

OPERA



Of Opera

Matthew Boyden, Nick Kimberley



Of Opera:

Latin America and the Transports of Opera Roberto Ignacio Díaz, 2024-01-15 Latin America and the Transports of Opera studies a series of episodes in the historical and textual convergence of a hallowed art form and a part of the world often regarded as peripheral Perhaps unexpectedly the archives of opera generate new arguments about several issues at the heart of the established discussion about Latin America the allure of European cultural models the ambivalence of exoticism the claims of nationalism and cosmopolitanism and ultimately the place of the region in the global circulation of the arts Opera's transports concern literal and imagined journeys as well as the emotions that its stories and sounds trigger as they travel back and forth between Europe the United States too and Latin America Focusing mostly on librettos and other literary forms this book analyzes Calderón de la Barca's baroque play on the myth of Venus and Adonis set to music by a Spanish composer at Lima's viceregal court Alejo Carpentier's neobaroque novella on Vivaldi's opera about Moctezuma the entanglements of opera with class gender and ethnicity throughout Cuban history music dramas about enslaved persons by Carlos Gomes and Hans Werner Henze staged in Rio de Janeiro and Copenhagen the uses of Latin American poetry and magical realism in works by John Adams and Daniel Catán and a novel by Manuel Mujica Lainez set in Buenos Aires's Teatro Colón plus a chamber opera about Victoria Ocampo with a libretto by Beatriz Sarlo Close readings of these texts underscore the import and meanings of opera in Latin American cultural history

Historical Dictionary of Opera Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera

Aesthetics of Opera in the Ancien Régime, 1647-1785 Downing A. Thomas, 2002 This

is the first study to recognize the broad impact of opera in early modern French culture Downing A Thomas considers the use of operatic spectacle and music by Louis XIV as a vehicle for absolutism the resistance of music to aesthetic and political agendas of the time and the long term development of opera in the eighteenth century humanist culture He argues that French opera moved away from the politics of the absolute monarchy in which it originated to address Enlightenment concerns with sensibility and feeling The book combines close readings of significant seventeenth century and eighteenth century operatic works circumstantial writings and theoretical works on theater and opera together with a measure of reception history Thomas examines key works by Lully Rameau and Charpentier among others and extends his reach from the late seventeenth century to the end of the eighteenth

A Critical History of Opera Arthur Elson,1901

The Work of Opera Richard Dellamora,Daniel Fischlin,1997 In this significant collection of original essays preeminent literary and cultural critics musicologists and queer theorists delve into the way opera shapes national character through its representations of gender sexuality and class The book includes essays on the works of Mozart Verdi Wagner and others and examines the impact of such modern phenomena as AIDS 10 photos 15 music examples

Operas in English: A Dictionary Margaret Ross Griffel,2012-12-21 In this revised and expanded edition of *Operas in English A Dictionary* Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book s initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer s name librettist s name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings *Operas in English* features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers

of other settings and other key figures *Cinema's Illusions, Opera's Allure* David Schroeder, 2016-10-06 The invention of cinema was ingenious so much so that virtually no one quite knew what to do with it In its earliest stages especially with the advent of the feature film it needed models and opera proved to be especially useful in that regard The allure of opera to cinema early in the twentieth century held up through the silent era into sound films through the golden age of movies and beyond This book explores the numerous ways some predictable some unexpected and some bizarre in which this has happened The influence of Richard Wagner on filmmakers has been especially striking and some have even devised visual images that seem to emerge from a kind of non verbal Wagnerian essence a formative musical urge that can underlie a cinematic idea defying explanation and remaining purely sensory Directors like Griffith DeMille Eisenstein Chaplin Bunuel or Hitchcock have intuited this possibility Schroeder provides a fascinating well researched and always entertaining account of the influence of one medium on another and shows that opera can often be found lurking in the background or booming in the foreground of an impressive range of films

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

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

The Concise Oxford Dictionary of Opera John Warrack, Ewan West, 1996-03-07 Derived from the full Oxford Dictionary of Opera this is the most authoritative and up to date dictionary of opera available in paperback Fully revised for this new edition with over 3 500 entries it is designed to be accessible to all those who enjoy opera whether at the opera house or on record Composers and their works Singers and their notable performances Plot summaries and separate entries for well known roles arias and choruses Leading conductors producers and designers Opera companies and festivals

[Annual Magazine Subject-index](#), 1913

A History of Opera Burton D. Fisher, 2005 A comprehensive history of opera that traces each milestone in opera history from the 16th century Camerata through the next 400 years and featured in depth analysis of all important genres the Baroque Classical and Romantic eras Bel Canto Opera Buffa German Romanticism Wagner and music drama Verismo Impressionism Expressionism Serialism and much more

[Opera Synopses](#) Joseph Walker McSpadden, 1927

The Story of Opera Richard Somerset-Ward, 1998-09-30 Whether you love Mozart or Puccini Caruso Callas or Pavarotti here is a book sure to delight both longtime opera lovers and those new to this most dramatic of all musical forms Published on the 400th anniversary of the first performance of the very first opera this richly illustrated volume presents a wealth of performance photographs stage designs and paintings It brings the history of opera to life through the individual stories of the hundreds of people who created it composers librettists impresarios conductors directors and of course singers The book is organized chronologically with sections devoted to the great Italian German French English and Russian operas and artists The final

chapter surveys the many figures directors such as Visconti Zeffirelli and Wieland Wagner performers such as Domingo Sills Sutherland and Norman and artists from David Hockney to Robert Wilson who have brought opera to a broad new audience in the late 20th century The Standard Operas George Putnam Upton,1890 **The Pacific Coast Musician** ,1921

The Pageant of America, a Pictorial History of the United States ,1929 Subject Index of the Modern Books Acquired by the British Museum in the Years 1916-1920 British Museum. Department of Printed Books,1922 **The Weekly Review** ,1920 *Harper's Weekly* John Bonner,George William Curtis,Henry Mills Alden,Samuel Stillman Conant,Montgomery Schuyler,John Foord,Richard Harding Davis,Carl Schurz,Henry Loomis Nelson,John Kendrick Bangs,George Brinton McClellan Harvey,Norman Hapgood,1909

The Enigmatic Realm of **Of Opera**: Unleashing the Language is Inner Magic

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