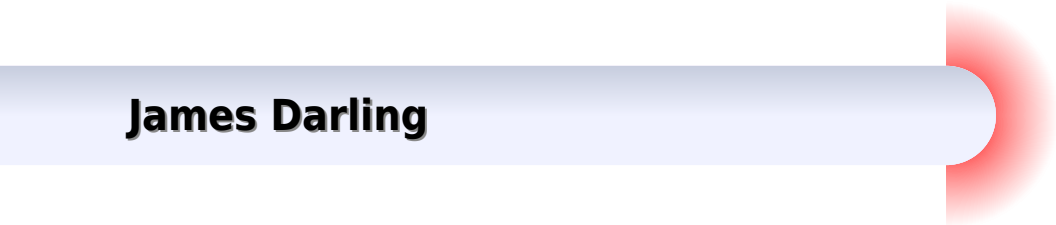




Birth Of Opera

James Darling



Birth Of Opera:

The Rough Guide to Opera Matthew Boyden, Nick Kimberley, 2002 Sketches of opera composers opera synopses and CD reviews

The Oxford Handbook of Opera Helen M. Greenwald, 2014 What IS opera Contributors to The Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume's major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera

The Birth of Opera Frederick William Sternfeld, 1995 F W Sternfeld examines the role of poets and composers in establishing the new genre of opera in northern Italy around 1600 He discusses the problems of sung drama particularly the required happy ending and its foil the lament and highlights the enduring appeal from Poliziano through to Monteverdi to Stravinsky of the story of Orpheus the divine singer

In Search of Opera Carolyn Abbate, 2014-12-25 In her new book Carolyn Abbate considers the nature of operatic performance and the acoustic images of performance present in operas from Monteverdi to Ravel Paying tribute to music's realization by musicians and singers she argues that operatic works are indelibly bound to the contingency of live singing playing and staging She seeks a middle ground between operas as abstractions and performance as the phenomenon that brings opera into being Weaving between opera's facts of life and a series of works including The Magic Flute Parsifal and Pell as Abbate explores a spectrum of attitudes towards musical performance which range from euphoric visions of singers as creators to uncanny images of musicians as lifeless objects that have been resuscitated by scripts In doing so she touches upon several critical issues the Wagner problem coloratura virtuosity and their critics the implications of disembodied voice in opera and film mechanical music the mortality of musical sound and opera's predilection for scenes positing mysterious unheard music An intersection between transcendence and intense physical grounding she asserts is a quintessential element of the genre one source of the rapture that operas and their singers can engender in listeners In Search of Opera mediates between an experience of opera that can be passionate and intuitive and an intellectual engagement with opera as

a complicated aesthetic phenomenon Marrying philosophical speculation to historical detail Abbate contemplates a central dilemma the ineffability of music and the diverse means by which a fugitive art is best expressed in words All serious devotees of opera will want to read this imaginative book by s music critical virtuoso

The Birth of an Opera Michael Rose,2013-03-11 The Birth of an Opera offers illuminating insight into how operas are written and the personalities incidents and musical circumstances that have shaped their composition Through a deft compilation of primary sources letters memoirs and personal accounts from composers librettists and performers Michael Rose re creates for his readers the circumstances that gave rise to fifteen operatic milestones From Monteverdi and Mozart to Puccini and Berg each chapter focuses on a well known opera and tells the story that lies behind its creation Rather than retreading familiar ground with pages of historical and musical analysis Rose places each opera firmly in the context of the composer s life and provides an engaging text in which the varied and colorful personalities involved are seen to discuss comment and contribute in one way or another to the progress of its composition The reader will find Mozart with a new and flamboyant librettist tackling the risky enterprise of Le Nozze di Figaro Wagner confessing his hidden love for the woman who inspires him as he creates the passionate drama of Tristan und Isolde Verdi deep in Shakespearian discussion with Boito as they remodel the tragedy of Otello and Debussy coming almost literally to blows with Maeterlinck over the soprano to take the leading role in Pell as et M lisande Throughout Rose offers his readers the most direct possible link to events that have often become twisted or obscured by operatic myth and in so doing he captures the bizarre interactions of chance genius practical necessity and dogged determination that accompanied the making of some of opera s most enduring masterpieces

Opera's Second Death Slavoj Zizek,Mladen Dolar,2013-10-18 Opera s Second Death is a passionate exploration of opera the genre its masterpieces and the nature of death Using a dazzling array of tools Slavoj Zizek and coauthor Mladen Dolar explore the strange compulsions that overpower characters in Mozart and Wagner as well as our own desires to die and to go to the opera

A Night at the Opera Bernadine Johnson,Carol Matz,2005-06 Explore seven operas with piano arrangements historical information and fun activities

Weill's Musical Theater Stephen Hinton,2012-04-10 In the first musicological study of Kurt Weill s complete stage works Stephen Hinton charts the full range of theatrical achievements by one of twentieth century musical theater s key figures Hinton shows how Weill s experiments with a range of genres from one act operas and plays with music to Broadway musicals and film opera became an indispensable part of the reforms he promoted during his brief but intense career Confronting the divisive notion of two Weills one European the other American Hinton adopts a broad and inclusive perspective establishing criteria that allow aspects of continuity to emerge particularly in matters of dramaturgy Tracing his extraordinary journey as a composer the book shows how Weill s artistic ambitions led to his working with a remarkably heterogeneous collection of authors such as Georg Kaiser Bertolt Brecht Moss Hart Alan Jay Lerner and Maxwell Anderson

Opera in Seventeenth-Century Venice Ellen Rosand,1990-12-01 Ellen Rosand shows how

opera born of courtly entertainment took root in the special social and economic environment of seventeenth century Venice and there developed the stylistic and aesthetic characteristics we recognize as opera today With ninety one music examples most of them complete pieces nowhere else in print and enlivened by twenty eight illustrations this landmark study will be essential for all students of opera amateur and professional and for students of European cultural history in general Because opera was new in the seventeenth century the composers most notably Monteverdi and Cavalli librettists impresarios singers and designers were especially aware of dealing with aesthetic issues as they worked Rosand examines critically for the first time the voluminous literary and musical documentation left by the Venetian makers of opera She determines how these pioneers viewed their art and explains the mechanics of the proliferation of opera within only four decades to stages across Europe Rosand isolates two features of particular importance to this proliferation the emergence of conventions musical dramatic practical that facilitated replication and the acute self consciousness of the creators who in their scores librettos letters and other documents have left us a running commentary on the origins of a genre *The Cambridge Companion to Opera Studies* Nicholas Till, 2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline **Opera as Soundtrack** Jeongwon Joe, 2016-05-13 Filmmakers fascination with opera dates back to the silent era but it was not until the late 1980s that critical enquiries into the intersection of opera and cinema began to emerge Jeongwon Joe focusses primarily on the role of opera as soundtrack by exploring the distinct effects opera produces in film effects which differ from other types of soundtrack music such as jazz or symphony These effects are examined from three perspectives peculiar qualities of the operatic voice various properties commonly associated with opera such as excess otherness or death and multifaceted tensions between opera and cinema for instance opera as live embodied high art and cinema as technologically mediated popular entertainment Joe argues that when opera excerpts are employed on soundtracks they tend to appear at critical moments of the film usually associated with the protagonists and the author explores why it is opera not symphony or jazz that accompanies poignant scenes like these Joe s film analysis focuses on the time period of the post 1970s which is distinguished by an increase of opera excerpts on soundtracks to blockbuster titles the commercial recognition of which promoted the production of numerous opera soundtrack CDs in the following years Joe incorporates an empirical methodology by examining primary sources such as production files cue sheets and unpublished interviews with film directors and composers to enhance the traditional hermeneutic approach The films analysed in her book include Woody Allen s *Match Point* David Cronenberg s *M. Butterfly* and Wong Kar wai s *2046* *Gluck and the Birth of Modern Opera* Patricia Howard, 1963 **Landscape and the Arts in Early Modern Italy** Katrina Grant, 2025-10-01 *Landscape and the Arts in Early Modern Italy* Theatre Gardens and Visual Culture argues that theatre and the new genre of opera in particular played a key role in creating a new vision of landscape during the long seventeenth century in Italy It explores how the idea of gardens as theatres emerged at the same time as opera was developed in Italian courts around the

turn of the seventeenth century During this period landscape painting emerged as a genre and the aesthetic of designed landscapes and gardens was wholly transformed which resulted in a reconceptualization of the relationship between humans and landscape The importance of theatre as a key cultural expression in Italy is widely recognised but the visual culture of theatre and its relationship to the broader artistic culture is still being untangled This book argues that the combination of narratives playing out in natural settings Arcadia Parnassus Alcina the emotional responses elicited by sets and special effects the apparent magical manipulation of the laws of nature and the way that garden theatres were used for displays of power and to enact princely virtue and social order all contributed to this shifting idea of landscape in the seventeenth century

Samuel Barber Barbara B. Heyman, 2020 Samuel Barber 1910 1981 is one of the most admired and honored American composers of the twentieth century An unabashed Romantic largely independent of worldwide trends and the avant garde he infused his works with poetic lyricism and gave tonal language and forms new vitality His rich legacy includes every genre including the famous Adagio for Strings Knoxville Summer of 1915 three concertos a plethora of songs and two operas the Pulitzer prize winning Vanessa and Antony and Cleopatra the commissioned work that opened the new Metropolitan Opera House at Lincoln Center in 1966 Generously documented by letter sketches autograph manuscripts and interviews with friends colleagues and performers with whom he worked this ASCAP Award winning book is still unquestionably the most authoritative biography on Barber covering his entire career and interweaving the events of his life with his compositional process This second edition benefits from many new discoveries including a Violin Sonata recovered from an artist's estate a diary Barber kept his seventeenth year a trove of letters and manuscripts that were recovered from a suitcase found in a dumpster documentation that dispels earlier myths about the composition of Barber's Violin Concerto and research of scholars that was stimulated by Heyman's work Barber's intimate relations are discussed when they bear on his creativity A testament to the lasting significance of Romanticism Samuel Barber stands as a model biography of an important musical figure

Opera Matthew Boyden, Nick Kimberley, 1999 Sketches of opera composers opera synopses and CD reviews

A Manual of Music Wilbur M. Derthick, 1888 [Comprehensive Calendar of Bicentennial Events](#), 1975

Cyclopaedia Bibliographica James Darling, 1859 **Famous Composers and Their Works** John Knowles Paine, Theodore Thomas, Karl Klauser, 1891 **Comprehensive Calendar of Bicentennial Events, June 1975** American Revolution Bicentennial Administration, 1975

This book delves into Birth Of Opera. Birth Of Opera is a crucial topic that must be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Birth Of Opera, encompassing both the fundamentals and more intricate discussions.

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This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Birth Of Opera.

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