



*The Neapolitan Canzone in the
Early Nineteenth-Century as Cultivated in the
Passatempi musicali of Guillaume Cottrau*

Edited by
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Neapolitan Nineteenth Cultivated Passatempi Guillaume

**Angela Albanese, Marina
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Gannuscio**

Neapolitan Nineteenth Cultivated Passatempi Guillaume:

The Neapolitan Canzone in the Early Nineteenth Century as Cultivated in the Passatempi musicali of Guillaume Cottrau Pasquale Scialò, Francesca Seller, Anthony R. DelDonna, 2015-12-17 This volume is a multi disciplinary study of the Neapolitan tradition of nineteenth century song or Canzona napoletana It is based on primary original music manuscripts and secondary correspondence diaries and varied historical materials sources recovered from Neapolitan archives libraries and private collections The book takes as its focus the figure of Guillaume Cottrau 1797 1847 a musician and publisher who left a significant breadth of original songs and arrangements issued in the song collection and series entitled Passatempi musicali Cottrau was a cultural auteur who integrated his diverse activities as editor folklorist and patron of salon music and musicians including the commissioning of original works and adaptations to establish a tradition of Neapolitan song This repertory was disseminated throughout Europe and ultimately the United States to great acclaim through the publication of the Passatempi musicali The songs presented in the Passatempi musicali remain within the international repertory affiliated with Neapolitan song including Fenesta vascia Lo guarracino Cannetella and many others They are moreover closely linked to the historical cultural and linguistic identity of Naples and the Neapolitan diaspora This volume is the first of its kind in the English language and offers original unpublished research about the endeavors of Cottrau the contemporary cultural environs the artists and their music that established the international fame of the Neapolitan canzone **Music, Place, and**

Identity in Italian Urban Soundscapes circa 1550-1860 Franco Piperno, Simone Caputo, Emanuele Senici, 2023-07-04 Music Place and Identity in Italian Urban Soundscapes circa 1550 1860 presents new perspectives on the role music played in the physical cultural and civic spaces of Italian cities from the sixteenth to the nineteenth century Across thirteen chapters contributors explore the complex connections between sound and space within these urban contexts demonstrating how music and sound were intimately connected to changing social and political practices The volume offers a critical redefinition of the core concept of soundscape considering musical practices through the lenses of territory space representation and identity in five parts Soundscape Phonosphere and Urban History Urban Soundscapes across Time Urban Soundscapes and Acoustic Communities Urban Soundscapes in Literary Sources Reconstructing Urban Soundscapes in the Digital Era Music Place and Identity in Italian Urban Soundscapes circa 1550 1860 reframes our understanding of Italian music history beyond models of patronage investigating how sounds and musics have contributed to the construction of human identities and communities **Opera across Borders** Angela Albanese, Marina Bondi, Benedetta Bronzini, Vincenzo Gannuscio, 2026-02-02

The book explores methods strategies and platforms for the circulation and dissemination of Opera in contemporary times within an international context through a multidisciplinary approach The contributions examine genre transformations adaptations and remediations of Opera as well as multimedia tools and strategies aimed at engaging new generations with musical theatre **The Great Vogue for the Guitar in Western Europe** Christopher Page, Paul Sparks, James

Westbrook, 2023 The first book devoted to the composers instrument makers and amateur players who advanced the great guitar vogue throughout Western Europe during the early decades of the nineteenth century Contemporary critics viewed the fashion for the guitar with sheer hostility seeing in it a rejection of true musical value After all such trends advanced against the grain of mainstream musical developments of ground breaking often Austro German repertoire for standard instruments Yet amateur musicians throughout Europe persisted many instruments were built to meet the demand a substantial volume of music was published for amateurs to play and soloist composers moved freely between European cities This book follows these lines of travel venturing as far as Moscow and visiting all the great musical cities of the period from London to Vienna Madrid to Naples The first section of the book looks at eighteenth century precedents the instrument its makers and owners amateur and professional musicians printing and publishing pedagogy as well as aspects of repertoire The second section explores the extensive repertoire for accompanied song and chamber music A final substantive section assembles chapters on a wide array of the most significant soloist composers of the time The chapters evoke the guitar milieu in the various cities where each composer player worked and offer a discussion of some representative works This book bringing together an international tally of contributors and never before examined sources will be of interest to devotees of the guitar as well as music historians of the Romantic period

The Neapolitan Canzone in the Early Nineteenth Century as Cultivated in the Passatempti Musicali of Guillaume Cottrau Pasquale Scialò, Francesca Seller, Anthony DelDonna, 2015 This volume is a multi disciplinary study of the Neapolitan tradition of nineteenth century song or Canzona napoletana It is based on primary original music manuscripts and secondary correspondence diaries and varied historical materials sources recovered from Neapolitan archives libraries and private collections The book takes as its focus the figure of Guillaume Cottrau 1797 1847 a musician and publisher who left a significant breadth of original songs and arrangements issued in the song collection and series entitled Passatempti musicali Cottrau was a cultural auteur who integrated his diverse activities as editor folklorist and patron of salon music and musicians including the commissioning of original works and adaptations to establish a tradition of Neapolitan song This repertory was disseminated throughout Europe and ultimately the United States to great acclaim through the publication of the Passatempti musicali The songs presented in the Passatempti musicali remain within the international repertory affiliated with Neapolitan song including Fenesta vascia Lo guarracino Cannelletta and many others They are moreover closely linked to the historical cultural and linguistic identity of Naples and the Neapolitan diaspora This volume is the first of its kind in the English language and offers original unpublished research about the endeavors of Cottrau the contemporary cultural environs the artists and their music that established the international fame of the Neapolitan canzone

Sigismund Thalberg: primordi e sviluppi della scuola pianistica napoletana Massimo Distilo, 2016-08-08 Dall incontro fra Sigismund Thalberg e Beniamino Cesi prese avvio nella seconda met dell Ottocento il fenomeno designato come Scuola pianistica napoletana Il mitico pianista ginevrino e il suo pi importante allievo trovarono

per un terreno gi ampiamente dissodato dall opera di alcuni precursori tra cui emergono i nomi di Francesco Lanza nutritosi in Inghilterra alla scuola di Clementi e Field Ernesto Coop e Teodoro D hler Il Conservatorio di S Pietro a Majella ed il Liceo Musicale di Napoli formarono nel corso di due secoli schiere di pianisti e pianiste le cui carriere ebbero spesso respiro internazionale Molti di costoro si dedicarono anche alla didattica perpetuando una tradizione che con diramazioni a volte tortuose si protrae fino ai nostri giorni La nota introduttiva dal titolo Il pianoforte a Napoli posta all inizio del libro stata scritta da un grande pianista contemporaneo la cui formazione fa riferimento a questa scuola Francesco Libetta The Neapolitan Canzone in the Early Nineteenth Century as Cultivated in the Passatempi musicali of Guillaume Cottrau Pasquale Scialò,Francesca Seller,Anthony R. DelDonna,2015-12-17 This volume is a multi disciplinary study of the Neapolitan tradition of nineteenth century song or Canzona napoletana It is based on primary original music manuscripts and secondary correspondence diaries and varied historical materials sources recovered from Neapolitan archives libraries and private collections The book takes as its focus the figure of Guillaume Cottrau 1797 1847 a musician and publisher who left a significant breadth of original songs and arrangements issued in the song collection and series entitled Passatempi musicali Cottrau was a cultural auteur who integrated his diverse activities as editor folklorist and patron of salon music and musicians including the commissioning of original works and adaptations to establish a tradition of Neapolitan song This repertory was disseminated throughout Europe and ultimately the United States to great acclaim through the publication of the Passatempi musicali The songs presented in the Passatempi musicali remain within the international repertory affiliated with Neapolitan song including Fenesta vascia Lo guarracino Cannelletta and many others They are moreover closely linked to the historical cultural and linguistic identity of Naples and the Neapolitan diaspora This volume is the first of its kind in the English language and offers original unpublished research about the endeavors of Cottrau the contemporary cultural environs the artists and their music that established the international fame of the Neapolitan canzona "Padron mio colendissimo...": *Letters about Music and the Stage in the 18th Century* Iskrena Yordanova,Cristina Fernandes,2021-06-28 This volume explores the important role that epistolary exchanges play in the reconstruction of musical and theatrical contexts all over Europe in the early modern age with particular attention to the century of the Enlightenment Correspondence often bears witness to the reconstruction of performers careers and theatrical venues and to the transfers of professionals and repertoires as well as to social themes and production issues Archival sources private letters and official documents are not only rich in precious data and information but can also provide material for new research perspectives related both to their methodological implications and to the interpretation of music and theatre in a given time and place along with raising questions about historical performance practices and their current revival *Dictionary Catalog of the Music Collection* Boston Public Library,1972

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