



Routledge Research in Music Series

OPERA, EMOTION, AND THE ANTIPODES VOLUME I

**HISTORICAL PERSPECTIVES:
CREATING THE METROPOLIS;
DELINEATING THE OTHER**

Edited by
Jane W. Davidson, Michael Halliwell and
Stephanie Rocke

ROUTLEDGE



Opera For The Antipodes

Roberto Ignacio Díaz



Opera For The Antipodes:

Opera for the Antipodes Alison Gyger, 1990 *Opera, Emotion, and the Antipodes Volume I* Jane Davidson, Michael Halliwell, Stephanie Roche, 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 **Orientalism and the Operatic World** Nicholas Tarling, 2015-04-23 Western opera is a globalized and globalizing phenomenon and affords us a unique opportunity for exploring the concept of orientalism the subject of literary scholar Edward Said s modern classic on the topic Nicholas Tarling s *Orientalism and the Operatic World* places opera in the context of its steady globalization over the past two centuries In this important survey Tarling first considers how the Orient appears on the operatic stage in Britain France Germany Russia and the United States before exploring individual operas according to the region of the Orient in which the work is set Throughout Tarling offers key insights into such notable operas as George Frideric Handel s *Berenice* Giuseppe Verdi s *Aida* Giacomo Puccini s *Madama Butterfly* Pietro Mascagni s *Iris* and others *Orientalism and the Operatic World* argues that any close study of the history of Western opera in the end fails to support the notion propounded by Said that Westerners inevitably stereotyped dehumanized and ultimately sought only to dominate the East through art Instead Tarling argues that opera is a humanizing art one that emphasizes what humanity has in common by epic depictions of passion through the vehicle of song *Orientalism and the Operatic World* is not merely for opera buffs or even first time listeners It should also interest historians of both the East and West scholars of international relations and cultural theorists *Opera in the British Isles, 1875-1918* Paul Rodmell, 2016-05-13 While the musical culture of the British Isles in the long nineteenth century has been reclaimed from obscurity by musicologists in the last thirty years appraisal of operatic culture in the latter part of this period has remained largely elusive Paul Rodmell argues that there were far more opportunities for composers performers and audiences than one

might expect an assertion demonstrated by the fact that over one hundred serious operas by British composers were premiered between 1875 and 1918 Rodmell examines the nature of operatic culture in the British Isles during this period looking at the way in which opera was produced and consumed by companies and audiences the repertory performed social attitudes to opera the dominance of London's West End and the activities of touring companies in the provinces and the position of British composers within this realm of activity In doing so he uncovers the undoubted challenges faced by opera in Britain in this period and delves further into why it was especially difficult to make a breakthrough in this particular genre when other fields of compositional endeavour were enjoying a period of sustained growth Whilst contemporaneous composers and commentators and later advocates of British music may have felt that the country's operatic life did not measure up to their aspirations or ambitions there was still a great deal of activity and even if this was not necessarily that which was always desired it had a significant and lasting impact on musical culture in Britain

Operas in English: A Dictionary Margaret Ross Griffel, 2012-12-21 In this revised and expanded edition of *Operas in English: A Dictionary* Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book's initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer's name librettist's name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings *Operas in English* features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures

I Am Melba Ann Blainey, 2009-01-31 The story of an Australian girl who defied convention and became the most famous singer of her era Growing up in Melbourne Nellie Mitchell dreamed of fame

but her devout father disapproved When a chance arose to go to Paris she trusted in her musical talent and hoped for a lucky break Within a few years reborn as Nellie Melba she was performing to overflowing concert halls hobnobbing with European royalty and collaborating with some of the most renowned composers of the age Audiences swooned over the heavenly pleasures of her voice while the public showed an insatiable appetite for news of her sometimes passionate private life Dame Nellie Melba was Australia's first international superstar In this important biography enhanced by new research Ann Blainey captures the exuberance controversy and pathos of Melba's remarkable career Winner of the 2009 National Biography Award Shortlisted 2008 Age Book of the Year Awards Blainey writes with clarity and panache This is an entertaining biography Everyone should read it and be reminded of what a remarkable singer we once had in our midst Sydney Morning Herald There have been five biographies of Melba together with her own rather fanciful memoirs but the present one by Ann Blainey is superior to them all The Age Thoroughly researched excellently written and beguilingly human biography of Nellie Melba Australian Book Review Blainey brings a freshness to the story giving us the feeling that we are reading about a life in progress Good Reading Welcome and timely shedding new light on the diva Courier Mail This is a gripping story of triumph and sorrow Sun Herald Meticulously researched biography The Australian Ann Blainey is the author of I Am Melba She has written five biographies and her most recent biography of Dame Nellie Melba reflects her fascination with singing and opera She has served on the council of two Australian opera companies and of the Percy Grainger Museum in Melbourne where she lives *Opera* George Henry Hubert Lascelles Earl of Harewood, 2001 **A Short History of Opera** Donald J.

Grout, Hermine Weigel Williams, 2003-07-18 When first published in 1947 A Short History of Opera immediately achieved international status as a classic in the field Now more than five decades later this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have 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 A Short History of Opera examines not only the standard performance repertoire but also works considered important for the genre's development Its expanded scope investigates opera from Eastern European countries and Finland The section on twentieth century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States which incorporates material on the American musical and ties between classical opera and popular musical theater A separate section on Chinese opera is also included With an extensive multilanguage bibliography more than one hundred musical examples and stage illustrations this authoritative one volume survey will be invaluable to students and serious opera buffs New fans will also find it highly accessible and informative Extremely thorough in its coverage A Short History of Opera is now more than ever the book to turn to for anyone who wants to know about the history of this art form Women in Nineteenth-Century Czech Musical

Culture Anja Bunzel, Christopher Campo-Bowen, 2024-02-23 This volume focuses on the circumstances of women's music making in the vibrant and diverse environment of the Czech lands during the nineteenth century. It sheds light on little-known women musicians while also considering more well-known works and composers from new woman-centric perspectives. It shows how the unique environment of Habsburg Central Europe, especially Bohemia and Lower Austria, intersects with gender to reveal hitherto unexplored networks that challenge the methodological nationalism of music studies as well as the discipline's continued emphasis on singular canonical figures. The main areas of enquiry address aspects of performance and identity both within the Czech lands and abroad, women's impact on social life with a view to different private, semiprivate and public contexts and networks, and compositional aesthetics in musical works by and about women, analysed through the lens of piano works, song, choir music and opera, always with the reception of these works in mind. **Opera, Emotion, and the Antipodes Volume II** Jane Davidson, Michael Halliwell, Stephanie Roche, 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 Volume II* establishes a model for constructing emotion history from multiple disciplinary perspectives. *Opera, Emotion, and the Antipodes Volume II* Jane W. Davidson, Michael Halliwell, Stephanie Roche, 2022-08 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. **National Themes in Australian Opera from Federation to the Bicentenary of European Settlement** David Symons, 2024-12-06 This book is concerned with the emergence and pursuit of a defined national consciousness as shown in the choice of national subjects and settings in operas by Australian composers from the birth of the nation at Federation 1901 until the Bicentenary of European settlement in 1988, a second watershed date in its development. There is presently no book that covers the overall development of Australian composed opera during this period. Michael Halliwell's book *National Identity in Contemporary*

Australian Opera Myths Reconsidered treats the operatic scene only after the Bicentenary The targeted readership is wide from academic and pedagogical undergraduate postgraduate and research to the informed general reader Special interest groups may include opera companies with the hope that it may encourage the performance of many neglected operas as well as the revival of the more notable ones treated in the book **Opera's Farthest Frontier** Adrienne Simpson,1996

Describes the companies and characters that have contributed to the growth of professional opera in this country Jacket

West Side Story, Gypsy, and the Art of Broadway Orchestration Paul Laird,2021-11-18 In this ground breaking study Paul Laird examines the process and effect of orchestration in West Side Story and Gypsy two musicals that were among the most significant Broadway shows of the 1950s and remain important in the modern repertory Drawing on extensive archival research with original manuscripts Laird provides a detailed account of the process of orchestration for these musicals and their context in the history of Broadway orchestration He argues that the orchestration plays a vital role in the characterization and plot development in each major musical number opening a new avenue for analysis that deepens our understanding of the musical as an art form The orchestration of the score in Broadway musicals deeply shapes their final soundscapes but only recently has it begun to receive real attention Linked by a shared orchestrator in other ways West Side Story and Gypsy offer a study in contrasts Breaking down how the two composers Leonard Bernstein and Jules Styne

collaborated with orchestrators Sid Ramin Irwin Kostal and Robert Ginzler Laird s study enables us to better understand both of these two iconic shows and the importance of orchestration within musical theatre in general *Wotan's Daughter*

Richard Harding Davis,2012 This title recounts the turbulent life and career of Marjorie Lawrence one of Australia s most renowned opera stars From humble beginnings in rural Victoria Lawrence rose to become one of the pre eminent Wagner singers of her generation acclaimed in Europe and at the Metropolitan Opera in New York where she shared roles with Kirsten Flagstad **Opera, Emotions, and the Antipodes** Jane W. Davidson,Michael Halliwell,2020-12-31 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 *Latin America and the Transports of Opera* Roberto Ignacio Díaz, 2024-01-15 *Latin America and the Transports of Opera* studies a series of episodes in the historical and textual convergence of a hallowed art form and a part of the world often regarded as peripheral Perhaps unexpectedly the archives of opera generate new arguments about several issues at the heart of the established discussion about Latin America the allure of European cultural models the ambivalence of exoticism the claims of nationalism and cosmopolitanism and ultimately the place of the region in the global circulation of the arts *Opera's transports* concern literal and imagined journeys as well as the emotions that its stories and sounds trigger as they travel back and forth between Europe the United States too and Latin America Focusing mostly on librettos and other literary forms this book analyzes Calderón de la Barca's baroque play on the myth of Venus and Adonis set to music by a Spanish composer at Lima's viceregal court Alejo Carpentier's neobaroque novella on Vivaldi's opera about Moctezuma the entanglements of opera with class gender and ethnicity throughout Cuban history music dramas about enslaved persons by Carlos Gomes and Hans Werner Henze staged in Rio de Janeiro and Copenhagen the uses of Latin American poetry and magical realism in works by John Adams and Daniel Catán and a novel by Manuel Mujica Lainez set in Buenos Aires's Teatro Colón plus a chamber opera about Victoria Ocampo with a libretto by Beatriz Sarlo Close readings of these texts underscore the import and meanings of opera in Latin American cultural history *Monthly musical record*, 1880 **Opera and Politics** John Bokina, 1997-01-01 To what extent do operas express the political and cultural ideas of their age How do they reflect the composer's view of the changing relations among art politics and society In this book John Bokina focuses on political aspects and meanings of operas from the baroque to postmodern period showing the varied ways that operas become sensuous vehicles for the articulation of political ideas Bokina begins with an analysis of Monteverdi's three extant operas which address in an oblique way the political and ideological dualities of aristocratic rule in the seventeenth century Italy He then moves to Mozart's *Don Giovanni* which he views as a celebration of the demise of a predatory aristocracy He presents Beethoven's *Fidelio* as an example of the political spirit of a revolution based on republican virtue and Wagner's *Parsifal* as a utopian music drama that projects romantic anticapitalist ideals onto an imagined past He shows that Strauss's *Elektra* and Schoenberg's *Erwartung* transform the traditional operatic depiction of madness by reflecting the emerging Freudian psychoanalysis of that era And he argues that operas by Pfitzner Hindemith and Schoenberg explore the political roles of art and the artists each couching contemporary conditions in an allegory about the fate of art in a historical period of transition Finally Bokina offers a reappraisal of Henze's *The Bassarids* as a political opera that confronts the promise and limits of the sensual sexual revolt of the twentieth century *Weill's Musical Theater* Stephen Hinton, 2012-04-10 This book the first scholarly consideration of Weill's complete output of stage works is without doubt the most important critical study of the composer's oeuvre to date in

any language Hinton's scholarship is superior and his insights original and illuminating The product of several decades of engagement with Weill's works their sources and reception as well as the secondary literature the book is a stunning achievement Brilliantly conceived and executed it will take its place as one of the cornerstones of Weill studies Kim H Kowalke University of Rochester and President Kurt Weill Foundation for Music In Weill's Musical Theater Stages of Reform Stephen Hinton reminds us that Kurt Weill was always a revolutionary The composer's insistent dedication to a provocative constantly evolving lyric theater that spoke directly to audiences meant that Weill remained as controversial as he was popular The celebrity that endeared him to Broadway made him anathema in Berlin Some sixty years after Weill's death Hinton is finally able to demonstrate the consistent brilliance theatrical power and coherence of a composer who revolutionized every genre he touched or used and whose collaborators read as a who's who of twentieth century theater David Savran author of *Highbrow Lowdown Theater Jazz and the Making of the New Middle Class* Stephen Hinton presents us with an image of Weill that is at once monumental yet still alive A truly Protean figure Weill is not an easy man to grasp in his totality Brecht once wrote that a man thrown into water will have to develop webbed feet and as a refugee from Nazi Germany Weill had to become a cultural amphibian But in Weill's Musical Theater we see the composer from every angle through the gaze of countless critics and reviewers through Weill's own eyes and finally through the filter of Hinton's judicious focused prose This account will stand Daniel Albright author of *Untwisting the Serpent Modernism in Music Literature and Other Arts*

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