

Nerone

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"Il Piccolo Nerone" rivela dettagli segreti della gioventù del famoso Imperatore Nerone che sognava di diventare un cantante. La madre ambiziosa di Nerone, Agrippina, ha altri piani e con i suoi intrighi organizza il suo futuro da Imperatore. Costretto a dedicarsi alla politica invece che all'arte, Nerone si trasforma in un piccolo tiranno. Gli eventi, che si riferiscono alla sua vita da bambino sino a quando diventa Imperatore Romano, sono narrati e raffigurati magistralmente dando vita ad una storia dinamica e coinvolgente."

United States of America V. Nerone

This book considers the story of Nero and Octavia, as told in the pseudo-Senecan Octavia and the works of ancient historiographers, and its reception in (early) modern opera and some related examples of other performative genres. In total the study assembles more than 30 performative texts (including 22 librettos), ranging chronologically from L'incoronazione di Poppea in 1642/43 until the early 20th century, and provides detailed information on all of them. In a close examination of the libretto (and dramatic) texts, the study shows the impact and development of this fascinating story from the beginnings of historical opera onwards. The volume demonstrates the various transformations of the characters of Nero and his wives and of the depiction of their relationship over the centuries, and it looks at the tension between "historical" elements and genre conventions. The book is therefore of relevance to literary scholars as well as to readers interested in the evolution of Nero's image in present-day media.

Il piccolo Nerone (Little Nero)

This book about receptions of Simon Magus uncovers further facets of one who was held to be the evil archetype of heretics. Ephraim Nissan and Alberto Ferreiro explore how Simon Magus has been represented in text, visual art, and music. Special attention is devoted to the late medieval Catalan painter Lluís Borrassà and the Italian librettist and musician Arrigo Boito. The tradition of Simon Magus' demonic flight, ending in his crashing down, first appears in the patristic literature. The book situates that flight typologically across cultures. Fascinating observations emerge, as the discussion spans flight of the wicked in rabbinic texts, flight and death of King Lear's father and a Soviet-era Buryat Buddhist monk, flight and doom of the fool in an early modern German broadsheet, and more. The book explains and moves beyond extant scholarly wisdom on how the polemic against Mani (the founder of Manichaeism) was tinged with hues of Simon Magus. The novelty of this book is that it shows that Simon Magus' receptions teach us a great deal about the contexts in which this archetype was deployed.

Acté E Nerone

She sat up straight. "Herod, your father was loyal to my interests. So if you really want to go to Rome, I'll provide a galley. But at this time of year, the sea can be treacherous." "No more treacherous than returning to Judea." She laughed. "You are so serious. That must be what Antony likes about you." "What Antony likes about me is our mutual need for one another and my fortune. And Queen Cleopatra, the same is true for you and me. We have the same enemies, the Parthians and the Arabs." "I have a new one. Antony took the hand of Octavian's sister. You must pledge to help me with that matter." A nurse brought her twins by Antony to her. They were named Alexander and Cleopatra. "I will do what I can. Antony can't possibly love that Octavia. It's just a political arrangement. However, if I help you with Octavia, you must help me with the Hasmoneans. Until their alliance with the Parthians is undone, you and Antony have a thorn in your side, a

thorn that will prevent you from defeating Octavian.\" She rose, and I tottered to my feet in respect. \"Antony has confided much in you. I will provide the galley to get you to Rome and send along a note to Antony with my advice. Now, go back to your quarters and get some rest. Your journey will be a long one.\" Herod the Great wants to set the record straight. With documented research, Herod solves the mysteries surrounding the lives of various Roman emperors, John the Baptist, Jesus, and his homosexual relationship with the beloved apostle, John. Herod finds this love affair to be the actual cause of Jesus' crucifixion. Herod issues a brutally honest portrait of his life from the fiery depths of Hell. With conversations with notable historical figures, such as Caesar Augustus and Cleopatra, and a detailed history of the Herodian dynasty that includes interaction with the Roman Empire, the Jews of Antiquity, and the Christian leadership, Herod leads us through his fascinating life story. He tells how he was overthrown by an allied force of dissident Jews and Parthians, and eventually returned to power by Marc Antony to become King of the Jews, Herod the Great, the second richest man in the Roman Empire. He continues his story through his descendants, the death of Jesus, and the rise of Christianity to the end of the First Century A.D. He thus achieves redemption.

Nero in Opera

You are getting ready for a performance of Donizetti's *L'elisir d'amore* and you have a few questions. How many clarinets are in the orchestra? How many orchestra members appear onstage? How many different sets are there? How long does the opera typically run? What are the key arias? Are any special effects or ballet choreography required? Who owns the rights? Where was it premiered? What are the leading and supporting roles? The *Opera Manual* is the only single source for the answers to these and other important questions. It is the ultimate companion for opera lovers, professionals, scholars, and teachers, featuring comprehensive information about, and plot summaries for, more than 550 operas—including every opera that is likely to be performed today, from standard to rediscovered contemporary works. The book is invaluable, especially for opera professionals, who will find everything they need for choosing and staging operas. But it is also a treasure for listeners. Similar reference books commonly skip over scenes and supporting characters in their plot summaries, lacking even the most basic facts about staging, orchestral, and vocal requirements. The *Opera Manual*, based on the actual scores of the works discussed, is the only exhaustive, up-to-date opera companion—a “recipe book” that will enable its readers to explore those operas they know and discover new ones to sample and enjoy.

Receptions of Simon Magus as an Archetype of the Heretic

Claudio Monteverdi (1567-1643) was the first important composer of opera. This innovative study by one of the foremost experts on Monteverdi and seventeenth-century opera examines the composer's celebrated final works—*Il ritorno d'Ulisse* (1640) and *L'incoronazione di Poppea* (1642)—from a new perspective. Ellen Rosand considers these works as not merely a pair but constituents of a trio, a Venetian trilogy that, Rosand argues, properly includes a third opera, *Le nozze d'Enea* (1641). Although its music has not survived, its chronological placement between the other two operas opens new prospects for better understanding all three, both in their specifically Venetian context and as the creations of an old master. A thorough review of manuscript and printed sources of *Ritorno* and *Poppea*, in conjunction with those of their erstwhile silent companion, offers new possibilities for resolving the questions of authenticity that have swirled around Monteverdi's last operas since their discovery in the late nineteenth century. *Le nozze d'Enea* also helps to explain the striking differences between the other two, casting new light on their contrasting moral ethos: the conflict between a world of emotional propriety and restraint and one of hedonistic abandon.

Herod from Hell

Experience the passion and drama of the world's greatest operas with this sumptuously illustrated visual guide. Immerse yourself in more than 75 years of the world's most celebrated operas and discover the fascinating stories behind them. Explore the lives of opera singers, such as Maria Callas, Luciano Pavarotti, and Jonas Kaufmann. Meet composers such as Mozart, Wagner, and Britten, and the librettists with whom

they collaborated to create the magical blends of words and music that make up opera. From its origins in the 17th-century courts of Italy to live screenings in public spaces today, *Opera: The Definitive Illustrated History* follows the history of opera from Monteverdi's *L'Orfeo* in 1607, to *Così fan tutte*, *La Bohème*, and modern operas such as *Brokeback Mountain*. It explains musical terminology, traces historical developments, and sets everything in cultural context. Filled with photographs of all the key figures and performances, this ebook revels in the sets and costumes that make up the grand spectacle of opera. It also explores the great opera houses of the world, such as La Scala in Milan, the Met in New York, and the Sydney Opera House. *Opera: The Definitive Illustrated History* is the essential book for anyone who wants to understand and enjoy the constantly evolving world of opera.

The Opera Manual

Here at last is the definitive opera story collection, the only one now authorized by the Metropolitan Opera. Written by the associate editor of *Opera News* magazine, the volume includes the complete plots of 150 different operas, biographical information on all of the 72 composers represented, easy access to the stories through both a table of contents and an index, and a foreword by Peter Allen.

Monteverdi's Last Operas: A Venetian Trilogy

\Includes full-length Harmonia Mundi CD\"--Cover, p. 1.

Manuale Di Lettura Per Lo Studio Pratico Dei Vari Generi Di Componenti Letterari

Renaissance Florence has often been described as the birthplace of modern individualism, as reflected in the individual genius of its great artists, scholars, and statesmen. The historical research of recent decades has instead shown that Florentines during the Renaissance remained enmeshed in relationships of family, neighborhood, guild, patronage, and religion that, from a twenty-first-century perspective, greatly limited the scope of individual thought and action. The sixteen essays in this volume expand the groundbreaking work of Gene Brucker, the historian in recent decades who has been most responsible for the discovery and exploration of these pre-modern qualities of the Florentine Renaissance. Exploring new approaches to the social world of Florentines during this fascinating era, the essays are arranged in three groups. The first deals with the exceptionally resilient and homogenous Florentine merchant elite, the true protagonist of much of Florentine history. The second considers Florentine religion and Florence's turbulent relations with the Church. The last group of essays looks at criminals, expatriates, and other outsiders to Florentine society.

Seneca uomo politico e l'età di Claudio e di Nerone

Spanning 400 years of musical drama, *Eyewitness Companions: Opera* is your guide to the musical world. Explore operas and composers from the late Renaissance on, including such classical masters as Verdi, Puccini, and Bizet. *Eyewitness Companions: Opera* is the complete visual guidebook to the great operas, their composers and performance history. *Eyewitness Companions: Opera* includes more than 160 operas by 66 composers around the world. This richly illustrated eBook includes act-by-act plot synopses and storyline highlights, plus detailed profiles cover composers, librettists, singers, and more.

Opera

The past four decades have seen an explosion in research regarding seventeenth-century opera. In addition to investigations of extant scores and librettos, scholars have dealt with the associated areas of dance and scenery, as well as newer disciplines such as studies of patronage, gender, and semiotics. While most of the essays in the volume pertain to Italian opera, others concern opera production in France, England, Spain and the Germanic countries.

The Metropolitan Opera Stories of the Great Operas

As Charlton Heston put it: 'There's a temptingly simple definition of the epic film: it's the easiest kind of picture to make badly.' This book goes beyond that definition to show how the film epic has taken up one of the most ancient art-forms and propelled it into the modern world, covered in twentieth-century ambitions, anxieties, hopes and fantasies. This survey of historical epic films dealing with periods up to the end of the Dark Ages looks at epic form and discusses the films by historical period, showing how the cinema reworks history for the changing needs of its audience, much as the ancient mythographers did. The form's main aim has always been to entertain, and Derek Elley reminds us of the glee with which many epic films have worn their label, and of the sheer fun of the genre. He shows the many levels on which these films can work, from the most popular to the specialist, each providing a considerable source of enjoyment. For instance, spectacle, the genre's most characteristic trademark, is merely the cinema's own transformation of the literary epic's taste for the grandiose. Dramatically it can serve many purposes: as a resolution of personal tensions (the chariot race in *Ben-Hur*), of monotheism vs idolatry (*Solomon and Sheba*), or of the triumph of a religious code (*The Ten Commandments*). Although to many people Epic equals Hollywood, throughout the book Elley stresses debt to the Italian epics, which often explored areas of history with which Hollywood could never have found sympathy. Originally published 1984.

Dictionary-catalogue of Operas and Operettas which Have Been Performed on the Public Stage

Claudio Monteverdi (1567-1643) is well known as the composer of the earliest operas still performed today. His *Orfeo*, *Il Ritorno d'Ulisse in Patria*, and *L'incoronazione di Poppea* are internationally popular nearly four centuries after their creation. These seminal works represent only a part of Monteverdi's music for the stage, however. He also wrote numerous works that, while not operas, are no less theatrical in their fusion of music, drama and dance. This is a survey of Monteverdi's entire output of music for the theatre - his surviving operas, other dramatic musical compositions, and lost works.

Opera's First Master

In the troubled years leading up to the Civil War, newspapers in the North and South presented the arguments for and against slavery, debated the right to secede, and in general denounced opposing viewpoints with imagination and vigor. At the same time, new technologies like railroads and the telegraph lent the debates an immediacy that both enflamed emotions and brought the slavery issue into every home. Lorman A. Ratner and Dwight L. Teeter Jr. look at the power of America's fast-growing media to influence perception and the course of events prior to the Civil War. Drawing on newspaper accounts from across the United States, the authors look at how the media covered—and the public reacted to—major events like the Dred Scott decision, John Brown's raid on Harper's Ferry, and the election of 1860. They find not only North-South disputes about the institution of slavery but differing visions of the republic itself—and which region was the true heir to the legacy of the American Revolution.

Society and Individual in Renaissance Florence

Eyewitness Companions: Opera

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