



# OLD MAN OBERON



# Oberon Old And New

**Joseph E. Morgan**



## **Oberon Old And New:**

*Oberon Old and New* Carl Maria von Weber, Anthony Burgess, James Robinson Planché, 1985      *The Independent* William Livingston, 1900      *Carl Maria von Weber* Joseph E. Morgan, 2014-09-11 Renowned music historian Philipp Spitta has written that of all the German musicians of the 19th century none has exercised a greater influence over his own generation and that succeeding it than Weber Spitta's statement reflects Weber's popularity at the end of the nineteenth century both for his place as a foundational figure of German Romantic opera and for his role in the early German Nationalist movement in music Indeed Weber's *Der Freischütz* is still considered the first German Romantic opera enjoying a place of privilege in the modern operatic repertoire with performances held the world over and at least two cinematic productions Despite its enormous popularity throughout the 19th century however Weber's swan song *Oberon* has remained separate from the mainstream thrust of our modern understanding of German Romantic opera In *Carl Maria von Weber: Oberon and the Cosmopolitanism in the Early German Romantic* music historian and theorist Joseph E Morgan reassesses Weber's work and aesthetics not just for their influence but also as an expression of the aesthetics and cosmopolitanism that underlay the early Romantic and Nationalist movement in Germany In a discussion with analyses that features nearly one hundred musical examples Morgan tracks the development of Weber's musical style across his career The investigation culminates with Weber's last and long misunderstood work explaining its thematic and harmonic organization its stylistic idiosyncrasies and the tenuous place that it holds on the margins of the operatic canon The discussion is enhanced and corroborated by frequent attention to correlating developments in other art from the period including painting poetry and literature This text will be of interest to students scholars and connoisseurs wishing to acquire a new insight on the performance reception and aesthetics of early German Romantic opera Further because of the interdisciplinary nature of the investigation anyone researching the early Romantic and Nationalist movement in Germany will also certainly find valuable insights in this book      *The Independent*, 1900      *Representations of the Orient in Western Music* Nasser Al-Tae'e, 2017-07-05 This book focuses on the cultural political and religious representations of the Orient in Western music Dr Nasser Al Tae'e traces several threads in a vast repertoire of musical representations concentrating primarily on the images of violence and sensuality Al Tae'e argues that these prevailing traits are not only the residual manifestation of the Ottoman threat to Western Europe but also the continuation of a long and complex history of fear and fascination towards the Orient and its Islamic religion In addition to analyses of musical works Al Tae'e draws on travel accounts paintings biographies and political events to engage with important issues such as gender race and religious differences that may have contributed to the variously complex images of the Orient in Western music The study extends the range of Orientalism to cover eighteenth century Austria nineteenth century Russia and twentieth century America The book challenges those scholars who do not see Orientalism as problematic and tend to ignore the role of musical representations in shaping the

image of the Other within a wider interdisciplinary study of knowledge and power      **Anthony Burgess** Roger Lewis, 2025-06-25 Interviewer On what occasions do you lie Anthony Burgess When I write when I speak when I sleep He was the last great modernist Novelist composer librettist essayist semanticist translator critic Anthony Burgess s versatility and erudition found expression in more than fifty books and dozens of musical compositions from operas choral works and song cycles to symphonies and concertos Here now is a kaleidoscope of a book the culmination of twenty years of writing and research about a man who remains best known for A Clockwork Orange the source of Stanley Kubrick s ground breaking mind bending and prescient film Tracking Burgess from Manchester to Malaya to Malta to Monte Carlo Roger Lewis assesses Burgess s struggles and uncovers the web of truth and illusion about the writer s famous antic disposition Burgess the author argues was just as much a literary confidence man and prankster as a consummate wordsmith Outrageously funny honest and touching Anthony Burgess explores the divisions that characterize its irascible subject and his darkly comic bleakly beautiful world of fiction      **Oberon's Horn** Henry Morley, 1861      Music, Text and Translation Helen Julia Minors, 2013-05-23 Explores the roles that translation plays in a musical context questioning the transference of sense between music and text      *The New Music Review and Church Music Review* , 1926      The New Century Book of Facts Carroll Davidson Wright, 1910      **The New Apprentice** Vincent Morrone, Danielle Morrone, 2020-07-29 For fourteen years Z has wondered where she came from why strange things occur around her and what happened to her family When she runs into an old bookstore to hide from a horde of school bullies she starts to find the answers with the cantankerous owner Barnabus Krane Barnabus becomes her guardian her magical instructor and the family she s never had He teaches her how to bring out the magic from within her Ka and about the mystical world she never knew existed But Barnabus also hides secrets His connection to her past his hunt for the warlock Blackwell and the darkness that threatens to consume them all The hardest lesson for Z to learn is to trust in her bond with Barnabus and believe that their relationship goes beyond family For he s not just another magician He is the Grand Master Sorcerer and Z is the New Apprentice      **Index to the catalogue of a portion of the public library ... arranged in the lower hall** Boston Mass, publ. libr, 1858      **Journal and Proceedings of the Royal Society of New South Wales** Royal Society of New South Wales, 1909 Includes list of members      NASA Technical Memorandum , 1989      **Music, Books on Music, and Sound Recordings** Library of Congress, 1986      The New Sporting Magazine , 1836      **Music and Translation** Lucile Desblache, 2019-06-04 This book explores how transformations and translations shape musical meanings developments and the perception of music across cultures Starting with the concept of music as multimodal text the author understands translation as the process of transferring a text from one language verbal or not into another interlingually intralingually or intersemiotically as well as the products that are derived from this process She situates music and translation within their contemporary global context examining the tensions between local and global cosmopolitan and national and universal and specific settings to arrive at a celebration of the

translational power of music and an in depth study of how musical texts are translated This book will be of interest to translation studies scholars who want to broaden their horizons as well as to musicians and music scholars seeking to understand how cultural exchange and dissemination can be driven by translation Annual Report of the Department of Mines, New South Wales, for the Year New South Wales. Dept. of Mines,1883 **The New Oxford Shakespeare: Modern Critical Edition** William Shakespeare,2016-10-27 The Complete Works Modern Critical Edition is part of the landmark New Oxford Shakespeare an entirely new consideration of all of Shakespeare s works edited afresh from all the surviving original versions of his work and drawing on the latest literary textual and theatrical scholarship In one attractive volume the Modern Critical Edition gives today s students and playgoers the very best resources they need to understand and enjoy all Shakespeare s works The authoritative text is accompanied by extensive explanatory and performance notes and innovative introductory materials which lead the reader into exploring questions about interpretation textual variants literary criticism and performance for themselves The Modern Critical Edition presents the plays and poetry in the order in which Shakespeare wrote them so that readers can follow the development of his imagination his engagement with a rapidly evolving culture and theatre and his relationship to his literary contemporaries The New Oxford Shakespeare consists of four interconnected publications the Modern Critical Edition with modern spelling the Critical Reference Edition with original spelling a companion volume on Authorship and an online version integrating all of this material on OUP s high powered scholarly editions platform Together they provide the perfect resource for the future of Shakespeare studies **New Theatre Quarterly 36: Volume 9, Part 4** Clive Barker,Simon Trussler,1993-12-16 One of a series discussing topics of interest in theatre studies from theoretical methodological philosophical and historical perspectives

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