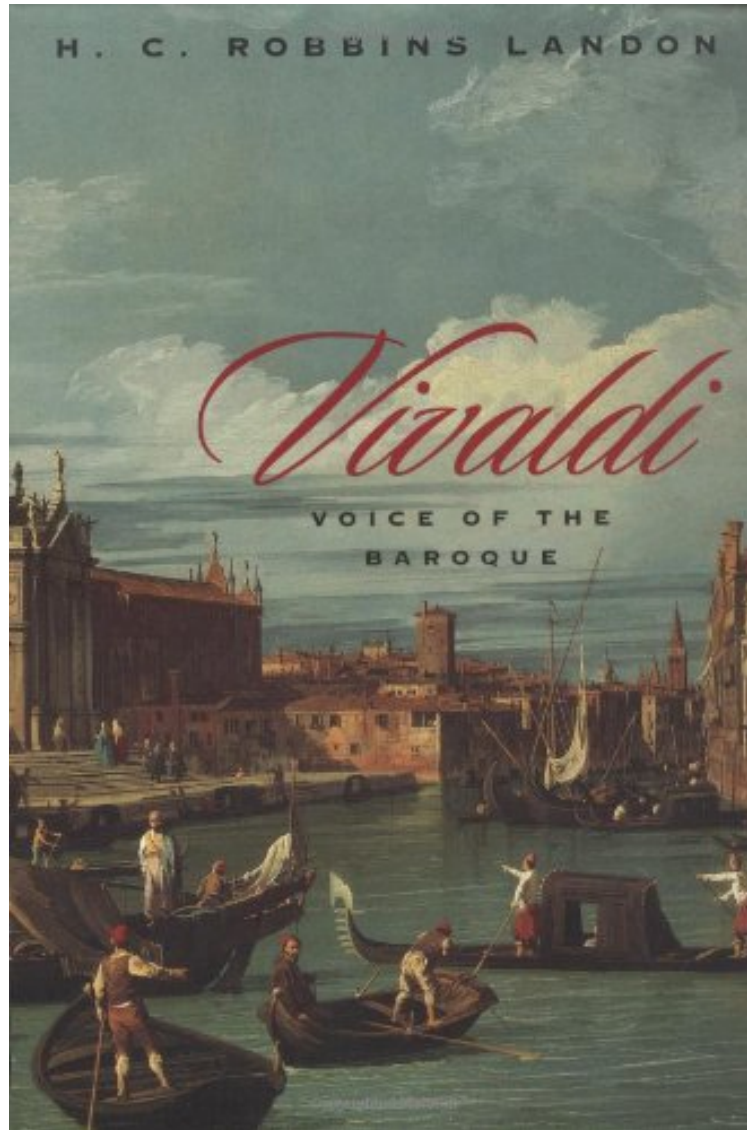


[Mobile book] Vivaldi: Voice of the Baroque

Vivaldi: Voice of the Baroque

H. C. Robbins Landon
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#638186 in Books H C Robbins Landon 1996-08-15 Original language: English PDF # 1 9.00 x .80 x 6.00l, .70 #File Name: 0226468429208 pages Vivaldi Voice of the Baroque | File size: 24.Mb

H. C. Robbins Landon : Vivaldi: Voice of the Baroque before purchasing it in order to gage whether or not it would be worth my time, and all praised Vivaldi: Voice of the Baroque:

12 of 13 people found the following review helpful. A splendid palimpsest of Vivaldi's life By Michael Birman Antonio Vivaldi's life is hardly well documented: certainly not as well as Mozart's or Beethoven's. Even Bach's biographical details, scarcely thorough, are significantly greater than the "Red Priest's". Vivaldi's music and reputation nearly disappeared following his death, along with a substantial number of his manuscripts and the day-to-day details of his sui generis career. His resurrection as a composer and the dogged efforts of musicologists have provided at least the

rough outlines of a biography. H. C. Robbins Landon, whom some consider Joseph Haydn's alter ego, has written an excellent biography of Vivaldi, managing to provide the details of his life in only 170 pages (including illustrations). Hardly a voluminous tome, there just isn't much day-to-day knowledge available, and what is known must often be teased out of official documents that are still coming to light. What Robbins Landon reveals about Vivaldi, especially in his few surviving letters to the nobility or the inevitable dedications to his various noble patrons, is painful. Cringing obsequiousness, fawning servility, even an occasional whining sycophancy when things go wrong and Vivaldi pleads to a patron for assistance, are all prominently displayed. This was coin of the realm for the era: the artist as flotsam in a hierarchical world. It is painful to witness, nevertheless. What is also revealed is a certain wolfishness on Vivaldi's part. His strange and lengthy menage with the attractive and moderately talented Giraud sisters, slightly unusual for a Priest. His peculiar working habits and relationships with other artists. His somewhat craven demeanor throughout his compositional career, finally inducing him to abandon Italy for Vienna at the end. This portrait of Vivaldi seems more enigmatic and his biography more of a palimpsest than the usual life story. Given the data, Robbins Landon does a superb job of at least revealing Vivaldi's milieu, picturing beautiful Venice during that era and outlining the splendid music this peculiar man created. For it is ultimately the music, and only the music, that contains the blood and heart and sinew of this marvelous composer. Mike Birman 0 of 0 people found the following review helpful. Kind of wordy but a good companion to the Red Priest By Tom Lloyd Kind of wordy but a good companion to the Red Priest. To get a feel for Vivaldi you should have both. Then there is couple of novels, Vivaldi's muse, and the Red Priest's Annina. Vivaldi was a prolific genius. 0 of 0 people found the following review helpful. Five Stars By John LoBiondo Nice

Vivaldi boasted that he could compose a concerto faster than a scribe could copy one. Despite his prolificacy, The Four Seasons, and the majority of his already published work had fallen into obscurity by the time of his death in poverty in 1741. Most of his music--concertos, sonatas, operas, and sacral music--has been published only recently. Very little has been written on Vivaldi for the nonspecialist, especially in English. Landon rediscovers the composer in this accessible and musically informed biography while presenting documentation of the musician's life discovered after the Baroque revival in the 1930s. This book includes illustrations of eighteenth-century Venice and several newly translated letters, thoroughly evoking the style of the time and revealing some of the more personal aspects of Vivaldi's life. "Belongs on the shelf of every serious music student." Kirkus "Gives a good feel for Vivaldi's life and times . . . and describes particularly well how Vivaldi has been revived." Booklist "Robbins Landon is marvelously entertaining, extravagantly learned." The Independent

From Library Journal If Antonio Lucio Vivaldi (1678-1741) were living today, he would be comfortably fixed through royalties from recordings and other performances of his The Four Seasons. The "red priest," so-called for his red hair, spent many years in an insecure position as music master for a charitable school. Eventually, Vivaldi moved on to concentrate primarily on opera composition and production, but his financial demands and questionable relationship with the prima donna Anna Giraud stymied his efforts. In this compact yet illuminating book, Landon explores why Vivaldi's music, with the exception of The Four Seasons and the second Gloria in D, has been largely ignored. The inclusion of newly discovered correspondence and other documents pertaining to Vivaldi and his music is the most significant aspect of this book. Landon contemporizes the life and contributions of Vivaldi in a succinct and attractive style. Recommended for academic and large public libraries. - Kathleen Sparkman, Baylor Univ., Waco, Tex. Copyright 1993 Reed Business Information, Inc. From Kirkus "Short in length but long on scholarship, a "life and works" of the 18th-century Venetian master that belongs on the shelf of every serious music student. Robbins Landon, the distinguished musical archaeologist whose labors led to the rediscovery of much of Haydn's lost or neglected music, has also turned his attention recently to Mozart (1791, etc.). He now skips back a generation to focus on the composer whose name has become synonymous with the Italian baroque--not wholly new territory, since Robbins Landon also coauthored Five Centuries of Music in Venice (1991--not reviewed), but what prompted him to attempt a complete life of Vivaldi was the worldwide fascination with The Four Seasons. Prior to the 1950 Cetra recording of those four violin concerti, Vivaldi had been virtually forgotten for 200 years after having been buried in an unmarked pauper's grave in Vienna; today, he's one of the immortals. Yet Robbins Landon chooses not to speculate about the cause of the amazing "Vivaldi renaissance." He's content to present a detailed, chronological, strictly factual biography, including Vivaldi's years as violin virtuoso and teacher of gifted orphan girls; his growing list of compositions; and his travels around Italy and, ultimately, Vienna--almost all undertaken in connection with his frustrated attempts to become established as an opera composer. Robbins Landon's method is to quote verbatim documents, letters, and dedicatory inscriptions in the original language (most are then translated): This exact but stern presentation may not appeal to the casual reader. The author inserts himself only long enough to recount his unsuccessful attempt to edit some of Vivaldi's many operas for modern presentation; he soon decided that the attempt was doomed. He notes that, unlike Haydn's operas and surely unlike Vivaldi's instrumental and religious music, Vivaldi's operas seem to offer little to contemporary listeners. But the author also has the good grace to hope that he'll

be proved wrong. No fluff--just the facts and an invitation to explore the music. (Thirty illustrations) -- Copyright 1993, Kirkus Associates, LP. All rights reserved. From the Back Cover In *Vivaldi: Voice of the Baroque*, eminent musicologist H.C. Robbins Landon rediscovers the composer through an accessible and musically informed biography. Presenting documentation about Vivaldi discovered after the Baroque revival in the 1930s, Robbins Landon explores a fascinating life.