

Nerone

Gespräche In Dem Reiche derer Todten ... Zwischen Dem unmenschlichen Römischen Käyser Nerone Und Dem, ebenfalls wegen seiner verübten Grausamkeiten, weltberüchtigten Spanischen Herzog von Alba ...

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

Il piccolo Nerone (Little Nero)

Der italienische Dichterkomponist Arrigo Boito (1842-1918), der in Deutschland hauptsächlich für seine Libretti zu Verdis Opern Otello und Falstaff bekannt ist, strebte nach dem Ideal eines italienischen Musikdramas als Gesamtkunstwerk aus einer Hand im Sinne Richard Wagners. Das Werk, in dem diese Vorstellung gipfeln sollte, hat Boito Zeit seines Lebens beschäftigt: Nerone 'Nero'. Die vom Komponisten unvollendete Oper wurde von Arturo Toscanini vervollständigt und postum uraufgeführt. Mit ihr hat Boito ein Meisterwerk geschaffen, welches das ganze Spektrum seiner künstlerischen - sowohl literarischen als auch musikalischen - Forderungen enthält und ein singuläres, eigentlich anziehendes Dokument in der Geschichte des italienischen Musiktheaters darstellt.

Acté E 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.

Arrigo Boitos Oper Nerone

Written by William E. Berry, Sandra Braman, Clifford Christians, Thomas G. Guback, Steven J. Helle, Louis W. Liebovich, John C. Nerone, and Kim B. Rotzoll In Last Rights, eight communications scholars at the University of Illinois critique and expand on an influential classic that has been used as text or whipping boy in communications and journalism classes since the mid-1950s.The authors argue that Four Theories of the Press, now in its fourteenth printing, spoke to and for a world beset by a cold war that no longer exists. They also praise it for its value both as a curricular vehicle providing an alternative way of looking at the press and society and as a tool to help scholars and laypeople grapple with contradictions in classical liberalism. As much about the present and future as it is about the past, Last Rights also raises questions about the electronic superhighway, underscoring major changes that have taken place in communications systems and society since publication of the best-selling Four Theories.

Nero in Opera

Mit diesem Buch erfährt der Opernverismo erstmals eine umfassende Gesamtdarstellung. Die Rahmenbedingungen für seine Durchsetzung im internationalen Opernbetrieb werden ebenso in den Blick genommen wie die Entstehung, Verbreitung und Rezeption der veristischen Oper.

Last Rights

Silke Leopold beschreibt Händels Musik und seine Fähigkeit, den handelnden Personen in ihren Arien und Ensembles einen unverwechselbaren Charakter zu verleihen, sie als Menschen, nicht als typisierte Figuren erscheinen zu lassen. Den zweiten Teil des Buches bildet ein umfassendes Lexikon aller Händel-Opern mit ausführlichen Angaben zur Besetzung, zur Stoffgeschichte und zum Inhalt. - Opernführer und Monografie in einem

Fremde Welten

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.

Händel. Die Opern

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.

Monteverdi's Last Operas: A Venetian Trilogy

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 Octavians 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 cant possibly love that Octavia. Its 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.

Receptions of Simon Magus as an Archetype of the Heretic

Keine ausführliche Beschreibung für \"Politische Geschichte (Kaisergeschichte)\" verfügbar.

Herod from Hell

Die kurze Zeit des neronischen Prinzipates ist, nicht zuletzt aus der Sicht späterer Rezeption, eine der herausragenden Phasen römischer Literatur und Kultur. Gleichwohl verfolgen die einzelnen altertumswissenschaftlichen Disziplinen dabei ganz unterschiedliche Problemstellungen. Der vorliegende Band, der die Ergebnisse eines interdisziplinären Symposions vom 3.-6. Mai 2001 in der Vila Vigoni (Menaggio) versammelt, sucht erstmals übergreifend nach einer kulturellen Klammer. Den Focus bildet dabei die auffallend häufige Verfahrensweise einer \"Verkehrung\". Für die unterschiedlichen Bereiche, von der neronischen Literatur bis zu archäologischen Zeugnissen, wird der Frage nachgegangen, inwieweit mit der Struktur der \"Verkehrung\" ein übergreifendes Leitkonzept der Zeit erfaßt ist. Dabei zeigt sich, daß viele Einzelphänomene unter diesem Paradigma in ganz neuer Weise verständlich werden.

Nerone

Das maßgebliche Nachschlagewerk für Kenner, Praktiker und Liebhaber vereinigt wissenschaftliche Zuverlässigkeit, Praxisorientierung und Lesbarkeit. Zu jedem Werk finden sich Informationen über Rollenbesetzungen, Spieldauer, Orchesterbesetzung, Libretto, Handlung, den historischen Hintergrund und die stilistische Stellung. • Das aktuelle Opernrepertoire in rund 340 ausführlichen Werkbeschreibungen • Vom Frühbarock bis zur jüngsten Gegenwart • Ergänzt durch 22 Operettenportraits • Register zu den Fachpartien, Titeln, Komponisten und Librettisten Zusätzlich zu den Operntexten stellt Robert Maschka auf ca. 60 Seiten eine Auswahl beliebter und bedeutender Glanzstücke des Operetten-Repertoires vor. Die bewährte, auf die jeweiligen Werke fokussierende Darstellungsform des \"Handbuchs der Oper\" wird hierbei auf die Operetten übertragen. Die Operette war auf den kleineren Theaterbühnen immer ein geliebtes Kind und ist auch an den Staatstheatern längst angekommen. Denn das Musiktheater läuft in mitreißender Vitalität zu anarchistischer Hochform auf, wenn Schicklichkeit und Konventionen im Operettenton aufs Korn genommen und außer Kraft gesetzt werden. Klaffte bislang im seit Jahrzehnten bewährten \"Handbuch der Oper\" mit Blick auf das musikalische Lachtheater eine Lücke, so ist diese nun geschlossen.

Nerone

Keine ausführliche Beschreibung für \"Politische Geschichte (Allgemeines)\" verfügbar.

Nerone

Nerone nella leggenda e nell'arte

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