

Love 3 5 Come Cuori Lontani Love Series Vol 6

A vivid reimagining of the Vita nuova as a revolution in poetry and a revelation of divine destiny through love.

"This study considers the way in which a poetic convention, the beloved to whom Renaissance amatory poetry was addressed, becomes influential political rhetoric, an instrument that both men and women used to shape and justify their claims to power. The author argues that Petrarchan poetic conventions were part of a social discourse that signaled anxiety concerning the rising place of women as intellectual interlocutors, public figures, and patrons of the arts."--

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Fra Girolamo Savonarola had a profound effect on the political and moral life of Florence in the 1490s, and his legacy lived on during the century after his execution in 1498, not just in Florence but in Ferrara and beyond the Alps, as far as Paris, Munich, and London. This study reconstructs contexts and musical settings for the popular tradition of sacred laude that were sung during the Savonarolan carnivals in 1496, 1497, and 1498. It further examines a broad network of patronage for the courtly tradition of Latin motets that provided elaborate musical settings for Savonarola's meditations on Psalms 30 and 50. The friar's success in Florence can be partially attributed to his adoption of sacred laude (and the tunes of bawdy carnival songs) that had been promoted by Lorenzo de' Medici. The texts of the old carnival songs were suppressed, but the music was adapted to laude with texts that proclaim the friar's prophecy of castigation and renewal. The citizens could thus internalize Savonarola's message by singing it. Savonarola himself wrote several lauda texts, and their musical settings are reconstructed here, as well as those for an underground tradition of laude written to venerate him after his execution. Part II turns to the courtly tradition and the Latin motet. Several Catholic patrons, scattered from Ferrara to France to England, were drawn to the friar's prison meditation on Psalms 30 and 50, and they commissioned elaborate musical settings of the opening words of both. A dozen motets on the friar's psalm meditations can be traced from composers such as Willaert, Rore, Le Jeune, Lassus, and Byrd. Savonarola's highly personal texts inspired some of the most moving musical settings of the sixteenth century, in spite of the Church's unfavourable attitude toward the friar's disruptive example, which had set a precedent for Protestant reformers such as Martin Luther.

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.

In this work, Giuseppe G. Scollo offers a complex understanding of the phenomenon of violence through an in-depth study of Luke 16,16, allowing for the possibility of a positive link between "violence" and "love."

Billboard

Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society. Articles in volume 21 include: Aaron's interpretation of Isidore and an illustrated copy of the Toscanello; Musica mundana, Aristotelian natural philosophy and ptolemaic astronomy; The Triodia Sacra as a key source for late-Renaissance music in southern Germany; The debate over song in the Accademia Fiorentina.

[Copyright: e99ddffbd08637c04899fe2454aa92ae](https://www.billboard.com/copyright/e99ddffbd08637c04899fe2454aa92ae)