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Toglietemi la vita ancor, Crudeli cieli, se mi volete rapire il cor, Toglietemi la vita ancor.

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La Caduta (1697) is a pivotal work, bridging Scarlatti's middle and late stylistic periods. It is the first of several collaborations with librettist Silvio Stampiglia, whose characteristic intermingling of serious and comic elements is particularly effective here. In her Introduction, Williams discusses the opera itself and performance practices.

Erstmals seit der Wiederentdeckung des seit dem Zweiten Weltkrieg verschollenen und 1999 wiederentdeckten Notenarchivs der Sing-Akademie zu Berlin liegt nun ein Gesamtkatalog (deutsch/englisch) vor. Seit 2001 wurde der über 260.000 Seiten umfassende Bestand an Autographen und Abschriften aus dem 17. bis frühen 19. Jhd. von den Herausgebern durchgesehen. Der Katalog enthält ein Signaturen- und ein Komponistenregister, welche einen detailgenauen Zugriff auf das Notenmaterial ermöglichen sowie eine Konkordanz Signatur-Mikrofiche. Neun wissenschaftliche Beiträge führen in die Sammlung ein.

Diction in Context is a unique and highly practical textbook for singers learning to sing in English, Italian, German, and French. Each chapter is designed for use in diction courses in academic music and voice programs, helping students learn through pronunciation, articulation, enunciation, punctuation, and cultural context in each language. Students and teachers of singing will benefit from the text's pertinent biographical, historical and literary sources along with diction rules and textual examples of English, Italian, German and French song. For each language, there is a section on sentence structure and syntax intended to assist readers with poetic analysis and word-by-word translations. Representative song texts are provided for the purpose of comparative listening and phonetic transcription. Comparative listening reveals subtle differences in expression and diction. In addition, the texts are presented in a workbook format, allowing space for IPA dictation practice. Diction in Context provides singers with the tools needed to delve deeply into the poetry and music they sing, to pronounce text accurately and to feel confident in expressing it. By combining English, Italian, German, and French into one easy-to-use textbook, students will benefit from a comparative perspective of singing in each language. Key Features: *Repertoire lists are provided for each language and are designed to be used for class presentations and assessments *Discussion questions to challenge reader comprehension of key concepts and songs *Word-by-word translations to accompany foreign language texts *An end-of-book glossary featuring definitions of terms in the text as well as terminology encountered in related literature *Three practical appendices, including: o Practice drills, quizzes, and assessment forms o A list of additional resources for diction learning o An Index of Works Cited featuring all poems and songs referenced in the book in one easily accessible list Disclaimer: Please note that ancillary content (such as documents, audio, and video, etc.) may not be included as published in the original print version of this book.

Per oltre mezzo secolo, la scrittura di Cesare Garboli ha suscitato gioia ed energia – non solo intellettuale – nei suoi lettori. Che parli di cinema o di letteratura, che affronti la pittura o il teatro, ogni suo incontro (con Francis Bacon o Mario Soldati, con Chaplin o Goya, con Gianni Brera o Walter Benjamin, o magari con l'ufficiale delle SS Herbert Kappler) produce l'impatto memorabile di una rivelazione. Ma il dono del supremo esecutore di testi, «portato a vedere le cose piuttosto come un problema da risolvere che come un tema da svolgere», l'ammaliante intelligenza comunicativa coabitarono in Garboli con una cruda severità verso i propri scritti: pochi e come a contraggenio ne raccolse, centinaia ne lasciò dispersi. Il giovane filologo che nel 1954, non ancora laureato, curava un'edizione di tutto Dante in versi, e al quale dobbiamo la promozione di Pascoli e Molière a nostri contemporanei, è autore di un'opera che ha dissimulato sé medesima nel segno di un apparente e talvolta compiaciuto spreco. È tempo, dunque, di rendere disponibile per tutti il luminoso rigore del lavoro svolto da questo scrittore antagonista sempre, anche del proprio talento.

As shown by the ever-increasing volume of recordings, editions and performances of the vast repertory of secular cantatas for solo voice produced, primarily in Italy, in the second half of the seventeenth century and the first half of the eighteenth century, this long neglected genre has at last 'come of age'. However, scholarly interest is currently lagging behind musical practice: incredibly, there has been no general study of the Baroque cantata since Eugen Schmitz's handbook of 1914, and although many academic theses have examined microscopically the cantatas of individual composers, there has been little opportunity to view these against the broader canvas of the genre as a whole. The contributors in this volume choose aspects of the cantata relevant to their special interests in order to say new things about the works, whether historical, analytical, bibliographical, discographical or performance-based. The prime focus is on Italian-born composers working between 1650 and 1750 (thus not Handel), but the opportunity is also taken in one chapter (by Graham Sadler) to compare the French cantata tradition with its Italian parent in association with a startling new claim regarding the intended instrumentation. Many key figures are considered, among them Tomaso Albinoni, Giovanni Bononcini, Giovanni Legrenzi, Benedetto Marcello, Alessandro Scarlatti, Alessandro Stradella, Leonardo Vinci and Antonio Vivaldi. The poetic texts of the cantatas, all too often treated as being of little intrinsic interest, are given their due weight. Space is also found for discussions of the history of Baroque solo cantatas on disc and of the realization of the continuo in cantata arias - a topic more complex and contentious than may at first be apparent. The book aims to stimulate interest in, and to win converts to, this genre, which in its day equalled the instrumental sonata in importance, and in which more than a few composers invested a major part of their creativity.

Osservando il mondo da lontano, da piani diversi non sempre di pertinenza della ragione, i protagonisti di questi brevi racconti sono tormentati dalle loro stesse emozioni: sempre alla ricerca della libertà scavalcando ogni limite. In momenti imprecisati di una qualunque giornata, senza preavviso, le loro passioni e i loro pensieri più nascosti si manifestano, facendoli approdare nella magia di un ricordo o di un sogno che diverrà la loro nuova verità, da indossare come la pelle che alle volte detestano.

Nel dicembre del 1961, sei anni dopo la pubblicazione di "Lolita", Nabokov termina "Fuoco pallido", prodigio di invenzione e, per alcuni, summa della sua opera: romanzo audace e segreto, che risulta anche più sconcertante quanto alla forma, poiché è costituito da un magistrale poema di 999 versi con relativo commento. Al centro del poema il sessantunenne John Shade, celebre poeta nonché professore al Wordsmith College di una immaginaria cittadina americana della Costa orientale. In quest'opera i ricordi di una vita si mescolano a interrogativi metafisici sull'«abisso immondo, intollerabile» della morte, divenuti sempre più pressanti dopo il suicidio della giovane figlia. Eppure il poema si chiude su un'ironica quanto serena dichiarazione di fede in un vago aldilà di cui l'arte, con la sua armonia, rappresenta una tacita promessa. Shade ignora che la morte, beffarda, è di nuovo in agguato. Al centro del commento, invece, lo snob, egocentrico, bizzarro, importuno Charles Kinbote, visiting professor nella medesima università, nonché amico ed estimatore di Shade. Le sue note – ora pettegole, ora accademiche, ora nostalgiche – vorrebbero condurre il lettore a una corretta interpretazione del poema ricostruendo le affascinanti avventure del suo presunto ispiratore, vale a dire Kinbote stesso, esule di alto lignaggio da Zembla, regno immerso nelle brume di un'esotica Europa. Ma quelle note finiscono per suonare come un'esilarante parodia di due mondi contrapposti, l'aristocratica Zembla precipitata nella Rivoluzione Estremista e la borghese, prosaica, benpensante America che ha accolto il fuggitivo in pericolo. Mirabile mimesi della realtà, "Fuoco pallido" ci guida così alla ricostruzione di uno scenario complesso attraverso tortuosi e frammentari percorsi che aprono interrogativi sempre nuovi: Kinbote è un re in esilio, un pedante profugo di terre lontane, o un soggetto psichiatrico afflitto da monomania? E il poema stesso è autentico, o non piuttosto una parodia, o magari un plagio? Plurimi sono i livelli di realtà che si intersecano nel libro, i falsipiani che moltiplicano le prospettive dell'intreccio rendendolo vertiginoso: "Fuoco pallido" si avvia sereno come una pastorale, esplode in commedia festosa, si inerpica fino al culmine dolente di un'elegia, prende il largo sotto le sembianze di racconto avventuroso, ma la sua nota dominante resta quella tragica della solitudine. "Fuoco pallido", scritto in inglese tra il 1960 e il 1961, apparve nel 1962.

A sampling of the world's greatest Baroque and Classical arias. In addition to offering fascinating background information about the arias and their composers, the editor has corrected a multitude of errors which have accumulated over time, and has replaced Romantic-era misinterpretations with accompaniments that are faithful to historical styles. Includes word-by-word transcriptions into the International Phonetic Alphabet.

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