
Reading Opera

EDITED BY ARTHUR GROOS
AND ROGER PARKER

Reading Opera

Nicholas Till



Reading Opera:

Reading Opera Arthur Groos, Roger L. Parker, 2014-07-14 Libretto bashing has a distinguished tradition in the blood sport of opera writes Arthur Groos in the introduction to this broad survey of critical approaches to that much maligned genre To examine and to challenge the long standing prejudice against libretti and the scholarly tradition that has until recently reiterated it Groos and Roger Parker have commissioned thirteen stimulating essays by musicologists literary critics and historians Taken as a whole the volume demonstrates that libretti are now very much within the purview of contemporary humanistic scholarship Libretti pose questions of intertextuality transposition of genre and reception history They invite a broad spectrum of contemporary reading strategies ranging from the formalistic to the feminist And as texts for music they raise issues in the relation between the two mediums and their respective traditions Reading Opera will be of value to anyone with a serious interest in opera and contemporary opera criticism The essays cover the period from the early nineteenth to the early twentieth centuries with a particular focus on works of the later nineteenth century The contributors are Carolyn Abbate William Ashbrook Katherine Bergeron Caryl Emerson Nelly Furman Sander L Gilman Arthur Groos James A Hepokoski Jurgen Maehder Roger Parker Paul Robinson Christopher Wintle and Susan Youens Originally published in 1988 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Opera, Sex and Other Vital Matters Paul Robinson, 2002-06-08 Opera Sex and Other Vital Matters gathers both classic and never before published essays from one of the leading stylists in contemporary American letters and one of our more revered public intellectuals Paul Robinson Diverse and elegant the essays in this new collection showcase the sly wit and lightly worn erudition of their author Each celebrates art and the flesh directing us to the twin ecstasies of music and eros The essays on opera gathered here explore how masterpieces like Fidelio and The Magic Flute reflect the intellectual currents of their day Be it the work of Verdi or Mozart Wagner or Strauss Robinson compels us to search for meaning not just in the lyrics of opera but also in the music In melody not libretto we are more likely to discern key historical complexities and appreciate the way opera transcends language and time The essays on sexuality meanwhile are ruminative funny and even moving At one moment Robinson measures whether homosexuality is the result of destiny or free choice In another he shares a touching exchange of letters with a gay student in the process of coming out The final essays that encompass other vital matters find Robinson at his most incisive Whether defending Freud as the most influential thinker of the twentieth century attacking the dreaded use of semicolons reflecting on his own mortality or even meditating on the nature of cats Sex Opera and Other Vital Matters is an eclectic work that will appeal to

any reader interested in the continuing relevance of ideas to life

Recognition in Mozart's Operas Jessica

Waldoff, 2006-04-13 Since its beginnings opera has depended on recognition as a central aspect of both plot and theme. Though a standard feature of opera, recognition is a moment of new awareness that brings about a crucial reversal in the action. This has been largely neglected in opera studies. In *Recognition in Mozart's Operas*, musicologist Jessica Waldoff draws on a broad base of critical thought on recognition from Aristotle to Terence Cave to explore the essential role it plays in Mozart's operas. The result is a fresh approach to the familiar question of opera as drama and a persuasive new reading of Mozart's operas.

The New Grove Guide to Wagner and His Operas Barry Millington, 2006-08-15 One of the most controversial figures in the history of ideas as well as music, Richard Wagner continues to stimulate debate whenever his works are performed. Drawing upon the scholarship of *The New Grove Dictionary of Opera*, the most comprehensive dictionary of opera in the world, Barry Millington offers a concise portable survey and guide which will make a welcome addition to the shelf of anyone who loves opera. Millington has completely updated the original pieces and contributed four new chapters on Wagner, including a summary of Wagner productions from 1876 to the present day, a suggested listening and viewing guide, complete chronology of Wagner's operas and a glossary of terms that will delight any opera goer. In addition, there are detailed entries on each of Wagner's operas, a main biographical section and a group of separate articles on such topics as Leitmotif and Gesamtkunstwerk, as well as a newly revised updated article on Bayreuth. Complete with a new preface, updated bibliography, glossary and discography including first release dates of each recording, *The New Grove Guide to Wagner and his Operas* furnishes both seasoned Wagner lovers and neophytes with all they require for an in-depth appreciation of this unique historical figure.

Opera Acts Karen Henson, 2015-01-15 *Opera Acts* explores a wealth of new historical material about singers in the late nineteenth century and challenges the idea that this was a period of decline for the opera singer. In detailed case studies of four figures, the late Verdi baritone Victor Maurel, Bizet's first Carmen, Célestine Galli-Marié, Massenet's muse of the 1880s and 1890s, Sibyl Sanderson, and the early Wagner star Jean de Reszke, Karen Henson argues that singers in the late nineteenth century continued to be important but in ways that were not conventionally vocal. Instead, they enjoyed a freedom and creativity based on their ability to express text, act, and communicate physically, and exploit the era's media. By these and other means, singers played a crucial role in the creation of opera up to the end of the nineteenth century.

The Oxford Handbook of Opera Helen M. Greenwald, 2014 What IS opera? Contributors to *The Oxford Handbook of Opera* respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents. Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons, audience, and creators. The synergy of power, performance, and identity recurs thematically throughout the volume's major topics: Words, Music, and Meaning; Performance and Production; Opera and Society; and Transmission and Reception. Individual essays engage with repertoire from Monteverdi, Mozart, and Meyerbeer to Strauss.

Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera *Historical Dictionary of Opera* Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera [The Cambridge Companion to Opera Studies](#) Nicholas Till, 2012-10-18 With its powerful combination of music and theatre opera is one of the most complex and yet immediate of all art forms Once opera was studied only as a stepchild of musicology but in the past two decades opera studies have experienced an explosion of energy with the introduction of new approaches drawn from disciplines such as social anthropology and performance studies to media theory genre theory gender studies and reception history Written by leading scholars in opera studies today this Companion offers a wide ranging guide to a rapidly expanding field of study and new ways of thinking about a rich and intriguing art form placing opera back at the centre of our understanding of Western culture over the past 400 years This book gives lovers of opera as well as those studying the subject a comprehensive approach to the many facets of opera in the past and today [Opera: The Basics](#) Denise Gallo, 2013-01-11 Opera The Basics offers an excellent introduction to four centuries of opera Its easy to follow

sections explore topics including the origins of opera basic terminology the history of major opera genres including serious opera comic opera semi serious opera and vernacular opera With key notes discography and videography this is the ideal book for students and interested listeners who want to learn more about this important musical genre Neuropsychology of Language, Reading and Spelling Ursula Kirk,2012-12-02 Neuropsychology of Language Reading and Spelling explores the many neural systems and subsystems that contribute to the production and comprehension of oral and written language This book is organized into five parts encompassing 12 chapters that emerged from the 1980 International Conference on the Neuropsychology of Language Reading and Spelling sponsored by the Program in Neurosciences and Education at Teachers College Columbia University This conference highlights the neurological and behavioral interrelatedness of language reading and spelling After briefly dealing with the cognitive and language development as well as learning to read and to spell as instances of acquiring skill this book goes on discussing the activity of the learner in the development skill the influence of interacting forces in the developing nervous systems and the role of peripheral mechanisms in the development of speech and language A chapter examines the central integrative mechanisms specifically the electrophysiological research with infants on the dependence of language perception on multidimensional complexes processes and not solely as a left or right hemisphere task This chapter also provides evidence of discrete localization of language processes within the dominant hemisphere at both cortical and subcortical levels The final four chapters are devoted to an analysis of developmental disorders from the varied perspectives of neurology linguistics neuropsychology and education This book will be of value to neuropsychologists and developmental biologists *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 *Italian Opera in Global and Transnational Perspective* Axel Körner,Paulo M. Kühl,2022-03-24 This volume of essays discusses the European and global expansion of Italian opera and the significance of this process for debates on opera at home in Italy Covering different parts of Europe the Americas Southeast and East Asia it investigates the impact of transnational musical exchanges on notions of national identity associated with the production and reception of Italian opera across the world As a consequence of these exchanges between composers impresarios musicians and audiences ideas of operatic Italianness italianit constantly changed and had to be reconfigured reflecting the radically transformative experience of time and space that throughout the nineteenth century turned opera into a global aesthetic commodity The book opens with a substantial introduction discussing key concepts in cross disciplinary perspective and concludes with an epilogue relating its findings to different historiographical trends in transnational opera studies *Opera as Hypermedium* Tereza Havelková,2021-02-15

Drawing on the concept of hypermediacy from media studies this book situates opera within the larger context of contemporary media practices and particularly those that play up the multiplicity awareness and enjoyment of media It is driven by the underlying question of what politics of representation and perception opera performs within this context This entails approaching operas as audiovisual events rather than works or texts and paying attention to what they do by visual means along with the operatic music and singing The book concentrates on events that foreground their use of media and technology drawing attention to opera's inherently hypermedial aspects It works with the recognition that such events nevertheless engender powerful effects of immediacy which are not contingent on illusionism or the seeming transparency of the medium It analyzes how effects like presence liveness and immersion are produced contesting some critical claims attached to them It also sheds light on how these effects often perceived as visceral or material in nature are related to the production of meaning in opera The discussion pertains to contemporary pieces such as Louis Andriessen and Peter Greenaway's *Rosa and Writing to Vermeer* as well as productions of the canonical repertory such as Wagner's Ring Cycle by Robert Lepage at the Met and La Fura dels Baus in Valencia

Giuseppe Verdi Gregory W. Harwood, 2021-12-12 First Published in 1998 Giuseppe Verdi already stood out as a distinctive and unusually significant composer by the time his career was barely underway Today Verdi scholars build their work on a vast foundation of earlier research For researchers who have not spent years with the Verdi literature or who may just be starting to explore some aspect of this giant's life and works this foundation may seem daunting indeed It is primarily for these researchers that this guide is intended Its purpose is to index and describe some of the most significant studies about the composer presenting enough material in annotations that researchers may survey the many myriad directions Verdi research has gone ascertain the relevance of individual items to their individual interests and pursue significant patterns and threads in which they are interested

The Conversation Method for Speaking, Reading, and Writing German ... Edmond Gastineau, Rudolf Tombo, 1889 *The Cambridge Companion to Grand Opera* David Charlton, 2003-09-04 This 2003 Companion is a fascinating and accessible exploration of the world of grand opera Through this volume a team of scholars and writers on opera examine those important Romantic operas which embraced the Shakespearean sweep of tragedy history love in time of conflict and the struggle for national self determination Rival nations rival religions and violent resolutions are common elements with various social or political groups represented in the form of operatic choruses The book traces the origins and development of a style created during an increasingly technical age which exploited the world renowned skills of Parisian stage designers artists and dancers as well as singers It analyses in detail the grand operas by Rossini Auber Meyerbeer and Halvy discusses grand opera in Russia and Germany and also in the Czech lands Italy Britain and the Americas The volume also includes an essay by the renowned opera director David Pountney

Educational Study and Reading Courses Thomas Nelson & Sons, 1925 **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 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

Reading Music Susan McClary, 2017-07-05 This outstanding collection of Susan McClary's work exemplifies her contribution to a bridging of the gap between historical context culture and musical practice The selection includes essays which have had a major impact on the field and others which are less known and reproduced here from hard to find sources The volume is divided into four parts Interpretation and Polemics Gender and Sexuality Popular Music and Early Music Each of the essays treats music as cultural text and has a strong interdisciplinary appeal Together with the autobiographical introduction they will prove essential reading for anyone interested in the life and times of a renegade musicologist

Opera in Paris from the Empire to the Commune Mark Everist, 2018-11-21 Studies in the history of French nineteenth century stage music have blossomed in the last decade encouraging a revision of the view of the primacy of Austro-German music during the period and rebalancing the scholarly field away from instrumental music key to the Austro-German hegemony and towards music for the stage This change of emphasis is having an impact on the world of opera production with new productions of works not heard since the nineteenth century taking their place in the modern repertory This awakening of enthusiasm has come at something of a price Selling French opera as little more than an important precursor to Verdi or Wagner has entailed a focus on works produced exclusively for the Paris Opéra at the expense of the vast range of other types of stage music produced in the capital opéra comique opérette comédie vaudeville and mélodrame for example The first part of this book therefore seeks to reintroduce a number of norms to the study of stage music in Paris to re-establish contexts and conventions that still remain obscure The second and third parts acknowledge Paris as an importer and exporter of opera and its focus moves towards the music of its closest neighbours the Italian speaking states and of its most problematic partners the German speaking states especially the

music of Weber and Wagner Prefaced by an introduction that develops the volume's overriding intellectual drivers of cultural exchange genre and institution this collection brings together twelve of the author's previously published articles and essays fully updated for this volume and translated into English for the first time

Reading Opera Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Reading Opera**," published by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Reading Opera Introduction

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