

SEVEN *Verdi Librettos*



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WILLIAM WEAVER



Seven Verdi Librettos

S Nieto



Seven Verdi Librettos:

Seven Verdi Librettos : with the original italian Giuseppe Verdi, 1977 Verdi like most great opera composers attached supreme importance to the words he was setting to music **Blackness in Opera** Naomi Andre, Karen M. Bryan, Eric Saylor, 2012-03-01 Blackness in Opera critically examines the intersections of race and music in the multifaceted genre of opera A diverse cross section of scholars places well known operas Porgy and Bess Aida Treemonisha alongside lesser known works such as Frederick Delius's Koanga William Grant Still's Blue Steel and Clarence Cameron White's Ouanga to reveal a new historical context for reimagining race and blackness in opera The volume brings a wide ranging theoretically informed interdisciplinary approach to questions about how blackness has been represented in these operas issues surrounding characterization of blacks interpretation of racialized roles by blacks and whites controversies over race in the theatre and the use of blackface and extensions of blackness along the spectrum from grand opera to musical theatre and film In addition to essays by scholars the book also features reflections by renowned American tenor George Shirley Contributors are Naomi Andr Melinda Boyd Gwynne Kuhner Brown Karen M Bryan Melissa J de Graaf Christopher R Gauthier Jennifer McFarlane Harris Gayle Murchison Guthrie P Ramsey Jr Eric Saylor Sarah Schmalenberger Ann Sears George Shirley and Jonathan O Wipplinger Seven Mozart Librettos Wolfgang Amadeus Mozart, 2011 Presents translations of librettos into verse of seven of Mozart's operas including The Marriage of Figaro Don Giovanni and Cosi Fan Tutte featuring a history of each opera dramatic recaps of the plots and character lists **Verdi's "Il trovatore"** Martin Chusid, 2012 No full length study has ever been written on Il trovatore in his day Verdi's most successful stage work This book by one of the world's great Verdi authorities fills that gap providing a comprehensive look at the opera from its genesis and structure to its early performance history and critical reception Starting with the background of the opera the volume traces the origins of the original play by Antonio Garc a Guti rrez El trovador and offers a new more credible source for the drama In addition it examines the evolution of the libretto the music and the arrangement of the narrative revealing innovative musical and dramatic features not seen by other critics The book also includes a discussion of contemporary reviews and a section on some of the important performers in the twentieth century for example Toscanini and Caruso as well as a consideration of several of the more unusual stagings of the work mounted during the final decades of the century With these and other explorations Martin Chusid offers a thorough survey of Verdi's Il trovatore and in the process deepens and enhances our encounter with one of the mainstays of the operatic repertory Publisher description *The Oxford Handbook of Music Censorship* Patricia Ann Hall, 2018 Addresses censorship as a worldwide issue from its earliest recorded form to the modern day Includes unique case studies of music censorship unfamiliar to Western audiences Documents censorship through a necessarily intersectional lens Oxford University Press **Verdi's Aida** , 2000 *Twentieth-century Italian Literature in English Translation* Robin Healey, 1998-01-01 This bibliography lists English language translations of twentieth century Italian literature published

chiefly in book form between 1929 and 1997 encompassing fiction poetry plays screenplays librettos journals and diaries and correspondence *Verdi's Middle Period* Martin Chusid,1997 During the middle phase of his career 1849 1859 Verdi created some of his best loved and most frequently performed operas including Luisa Miller Rigoletto Il trovatore La traviata and Un ballo in maschera This was also the period in which he wrote his first completely original French grand opera Les Vepres siciliennes the first version of Simon Boccanegra and the intensely dramatic Stiffelio until recent years the most neglected of all Verdi s mature works for the operatic stage Featuring contributions from many of the most active Verdi scholars in the United States and Europe Verdi s Middle Period explores the operas composed during this period from three interlinked perspectives studies of the original source material cross disciplinary analyses of musical and textual issues and the relationship of performance practice to Verdi s musical and dramatic conception Both musicologists and serious opera buffs will enjoy this distinguished collection **The Cambridge Companion to Verdi** Scott L. Balthazar,2004-11-18 This 2004 Companion provides a biographical theatrical and social cultural background for Verdi s music examines in detail important general aspects of its style and method of composing and synthesizes stylistic themes in discussions of representative works Aspects of Verdi s milieu style creative process and critical reception are explored in essays by highly reputed specialists Individual chapters address themes in Verdi s life his role in transforming the theater business and his relationship to Italian Romanticism and the Risorgimento Chapters on four operas representative of the different stages of Verdi s career Ernani Rigoletto Don Carlos and Otello synthesize analytical themes introduced in the more general chapters and illustrate the richness of Verdi s creativity The Companion also includes chapters on Verdi s non operatic songs and other music his creative process and scholarly writing about Verdi from the nineteenth century to the present day Italian Literature since 1900 in English Translation Robin Healey,2019-03-14 Providing the most complete record possible of texts by Italian writers active after 1900 this annotated bibliography covers over 4 800 distinct editions of writings by some 1 700 Italian authors Many entries are accompanied by useful notes that provide information on the authors works translators and the reception of the translations This book includes the works of Pirandello Calvino Eco and more recently Andrea Camilleri and Valerio Manfredi Together with Robin Healey s Italian Literature before 1900 in English Translation also published by University of Toronto Press in 2011 this volume makes comprehensive information on translations from Italian accessible for schools libraries and those interested in comparative literature **Not without Madness** Fabrizio Della Seta,2024-05-31 Opera often seems to arouse either irrational enthusiasm or visceral dislike Such madness as Goethe wrote is indispensable in all theater and yet in practice sentiment and passion must be balanced by sense and reason Exploring this tension between madness and reason Not without Madness presents new analytical approaches to thinking about eighteenth and nineteenth century opera through the lenses of its historical and cultural contexts In these twelve essays Fabrizio Della Seta explores the concept of opera as a dramatic event and an essential moment in the history of theater Examining the meaning of opera

and the devices that produce and transmit this meaning he looks at the complex verbal musical and scenic mechanisms in parts of *La sonnambula* *Ernani* *Aida* *Le nozze di Figaro* *Macbeth* and *Il trovatore* He argues that approaches to the study of opera must address performance interpretation composition reception and cultural ramifications Purely musical analysis does not make sense unless we take into account music's dramatic function Containing many essays available for the first time in English Not without Madness bridges recent divisions in opera studies and will attract musicologists musicians and opera lovers alike *The Cesare Lombroso Handbook* Paul Knepper, Per Jørgen Ystehede, 2013-01-03 The Italian criminologist Cesare Lombroso 1835-1909 is the single most important figure in the founding of criminology and the study of aberrant conduct in the human sciences The *Cesare Lombroso Handbook* brings together essays by leading Lombroso scholars and is divided into four main parts each focusing on a major theme Part one examines the range and scope of Lombroso's thinking the mimetic quality of Lombroso's texts and their interpretation The second part explores why his ideas such as born criminology and atavistic criminals had such broad appeal Developing this the third section considers the manners in which Lombroso's ideas spread across borders cultural linguistic political and disciplinary by including essays on the science and literature of opera *La donna delinquente* and Jewish criminality The final part investigates examples of where and when his influence extended and explores the reception of Lombroso in the UK USA France China Spain and the Philippines This text presents interdisciplinary work on Lombroso from academics engaged in social history history of ideas law and criminology social studies of science gender studies cultural studies and Jewish studies It will be of interest to scholars students and the general reader alike **Who Hears in Shakespeare?** Laury Magnus, Walter W. Cannon, 2011-11-21 This volume examining the ways in which Shakespeare's plays are designed for hearers as well as spectators has been prompted by recent explorations of the auditory dimension of early modern drama by such scholars as Andrew Gurr Bruce Smith and James Hirsh To look at the dynamics of hearing in Shakespeare's plays involves a paradigm shift that changes how we understand virtually everything about them from the architecture of the buildings to playing spaces to blocking and to larger interpretative issues including our understanding of character based on players' responses to what they hear mishear or refuse to hear *Who Hears in Shakespeare: Auditory Worlds on Stage and Screen* is comprised of three sections on Shakespeare's texts and performance history The Poetics of Hearing and the Early Modern Stage Metahearing Hearing Knowing and Audiences Onstage and Off and Transhearing Hearing Whispering Overhearing and Eavesdropping in Film and Other Media Chapters by noted scholars explore the complex reactions and interactions of onstage and offstage audiences and show how Shakespearean stagecraft actualized on stage and adapted on screen revolves around various situations and conventions of hearing soliloquies asides eavesdropping overhearing and stage whispers In short *Who Hears in Shakespeare* enunciates Shakespeare's nuanced powerful stagecraft of hearing The volume ends with Stephen Booth's afterword his inspiring meditation on hearing that considers Shakespearean audiences and their responses

to what they hear or don't hear in Shakespeare's plays **Verdi's Theater** Gilles de Van, 1998-09-15 But in the musical drama reality begins to blur the musical forms lose their excessively neat patterns and doubt and ambiguity undermine characters and situations reflecting the crisis of character typical of modernity Indeed much of the interest and originality of Verdi's operas lie in his adherence to both these contradictory systems allowing the composer-dramatist to be simultaneously classical and modern traditionalist and innovator *Opera in Performance* Clemens Risi, 2021-09-27 *Opera in Performance* elucidates the performative dimension of contemporary opera productions What are the most striking and decisive moments in a performance Why do we respond so strongly to stagings that transform familiar scenes to performers' bodily presence and to virtuosic voices as well as ill-disposed ones Drawing on phenomenology and performance theory Clemens Risi explains how these moments arise out of a dialogue between performers and the audience representation and presence the familiar and the new He then applies these insights in critical descriptions of his own experiences of various singers' stagings and performances at opera houses and festivals from across the German-speaking world over the last twenty years As the first book to focus on what happens in performance as such this study shifts our attention to moments that have eluded articulation and provides tools for describing our own experiences when we go to the opera This book will particularly interest scholars and students in theater and performance studies musicology and the humanities and may also appeal to operagoers and theater professionals *Translating For Singing* Ronnie Apter, Mark Herman, 2016-05-19 *Translating for Singing* discusses the art and craft of translating singable lyrics a topic of interest in a wide range of fields including translation music creative writing cultural studies performance studies and semiotics Previously such translation has most often been discussed by music critics many of whom had neither training nor experience in this area Written by two internationally known translators the book focusses mainly on practical techniques for creating translations meant to be sung to pre-existing music with suggested solutions to such linguistic problems as those associated with rhythm syllable count vocal burden rhyme repetition and sound Translation theory and translations of lyrics for other purposes such as surtitles are also covered The book can serve as a primary text in courses on translating lyrics and as a reference and supplementary text for other courses and for professionals in the fields mentioned Beyond academia the book is of interest to professional translators and to librettists singers conductors stage directors and audience members *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 *Benjamin Britten* Lucy Walker, Lucy S. Walker, 2009 This volume reveals the extent to which Britten scholarship is reaching outside the confines of Anglo-American criticism The volume engages with juvenilia and other orchestral works from the 1920s and examines the broad range of influences on Britten *Italian Literature Before 1900 in English Translation* Robin Healey, 2011-01-01 *Italian Literature before 1900 in English Translation* provides the most complete record possible of texts from the early

periods that have been translated into English and published between 1929 and 2008 It lists works from all genres and subjects and includes translations wherever they have appeared across the globe In this annotated bibliography Robin Healey covers over 5 200 distinct editions of pre 1900 Italian writings Most entries are accompanied by useful notes providing information on authors works translators and how the translations were received Among the works by over 1 500 authors represented in this volume are hundreds of editions by Italy s most translated authors Dante Alighieri Niccolò Machiavelli and Giovanni Boccaccio and other hundreds which represent the author s only English translation A significant number of entries describe works originally published in Latin Together with Healey s Twentieth Century Italian Literature in English Translation this volume makes comprehensive information on translations accessible for schools libraries and those interested in comparative literature Pub desc

The Arts of the Prima Donna in the Long Nineteenth Century Rachel Cowgill, Hilary Poriss, 2012-06-01 Female characters assumed increasing prominence in the narratives of nineteenth and early twentieth century opera And for contemporary audiences many of these characters and the celebrated women who played them still define opera at its finest and most searingly affective even if storylines leave them swooning and faded by the end of the drama The presence and representation of women in opera has been addressed in a range of recent studies that offer valuable insights into the operatic stage as cultural space focusing a critical lens at the text and the position and signification of female characters Moving that lens onto the historical *The Arts of the Prima Donna in the Long Nineteenth Century* sheds light on the singers who created and inhabited these roles the flesh and blood women who embodied these fabled doomed women onstage before an audience Editors Rachel Cowgill and Hilary Poriss lead a cast of renowned contributors in an impressive display of current approaches to the lives careers and performances of female opera singers Essential theoretical perspectives reflect several broad themes woven through the volume cultures of celebrity surrounding the female singer the emergence of the quasi mythical figure of the diva explorations of the intricate and sundry arts associated with the prima donna and with her representation in other media and the diversity and complexity of contemporary responses to her The prima donna influenced compositional practices determined musical and dramatic interpretation and affected management decisions about the running of the opera house content of the season and employment of other artists a clear demonstration that her position as first woman extended well beyond the boards of the operatic stage itself *The Arts of the Prima Donna in the Long Nineteenth Century* is an important addition to the collections of students and researchers in opera studies nineteenth century music performance and gender sexuality studies and cultural studies as well as to the shelves of opera singers and enthusiasts

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