

Operatic Geographies The Place Of Opera And The O

Losing the Plot in Opera Brian Castles-Onion.2010-06-29 The world of opera is a mystery to some and a comedy to others, but it is deadly serious to the people who live and breathe it. Opera conductor Brian Castles-Onion has seen opera from all sides and has decided to step back and reflect on the great operas and on the people who bring them to the stage. In this book he offers light-hearted accounts of some of the best-known operas, spiced with anecdotes and behind-the-scenes gossip, as well as his impressions of the famous stereotypes of the operatic world: emotional sopranos, bitchy tenors, incompetent choruses and rebellious orchestras. The operas may be tragic, but Brian's re-tellings of *Tosca*, *La bohème*, *Turandot*, *Carmen*, *Madama Butterfly*, *La Traviata* and more are hilarious - and strangely informative. The specialised worlds of Wagner and Gilbert & Sullivan do not escape his acid wit, and he also casts a wry eye over some of his fellow-conductors. Altogether, this is a book that will delight both the seasoned opera buff and the opera virgin: settle in your armchair and prepare to be entertained!

Scotti Grand Opera Company .1920

Italian Opera Houses and Festivals Karyl Charna Lynn.2005-11-01 This work recreates the social, political, architectural, and performance histories of each Italian opera house by including eyewitness accounts from Italian newspapers, journals, and books of the time. It covers more than 50 Italian opera houses and festivals, organized by their city of origin and geographic region. Each chapter is a journey back in time, beginning with the first theaters and performances in the city and concluding with an architectural description of the principal theater and a practical information guide for visitors (including hotel recommendations). The operatic activities of the main theater, including inaugurations, important performances, and world premieres, are also covered. A photospread, along with brief descriptions of opera-related sites, including the birthplaces, dwellings, and museums of Italy's greatest composers, give an even more complete portrait of the art.

The Travellers, Or, Music's Fascination Andrew Cherry.1823

Opera Through Other Eyes David J. Levin.1993 This collection of 8 essays introduces literary and cultural theorists into the domain of operatic textual analysis, long the exclusive preserve of musicologists. The contributors include some of the most distinguished critics of the past 30 years, most of them writing about opera for the first time.

Opera as Drama Joseph Kerman.2005-12-14 Focusing on operatic criticism, this work is of interest to students and lovers of opera.

The Last Troubadours Deirdre O'Grady.2020-06-03 First published in 1991. At once poet, dramatist, adaptor and translator, the operatic librettist in turn expresses and mocks social convention. Deirdre O'Grady's study of the Italian operatic librettist identifies opera as a mirror of literary climates, popular taste and political aspirations. *The Last Troubadours* traces the history of the Italian libretto from its courtly origin in the 16th century, through the crisis of the aristocracy and the 19th-century struggle for national unity, to the birth of social realism. Fundamental elements of Italian opera - heroic valour, cunning servants, revolutionary ardour and romantic tenderness - are considered in their historical and cultural context. Also discussed are famous lyrical and musical collaborations - of Da Ponte and Mozart, Solera and Verdi, Romani and Bellini, and Boito and Verdi.

The Evolution of Opera Theatre in the Middle East and North Africa Paolo Petrocelli.2019-09-12 This book is the first structured and complete research work undertaken on opera theatres across the entire Middle East and North Africa. Until now, no single study has looked at every theatrical and musical institute in these countries. Many of the opera theatres that are examined here have had very little written about them at all. This work fills this void in order to provide scholars and practitioners in the sector with the first reference work on the subject that will help our understanding of the evolutionary process that has led—and continues to lead—all the countries in the MENA region to equip themselves with an opera theatre.

The Operatic Archive Colleen Renihan,Taylor & Francis Group.2021-12-13 *The Operatic Archive: American Opera as History* extends the growing interdisciplinary conversation in opera studies by drawing on new research in performance studies and the philosophy of history. Moving beyond traditional aesthetic conceptions of opera, this book argues for opera's powerful potential for historical impact and engagement in late twentieth- and twenty-first-century works by American composers. Considering opera's ability to serve as a vehicle for memory, historical experience, affect, presence, and the historical sublime, this volume demonstrates how opera's ability to represent and evoke historical events and historical experience differs fundamentally from the representations and recreations of other modes (specifically, literary and dramatic representations). Building on the work of performance scholars such as Joseph Roach, Rebecca Schneider, and Diana Taylor, and in consultation with recent debates in the philosophy of history, the book will be of interest to a wide range of scholars and researchers, particularly those working in the areas of opera studies and performance studies.

Operatic Geographies Suzanne Aspden.2019-04-22 Since its origin, opera has been identified with the performance and negotiation of power. Once theaters specifically for opera were established, that connection was expressed in the design and situation of the buildings themselves, as much as through the content of operatic works. Yet the importance of the opera house's physical situation, and the ways in which opera and the opera house have shaped each other, have seldom been treated as topics worthy of examination. *Operatic Geographies* invites us to reconsider the opera house's spatial production. Looking at opera through the lens of cultural geography, this anthology rethinks the opera house's landscape, not as a static backdrop, but as an expression of territoriality. The essays in this anthology consider moments across the history of the genre, and across a range of geographical contexts—from the urban to the suburban to the rural, and from the "Old" world to the "New." One of the book's most novel approaches is to consider interactions between opera and its environments—that is, both in the domain of the traditional opera house and in less visible, more peripheral spaces, from girls' schools in late seventeenth-century England, to the temporary arrangements of touring operatic troupes in nineteenth-century Calcutta, to rural, open-air theaters in early twentieth-century France. The essays throughout *Operatic Geographies* powerfully illustrate how opera's spatial production informs the historical development of its social, cultural, and political functions.

The Opera Albert Ellery Bergh,Alfred Bates.1909

Opera As Opera Conrad L. Osborne.2018-07-23

In Search of Opera Carolyn Abbate.2003-08-31 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 *Pelléas*, 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.

A Short History of Opera Donald Jay Grout,Hermine Weigel Williams.2003 The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama. After surveying anticipations of the operatic form in the lyric theater of the Greeks, medieval dramatic music, and other forerunners, the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day.--Jacket.

Kickstarting Italian Opera in the Andes José Manuel Izquierdo König.2023-01-31 During the 19th century, Italian opera became truly transatlantic and its rapid expansion is one of the most exciting new areas of study in music and the performing arts. Beyond the Atlantic coasts, opera searched for new spaces to expand its reach. This Element discusses about the Italian opera in Andean countries like Chile, Peru, Ecuador and Bolivia during the 1840s and focuses on opera as a product that both challenged and was challenged in the Andes by other forms of performing arts, behaviours, technologies, material realities, and business models.

Opera in America John Dizikes.1993-01-01 Looks at American opera productions, theaters, personalities, and companies, discusses the influence of Black theater, operetta, and Broadway musicals, and describes opera's place in American culture

Opera on the Road Katherine K. Preston.1993 Leads the reader on an operatic tour of pre-Civil War America in this cultural study of what was an almost ubiquitous art form. It covers orchestral and choral musicians as well as stars, impresarios, business methods, repertoires, advertising techniques, itineraries, sizes of companies, and methods of travel. -- Publisher's description

Yankee Diva Ira Glackens.1963

Bringing Opera to Life Boris Goldovsky.1968

National Traditions in Nineteenth-Century Opera, Volume I Steven Huebner.2017-03-02 This volume covers opera in Italy, France, England and the Americas during the long nineteenth century (1789-1914). The book is divided into four sections that are thematically, rather than geographically, conceived: Places-essays centering on contexts for operatic culture; Genres and Styles-studies dealing with the question of how operas in this period were put together; Critical Studies of individual works, exemplifying particular critical trends; and Performance.

Songs, Duets, Trios, &c. in the Comic Opera of The Castle of Andalusia John O'Keeffe.1782

Lotfi Mansouri Lotfi Mansouri.2010 A lively and engaging memoir of one of opera's driving forces

A Second Book of Operas Henry Edward Krehbiel.1917 Excerpt: ...vespers. Therefore a chorus. Not that we have anything to say that concerns the story in any way. Din, don That would suffice, but if you must have more: Let's to church. Din, don. All's right with love and the sunset. Din, don But mamma has her eye on the young folk and their inclination for kissing. Din, don Bells and pipes are echoed by the singers. Her husband is gone to the tavern for refreshment and Nedda is left alone. There is a little trouble in her mind caused by the fierceness of Canio's voice and looks. Does he suspect? But why yield to such fancies and fears? How beautiful the mid-August sun is Her hopes and longings find expression in the Ballatella

Dictionary-catalogue of operas and operettas which have been performed on the public stage John Towers.1910

More Opera Scenes for Class and Stage Mary Elaine Wallace,Robert Wallace.1990 Reviewing the first volume of Opera Scenes for Class and Stage, Walter Ducloux wrote in the Opera Journal: If you can come up, within five seconds, with an operatic excerpt involving two sopranos, four mezzo-sopranos, two tenors, and a bass, you don't need this book. Otherwise hurry and buy it. I keep it on my night table. In More Opera Scenes, the Wallaces have reviewed 100 additional operas and have chosen over 700 scenes. The popular Table of Voice Categories providing more than 300 combinations is also featured in this volume.

Opera Plot Index David Hamilton,William E. Studwell.2020-11-25 First Published in 1990. Information about individual operas and other types of musical theater is scattered throughout the enormous literature of music. This book is an effort to bring that data together by comprehensively indexing plots and descriptions of individual operatic background, criticism and analysis, musical themes and bibliographical references. The principal audience for this general reference guide will be for the non-specialist, but its hoped that persons specialising in opera would also find it useful.

Forty Years of Opera in Chicago Edward Colman Moore.1930

The Grove Book of Opera Singers Laura Williams Macy.2008 Covering over 1500 singers from the birth of opera to the present day, this marvelous volume will be an essential resource for all serious opera lovers and an indispensable companion to the enormously successful Grove Book of Operas. The most comprehensive guide to opera singers ever produced, this volume offers an alphabetically arranged collection of authoritative biographies that range from Marion Anderson (the first African American to perform at the Met) to Benedict Zak (the classical tenor and close friend and colleague of Mozart). Readers will find fascinating articles on such opera stars as Maria Callas and Enrico Caruso, Ezio Pinza and Fyodor Chaliapin, Lotte Lehmann and Jenny Lind, Lily Pons and Luciano Pavarotti. The profiles offer basic information such as birth date, vocal style, first debut, most memorable roles, and much more. But these articles often go well beyond basic biographical information to offer colorful portraits of the singer's personality and vocal style, plus astute evaluations of their place in operatic history and many other intriguing observations. Many entries also include suggestions for further reading, so that anyone interested in a particular performer can explore their life and career in more depth. In addition, there are indexes of singers by voice type and by opera role premiers. The articles are mostly drawn from the acclaimed Grove Music Online and have been fully revised, and the book is further supplemented by more than 40 specially commissioned articles on contemporary singers. A superb new guide from the first name in opera reference, The Grove Book of Opera Singers is a lively and authoritative work, beautifully illustrated with color and black-and-white pictures. It is an essential volume--and the perfect gift--for opera lovers everywhere.

Oberon Carl Maria von Weber.1870

Music, Dance, and Drama in Early Modern English Schools Amanda Eubanks Winkler.2020-06-04 Music, Dance, and Drama in Early Modern English Schools is the first book to systematically analyze the role that the performing arts played in English schools after the Reformation. Although the material record is riddled with gaps, Amanda Eubanks Winkler sheds light on the subject through an innovative methodology that combines rigorous archival research with phenomenological and performance studies approaches. She organizes her study around a series of performance-based questions that demonstrate how the schoolroom intersected with the church, the court, the domicile, the concert room, and the professional theater, which allows her to provide fresh perspectives on well-known canonical operas performed by children, as well as lesser-known works. Eubanks Winkler also interrogates the notion that performance is ephemeral, as she considers how scores and playtexts serve as a conduit between past and present, and demonstrates the ways in which pedagogical performance is passed down through embodied praxis.

A Dictionary of Opera Characters Joyce Bourne,Joyce Bourne Kennedy.2008 A unique reference work containing over 2,500 A-Z entries on operatic characters. Includes synopses for over 200 operas and operettas, as well as feature articles written by well-known personalities from the world of opera, including Plácido Domingo and Dame Janet Baker. It is an essential book for anyone with an interest in opera.

The Operatic State Ruth Bereson.2002 Bereson investigates the elite and privileged status of the closed-world of opera, and the way states have financed and supported it since its beginnings.

Opera on Stage Lorenzo Bianconi,Giorgio Pestelli.2002-07 The History of Italian Opera marks the first time a team of expert scholars has worked together to investigate the Italian operatic tradition in its entirety, rather than limiting its focus to individual eras or major composers and their masterworks. Including both musicologists and historians of other arts, the contributors approach opera not only as a distinctive musical genre but also as a form of extravagant theater and a complex social phenomenon-resulting in the sort of panoramic view critical to a deep and fruitful understanding of the art. Opera on Stage, the second book of this multi-volume work to be published in English-in an expanded and updated version-focuses on staging and viewing Italian opera, from the court spectacles of the late sixteenth century to modern-day commercial productions. Mercedes Viale Ferrero describes the history of theater and stage design, detailing the evolution of the art well into the twentieth century. Gerardo Guccini does the same for stage and opera direction and the development of the director's role as an autonomous creative force. Kathleen Kuzmick Hansell discusses the interrelationships between theatrical ballet and Italian opera, from the age of Venetian opera to the early twentieth century. The visual emphasis of all three contributions is supplemented by over one hundred illustrations, and because much of this material-on the more spectacular visual aspects of Italian opera-has never before appeared in English, Opera on Stage will be welcomed by scholars and opera enthusiasts alike.

Opera as Institution Cristina Scuderi, Ingeborg Zechner.2020-02-18 This volume brings together ten essays focusing on the diversity of operatic

institutions, their protagonists, and historical fortunes in Europe from 1730 to 1917. Its aim is not to understand operatic institutions as locally distinct and isolated organizations, but rather to perceive them as a part of a historically fluctuating, transnational network: a network that was shaped among other things by individual professionals and groups in the opera business (and beyond), as well as by specific socio-cultural and political surroundings. The volume offers new perspectives on a wide range of topics, including networks of cultural exchange, singers as agents in shaping institutional structures, and the influence of socio-cultural, diplomatic, and political factors on operatic production across international borders.

The Standard American Encyclopedia of Arts, Sciences, History, Biography, Geography, Statistics, and General Knowledge John Clark Ridpath.1897
A Handbook of American Operatic Premieres, 1731-1962 Julius Mattfield.1963-01-01

The Metropolitan Opera Stories of the Great Operas John W. Freeman, Metropolitan Opera (New York, N.Y.).1984 Here at last is the definitive opera story collection, the only one now authorized by the Metropolitan Opera. Written by the associate editor of Opera News magazine, the volume includes the complete plots of 150 different operas, biographical information on all of the 72 composers represented, easy access to the stories through both a table of contents and an index, and a foreword by Peter Allen.

Opera as Anthropology Vlado Kotnik.2016-09-23 This book contemplates the relationship between opera and anthropology. It rests on the following central arguments: on the one hand, opera is quite a new and “exotic” topic for anthropologists, while, on the other, anthropology is still perceived as an unusual approach to opera. Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research. The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts. Anthropological, ethnological, ethnographic, and semiotic accounts of opera by Claude Lévi-Strauss, Michel Leiris, William O. Beeman, Denis Laborde, Paul Atkinson, and Philippe-Joseph Salazar establish that opera can be a pertinent object of anthropological interest, ethnographic investigation, cultural analysis, and historical reflection. By touching on opera not merely as a musical, aesthetic, or artistic category, but as a social, cultural, historical, and transnational phenomenon that, over the last four centuries, has significantly influenced and reflected the identity of Western culture and society, this monograph suggests that opera and anthropology no longer need be alien to one another.

Operatic Performances in England Before Handel A. Joseph Armstrong.1918

Bringing Soprano Arias to Life Boris Goldovsky, Arthur Schoep.1990-01-01 New in Paperback! This book supplies a soprano with nearly everything she may need to perform the operatic arias discussed. The 28 arias included are chosen from among those that are more popular and most widely studied and performed. There are descriptions of stage settings, with costume sketches by famed theatrical designer Leo Van Witsen. The heart of each discussion is a detailed descriptions of the sections of the area. While the scenic design may change from one production to another, the suggestions given for dramatic motivations, character building, and stage movement can be readily adapted for use in any theatrical environment. Although it is not intended that these arias be acted out on the concert stage, much of the information—the dramatic analysis, discussions of vocal and musical aspects, matters of style and tradition, and translations of the texts—should be profitable for students of singing and stage direction, as well as professional opera singers, no matter how or where the arias are performed. Paperback edition available June 2001. Cloth edition previously published in 1990.

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