

Hamish F. G. Swanston
In Defence of Opera



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**Philip Brett, Elizabeth Wood, Gary C
Thomas**



In Defence Of Opera:

In Defence of Opera Hamish F. G. Swanston, 1978 The Cambridge Companion to Grand Opera David Charlton, 2003-09-04 Table of contents *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.

Opera and the Novel Michael Halliwell, 2021-08-04 *Opera and the Novel: The Case of Henry James* offers the first full-length study of the theory and practice of the adaptation of fiction into opera. The transference of a work from one medium to another, metaphrasis, is its point of departure. Starting with a survey of the current thinking regarding the nexus between words and music, with specific reference to operatic adaptation of existing literary works, it traces the four hundred-year history of opera, demonstrating that the novel has become increasingly attractive to librettists and composers as an operatic source. As the resources of modern music theatre have increased in sophistication, so too have the possibilities for an expanded engagement with complex fictional works. The intricate relationship between fictional and musical narrative is examined; the proposition that the orchestra assumes much of the function of the narrator in fiction is explored. The second section is a detailed examination of eight operatic works based on Henry James's fiction. It is opera's unique capability to present the intense emotional and psychological situations central to James's fiction, as well as the ability to engage with his synthesis of melodrama and psychological ambiguity, which makes James's work peculiarly amenable to operatic adaptation. Composers who have used James as a source include Douglas Moore, Benjamin Britten, Thomas Pasatieri, Donald Hollier, Thea Musgrave, Philip Hagemann, and Dominick Argento. The operas discussed represent a contemporary critical and often self-conscious engagement with the art form itself, as well as illustrating current adaptive strategies and suggesting ways in which new operatic paths may be forged. This volume is of relevance to students and scholars of English literature and opera, as well as readers who take an interest in intermedial research and the question of adaptation in general.

The German Popular Play Atis Mary Beare, 1938 A Treatise on the Law of Copyright in Books, Dramatic and Musical Compositions, Letters and

Other Manuscripts, Engravings and Sculpture, as Enacted and Administered in England and America; with Some Notices of the History of Literary Property George Ticknor Curtis, 1847

Verdi and His Operas Robert Hardcastle, 2012-03-07 The life and work of the greatest of all Italian composers Giuseppe Verdi including the much loved anecdotes which the author firmly believes reflect both historical and mythic truths about their subject Covers all Verdi operas from the early works in the bel canto tradition to the late masterpieces Otello and Falstaff

Opera, Emotion, and the Antipodes Volume II Jane Davidson, Michael Halliwell, Stephanie Rocke, 2020-12-29 There can be little doubt that opera and emotion are inextricably linked From dramatic plots driven by energetic producers and directors to the conflicts and triumphs experienced by all associated with opera's staging to the reactions and critiques of audience members emotion is omnipresent in opera Yet few contemplate the impact that the customary cultural practices of specific times and places have upon opera's ability to move emotions Taking Australia as a case study this two volume collection of extended essays demonstrates that emotional experiences discourses displays and expressions do not share universal significance but are at least partly produced defined and regulated by culture Spanning approximately 170 years of opera production in Australia the authors show how the emotions associated with the specific cultural context of a nation steeped in egalitarian aspirations and marked by increasing levels of multiculturalism have adjusted to changing cultural and social contexts across time Volume I adopts an historical predominantly nineteenth century perspective while Volume II applies historical musicological and ethnological approaches to discuss subsequent Australian operas and opera productions through to the twenty first century With final chapters pulling threads from the two volumes together *Opera Emotion and the Antipodes* establishes a model for constructing emotion history from multiple disciplinary perspectives

The Russian Opera Rosa Newmarch, 2018-09-21 Reproduction of the original *The Russian Opera* by Rosa Newmarch

The Faber Pocket Guide to Opera Rupert Christiansen, 2014-04-29 This new edition of leading opera critic Rupert Christiansen's perennially popular Pocket Guide has been extensively revised and incorporates many more operas from all periods including recent works by Philip Glass Mark Anthony Turnage Thomas Adès and George Benjamin Whether you are a first timer at La Bohème or a seasoned Wagnerian every opera goer can benefit from a little background information and this book aims to provide just that Accessible and easy to use it contains entries for over a hundred works both familiar and unfamiliar

Queering the Pitch Philip Brett, Elizabeth Wood, Gary C Thomas, 2013-02-01 When the first edition of *Queering the Pitch* was published in early 1994 it was immediately hailed as a landmark and defining work in the new field of Gay Musicology In light of the explosion of Gay Musicology since 1994 a new edition of *Queering the Pitch* is timely and needed In this new work the editors are including a landmark essay by Philip Brett on Gay Musicology its history and scope The essay itself has become a cause célèbre and this will be its first full appearance in print Along with this new historical essay the editors are contributing a new introduction that outlines the changes that have occurred over the last decade as Gay Musicology has grown

Musical News and Herald, 1927

Phantasmagoria

David T Evans, 2018-11-09 First published in 1999 this original and entertaining sociological study takes a comprehensive and critical view of opera as unique cultural artefact as loss making industry as institution with a museum culture and as consumed commodity of rare distinction and elaborate ritual Specific chapters deal with opera within the contexts of musicological analysis auratic art and fetishized taste opera as business and as museum singers opera producers opera and audiences opera There is also a chapter on opera popular commercialised fragments of opera outside the opera house consumed by and through all manner of reproduced means CD video Three Tenors concerts film and TV soundtracks advertising jingles etc Despite the supposed popularisation and successful commercial exploitation of opera during the past decade or so this study concludes that opera remains an art form institution and ritual of relative inaccessibility and exclusiveness The commercial interest in and profitability of opera do not translate into new popular audiences in the opera house The increased dependency of opera companies on corporate funding in the face of retreating government subsidies may have brought a new elite audience into the expensive seats pandered to by the introduction of surtitles etc but the traditional elite has succeeded in closing down entry to opera in other select venues where opera continues to confirm and maintain their select identity and prestige of their life style **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 Augustine on Evil Gillian R. Evans, 1990-07-27 This well written and highly acclaimed study on Augustine and the problem of evil **Whose Mission, Whose Orders?** David A.

Charters, 2017-05-22 The 1998 Good Friday Agreement that ended the conflict in Northern Ireland left intriguing questions unanswered who made the crucial decisions about the use of the British Army during the Troubles the politicians or the generals And how did these decisions shape the army's operations on the ground In *Whose Mission Whose Orders* David Charters pulls back the curtain on secret debates between British politicians and generals as each struggled to assert their control over army operations Consulting original sources Charters examines the roles played by politicians generals and senior civil servants in the initial deployment of troops in 1969 the internment operation the removal of the no go areas and the Ulster Workers Council general strike The case studies highlight the army's dualistic character as both a professional force and a skilled political player Despite its political function Charters argues politicians did not always listen to the army's military advice leading to unsound decisions that aggravated and prolonged the unrest Illustrating the complex and dynamic balance of civil and military objectives that informed security policy and operations during the conflict in Northern Ireland *Whose Mission Whose Orders* offers new perspectives on command and control in unconventional warfare Music in the

London Theatre from Purcell to Handel Colin Timms, Bruce Wood, 2017-06-29 This book is concerned with a hundred years of musical drama in England It charts the development of the genre from the theatre works of Henry Purcell and his contemporaries to the dramatic oratorios of George Frideric Handel and his En route it investigates the objections to all sung drama in English that were articulated in the decades around 1700 various proposed solutions the importation of Italian opera and the creation of the dramatic oratorio English drama all sung but not staged Most of the constituent essays take an in depth look at a particular aspect of the process while others draw attention to dramatic qualities in non dramatic works that also were performed in the theatre The journey from Purcell to Handel illustrates the vigour and vitality of English theatrical and musical traditions and Handel s dramatic oratorios and other settings of English words answer questions posed before he was born *Queen's Quarterly* ,1914 *Theatre Under the Nazis* John London,2000 Were those who worked in the theatres of the Third Reich willing participants in the Nazi propaganda machine or artists independent of official ideology To what extent did composers such as Richard Strauss and Carl Orff follow Nazi dogma How did famous directors such as Gustaf Gr dgens and J rgen Fehling react to the new regime Why were Shakespeare and George Bernard Shaw among the most performed dramatists of the time And why did the Nazis sanction Jewish theatre This is the first book in English about theater in the entire Nazi period The book is based on contemporary press reports research in German archives and interviews with surviving playwrights actors and musicians *Commonwealth Of Australia Gazette* Australia,1906

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