

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 consacré la musique vénitienne le voici Il nous montre que dans la Cité des Doges les sons et les couleurs de la lagune sont partout l'opéra chez Monteverdi Cavalli et jusque dans les célèbres concertos de Vivaldi Cet ouvrage richement illustré permet au lecteur de découvrir comment Venise a inventé l'opéra public vénérable tendant de l'exubérance baroque à l'opéra de la musique peinture architecture et danse A cette époque les arts ne connaissaient pas de frontières le chant se peignait et l'on peignait pour la scène au centre de ses fameuses Noces de Cana Veronese se représentait lui-même accompagné de Tintoret et de Titien tous trois non pas en train de peindre mais de jouer de la musique Parallèlement l'émigration dans ses ospedali de la première grande école instrumentale d'Occident en exportant son modèle de spectacle lyrique dans l'Europe entière la Sérénissime a accouché de rien de moins que la musique moderne Nulle autre cité 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'entendement Le malomane proteste Mais le parallèle n'est pas indit Car mettre en relation Monteverdi et Wagner qu'a priori tout oppose permet de lever le voile sur l'essentiel deux siècles d'intervalle les changements de paradigme opérés par les deux artistes ont un terrain commun Au-delà des analogies formelles les attaques portées aux deux compositeurs et leurs répliques sous forme de critiques thématisées mettent en évidence un monde d'idées Nietzsche commente à son tour la philosophie en le soulignant travers Ficin et Politien pour Monteverdi Herderlin Schelling et Novalis pour Wagner les racines néoplatoniciennes communes aux deux créateurs constituent une autre correspondance révélatrice On les retrouve au seuil du baroque comme du symbolisme Venise Petrarque et Le Tasse ne laissent pas de réunir Monteverdi et Wagner tandis qu'Orphée et Tristan offrent au chercheur une série d'analogies frappantes Alors pourquoi ce rapprochement a-t-il si peu approfondi Certes la dénonciation des frontières interdisciplinaires propres au système académique n'est pas nouvelle Mais faut-il rester muet devant leur persistance Il existe aujourd'hui toute une philosophie de la musique ou précisément de la musique instrumentale Mais c'est la philosophie de l'opéra

Après avoir vu les apports lumineux de Romain Rolland et de Jean Jacques Nattiez la musicologie Olivier Lexa tablit un bref historique de la philosophie de l'opéra de Rousseau Nietzsche en passant par Hegel Novalis Schopenhauer et Kierkegaard Par la suite l'auteur aborde la portée exemplaire de l'histoire de l'art de l'histoire culturelle et de l'esthétique analytique avant de se pencher sur les relations que plusieurs grands penseurs récents et contemporains ont entretenues avec l'art lyrique Adorno Lévi Strauss Barthes Deleuze Foucault Bourdieu Badiou Lacoue Labarthe et il sera tout surpris de retrouver les noms de Monteverdi et Wagner parmi les courances dominantes Site internet de l'auteur LEONARD DE VINCI - L'INVENTION DE L'OPERA LEXA OLIVIER, 2019-10-10T00:00:00+02:00 Architectures machineries musiques odes lumières voix et corps en mouvement pour Léonard de Vinci la scène aura-t-elle le premier lieu de ses inventions et de leur incarnation Plus encore que pour ses œuvres picturales le Quattrocento l'aura-t-elle pour ses spectacles lyriques sans précédent Plus d'un siècle avant Peri Caccini et Monteverdi ils auront marqué l'avènement des premiers opéras Ce sont cette invention et cette révolution que révèle ici Olivier Lexa Quatre années de recherche lui ont été nécessaires pour réunir livrets notes et croquis indications de mises en scène de Léonard de Vinci ainsi que les témoignages de ses contemporains Ces documents inédits racontent et commentent avec intelligence et sensibilité nous confrontent une évidence l'opéra permet à l'artiste de réaliser ce que la peinture et le dessin lui interdisent En un temps de renouveau de la théâtralité et du champ des passions son génie est de rassembler en une totalité visuelle les diverses innovations artistiques et philosophiques de la Renaissance Alliance remarquable entre découverte scientifique et divulgation culturelle cet essai inaugural dévoile un pan moins connu mais essentiel de la vie et de la vision du plus universel des esprits humains ce point extrême où avec lui tout se fait dramaturgie Metteur en scène et historien de l'opéra Olivier Lexa travaille pour les plus grands théâtres Il a dirigé 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

Decoding **Musique Venise Lexa Olivier**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Musique Venise Lexa Olivier**," a mesmerizing literary creation penned by a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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Musique Venise Lexa Olivier Introduction

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