

Divas And Scholars Performing Italian Opera

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Body Knowledge Mary Simonson 2013-11 This book traces the deployment of intermedial aesthetics in the works of early twentieth-century female performers. By destabilizing medial and genre boundaries, these women created compelling and meaningful performances that negotiated turn-of-the-century American social and cultural issues.

The Frightful Stage Robert Justin Goldstein 2009-03-30 In nineteenth-century Europe the ruling elites viewed the theater as a form of communication which had enormous importance. The theater provided the most significant form of mass entertainment and was the only arena aside from the church in which regular mass gatherings were possible. Therefore, drama censorship occupied a great deal of the ruling class's time and energy, with a particularly focus on proposed scripts that potentially threatened the existing political, legal, and social order. This volume provides the first comprehensive examination of nineteenth-century political theater censorship at a time, in the aftermath of the French Revolution, when the European population was becoming increasingly politically active.

The New Grove Masters of Italian Opera Philip Gossett 1983 These five biographies provide the first complete survey of Italian opera from the early buffo operas of Rossini to Verdi's great masterpieces, *Otello* and *Falstaff*, and the verismo operas of Puccini. Andrew Porter has been highly praised for his original and enlightening account of Verdi, and Philip Gossett has received similar acclaim for his treatment of Rossini. Porter, Gossett, William Ashbrooke, Julian Budden, Mosco Carner, and Friedrich Lippmann, all acknowledged experts in the field of Italian opera, combine to offer insight into the traditions and workings of one of the most fascinating periods in the history of opera. Book jacket.

From the Score to the Stage Evan Baker (Opera historian) 2013 Without scenery, costumes, and stage action, an

opera would be little more than a concert. But in the audience, we know little (and think less) about the enormous efforts of those involved in bringing an opera to life—by the stagehands who shift scenery, the scenic artists who create beautiful backdrops, the electricians who focus the spotlights, and the stage manager who calls them and the singers to their places during the performance. The first comprehensive history of the behind-the-scenes world of opera production and staging, *From the Score to the Stage* follows the evolution of visual style and set design in continental Europe from its birth in the seventeenth century up to today. In clear, witty prose, Evan Baker covers all the major players and pieces involved in getting an opera onto the stage, from the stage director who creates the artistic concept for the production and guides the singers' interpretation of their roles to the blocking of singers and placement of scenery. He concentrates on the people—composers, librettists, designers, and technicians—as well as the theaters and events that generated developments in opera production. Additional topics include the many difficulties in performing an opera, the functions of impresarios, and the business of music publishing. Delving into the absorbing and often neglected history of stage directing, theater architecture and technology, and scenic and lighting design, Baker nimbly links these technical aspects of opera to actual performances and performers, and the social context in which they appeared. Out of these details arise illuminating discussions of individual productions that cast new light on the operas of Wagner, Verdi, and others. Packed with nearly two hundred color illustrations, *From the Score to the Stage* is a revealing, always entertaining look at what happens before the curtain goes up on opening night at the opera house.

Monteverdi's Last Operas: A Venetian Trilogy Ellen Rosand 2007-12-03 Claudio Monteverdi (1567-1643) was the first important composer of opera. This innovative study by one of the foremost experts on Monteverdi and seventeenth-century opera examines the composer's celebrated final works—*Il ritorno d'Ulisse* (1640) and *L'incoronazione di Poppea* (1642)—from a new perspective. Ellen Rosand considers these works as not merely a pair but constituents of a trio, a Venetian trilogy that, Rosand argues, properly includes a third opera, *Le nozze d'Enea* (1641). Although its music has not survived, its chronological placement between the other two operas opens new prospects for better understanding all three, both in their specifically Venetian context and as the creations of an old master. A thorough review of manuscript and printed sources of *Ritorno* and *Poppea*, in conjunction with those of their erstwhile silent companion, offers new possibilities for resolving the questions of authenticity that have swirled around Monteverdi's last operas since their discovery in the late nineteenth century. *Le nozze d'Enea* also helps to explain the striking differences between the other two, casting new light on their contrasting moral ethos: the conflict between a world of emotional propriety and restraint and one of hedonistic abandon.

Curating Opera Stephen Mould 2021-02-09 Curation as a concept and a catchword in modern parlance has, over recent decades, become deeply ingrained in modern culture. The purpose of this study is to explore the curatorial forces at work within the modern opera house and to examine the functionalities and processes that guide them. In turn, comparisons are made with the workings of the traditional art museum, where artworks are studied, preserved, restored, displayed and contextualised – processes which are also present in the opera house. Curatorial roles in each institution are identified and described, and the role of the celebrity art curator is compared with that of the modern stage director, who has acquired previously undreamt-of licence to

interrogate operatic works, overlaying them with new concepts and levels of meaning in order to reinvent and redefine the operatic repertoire for contemporary needs. A point of coalescence between the opera house and the art museum is identified, with the transformation, towards the end of the nineteenth century, of the opera house into the operatic museum. Curatorial practices in the opera house are examined, and further communalities and synergies in the way that 'works' are defined in each institution are explored. This study also considers the so-called 'birth' of opera around the start of the seventeenth century, with reference to the near-contemporary rise of the modern art museum, outlining operatic practice and performance history over the last 400 years in order to identify the curatorial practices that have historically been employed in the maintenance and development of the repertoire. This examination of the forces of curation within the modern opera house will highlight aspects of authenticity, authorial intent, preservation, restoration and historically informed performance practice.

The Oxford Handbook of Opera Helen M. Greenwald 2014 'The Oxford Handbook of Opera' captures the highly charged dynamic between opera and its audience, bringing the complexities of scholarship and the excitement of performance into the mainstream conversation. Fifty essays address an extensive range of topics.

Gioachino Rossini Denise Gallo 2012-08-06 Gioachino Rossini: A Research and Information Guide is designed as a tool for those beginning to study the life and works of Gioachino Rossini as well as for those who wish to explore beyond the established biographies and commentaries. The first edition was published in 2001, and represented a survey of some 878 publications relating to the composer's life and works. The second edition is revised and updated to include the more than 150 books and articles written in the field of Rossini studies since then. Contents range from sources published in the early decades of the nineteenth century to works currently in progress. General subject areas include Rossini's biography, historical and analytical studies of his operatic and non-operatic compositions, his personal and professional associations, and the reassessment of his role in the development of nineteenth-century music.

Divas and Scholars Philip Gossett 2008-09-15 Winner of the 2007 Otto Kinkeldey Award from the American Musicological Society and the 2007 Deems Taylor Award from the American Society of Composers, Authors, and Publishers. *Divas and Scholars* is a dazzling and beguiling account of how opera comes to the stage, filled with Philip Gossett's personal experiences of triumphant—and even failed—performances and suffused with his towering and tonic passion for music. Writing as a fan, a musician, and a scholar, Gossett, the world's leading authority on the performance of Italian opera, brings colorfully to life the problems, and occasionally the scandals, that attend the production of some of our most favorite operas. Gossett begins by tracing the social history of nineteenth-century Italian theaters in order to explain the nature of the musical scores from which performers have long worked. He then illuminates the often hidden but crucial negotiations opera scholars and opera conductors and performers: What does it mean to talk about performing from a critical edition? How does one determine what music to perform when multiple versions of an opera exist? What are the implications of omitting passages from an opera in a performance? In addition to vexing questions such as these, Gossett also tackles issues of ornamentation and transposition in vocal style, the matters of translation and adaptation, and even aspects of stage direction and set design. Throughout this extensive and passionate work, Gossett enlivens

his history with reports from his own experiences with major opera companies at venues ranging from the Metropolitan and Santa Fe operas to the Rossini Opera Festival at Pesaro. The result is a book that will enthrall both aficionados of Italian opera and newcomers seeking a reliable introduction to it—in all its incomparable grandeur and timeless allure.

Performing Antiquity Samuel N. Dorf 2018-11-07 *Performing Antiquity: Ancient Greek Music and Dance from Paris to Delphi, 1890-1930* investigates collaborations between French and American scholars of Greek antiquity (archaeologists, philologists, classicists, and musicologists), and the performing artists (dancers, composers, choreographers and musicians) who brought their research to life at the birth of Modernism. The book tells the story of performances taking place at academic conferences, the Paris Opéra, ancient amphitheaters in Delphi, and private homes. These musical and dance collaborations are built on reciprocity: the performers gain new insight into their craft while learning new techniques or repertoire and the scholars gain an opportunity to bring theory into experimental practice, that is, they have a chance see/hear/experience what they have studied and imagined. The performers receive the imprimatur of scholarship, the stamp of authenticity, and validation for their creative activities. Drawing from methods and theory from musicology, dance studies, performance studies, queer studies, archaeology, classics and art history the book shows how new scholarly methods and technologies altered the performance, and, ultimately, the reception of music and dance of the past. Acknowledging and critically examining the complex relationships performers and scholars had with the pasts they studied does not undermine their work. Rather, understanding our own limits, biases, dreams, obsessions, desires, loves, and fears enriches the ways we perform the past.

Puccini's "Turandot" William Ashbrook 2014-12-25 Unfinished at Puccini's death in 1924, *Turandot* was not only his most ambitious work, but it became the last Italian opera to enter the international repertory. In this colorful study two renowned music scholars demonstrate that this work, despite the modern climate in which it was written, was a fitting finale for the centuries-old Great Tradition of Italian opera. Here they provide concrete instances of how a listener might encounter the dramatic and musical structures of *Turandot* in light of the Italian melodramma, and firmly establish Puccini's last work within the tradition of Rossini, Bellini, Donizetti, and Verdi. In a summary of the sounds, sights, and symbolism of *Turandot*, the authors touch on earlier treatments of the subject, outline the conception, birth, and reception of the work, and analyze its coordinated dramatic and musical design. Showing how the evolution of the libretto documents Puccini's reversion to large musical forms typical of the Great Tradition in the late nineteenth century, they give particular attention to his use of contrasting Romantic, modernist, and two kinds of orientalist coloration in the general musical structure. They suggest that Puccini's inability to complete the opera resulted mainly from inadequate dramatic buildup for *Turandot*'s last-minute change of heart combined with an overly successful treatment of the secondary character.

Gioachino Rossini's *The Barber of Seville* Hilary Poriss 2021-09-17 *Gioachino Rossini's The Barber of Seville* surveys the opera's fascinating performance history, mapping out the myriad changes that have affected the work since its premiere, exploring many of the personalities responsible for those alterations, and taking into

account the range of reactions that these changes have prompted in spectators and critics from the nineteenth century to the present. Opening with a wide-ranging overview of the types of alterations that have been imposed on Rossini's score for the past two centuries, the first chapter addresses the mechanics behind these changes as well as the cultural forces that both fostered and encouraged them. The book next looks at some of the opera's earliest revivals, drawing attention to alterations that were made to the score and to individual singers who were responsible for the changes, especially those who appeared in the roles of Almaviva and Bartolo. An entire chapter is devoted to Rosina, examining the wide array of creative liberties that prima donnas have unremittingly and unrepentantly taken with their interpretations of Rossini's character. The final sections turn to the opera's recent history, observing how the Rossini Renaissance brought with it a new dedication to the "work concept" and to shedding the types of alterations that had long characterized performances of this work. The book closes with a consideration of operatic consumerism from the nineteenth century to the present, exploring the myriad ways that one can now experience *The Barber of Seville* in all its recorded, digitized, and commodified glory.

Giovanni Battista Rubini and the Bel Canto Tenors Dan H. Marek 2013-06-06 Giovanni Battista Rubini (1794-1854) was a legendary tenor and the first 19th-century non-castrati male singer to become an international star of opera. The previous two centuries had been the era of the castrati, with tenors and basses relegated to character and supporting roles in the operas of their time. Rubini stood apart because he not only matched the castrati in coloratura and pathos, but he also had an extraordinarily high voice. With Rubini's rise, and in his wake, several tenors came to sing roles written specifically for them by Rossini, Bellini, Donizetti, and many other lesser-known bel canto composers. Signaling the end of the dominance of castrati on stage, this period would last some 40 years until the advent of Grand Opera, Wagner, and Verdi and the appearance of the first so-called High C from the chest by Gilbert-Louis Duprez in 1837. Since then, the accepted tenor sound has followed the tradition epitomized by Enrico Caruso and, in our own era, Luciano Pavarotti and Plácido Domingo. Many composers, conductor, and performers would come to regard bel canto dramatic operas as decorative and vapid until Maria Callas and Tullio Serafin demonstrated the heights this genre of opera could reach. However, opera directors and opera performers of late who have expressed an interest in reviving selected masterpieces from the bel canto tradition have found themselves confronted with the problem of locating tenors versed in the vocal techniques necessary to carry the high tessituras. In *Giovanni Battista Rubini and the Bel Canto Tenors: History and Technique*, Dan H. Marek explores the extraordinary life of Rubini in order to frame this special period in the history of opera and connect the technique of the castrati who were among Rubini's instructors. Drawing on the work of Berton Coffin, Marek offers long-sought answers to the challenges presented by high tessitura of bel canto operas for tenors. To further assist working singers, *Giovanni Battista Rubini and the Bel Canto Tenors* includes over 60 pages of exercises written by Rubini himself before 1840, which Marek, for the first time ever has adapted to acoustical phonetics. Professional singers, teachers and their students, vocal coaches, and opera conductors will find this work indispensable as the only English-language work on high tessitura for tenor and soprano singing.

Italian Opera 1810-40 Set Gossett 1990-02-01 First published in 1990. Routledge is an imprint of Taylor & Francis, an informa company.

Evolution and Popular Narrative 2019-06-07 Evolution and Popular Narrative argues that an evolutionary approach to popular narrative provides an incisive index into human nature. The contributors explore various media and genres to gauge the interdependency of human nature and culture in our aesthetic appreciation.

Verdi in Performance Alison Latham 2001 "Much of the material is clearly applicable to modern performance of a wide range of music... Verdi in Performance provides state-of-the-art discussion not only of Verdi scholarship as related to performance, but stimulating presentation of universal music performance concerns by some of the leading scholars, directors, and conductors currently active. The discussions present a myriad of viewpoints and considerations, and both the format of the volume (statement and responses) and the contents encourage further open-ended discussion."--The Opera Quarterly.

Sarah Robert Gottlieb 2010-09-21 Everything about Sarah Bernhardt is fascinating, from her obscure birth to her glorious career--redefining the very nature of her art--to her amazing (and highly public) romantic life, to her indomitable spirit. Well into her seventies, after the amputation of her leg, she was performing under bombardment for soldiers during World War I and toured America for the ninth time. Though the Bernhardt literature is vast, this is the first English-language biography to appear in decades, tracking the trajectory through which an illegitimate--and scandalous--daughter of a Jewish courtesan transformed herself into the most famous actress who ever lived, and into a national icon, a symbol of France.--From publisher description.

The Eloquent Oboe Bruce Haynes 2001 "The Eloquent Oboe is a history of the hautboy, the oboe of the Baroque period. It reflects recent interest in this instrument, which was the first of the woodwinds to join with strings in creating the new orchestra, and had by the end of the twentieth century again become a regular presence on the concert scene. Between 1640 and 1760, this type of oboe underwent dramatic changes in both function and physical form, and the majority of its solo and chamber repertoire appeared. Haynes examines in detail the hautboy's structure, its players, makers, and composers, issues of performing style and period techniques, how and where the instrument was played, and who listened to it."--Jacket.

Mozart's Operas Daniel Hertz 1990 Essays discuss the last decade of Mozart's operas, and consider the pertinence of opera outside Vienna at the end of the 18th century

Anna Bolena and the Artistic Maturity of Gaetano Donizetti Philip Gossett 1985 Though he wrote quickly, Donizetti left extensive evidence of his aesthetic concerns in his autograph manuscripts. These documents reveal with extraordinary clarity the difficult composition process underlying works that, on the surface, appear to be almost effortless. *Anna Bolena*, which marked Donizetti's first triumph and carried his name to every important operatic center in Europe, is a central work in his career. In a close study of the autograph manuscript, Gossett examines Donizetti's musical decisions, shedding light on the composer's relationship with the Rossinian tradition and his efforts to define a personal style. Through this example, the book also seeks to develop a vocabulary and method for the analysis of Italian opera. The argument is illustrated with numerous musical examples.

The Oxford Handbook of the Operatic Canon Cormac Newark 2020-08-20 Opera has always been a vital and complex mixture of commercial and aesthetic concerns, of bourgeois politics and elite privilege. In its long heyday in the eighteenth and nineteenth centuries, it came to occupy a special place not only among the arts but in urban planning, too this is, perhaps surprisingly, often still the case. *The Oxford Handbook of the Operatic Canon* examines how opera has become the concrete edifice it was never meant to be, by tracing its evolution from a market entirely driven by novelty to one of the most canonic art forms still in existence. Throughout the book, a lively assembly of musicologists, historians, and industry professionals tackle key questions of opera's past, present, and future. Why did its canon evolve so differently from that of concert music? Why do its top ten titles, all more than a century old, now account for nearly a quarter of all performances worldwide? Why is this system of production becoming still more top-heavy, even while the repertory seemingly expands, notably to include early music? Topics range from the seventeenth century to the present day, from Russia to England and continental Europe to the Americas. To reflect the contested nature of many of them, each is addressed in paired chapters. These complement each other in different ways: by treating the same geographical location in different periods, by providing different national or regional perspectives on the same period, or by thinking through similar conceptual issues in contrasting or changing contexts. Posing its questions in fresh, provocative terms, *The Oxford Handbook of the Operatic Canon* challenges scholarly assumptions in music and cultural history, and reinvigorates the dialogue with an industry that is, despite everything, still growing.

Opera Outside the Box Roberta Montemorra Marvin 2022-11-16 *Opera Outside the Box: Notions of Opera in Nineteenth-Century Britain* addresses operatic “experiences” outside the opera houses of Britain during the nineteenth century. The essays adopt a variety of perspectives exploring the processes through which opera and ideas about opera were cultivated and disseminated, by examining opera-related matters in publication and performance, in both musical and non-musical genres, outside the traditional approaches to transmission of operatic works and associated concepts. As a group, they exemplify the broad array of questions to be grappled with in seeking to identify commonalities that might shed light in new and imaginative ways on the experiences and manifestations of opera and notions of opera in Victorian Britain. In unpacking the significance, relevance, uses, and impacts of opera within British society, the collection seeks to enhance understanding of a few of the manifold ways in which the population learned about and experienced opera, how audiences and the broader public understood the genre and the aesthetics surrounding it, how familiarity with opera played out in British culture, and how British customs, values, and principles affected the genre of opera and perceptions of it.

The Singing Turk Larry Wolff 2016-08-30 While European powers were at war with the Ottoman Empire for much of the eighteenth century, European opera houses were staging operas featuring singing sultans and pashas surrounded by their musical courts and harems. Mozart wrote *The Abduction from the Seraglio*. Rossini created a series of works, including *The Italian Girl in Algiers*. And these are only the best known of a vast repertory. This book explores how these representations of the Muslim Ottoman Empire, the great nemesis of Christian Europe, became so popular in the opera house and what they illustrate about European–Ottoman international relations. After Christian armies defeated the Ottomans at Vienna in 1683, the Turks no longer

seemed as threatening. Europeans increasingly understood that Turkish issues were also European issues, and the political absolutism of the sultan in Istanbul was relevant for thinking about politics in Europe, from the reign of Louis XIV to the age of Napoleon. While Christian European composers and publics recognized that Muslim Turks were, to some degree, different from themselves, this difference was sometimes seen as a matter of exotic costume and setting. The singing Turks of the stage expressed strong political perspectives and human emotions that European audiences could recognize as their own.

Changing the Score Hilary Poriss 2009-08-26 This study seeks to explore the role and significance of aria insertion, the practice that allowed singers to introduce music of their own choice into productions of Italian operas. Each chapter investigates the art of aria insertion during the nineteenth century from varying perspectives, beginning with an overview of the changing fortunes of the practice, followed by explorations of individual prima donnas and their relationship with particular insertion arias: Carolina Ungher's difficulties in finding a "perfect" aria to introduce into Donizetti's *Marino Faliero*; Guiditta Pasta's performance of an aria from Pacini's *Niobe* in a variety of operas, and the subsequent fortunes of that particular aria; Maria Malibran's interpolation of Vaccai's final scene from *Giulietta e Romeo* in place of Bellini's original setting in his *I Capuleti e i Montecchi*; and Adelina Patti's "mini-concerts" in the lesson scene of *Il barbiere di Siviglia*. The final chapter provides a treatment of a short story, "Mémorial of a Song," narrated by none other than an insertion aria itself, and the volume concludes with an appendix containing the first modern edition of this short story, a narrative that has lain utterly forgotten since its publication in 1849. This book covers a wide variety of material that will be of interest to opera scholars and opera lovers alike, touching on the fluidity of the operatic work, on the reception of the singers, and on the shifting and hardening aesthetics of music criticism through the period.

Divas and Scholars Philip Gossett 2008-05-30 "Divas and Scholars" is a dazzling and beguiling account of how opera comes to the stage, filled with Philip Gossett's personal experiences of triumphant - and even failed - performances and suffused with his towering passion for music. Gossett, the world's leading authority on the performance of Italian opera, brings to life the problems, and occasionally the scandals, that attend the production of some of our favorite operas. Gossett begins by tracing the social history of nineteenth-century Italian theaters in order to explain the nature of the musical scores from which performers have long worked. He then illuminates the often hidden but crucial negotiations between what is written and how it is interpreted by opera conductors and performers.

Verdi's Exceptional Women: Giuseppina Strepponi and Teresa Stolz Caroline Anne Ellsmore 2017-12-14 This investigation offers new perspectives on Giuseppe Verdi's attitudes to women and the functions which they fulfilled for him. The book explores Verdi's professional and personal relationship with women who were exceptional within the traditional socio-sexual structure of *patria potestà*, in the context of women's changing status in nineteenth-century Italian society. It focusses on two women; the singers Giuseppina Strepponi, who supported and enhanced Verdi's creativity at the beginning of his professional life and Teresa Stolz, who sustained his sense of self-worth at its end. Each was an essential emotional benefactor without whom Verdi's career would not have been the same. The subject of the Strepponi-Verdi marriage and the impact of Strepponi's past deserve further detailed and nuanced discussion. This book demonstrates Verdi's shifting

power-balance with Strepponi as she sought to retain intellectual self-respect while his success and control increased. The negative stereotypes concerning operatic 'divas' do not withstand scrutiny when applied either to Strepponi or to Stolz. This book presents a revisionist appraisal of Stolz through close examination of her letters. Revealing Stolz's value to Verdi, they also provide contemporary operatic criticism and behind-the-scenes comment, some excerpts of which are published here in English for the first time.

The Life of Bellini John Rosselli 1996 John Rosselli's reassessment of the life and work of Bellini.

Understanding Music N. Alan Clark 2015-12-21 Music moves through time; it is not static. In order to appreciate music we must remember what sounds happened, and anticipate what sounds might come next. This book takes you on a journey of music from past to present, from the Middle Ages to the Baroque Period to the 20th century and beyond!

Verdi Mary Jane Phillips-Matz 1993 The first major biography of the Italian composer discusses his relationships with friends and family, his dedication to his music, his passion for Italy, his works, and the importance of his music to Italy

The Björling Sound Stephen Hastings 2012 Detailed examination of the vocal and interpretive artistry of the great Jussi Björling.

Opera for the People Katherine K. Preston 2017 Opera for the People is an in-depth examination of a forgotten chapter in American social and cultural history: the love affair that middle-class Americans had with continental opera (translated into English) in the 1870s, 1880s, and 1890s. Author Katherine Preston reveals how-contrary to the existing historiography on the American musical culture of this period-English-language opera not only flourished in the United States during this time, but found its success significantly bolstered by the support of women impresarios, prima-donnas, managers, and philanthropists who provided financial backing to opera companies. This rich and compelling study details the lives and professional activities of several important players in American postbellum opera, including manager Effie Ober, philanthropist Jeannette Thurber, and performers/artistic directors Caroline Richings, Euphrosyne Parepa-Rosa, Clara Louise Kellogg, and "the people's prima donna" Emma Abbott. Drawing from an impressive range of primary sources, including contemporaneous music and theater periodicals, playbills, memoirs, librettos, scores, and reviews and commentary on the performances in digitized newspapers, Preston tells the story of how these and other women influenced the activities of some of the more than one hundred opera companies touring the United States during the second half of the 19th century, performing opera in English for a diverse range of audiences. Countering a pervasive and misguided historical understanding of opera reception in the United States-unduly influenced by modern attitudes about the genre as elite, exclusive, expensive, and of interest only to a niche market-Opera for the People demonstrates the important (and hitherto unsuspected) place of opera in the rich cornucopia of late-century American musical theatre, which would eventually lead to the emergence of American musical comedy.

Carmen Abroad Richard Langham Smith 2020-07-30 A transnational history of the performance, reception, translation, adaptation and appropriation of Bizet's *Carmen* from 1875 to 1945. This volume explores how Bizet's opera swiftly travelled the globe, and how the story, the music, the staging and the singers appealed to audiences in diverse contexts.

Historical Dictionary of Opera Scott L. Balthazar 2013-07-05 The information in the *Historical Dictionary of Opera* will help the reader identify central figures, works, concepts, and trends in the history of opera through selectively chosen entries that provide essential information and integrate that content within broad social or stylistic narratives. This is done through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced dictionary entries on important persons, composers, individual keystone operas, cities and terms. This book is a vital reference tool for students, teachers, and to all opera lovers, performers, and composers who seek information about the development of the genre.

Rethinking Difference in Music Scholarship Olivia Bloechl 2015-01-08 Two decades after the publication of several landmark scholarly collections on music and difference, musicology has largely accepted difference-based scholarship. This collection of essays by distinguished contributors is a major contribution to this field, covering the key issues and offering an array of individual case studies and methodologies. It also grapples with the changed intellectual landscape since the 1990s. Criticism of difference-based knowledge has emerged from within and outside the discipline, and musicology has had to confront new configurations of difference in a changing world. This book addresses these and other such challenges in a wide-ranging theoretical introduction that situates difference within broader debates over recognition and explores alternative frameworks, such as redistribution and freedom. Voicing a range of perspectives on these issues, this collection reveals why differences and similarities among people matter for music and musical thought.

Monteverdi's Last Operas Ellen Rosand 2007 "That Ellen Rosand's understanding of seventeenth-century Venetian opera is encyclopedic has long been recognized. By focusing her attention now on all three of the last operas of Claudio Monteverdi, however, she has met a formidable challenge: this book demonstrates how to put philology at the service of interpretation and interpretation at the service of philology. All those who care about these operas, fundamental to the development of the genre itself, and about scholarship in the Humanities, will profit from her masterful achievement."--Philip Gossett, the Robert W. Reneker Distinguished Service Professor at The University of Chicago and author of *Divas and Scholars: Performing Italian Opera* "Ellen Rosand's monumental study is so much more than a meticulous exploration and explanation of all the surviving material and its many literary and musical sources. She presents ingenious, utterly convincing solutions to the problems posed by this material, offering therefore countless new insights into Monteverdi's last two surviving operas, the great *Poppea* and *Ulisse*, while also reeling in to this forensic examination the tantalisingly lost score of *Le nozze de Enea*. Her feel for the music is inspiring, and her theatrical instinct exemplary. This is a book of phenomenal clarity and great passion, and an indispensable addition to our understanding of this great composer."--Jane Glover, Conductor and Music Director for Chicago's Music of the Baroque.

Three Thousand Years of Chinese Painting Richard M. Barnhart 1997-01-01 Written by a team of eminent international scholars, this book is the first to recount the history of Chinese painting over a span of some 3000 years.

Tancredi Gioacchino (COP) Rossini 1992 inch....this work is likely to become a standart work very quickly and is to be recommended to all schools where recorder studies are undertaken inch. (Oliver James,Contact Magazine) A novel and comprehensive approach to transferring from the C to F instrument. 430 music examples include folk and national songs (some in two parts), country dance tunes and excerpts from the standard treble repertoire of Bach, Barsanti, Corelli, Handel, Telemann, etc. An outstanding feature of the book has proved to be Brian Bonsor's brilliantly simple but highly effective practice circles and recognition squares designed to give, in only a few minutes, concentrated practice on the more usual leaps to and from each new note and instant recognition of random notes. Quickly emulating the outstanding success of the descant tutors, these books are very popular even with those who normally use tutors other than the Enjoy the Recorder series.

On the Musically Beautiful Eduard Hanslick 1986-01-01 "Like Hanslick, Professor Payzant is both musician and philosopher; and he has brought the knowledge and insights of both disciplines to this large undertaking." -- Gordon Epperson, Journal of Aesthetics and Art Criticism

Fashions and Legacies of Nineteenth-Century Italian Opera Roberta Montemorra Marvin 2010-02-11 Leading scholars investigate the ways in which operas by nineteenth-century Italian composers have been reshaped and revived over time.

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.