Olivier Lexa

La musique à Venise

Musique Venise Lexa Olivier

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La musique à Venise Olivier Lexa,2015-10-07 Il n existait pas de grand livre d art consacr la musique v nitienne le voici Il nous montre que dans la Cit des Doges les sons et les couleurs de la lagune sont partout l op ra chez Monteverdi Cavalli et jusque dans les c l bres concertos de Vivaldi Cet ouvrage richement illustr permet au lecteur de d couvrir comment Venise a invent l op ra public v ritable tendard de l exub rance baroque m lant po sie musique peinture architecture et danse A cette poque les arts ne connaissaient pas de fronti res le chant se peignait et l on peignait pour la sc ne au centre de ses fameuses Noces de Cana V ron se se repr sentait lui m me accompagn de Tintoret et de Titien tous trois non pas en train de peindre mais de jouer de la musique Parall lement l mergence dans ses ospedali de la premi re grande cole instrumentale d Occident en exportant son mod le de spectacle lyrique dans l Europe enti re la S r nissime a accouch de rien de moins que la musique moderne Nulle autre cit ne pouvait engendrer de si profondes mutations artistiques dont les traces sont aujourd hui encore visibles partout **Historical Dictionary of Baroque Music** Joseph P. Swain,2023-05-08 Named a Library Journal Best Reference of 2023 Bravo An invaluable source for scholars and concertgoers Library Journal In the history of the Western musical tradition the Baroque period traditionally dates from the turn of the 17th century to 1750 The beginning of the period is marked by Italian experiments in composition that attempted to create a new kind of secular musical art based upon principles of Greek drama quickly leading to the invention of opera The ending is marked by the death of Johann Sebastian Bach in 1750 and the completion of George Frideric Handel s last English oratorio Jephtha the following year The Historical Dictionary of Baroque Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 500 cross referenced entries on composers instruments cities and technical terms This book is an excellent resource for students researchers and anyone wanting to know more about baroque music **Monteverdi et Wagner** Olivier Lexa,2017-12-08 Monteverdi et Wagner hiatus mariage impossible d fiance l entendement Le m lomane proteste Mais le parall le n est pas in dit Car mettre en relation Monteverdi et Wagner qu a priori tout oppose permet de lever le voile sur l essentiel deux si cles d intervalle les changements de paradigme op r s par les deux artistes ont un terreau commun Au del des analogies formelles les attaques port es aux deux compositeurs et leurs r pliques sous forme d crits th oriques mettent en vidence un monde d id es Nietzsche commen a sa carri re philosophique en le soulignant travers Ficin et Politien pour Monteverdi H lderlin Schelling et Novalis pour Wagner les racines n oplatoniciennes communes aux deux cr ateurs constituent une autre correspondance r v latrice On les retrouve au seuil du baroque comme du symbolisme Venise P trarque et Le Tasse ne laissent pas de r unir Monteverdi et Wagner tandis qu Orph e et Tristan offrent au chercheur une s rie d analogies frappantes Alors pourquoi ce rapprochement a t il t si peu approfondi Certes la d nonciation des fronti res interdisciplinaires propres au syst me acad mique n est pas nouvelle Mais faut il rester muet devant leur persistance Il existe aujourd hui toute une philosophie de la musique ou pr cis ment de la musique instrumentale Mais o est la philosophie de l op

ra Apr s avoir voqu les apports lumineux de Romain Rolland et de Jean Jacques Nattiez la musicologie Olivier Lexa tablit un bref historique de la philosophie de l op ra de Rousseau Nietzsche en passant par Hegel Novalis Schopenhauer et Kierkegaard Par la suite l auteur aborde la port e exemplaire de l histoire de l art de l histoire culturelle et de l esth tique analytique avant de se pencher sur les relations que plusieurs grands penseurs r cents et contemporains ont entretenues avec l art lyrique Adorno L vi Strauss Barthes Deleuze Foucault Bourdieu Badiou Lacoue Labarthe et i ek Sera t on surpris de retrouver les noms de Monteverdi et Wagner parmi les r currences dominantes Site internet de l diteur *LEONARD DE VINCI - L'INVENTION DE L'OPERA* LEXA OLIVIER,2019-10-10T00:00:00+02:00 Architectures machineries musiques odes lumi res voix et corps en mouvement pour L onard de Vinci la sc ne aura t le premier lieu de ses inventions et de leur incarnation Plus encore que pour ses uvres picturales le Quattrocento l aura c l br pour ses spectacles lyriques sans pr c dent Plus d un si cle avant Peri Caccini et Monteverdi ils auront marqu l av nement des premiers op ras Ce sont cette invention et cette r volution que r v le ici Olivier Lexa Quatre ann es de recherche lui ont t n cessaires pour r unir livrets notes et croquis indications de mises en sc ne de L onard de Vinci ainsi que les t moignages de ses contemporains Ces documents in dits racont s et comment s avec intelligence et sensibilit nous confrontent une vidence l op ra permet l artiste de r aliser ce que la peinture et le dessin lui interdisent En un temps de renouveau de la th tralit et du champ des passions son g nie est de rassembler en une totalit visuelle les diverses innovations artistiques et philosophiques de la Renaissance Alliance remarquable entre d couverte scientifique et divulgation culturelle cet essai inaugural d voile un pan m connu mais essentiel de la vie et de la vision du plus universel des esprits humains ce point extr me o avec lui tout se fait dramaturgie Metteur en sc ne et historien de l op ra Olivier Lexa travaille pour les plus grands th tres Il a dirig le Palazzetto Bru Zane et le Venetian Centre for Baroque Music Il est notamment le biographe du compositeur Francesco Cavalli **Venise, l'île musique** Marco Giommoni,2023-11-02

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