

Met Dellanima Mia

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?È difficile, se non addirittura impossibile, scindere il nome di Erasmo da quello di Thomas More, anche se non pochi biografi lasciano spesso nell'ombra l'immagine di uno dei due amici per rendere plausibili le loro tesi interpretative. In effetti, a chi fa di More un modello di ortodossia alquanto...

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" Mio caro, sapete quanto temo i cavalli e le carrozze. Poco fa nell' attraversare il Boulevard, in gran fretta, mentre saltellavo nel fango tra quel caos dove la morte giunge al galoppo da tutte le parti tutto in una volta, la mia aureola e' scivolata, a causa di un brusco movimento, giù dal capo nel fango del macadam.

A premier singer and master teacher here tells other singers how to get the most from 151 famous arias selected for their popularity or their greatness from 66 operas, ranging in time and style from Christopher Gluck to Carlisle Floyd, from Mozart to Menotti. "The most memorable thrills in an opera singer's life," according to the author's Introduction, "may easily derive from the great arias in his or her repertoire." This book continues the work Martial Singher has done, in performances, in concerts, and in master classes and lessons, by drawing attention "not only to precise features of text, notes, and markings but also to psychological motivations and emotional impulses, to laughter and tears, to technical skills, to strokes of genius, and even here and there to variations from the original works that have proved to be fortunate." For each aria, the author gives the dramatic and musical context, advice about interpretation, and the lyric--with the original language (if it is not English) and an idiomatic American English translation, in parallel columns. The major operatic traditions--French, German, Italian, Russian, and American--are represented, as are the major voice types--soprano, mezzo-soprano, tenor, baritone, bass-baritone, and bass. The dramatic context is not a mere summary of the plot but is a penetrating and often witty personality sketch of an operatic character in the midst of a situation. The musical context is presented with the dramatic situation in a cleverly integrated way. Suggestions about interpretation, often illustrated with musical notation and phonetic symbols, are interspersed among the author's explication of the music and the action. An overview of Martial Singher's approach--based on fifty years of experience on stage in a hundred roles and in class at four leading conservatories--is presented in his Introduction. As the reader approaches each opera discussed in this book, he or she experiences the feeling of participation in a rehearsal on stage under an urbane though demanding coach and director. The Interpretive Guide will be of value to professional singers as a source of reference or renewed inspiration and a memory refresher, to coaches for checking and broadening personal impressions, to young singers and students for learning, to teachers who have enjoyed less than a half century of experience, and to opera broadcast listeners and telecast viewers who want to understand what goes into the sounds and sights that delight them.

Arriving in America in 1904, Carlo Tresca began a nearly forty-year stretch as an active revolutionary. Nunzio Pernicone's definitive biography chronicles Tresca's larger-than-life personality, his revolutionary apprenticeship in Sulmona, Italy, and his subsequent career as fighter for liberty until his untimely death in 1943. The story of his life - as newspaper editor, labor agitator, anarchist, anti-communist, street fighter, and opponent of fascism - illuminates the lost world of Italian-American radicalism. Among friends and comrades Tresca counted revolutionary luminaries such as Elizabeth Gurley Flynn, Big Bill Haywood, Alexander Berkman, Emma Goldman, and countless soversivi. From his work on behalf of the IWW, to his editorship of numerous papers, including Il Proletario and Il Martello, and his assassination on the streets of New York City, Tresca's passion left a permanent mark on the American map.

This collection of thirteen essays brings together Italian and American scholars to present a cooperative analysis of the Italian short story, beginning in the fourteenth century with Giovanni Boccaccio and arriving at the twentieth century with Alberto Moravia and Anna Maria Ortese. Throughout the book, the contributors carefully and intentionally unpack and explain the development of the short story genre and demonstrate the breadth of themes - cultural, historical and linguistic - detailed in these narratives. Dedicated to a genre "devoted to lightness and flexibility, as well as quickness, exactitude, visibility and multiplicity," this collection paints a careful and exacting picture of an important part of both Italian and literary history.

During the Italian Renaissance, dozens of early modern writers published collections of private correspondence, using them as vehicles for self-presentation, self-promotion, social critique, and religious dissent. Writing Gender in Women's Letter Collections of the Italian Renaissance examines the letter collections of women writers, arguing that these works were a studied performance of pervasive ideas about gender as well as genre, a form of self-fashioning that variously reflected, manipulated, and subverted cultural and literary conventions regarding femininity and masculinity. Meredith K. Ray presents letter collections from authors of diverse backgrounds, including a noblewoman, a courtesan, an actress, a nun, and a male writer who composed letters under female pseudonyms. Ray's study includes extensive new archival research and highlights a widespread interest in women's letter collections during the Italian Renaissance that suggests a deep curiosity about the female experience and a surprising openness to women's participation in this kind of literary production.