



DEAD OR ALIVE

BALLADEN OM KATE WARNE

Opera Dead Or Alive

Carolyn Abbate, Roger Parker



Opera Dead Or Alive:

Opera Dead or Alive Ronald E. Mitchell, 1970 **Opera: Dead Or Alive** Ronald Elwy Mitchell, 1970 Playwright director and critic Ronald E Mitchell offers general readers a richer understanding of traditions terms styles and staging techniques of musical theater including an introduction to seventeen examples of operas and musicals from baroque and romantic operas to Gilbert Sullivan from proletarian dramas to Broadway shows like Oklahoma *A History of Opera* Carolyn Abbate, Roger Parker, 2015-09-08 The best single volume ever written on the subject such is its range authority and readability Times Literary Supplement Why has opera transfixed and fascinated audiences for centuries Carolyn Abbate and Roger Parker answer this question in their effervescent witty Die Welt Germany retelling of the history of opera examining its development the musical and dramatic means by which it communicates and its role in society Now with an expanded examination of opera as an institution in the twenty first century this lucid and sweeping Boston Globe narrative explores the tensions that have sustained opera over four hundred years between words and music character and singer inattention and absorption Abbate and Parker argue that though the genre s most popular and enduring works were almost all written in a distant European past opera continues to change the viewer physically emotionally intellectually with its enduring power

Opera, Dead Or Alive Ronald Elwy Mitchell, 1972 **Opera's Second Death** Slavoj Zizek, Mladen Dolar, 2013-10-18 Opera s Second Death is a passionate exploration of opera the genre its masterpieces and the nature of death Using a dazzling array of tools Slavoj Zizek and coauthor Mladen Dolar explore the strange compulsions that overpower characters in Mozart and Wagner as well as our own desires to die and to go to the opera **Between Opera and Cinema** Jeongwon Joe, Rose Theresa, 2012-12-06 Leading scholars of opera and film explore the many ways these two seemingly unrelated genres have come together from the silent film era to today **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 *The Annual biography and obituary* ,1834 **The Annual Biography and Obituary for the Year ...** ,1834 **The Annual Biography and Obituary (etc.)** ,1834 The Opera Joseph

Wechsberg,2023-09-02 Opera is enjoyed only by those who know something about it This is the idea behind this book It was written for people who love opera and want to know a little more about its history and evolution its lore and lure and the people who create and re create it Joseph Wechsberg Foreword to The Opera Joseph Wechsberg musician and lifelong opera addict claqueur listener and critic takes the reader on a journey through centuries of operatic history from Dafne performed during the 1590s generally thought to be the first opera to productions at La Scala the Metropolitan or Vienna s Staatsoper He explains why of the 42 000 operas said to have been written only a few hundred survive These classics are discussed with analyses of their thematic components and musical qualities and biographical vignettes of their composers and performers Mr Wechsberg has written this book very much with the inexperienced opera goer in mind a readable and enjoyable summary of all that the novice to the opera house should know about Within his survey appears a short account of operatic history and material on all the people concerned with opera composers and librettists singers players managers conductors producers audiences clagues and critics M F R Music Letters Even the informed reader can learn from Wechsberg how to integrate his material and achieve a degree of perspective when viewing the enormous historical landscape that provides the background for the evolution of the opera Elaine Brody Notes **French Baroque Opera: A Reader** Caroline

Wood,Graham Sadler,2017-07-14 From the outset French opera generated an enormous diversity of literature familiarity with which greatly enhances our understanding of this unique art form Yet relatively little of that literature is available in English despite an upsurge of interest in the Lully Rameau period during the past two decades This book presents a wide ranging and informative picture of the organization and evolution of French Baroque opera its aims and aspirations its strengths and weaknesses Drawing on official documents theoretical writings letters diaries dictionary entries contemporary reviews and commentaries it provides an often entertaining insight into Lully s once proud Royal Academy of Music and the colourful characters who surrounded it The translated passages are set in context and readers are directed to further scholarly and critical writings in English Readers will find this new updated edition easier to use with its revised and

expanded translations supplementary explanatory content and new illustrations Literary Memoirs of Living Authors of Great Britain David Rivers,1798 The Gentleman's Magazine: Or, Monthly Intelligencer Edward Cave,1781 The Musical World ,1888 *Walker's Hibernian Magazine, Or, Compendium of Entertaining Knowledge* ,1798 **Soap Opera Super Couples** Henrietta Roos,2016-11-10 A television genre best known for romantic storytelling daytime soap operas have for decades spun tales of couples embroiled in passion lust and adventure Yet it was not until the early 1980s that star crossed lovers became standard and the term super couple was coined by the media marking a new era of experimentation and growth in daytime soaps This book documents the phenomenon tracing its history legacy and impact on the soap opera industry and on popular culture at large **Music News** ,1913 *The Harmonicon* William Ayrton,1830 A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660-1800 Philip H. Highfill,Kalman A. Burnim,Edward A. Langhans,1993 Volume 16 completes the magisterial Biographical Dictionary which provides information on some 8 500 of the people who contributed to the patent theatres opera houses fair booths concert halls and pleasure gardens in and around London during the period from 1660 to 1800 The final volume centers on Margaret Woffington the most beautiful woman that ever adorned a theatre the judgment of Thomas Davies evidenced by the nine included portraits Annotation copyright by Book News Inc Portland OR

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