



Opera A History In Documents

bp. Charles Joseph Hefele

Opera A History In Documents:

Opera ,2002 **Opera** Piero Weiss,2002 In Opera A History in Documents Piero Weiss presents a wide ranging vivid and carefully researched tour of operatic history A unique anthology of primary source material this survey includes 115 chronologically organized selections passages from private letters public decrees descriptions of first performances portions of libretti literary criticism and satire newspaper reviews and articles and poetry and fiction from opera s late Renaissance infancy through modern times This first hand testimony allows students to experience the history of opera as eyewitnesses offering an immediacy and validity unmatched by standard histories Readers are transported to a Medici wedding in sixteenth century Florence to the Haymarket Theatre for a performance of Handel s Rinaldo to Mozart at work on Die Entf hrung aus dem Serail and to Bertolt Brecht s writing desk among many other landmarks in opera s history Weiss expertly guides students providing highly accessible headnotes to each selection that both contextualize the excerpts and position them within the broader historical narrative In addition he offers original translations of more than half of the selections in the book many of which appear here in English for the first time Stage settings costumes portraits contemporary playbills and other illustrations enliven the text and help to recreate the feel of the era under discussion Opera A History in Documents is an intrinsically lively text that will enrich college courses on opera and delight any music loving reader **The**

Oxford Illustrated History of Opera Roger Parker,2001 In this lavishly illustrated volume the history and social context of opera is explored by a group of leading British and American scholars under the editorship of Roger Parker The core of the book is a historical survey of opera from its beginnings in Florence four hundred years ago up to opera in the 1990s The greatest coverage is given to the nineteenth century the time during which most of the operas performed today were composed There are also chapters on the history of staging on opera singers on opera as a social occasion through the ages and a chronology Although all major composers of opera are mentioned and their works discussed the various chapters concentrate less on simple historical narrative and more on the complex development of opera especially on its relationship with the other arts and its place within the broader world of culture and politics The numerous illustrations nearly three hundred some thirty of which are in colour serve the vital purpose of underlining the richly visual nature of opera the manner in which it communicates so vividly through staging and costume and the spectacular way in which it often reflects the cultural concerns of the age Rather than simply illustrating the text the pictures work as a kind of parallel history supplementing and enriching the verbal narrative The contributors are all experts in their chosen areas but all of them have remained alive to the basic attraction of opera its extravagant appeal to both the senses and the intellect and its seemingly inexhaustible power to move and astonish us **A History of the Councils of the Church, from the Original**

Documents Karl Joseph von Hefele,1883 [A History of the Councils of the Church, from the Original Documents. By the Right Rev. Charles Joseph Hefele ... Karl Joseph von Hefele,1896](#) [A History of the Councils of the Church, from the](#)

Original Documents: A.D. 626 to the close of the Second Council of Nicaea, A.D. 787 Karl Joseph von Hefele, 1896
A History of the Christian Councils, from the Original Documents: To the close of the Council of Nicaea, A.D. 325 Karl Joseph von Hefele, 1872
A History of the Christian Councils, From the Original Documents, to the Close of the Council of Nicaea, A.D. 325 bp. Charles Joseph Hefele, 1894

Verdi's Aida, 1978-04-24 This is a detailed account of the creation and production of the opera Aida as revealed in the letters and documents of the composer Giuseppe Verdi and his associates. Aida was given its European premiere at La Scala in 1872 and the correspondence concerns [Opera as Anthropology](#) Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology. It rests on the following central arguments: on the one hand opera is quite a new and exotic topic for anthropologists while on the other anthropology is still perceived as an unusual approach to opera. Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research. The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts. Anthropological, ethnological, ethnographic and semiotic accounts of opera by Claude Lévi-Strauss, Michel Leiris, William O. Beaman, Denis Laborde, Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest: ethnographic investigation, cultural analysis and historical reflection. By touching on opera not merely as a musical aesthetic or artistic category but as a social, cultural, historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society, this monograph suggests that opera and anthropology no longer need be alien to one another.

The History of a Baroque Opera Frank A. D'Accone, 1985 This study of Scarlatti's first and most performed opera investigates the reasons for its popularity initially political but subsequently musical. Among the details inspected are the social and political situation in Rome, an analysis of the music and libretto, the earliest Roman performances using hitherto unpublished contemporary documents and comparisons with other works performed during the Carnival of 1679. Queen Christina's early patronage of Scarlatti and his first opera, subsequent performances through 1699, the last known production and conclusions about the importance of this opera.

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 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 The Oxford History of Opera Roger Parker, 1996 Eleven leading authorities chronicle the full sweep of opera ranging from the earliest known works to such experimental efforts as Robert Wilson and Philip Glass's *Einstein on the Beach*. In three sections on staging, singers and the social climate, the writers give us a look behind the scenes as well as a feel for what opera was like in the past 8 bandwidth plates Catalogue of the Printed Books in the Library of the Faculty of Advocates Samuel Halkett, John A. Hjaltalán, Thomas Hill Jamieson, 1874

The Oxford History of Western Music: Resources: chronology, bibliography, master index Richard Taruskin, 2005 **A History of Opera** Carolyn Abbate, Roger Parker, 2012-11-01 Opera is in many ways the most extraordinary artistic medium of the last four hundred years. Prohibitively expensive and patently unrealistic, it can nevertheless paint the human passions with astonishing power and drama. This book, the first new full-length single volume history of opera for more than a generation, provokes in-depth discussions of many works by the greatest opera composers from Monteverdi, Handel and Mozart to Verdi and Wagner to Strauss, Puccini, Berg and Britten. There are lively discussions of opera's social, political and literary background, its economic circumstances and the almost continual polemics that have accompanied its development through the centuries. Central to the book is an exploration of the tensions that have always sustained and enlivened opera. Abbate and Parker examine the problems that opera has faced in the last half century when new works which were once opera's lifeblood have shrunk to a tiny minority, have largely failed to find a permanent place in the repertoire. Yet the book's final message is one of celebration. Even if the majority of opera's most popular and enduring works were written in what is now a remote European past in circumstances very different from our own, and the viability of contemporary opera is ever more in question, opera as an art form remains extraordinarily buoyant and challenging. It continues to transform people physically, emotionally and intellectually, and to articulate human experience in ways no other art form can match.

The Oxford History of Western Music: The seventeenth and eighteenth centuries Richard Taruskin, 2005 **Notes** Music Library Association, 2002 Catalogue of the Printed Books in the Library of the

Faculty of Advocates ... Faculty of Advocates (Scotland). Library, 1874 **The Oxford History of Western Music**

Richard Taruskin, 2005 Based on the award-winning six-volume work by Richard Taruskin, *The Oxford History of Western Music* College Edition presents the most up-to-date and comprehensive history of Western music available.

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Table of Contents Opera A History In Documents

1. Understanding the eBook Opera A History In Documents
 - The Rise of Digital Reading Opera A History In Documents
 - Advantages of eBooks Over Traditional Books
2. Identifying Opera A History In Documents
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Opera A History In Documents
 - User-Friendly Interface
4. Exploring eBook Recommendations from Opera A History In Documents
 - Personalized Recommendations

- Opera A History In Documents User Reviews and Ratings
- Opera A History In Documents and Bestseller Lists

5. Accessing Opera A History In Documents Free and Paid eBooks

- Opera A History In Documents Public Domain eBooks
- Opera A History In Documents eBook Subscription Services
- Opera A History In Documents Budget-Friendly Options

6. Navigating Opera A History In Documents eBook Formats

- ePUB, PDF, MOBI, and More
- Opera A History In Documents Compatibility with Devices
- Opera A History In Documents Enhanced eBook Features

7. Enhancing Your Reading Experience

- Adjustable Fonts and Text Sizes of Opera A History In Documents
- Highlighting and Note-Taking Opera A History In Documents
- Interactive Elements Opera A History In Documents

8. Staying Engaged with Opera A History In Documents

- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers Opera A History In Documents

9. Balancing eBooks and Physical Books Opera A History In Documents

- Benefits of a Digital Library
- Creating a Diverse Reading Collection Opera A History In Documents

10. Overcoming Reading Challenges

- Dealing with Digital Eye Strain
- Minimizing Distractions
- Managing Screen Time

11. Cultivating a Reading Routine Opera A History In Documents

- Setting Reading Goals Opera A History In Documents
- Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of Opera A History In Documents

- Fact-Checking eBook Content of Opera A History In Documents

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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