

***Lorenzo Da Ponte Una Vita Fra Musica E
Letteratura 1749 1838***

Reprint of the original, first published in 1885.

The partnership of Wolfgang Amadeus Mozart and Lorenzo da Ponte, composer and librettist respectively for The Marriage of Figaro, Don Giovanni and Così fan tutte, was one of the most extraordinary collaborations in the history of opera. The book features biographic profiles of composer and librettist - Mozart: Master of Musical Characterization, and Da Ponte: Ambassador of Italian Culture plus a complete portrait of each opera, featuring, Principal Characters, Brief Story Synopsis, Story Narrative with Music Highlight Examples and complete Libretto, with Italian and English translations side-by-side.

Memoirs of Lorenzo Da Ponte

The Marriage of Figaro, Don Giovanni, Così Fan Tutte
Così fan tutte, ossia la Scuola degli amanti. 'Tis the Way
with them all, or the School for lovers, a comic opera, in

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two acts. By Lorenzo da Ponte. As represented at the King's Theatre ... The translation by W. J. Walter. Ital. & Eng
Memorias

La Cosa rara; a new comic opera, in two acts. [By Lorenzo da Ponte.] As performed at the King's Theatre in the Hay-Market, the music entirely new, by Signor Martini, etc.
Ital. & Eng

Translated, with an introduction and notes, by L. A. Sheppard. With 8 plates

This encyclopedia includes entries for 1,153 world premiere (and other significant) performances of operas in Europe, the United States, Latin America and Russia. Entries offer details about key persons, arias, interesting facts, and date and location of each premiere. There is a biographical dictionary with 1,288 entries on historical and modern operatic singers, composers, librettists, and conductors. Fully indexed and with a bibliography. This is the revised edition of April FitzLyon's celebrated biography of Mozart's librettist, who provided the brilliant, witty texts for The Marriage of Figaro, Don Giovanni and Cosi fan tutte. Born a Jew in the Republic of Venice, Da Ponte became a Christian before involving himself in political and amorous intrigue and having to flee, like his friend Casanova, to Vienna, pursued by both the Inquisition and jealous husbands. As court poet to Joseph II he succeeded Metastasio and worked with many composers, until his escapades forced him to move on to

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London, where he managed the Theatre Royal, Haymarket. After a series of financial disasters, he moved to New York, where he worked several jobs before becoming a professor at Columbia. He helped to introduce Italian opera to the USA and in old age wrote his notoriously unreliable memoirs. This fascinating portrait provides a colourful picture of eighteenth- and nineteenth-century life in four capitals, combining musical and literary history with an account of the social life of the period.

Wolfgang Amadeus Mozart: Las Bodas de Figaro

La Cifra. A comic drama in two acts, by Da Ponte [or rather, adapted from G. Petrosellini] ... Performed at the King's Theatre, etc. Ital. & Eng

Memoirs of Lorenzo Da Ponte, Mozart's Librettist. Translated, with an Introduction and Notes, by L.A. Sheppard. With Eight Plates [including Portraits].

Proceedings, American Philosophical Society (vol. 135, No. 3, 1991)

An Extract from the Life of Lorenzo Da Ponte

The marriage of Figaro

Capolavori come il Requiem, Le nozze di Figaro, Don Giovanni, Il flauto magico, la Jupiter, la Sinfonia Concertante, il Concerto per pianoforte in re minore, il Quintetto per archi in sol minore e un numero impressionante di altre gemme vocali e strumentali, lo hanno consacrato come il più universale di tutti i geni musicali.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 54. Chapters:

Alexandre et Roxane, Apollo et Hyacinthus, Ascanio in Alba, Bastien und Bastienne, Cosi fan tutte, Der Schauspieldirektor, Die Entfuhrung aus dem Serail, Die Entfuhrung aus dem Serail discography, Die Schuldigkeit des ersten Gebots, Don Giovanni, Don Giovanni discography, Idomeneo, Il re pastore, Il sogno di Scipione, L'oca del Cairo, La clemenza di Tito, La finta giardiniera, La finta semplice, List of operas by Mozart, Lo sposo deluso, Lucio Silla, Mitridate, re di Ponto, Thamos, King of Egypt, The Jewel Box, The Magic Flute, The Marriage of Figaro, The Marriage of Figaro discography, Zaide. Excerpt: Le nozze di Figaro, ossia la folle giornata (The Marriage of Figaro, or The Day of Madness), K. 492, is an opera buffa (comic opera) composed in 1786 in four acts by Wolfgang Amadeus Mozart, with a libretto in Italian by Lorenzo Da Ponte, based on a stage comedy by Pierre Beaumarchais, La folle journee, ou le Mariage de Figaro (1784). Beaumarchais's earlier play The Barber of Seville had already made a successful transition to opera in a version by Paisiello. Although Beaumarchais's Marriage of Figaro was at first banned in Vienna because of its licentiousness, Mozart's librettist managed to get official approval for an operatic version which eventually achieved great success. The opera was the first of three collaborations between Mozart and Da Ponte; their later collaborations were Don Giovanni and Cosi fan tutte. It was Mozart

who originally selected Beaumarchais's play and brought it to Da Ponte, who turned it into a libretto in six weeks, rewriting it in poetic Italian and removing all of the original's political references. In particular, Da Ponte replaced Figaro's climactic speech against inherited nobility with an equally angry aria against unfaithful wives. Contrary to the popular myth, the libretto was...

Libretto by Lorenzo Da Ponte, After the Play by Tirso de Molina

Lorenzo Da Ponte

Bibliotheca Americana

L'enigma Mozart - Ritratto sentimentale di un genio

The Life and Times of Mozart's Librettist

Plot and counterplot lie at the heart of Don Giovanni, Così fan tutte, and The Marriage of Figaro, the three brilliant libretti that Lorenzo Da Ponte prepared for Mozart. They were also central to Da Ponte's own extraordinary life. His Memoirs record a fantastic variety of romantic, political, and professional intrigues, and tell of meetings with a host of remarkable men. In a life that took him from the canals of Venice to the streets of New York, Da Ponte was at different times priest, professional

gambler, proprietor of a bordello, political agitator, court poet, impresario, grocery store owner, and the first professor of Italian literature at Columbia University. His Memoirs, a minor classic of Italian literature, are the picaresque and engrossing story of a man of enormous talent and unsurpassed flair who was, above all, an indefatigable survivor. "I shall speak of things . . . so singular in their oddity as in some manner to instruct, or at least entertain, without wearying." —Lorenzo da Ponte

Difícilmente podría imaginar Lorenzo Da Ponte, en el mejor momento de su existencia, cuando por fin su persona empezaba a cobrar relevancia en la sociedad neoyorquina y él se disponía a redactar estas Memorias, que el interés de su obra estaría indeleblemente ligado al nombre de Wolfgang Amadeus Mozart, por haber sido el autor de los textos de Così fan tutte, Don Giovanni o Le nozze di Figaro, sus óperas más celebradas. La azarosa vida de este poeta italiano se vio salpicada siempre por el escándalo. Amigo de Casanova en su época veneciana, blasfemo y libertino como él, a los veintiséis años huyó a Austria ante la amenaza de una denuncia de la Inquisición y se convirtió en el libretista más solicitado de la corte de José II, en la que Mozart no era sino un músico más. De Viena a Londres, y de allí a Nueva York, cuando pesaban sobre él varias denuncias por

insolvencia, realizó las más diversas actividades para ganarse el sustento de su ya numerosa familia, siempre dedicado a la poesía –en 1801 publicó Saggi poetici–, la enseñanza, la traducción del italiano y la difusión de la ópera italiana en Estados Unidos, faceta en la que cumplió su ambición de dotar a la ciudad de Nueva York de un verdadero teatro de la ópera. Las Memorias de Lorenzo da Ponte, en ocasiones más novelescas que los argumentos de sus creaciones para el teatro, fueron redactadas entre 1823 y 1827, y su versión definitiva se publicó en italiano en 1830 en Nueva York, donde el libretista vivió hasta su muerte en 1838.

**Memoirs of Lorenzo Da Ponte, Mozart's Librettist
a comic opera in four acts. Italian words adapted from the comedy of Beaumarchais La folle journée, ou, Le mariage de Figaro by Lorenzo da Ponte. English version by Edward J. Dent**

D'une scène à l'autre, vol.2

**An Encyclopedia of World Premieres and Significant Performances,
Singers, Composers, Librettists, Arias and Conductors, 1597-2000**

**Catalogue of the Dante Collection Presented by Willard Fiske: Dante's
works ; part. II. Works on Dante (A-G)**

Libreto Por Lorenzo Da Ponte

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**The Librettist of VeniceThe Remarkable Life of Lorenzo Da Ponte--Mozart's Poet,
Casanova's Friend, and Italian Opera's Impre**Bloomsbury Publishing USA

Three of the greatest operas ever written—The Marriage of Figaro, Don Giovanni, and Così fan tutte—join the exquisite music of Wolfgang Amadeus Mozart with the perfectly matched libretti of Lorenzo Da Ponte. Da Ponte's own long life (1749–1838), however, was more fantastic than any opera plot. A poor Jew who became a Catholic priest; a priest who became a young gambler and rake; a teacher, poet, and librettist of genius who became a Pennsylvania greengrocer; an impoverished immigrant to America who became professor of Italian at Columbia University—wherever Da Ponte went, he arrived a penniless fugitive and made a new and eventful life. Sheila Hodges follows him from the last glittering years of the Venetian Republic to the Vienna of Mozart and Salieri, and from George III's London to New York City.

Understanding Italian Opera

Il Carroccio (The Italian Review).

Encyclopedia of Italian Literary Studies

A dictionary of books relating to America, from its discovery to the present time.

The Cambridge Companion to Eighteenth-Century Opera

The Mozart-Da Ponte Operas

Musical Theatre Vocal Solo

Opera is often regarded as the pinnacle of high art. A "Western" genre with global reach, it is where music and drama come together in unique ways, supported by

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stellar singers and spectacular scenic effects. Yet it is also patently absurd -- why should anyone break into song on the dramatic stage? -- and shrouded in mystique. In this engaging and entertaining guide, renowned music scholar Tim Carter unravels its many layers to offer a thorough introduction to Italian opera from the seventeenth to the early twentieth centuries. Eschewing the technical musical detail that all too often dominates writing on opera, Carter begins instead where the composers themselves did: with the text. Walking readers through the relationship between music and poetry that lies at the heart of any opera, Carter then offers explorations of five of the most enduring and emblematic Italian operas: Monteverdi's *The Coronation of Poppea*; Handel's *Julius Caesar in Egypt*; Mozart's *The Marriage of Figaro*; Verdi's *Rigoletto*; and Puccini's *La Bohème*. Shedding light on the creative collusions and collisions involved in bringing opera to the stage, the various, and varying, demands of the text and music, and the nature of its musical drama, Carter also shows how Italian opera has developed over the course of music history. Complete with synopses, cast lists, and suggested further reading for each work discussed, *Understanding Italian Opera* is a must-read for anyone with an interest in and love for this glorious art.

Operas by Wolfgang Amadeus Mozart

The Remarkable Life of Lorenzo Da Ponte--Mozart's Poet, Casanova's Friend, and Italian Opera's Impre

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Vol. XV.

Catalogue of the Dante Collection Presented by Willard Fiske: pt. 1. Dante's works. pt.
2. Works on Dante (A-G)

The Librettist of Venice

Encyclopedia of Italian Literary Studies: A-J

Mozart's collaborations with the librettist Lorenzo Da Ponte led to the composition of three of the great masterpieces of opera, Le nozze di Figaro, Don Giovanni, and Cosi fan tutte. The aim of this book is to guide the reader to a deeper understanding and enjoyment of these enigmatic works, not so much through detailed musical analysis as through setting the scene for their composition. The author examines the cultural and social context in which they were written, the sort of audience who might have attended, their tastes and expectations. He considers Mozart's own intentions and aspirations of these works, composed over a period of rapid intellectual and political change, during which his beliefs, ambitions, and position in society shifted radically. At a musical level, Mozart's work underwent crucial stylistic developments that are manifest in these three operas. We are also given clues to Da Ponte's views of opera and the

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typie of entertainment he set out to create by an examination of the form in which he presented the three stories, none of which was based on an original plot. Finally, the author looks at the practicalities of opera production in Mozart's time--the musical resources, the availability of singers, and the staging facilities--all of which would have influenced the final creation. Bringing these strands together for the first time, this book provides an illuminating insight into Mozart's creative technique and into the functions of opera in his time. Includes over 1,200 entries covering operas, composers, performers, conductors, librettists, and other topics in opera from 1597 to the present

Memoirs of Lorenzo Da Ponte, Mozart's Librettist

The Cultural and Musical Background to Le Nozze Di Figaro, Don Giovanni, and Così Fan Tutte

Myth and Audiovisual Creation

New Essays on Cultural Myth-Criticism

Poet and Adventurer

Così fan tutte, ossia La Scuola degli Amanti. They all do so, or The School for Lovers. A comic opera, in two acts: as

represented at the King's Theatre in the Haymarket, etc. Ital. & Eng

Our aim is to understand if myth has been directly affected by the digital revolution and to what extent it has retained its original essence or whether it has mutated to new forms. These articles tackle films and television series that devote a considerable part to the impact of transcendence in our lives. They show that myth continues to be a particularly suitable tool for the knowledge of our society and of ourselves.

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

*With the History of Several Dramas Written by Him, and Among Others, Il Figaro, Il Don Giovanni, & La Scuola Degli Amanti, Set to Music by Mozart
Catalogue of the Dante Collection Presented by Willard Fiske*

Opera

The La Scala Encyclopedia of the Opera

Mozart's Da Ponte Operas

Alexandre Et Roxane, Apollo Et Hyacinthus, Ascanio in Alba, Bastien und Bastienne, Così Fan Tutte, Der Schauspieler

Reflecting a wide variety of approaches to eighteenth-century opera, this Companion brings together leading international experts in the field to provide a

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valuable reference source. Viewing opera as a complex and fascinating form of art and social ritual, rather than reducing it simply to music and text analysis, individual essays investigate aspects such as audiences, architecture of the theaters, marketing, acting style, and the politics and strategy of representing class and gender. Overall, the volume provides a synthesis of well established knowledge, reflects recent research on eighteenth-century opera, and stimulates further research. The reader is encouraged to view opera as a cultural phenomenon that can reveal aspects of our culture, both past and present. Eighteenth-century opera is experiencing continuing critical and popular success through innovative and provoking productions world-wide, and this Companion will appeal to opera goers as well as to students and teachers of this key topic. La serie Opera en Espanol presenta "Wolfgang Amadeus Mozart: Las Bodas de Fígaro" (libreto por Lorenzo da Ponte). E. Enrique Prado A. proporciona una introduccion, sinopsis y linea por linea en espanol para estudiantes y aficionados a la opera. La primera vez que Mozart y Lorenzo da Ponte, el famoso libre testador trabajaron juntos fué en la creación de Le Nozze de Fígaro. Con Las Bodas de Fígaro, Mozart consigue elevar la ópera bufa a la categoría más relevante. Se trata de la obra más famosa y representada del autor, en la que Mozart, llevado por el instinto de su genio, elige la comedia como género que, dramáticamente, mejor refleja la vida cortesana de su momento histórico. Esta obra ha sido considerada como la mejor de todas las operas cómicas asi como una de las más populares. The Opera en Espanol series presents "Wolfgang Amadeus Mozart: Las

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Bodas de Fígaro" (libretto by Lorenzo da Ponte). E. Enrique Prado A. provides an introduction, synopsis, and line-by-line Spanish translation for opera aficionados and music students.

Don Giovanni; Opera in Two Acts

A Dictionary of Books Relating to America, from Its Discovery to the Present Time
Mozart's Opera Don Giovanni

The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a

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bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

In 1805, Lorenzo Da Ponte was the proprietor of a small grocery store in New York. But since his birth into an Italian Jewish family in 1749, he had already been a priest, a poet, the lover of many women, a scandalous Enlightenment thinker banned from teaching in Venice, the librettist for three of Mozart's most sublime operas, a collaborator with Salieri, a friend of Casanova, and a favorite of Emperor Joseph II. He would go on to establish New York City's first opera house and be the first professor of Italian at Columbia University. An inspired innovator but a hopeless businessman, who loved with wholehearted loyalty and recklessness, Da Ponte was one of the early immigrants to live out the American dream. In Rodney Bolt's rollicking and extensively researched biography, Da Ponte's picaresque life

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takes readers from Old World courts and the back streets of Venice, Vienna, and London to the New World promise of New York City. Two hundred and fifty years after Mozart's birth, the life and legacy of his librettist Da Ponte are as astonishing as ever.