices Beyond Opera -- Bad Habits in Theater -- Late Forms of Operatic Pasticcios in Vienna Around 1800 -- Dance in Pasticcios -- Pasticcios in Dance -- Ballet Performance as Motivation for Pasticcio Practices -- Gluck' s and Berton's Cythère assiégée (1775) -- The Use of Extracts of Mozart' s Operas in Polish Sacred Music -- Pasticcio da chiesa: Transforming Opera Arias into an Oratorio The Case of Contrafacted Oratorios in Wrocław and Gdańsk from the Mid-18th Century -- 6. Pasticcio Between Philology and Materiality -- Apostolo Zenò's Venceslao (Venice 1703) and its Pasticcio Version Vincislao re di Polonia (London 1717) A Case Study with Stops in Florence, Milan and Naples -- The Musical and Physical Mobility of Material in Handel Sources -- Pasticcios in Darmstadt? Christoph Graupner and the Use of Non-domestic Librettos in the Early 18th Century -- Gluck's Contribution to the Pasticcios Arsace and La finta schiava -- Digital Music Editions Beyond [Edited] Musical Text -- The pasticci Tree: Manual and Computing Solutions -- Ways of Replacement -- Loss and Enrichment -- Epilogue -- List of Contributors -- Index of Persons -- Index of Places

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## Sommario/riassunto

In Early Modern times, techniques of assembling, compiling and arranging pre-existing material were part of the established working methods in many arts. In the world of 18th-century opera, such practices ensured that operas could become a commercial success because the substitution or compilation of arias fitting the singer's abilities proved the best recipe for fulfilling the expectations of audiences. Known as »pasticcios« since the 18th-century, these operas have long been considered inferior patchwork. The volume collects essays that reconsider the pasticcio, contextualize it, define its preconditions, look at its material aspects and uncover its aesthetical principles.

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