

OPERA IN
THEORY AND PRACTICE,
IMAGE AND MYTH



EDITED BY
LORENZO BIANCONI & GIORGIO PESTELLI

Opera In Theory And Practice Image And Myth

Cormac Newark, William Weber



Opera In Theory And Practice Image And Myth:

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Pirates in History and Popular

Culture Antonio Sanna, 2018-09-12 This collection of new essays covers the myriad portrayals of the figure of the pirate in historical records literary narratives films television series opera anime and games Contributors explore the nuances of both real and fictional pirates giving attention to renowned works such as Robert Louis Stevenson's *Treasure Island* J M Barrie's *Peter Pan* the *Pirates of the Caribbean* saga and the anime *One Piece* as well as less well known works such as pirate romances William Clarke Russell's *The Frozen Pirate* Lionel Lindsay's artworks Steven Spielberg's *The Adventures of Tintin* and Pastafarian texts

The Operatic Archive Colleen Renihan, 2020-04-03 The Operatic Archive American Opera as History extends the growing interdisciplinary conversation in opera studies by drawing on new research in performance studies and the philosophy of history Moving beyond traditional aesthetic conceptions of opera this book argues for opera's powerful potential for historical impact and engagement in late twentieth and twenty first century works by American composers Considering opera's ability to serve as a vehicle for memory historical experience affect presence and the historical sublime this volume demonstrates how opera's ability to represent and evoke historical events and historical experience differs fundamentally from the representations and recreations of other modes specifically literary and dramatic representations Building on the work of performance scholars such as Joseph Roach Rebecca Schneider and Diana Taylor and in consultation with recent debates in the philosophy of history the book will be of interest to a wide range of scholars and researchers particularly those working in the areas of opera studies and performance studies

Music, Society, Agency Nancy November, 2024-02-20 Musicologists have increasingly taken a wide angled lens on the study of music in society to explore how it can be intertwined with issues of politics gender religion race psychology memory and space Recent studies of music in connection with society take in a variety of musical phenomena from diverse periods and genres medieval classical opera rock etc This ten chapter book not only asks how music and society are and have been intertwined and mutually influential but it also examines the agents behind these connections who determines musical cultures in society Which social groups are represented in particular musical contexts Which social groups are silenced or less well represented in music's histories and why

The Oxford Handbook of the Operatic Canon Cormac Newark, William Weber, 2020-09-18 Opera has always been a vital and complex mixture of commercial and aesthetic concerns of bourgeois politics and elite privilege In its long heyday in the eighteenth and nineteenth centuries it came to occupy a special place not only among the arts but in urban planning too this is perhaps surprisingly often still the case The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by tracing its evolution from a market entirely driven by novelty to one of the most canonic art forms still in existence Throughout the book a lively assembly of musicologists historians and industry professionals tackle key questions of opera's past present and future Why did its canon evolve so differently from that of concert music Why do its top ten titles all more than a century old now account for nearly a quarter of all performances worldwide Why is this system of production becoming still more top heavy even while the repertory seemingly expands

notably to include early music Topics range from the seventeenth century to the present day from Russia to England and continental Europe to the Americas To reflect the contested nature of many of them each is addressed in paired chapters These complement each other in different ways by treating the same geographical location in different periods by providing different national or regional perspectives on the same period or by thinking through similar conceptual issues in contrasting or changing contexts Posing its questions in fresh provocative terms The Oxford Handbook of the Operatic Canon challenges scholarly assumptions in music and cultural history and reinvigorates the dialogue with an industry that is despite everything still growing

Early Music History: Volume 23 Iain Fenlon, Wulf Arlt, Margaret Bent, 2004-12-27 Musical history from the early Middle Ages to the end of the seventeenth century

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

Dramma Giocoso Julian Rushton, 2012 The three Mozart Da Ponte operas offer an inexhaustible wellspring for critical reflection possessing a complexity and equivocation common to all great humane works They have the potential to reflect and refract whatever locus of contemporaneity may be the starting point for enquiry Thus even postmodern and postmillennial concerns far from seeming irrelevant to these operas are instead given new perspectives by them while the music and the dramatic situations have the multivalency to accept each refreshed palette of interpretation without loss of their essential character These operas seem perennially new In exploring the evergreen qualities of Don Giovanni and Le Nozze di Figaro the authors of this book do not shun approaches that have foundations in established theory but refract them through such problems as the tension between operatic tradition and psychological realism the coexistence of multiple yet equal plots and the antagonism between the tenets of tradition and the need for self actualization In exploring such themes the authors not only illuminate new aspects of Mozart's operatic compositions but also probe the nature of musical analysis itself

A History of Western Choral Music Chester Lee Alwes, 2015 Comprehensive history of western choral music from the Medieval era to the beginnings of the Romantic period Unique in its detailed analysis and breadth of Western choral music and key composers Ample musical examples to supplement discussion In depth discussions of historical connections

A History of Western Choral Music, Volume 2 Chester L. Alwes, 2016-08-03 A History of Western Choral Music explores the various genres key composers and influential works essential to the development of the western choral tradition Author Chester L Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century Volume II begins at the transition from the Classical era to the Romantic with an examination of the major genres common to both periods Exploring the oratorio part song and dramatic music it also offers a thorough discussion of the choral symphony from Beethoven to Mahler through to the present day It then delves into the choral music of the twentieth century through discussions of the major compositional approaches and philosophies that proliferated over the course of the century from impressionism to serialism neo classicism to modernism minimalism and the

avant garde It also considers the emerging tendency towards nationalistic composition amongst composers such as Bartók and Stravinsky and discusses in great detail the contemporary music of the United States and Great Britain Framing discussion within the political religious cultural philosophical aesthetic and technological contexts of each era A History of Western Choral Music offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history *The History of Italian Opera: Systems, v. 4. Opera production and its resources* Lorenzo Bianconi, Giorgio Pestelli, 1998 *Networking Operatic Italy* Francesca Vella, 2022-01-26 A study of the networks of opera production and critical discourse that shaped Italian cultural identity during and after Unification Opera's role in shaping Italian identity has long fascinated both critics and scholars Whereas the romance of the Risorgimento once spurred analyses of how individual works and styles grew out of and fostered specifically Italian sensibilities and modes of address more recently scholars have discovered the ways in which opera has animated Italians social and cultural life in myriad different local contexts In *Networking Operatic Italy* Francesca Vella reexamines this much debated topic by exploring how where and why opera traveled on the mid nineteenth century peninsula and what this mobility meant for opera Italian cities and Italy alike Focusing on the 1850s to the 1870s Vella attends to opera's encounters with new technologies of transportation and communication as well as its continued dissemination through newspapers wind bands and singing human bodies Ultimately this book sheds light on the vibrancy and complexity of nineteenth century Italian operatic cultures challenging many of our assumptions about an often exoticized country **Feeling Film** Beth Carroll, 2016-11-25 This book questions the de facto dominance of narrative when watching films Using the film musical as a case study this book explores whether an alternative spatial understanding of film can offer alternative readings to narrative For instance how do film aesthetics influence our interaction with the film Can camera movement and music make us feel cinema Can the film world bleed into our own Utilising film musicals ranging from those by Fred Astaire and Ginger Rogers to von Trier's *Dancer in the Dark* 2000 *Feeling Film A Spatial Approach* investigates how we might go about understanding the audience's spatial relationship with film aesthetics what it might look like and the tools needed to conduct analysis

Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone, 2007 Publisher description **Formal Functions in Perspective** Steven Vande Moortele, Julie Pedneault-Deslauriers, Nathan John Martin, 2015 Presents thirteen studies that engage with the notion of formal function in a variety of ways *The Frightful Stage* Robert Justin Goldstein, 2009 In nineteenth century Europe the ruling elites viewed the theater as a form of communication which had enormous importance The theater provided the most significant form of mass entertainment and was the only arena aside from the church in which regular mass gatherings were possible Therefore drama censorship occupied a great deal of the ruling class's time and energy with a particularly focus on proposed scripts that potentially threatened the existing political legal and social order This volume provides the first comprehensive examination of nineteenth century political theater censorship at a time in the

aftermath of the French Revolution when the European population was becoming increasingly politically active **Beyond Reason** Karol Berger, 2024-10-29 *Beyond Reason* relates Wagner's works to the philosophical and cultural ideas of his time centering on the four music dramas he created in the second half of his career *Der Ring des Nibelungen* *Tristan und Isolde* *Die Meistersinger von Nürnberg* and *Parsifal* Karol Berger seeks to penetrate the secret of large scale form in Wagner's music dramas and to answer those critics most prominently Nietzsche who condemned Wagner for his putative inability to weld small expressive gestures into larger wholes Organized by individual opera this is essential reading for both musicologists and Wagner experts **Cultural Commons and Urban Dynamics** Emanuela Macrì, Valeria Morea, Michele Trimarchi, 2020-10-13

Today cities are being intensively reshaped by unexpected dynamics The rise and growth of the digital economy have fundamentally changed the relationship between the urban fabric and its resident community overcoming the conventional hierarchy based on production priorities Moreover contemporary society discovers new labour conditions and ways of satisfying needs and desires by developing new synergies and links This book examines cultural and urban commons from a multidisciplinary perspective Economists architects urban planners sociologists designers political scientists and artists explore the impact and implications of cultural commons on urban change The contributions discuss both cases of successful urban participation and cases of strong social conflict while also addressing a host of institutional contradictions and dilemmas The first part of the book examines urban commons in response to institutional constraints from a theoretical point of view The second and third parts apply the theories to case studies and discuss various practices of sustainable planning and re appropriation in the urban context In closing the fourth part develops a new urban agenda as artists imagine it This book will appeal to scholars interested in the social economic and institutional implications of cultural and urban commons and provide useful insights and tools to help local governments and policymakers manage social cultural and economic change

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