

A History Of Opera Carolyn Abbate

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 b&w plates.

The Castrato is a nuanced exploration of why innumerable boys were castrated for singing between the mid-sixteenth and late-nineteenth centuries. It shows that the entire foundation of Western classical singing, culminating in *bel canto*, was birthed from an unlikely and historically unique set of desires, public and private, aesthetic, economic, and political. In Italy, castration for singing was understood through the lens of Catholic blood sacrifice as expressed in idioms of offering and renunciation and, paradoxically, in satire, verbal abuse, and even the symbolism of the castrato's comic cousin *Pulcinella*. Sacrifice in turn was inseparable from the system of patriarchy—involving teachers, patrons, colleagues, and relatives—whereby castrated males were produced not as nonmen, as often thought nowadays, but as idealized males. Yet what captivated audiences and composers—from Cavalli and Pergolesi to Handel, Mozart, and Rossini—were the extraordinary capacities of castrato voices, a phenomenon ultimately unsettled by Enlightenment morality. Although the castrati failed

to survive, their musicality and vocality have persisted long past their literal demise. Why has opera transfixed and fascinated audiences for centuries? Carolyn Abbate and Roger Parker answer this question in their scrupulous and provocative retelling of the history of opera, examining its development, the means by which it communicates, and its societal role. In a new revision with an expanded examination of opera as an institution in the twenty-first century this book explores the tensions that have sustained opera over 400 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 transform the viewer with its enduring power. 'A joy . . . essential reading for anyone seeking an engaging and highly informed chronicle of the great composers and their works . . . takes the story of opera from its roots in late-Renaissance Italy via Mozart, Rossini, Wagner, Verdi, Puccini, Strauss and many less familiar figures through to Berg, Britten and beyond.' Daniel Snowman, Opera 'A virtuoso performance . . . fantastically clear-sighted and down-to-earth . . . Abbate and Parker guide us through this complicated story in beautiful, uncluttered prose . . . a fantastic read.' Igor Toronyi-Lalic, Daily Telegraph 'Abbate and Parker wear their academic background lightly, bringing to life the social as well as artistic origins of opera, and casting an unhackneyed perspective on well-known works.' Andrew Clark, Financial Times Books of the Year 'Fresh, brave, challenging and, above all, useful.' Literary Review 'Brimms with

insight, and polemic.' New Yorker

Marian Smith recaptures a rich period in French musical theater when ballet and opera were intimately connected. Focusing on the age of Giselle at the Paris Opéra (from the 1830s through the 1840s), Smith offers an unprecedented look at the structural and thematic relationship between the two genres. She argues that a deeper understanding of both ballet and opera--and of nineteenth-century theater-going culture in general--may be gained by examining them within the same framework instead of following the usual practice of telling their histories separately. This handsomely illustrated book ultimately provides a new portrait of the Opéra during a period long celebrated for its box-office successes in both genres. Smith begins by showing how gestures were encoded in the musical language that composers used in ballet and in opera. She moves on to a wide range of topics, including the relationship between the gestures of the singers and the movements of the dancers, and the distinction between dance that represents dancing (entertainment staged within the story of the opera) and dance that represents action. Smith maintains that ballet-pantomime and opera continued to rely on each other well into the nineteenth century, even as they thrived independently. The divorce between the two arts occurred little by little, and may be traced through unlikely sources: controversies in the press about the changing nature of ballet-pantomime music, shifting ideas about originality, complaints about the ridiculousness of pantomime, and a little-known rehearsal score for Giselle. ?

"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.

This volume focusses on the rarely discussed method of meaning production via the absence, rather than presence, of signifiers. It does so from an interdisciplinary perspective, which covers systematic, media-comparative and historical aspects, and reveals various forms and functions of missing signifiers across arts and media. A historical survey of opera, from its beginnings in Florence 400 years ago, up to opera in the 1990s.

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. Evolution and Popular Narrative argues that an evolutionary approach to popular narrative

provides an incisive index into human nature. The contributors explore various media and genres to gauge the interdependency of human nature and culture in our aesthetic appreciation.

Written for the reader who comes from the contemporary worlds of music, theater, film, literature and visual arts, this book describes the works themselves, and the concepts, ideas and trends that have gone into the evolution of what may be the most central performance art form of the post-modern world.

A renowned Verdi authority offers here the often-astounding first history of how Verdi's early operas -- including one of his great masterpieces, *Rigoletto* -- made their way into America's musical life.

London's Urban Landscape is the first major study of a global city to adopt a materialist perspective and stress the significance of place and the built environment to the urban landscape. Edited by Christopher Tilley, the volume is inspired by phenomenological thinking and presents fine-grained ethnographies of the practices of everyday life in London. In doing so, it charts a unique perspective on the city that integrates ethnographies of daily life with an analysis of material culture. The first part of the volume considers the residential sphere of urban life, discussing in detailed case studies ordinary residential streets, housing estates, suburbia and London's mobile 'linear village' of houseboats. The second part analyses the public sphere, including ethnographies of markets, a park, the social rhythms of a taxi rank, and graffiti and street art. London's Urban Landscape returns us to the everyday lives of people and the manner in which they understand their lives. The deeply sensuous character of the embodied experience of the city is invoked in the thick descriptions of entangled

relationships between people and places, and the paths of movement between them. What stories do door bells and house facades tell us about contemporary life in a Victorian terrace? How do antiques acquire value and significance in a market? How does living in a concrete megastructure relate to the lives of the people who dwell there? These and a host of other questions are addressed in this fascinating book that will appeal widely to all readers interested in London or contemporary urban life.

Howard Smither has written the first definitive work on the history of the oratorio since Arnold Schering published his *Geschichte des Oratoriums* in 1911. This volume is the first of a four-volume comprehensive study that offers a new synthesis of what is known to date about the oratorio. Volume 1, divided into three parts, opens with the examination of the medieval, Renaissance, and early Baroque antecedents and origins of the oratorio, with emphasis on Rome and Philip Neri's Congregation of the Oratory and with special attention to the earliest works for which the term oratorio seems appropriate. The second part recounts the development of the oratorio in Italy, circa 1640-1720. It reviews the social contexts, patrons, composers, poets, librettos, and music of the oratorio in Italy, especially in Vienna and Paris. The procedure adapted throughout the work is to treat first the social context, particularly the circumstances of performance of the oratorio in a given area and period, then to treat the libretto, and finally the music. For each geographic area and period, the author has selected for special attention a few oratorios that appear to be particularly important or representative. He has verified the information offered in the specialized literature whenever possible by reference to the music or documents. In a number of areas, particular seventeenth-century Italy, in which relatively few previous studies have been undertaken or secondary sources have proven to be

inadequate, the author has examined the primary sources in manuscript and printed form -- music, librettos, and documents of early oratorio history. Impressive research and intelligent integration of disparate elements make this complicated, diffuse subject both readable and accessible to the student of music. Volume 2, *The Oratorio in the Baroque Era: Protestant Germany and England*, and Volume 3, *The Oratorio in the Classical Era*, continue and expand the study of oratorio history. Although this series was originally announced as a three-volume study, Smither will conclude with a fourth volume. This new work--the first English-language study of the history of the oratorio will become the standard work on its subject and an enduring contribution to music and scholarship. Originally published in 1977. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

Describes how changes in the composition and staging of opera reflect developments in metaphysics, variations in perception of the emotions and of the self, and other social and artistic changes

George Whitefield Chadwick (1854–1931), a Massachusetts native identified with the so-called second “New England School” of composers, is among the most important and creative American composers in the generation that bridged the nineteenth and twentieth centuries. Trained in part in Germany, he spent much of his working life educating other musicians at the New England Conservatory of

Music, which he led from 1897 until his death. Chadwick fashioned a compelling individual musical voice rooted in a Euro-American musical idiom; his orchestral and chamber music was performed with some frequency in his own day and has been revived in ours. His opera *The Padrone*, set to a libretto by David K. Stevens (based on an idea from Chadwick himself), was composed in 1912; it was strongly influenced by the “verismo” operas of the time (such as Leoncavallo’s *Pagliacci* and Puccini’s *Tosca*), which attempted to bring to opera the naturalism of such late nineteenth-century writers as Zola and Ibsen. *The Padrone* is set in an American city (presumably the North End of Boston) in the “present.” The story, a tragic tale in two acts with an orchestral interlude, revolves around a ruthless member of the Italian community (“the padrone”) and his exploitation of more recently arrived immigrants. Chadwick composed *The Padrone* for submission to the Metropolitan Opera Company in New York, but the opera was rejected, probably because of its gritty realism, and was never staged during Chadwick’s lifetime. (*The Padrone* exists only in manuscript form and has never been published; its only public performance so far took place in 1997.) In contrast to American operas of its generation that dramatize myths and legends from the ancient past, *The Padrone* brings a modern story to the stage, set to music of dramatic power and superb craftsmanship.

"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."--Jacket.

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The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline.

This book shows nineteenth-century German opera's entanglement with national identity formation, adding a significant perspective to discussions about Wagner's relation to German nationalism by interpreting his esthetic endeavors as a continuation of previous campaigns for the genre's emancipation.

Simplified Chinese edition of Six Dots: A Story of Young Louis Braille

Titles in the Dictionaries for the Modern Musician series offer both the novice and the advanced artist key information designed to convey the field of study and performance for a major instrument or instrument class, as well as the workings of musicians in areas from conducting to composing. Each dictionary covers topics from instrument parts to technique, major works to key figures—a must-have for any musician's personal library! A Dictionary for the Modern Singer is

an indispensable guide for students of singing, voice pedagogues, and lovers of the art of singing. In addition to classical singing, genres, and styles, musical theatre and popular and global styles are addressed. With an emphasis on contemporary practice, this work includes terms and figures that influenced modern singing styles. Topics include voice pedagogy, voice science, vocal health, styles, genres, performers, diction, and other relevant topics. The dictionary will help students to more fully understand the concepts articulated by their teachers. Matthew Hoch's book fills a gap in the singer's library as the only one-volume general reference geared toward today's student of singing. An extensive bibliography is invaluable for students seeking to explore a particular subject in greater depth. Illustrations and charts further illuminate particular concepts, while appendixes address stage fright, tips on practicing, repertoire selection, audio technology, and contemporary commercial music styles. A Dictionary for the Modern Singer will appeal to students of singing at all levels. For professionals, it will serve as a quick and handy reference guide, useful in the high school or college library and the home teaching studio alike; students and amateurs will find it accessible and full of fascinating information about the world of the singing.

This collection of forty new essays, written by the leading scholars in adaptation studies

and distinguished contributors from outside the field, is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields, and general readers, it hearkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years, and looks forward to the future. It considers the very different problems in adapting the classics, from the Bible to Frankenstein to Philip Roth, and the commons, from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world, from Latin American telenovelas to Czech cinema, from Hong Kong comics to Classics Illustrated, from Bollywood to zombies, and explores the ways media as different as radio, opera, popular song, and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality, and transmediality. The volume's contributors consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision, and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars--and, occasionally, each other. The Oxford Handbook of Adaptation Studies offers specific suggestions for how to read, teach, create, and write about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become ever more important.

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the course of the nineteenth century. The central argument of *Vocal Virtuosity* runs counter to the historical commonplace that coloratura became an anachronism in nineteenth-century opera. Instead, the book demonstrates that melismas at mid-century were made modern. Coloratura became an increasingly marked musical gesture during the century with a correspondingly more specific dramaturgical function. In exploring this transformation, Parr's research reveals the instigators of this change in vocal practice and the perpetuators of the art of coloratura. *Vocal Virtuosity* examines the historical traces of Parisian singers who were the period's greatest exponents of vertiginous vocality as archetypes of the modern coloratura soprano. The book also explores what melismas can signify in operatic performance while constructing the historical trajectory of coloratura as it became gendered the provenance of the female singer. In arguing that vocal virtuosity was a source of power for women, generating space for female authorship and creativity, the book reclaims a place in history for the coloratura soprano"--

A wide-ranging look at the interplay of opera and political ideas through the centuries *The Politics of Opera* takes readers on a fascinating journey into the entwined development of opera and politics, from the Renaissance through the turn of the nineteenth century. What political backdrops have shaped opera? How has opera conveyed the political ideas of its times? Delving into European history and thought and an array of music by such greats as Lully, Rameau, and Mozart, Mitchell Cohen reveals

how politics—through story lines, symbols, harmonies, and musical motifs—has played an operatic role both robust and sotto voce. Cohen begins with opera's emergence under Medici absolutism in Florence during the late Renaissance—where debates by humanists, including Galileo's father, led to the first operas in the late sixteenth century. Taking readers to Mantua and Venice, where composer Claudio Monteverdi flourished, Cohen examines how early operatic works like *Orfeo* used mythology to reflect on governance and policy issues of the day, such as state jurisdictions and immigration. Cohen explores France in the ages of Louis XIV and the Enlightenment and Vienna before and during the French Revolution, where the deceptive lightness of Mozart's masterpieces touched on the havoc of misrule and hidden abuses of power. Cohen also looks at smaller works, including a one-act opera written and composed by philosopher Jean-Jacques Rousseau. Essential characters, ancient and modern, make appearances throughout: Nero, Seneca, Machiavelli, Mazarin, Fenelon, Metastasio, Beaumarchais, Da Ponte, and many more. An engrossing book that will interest all who love opera and are intrigued by politics, *The Politics of Opera* offers a compelling investigation into the intersections of music and the state.

IN the republic of letters, there is no member of such inferior rank, or who is so much disdained by his brethren of the quill, as the humble Novelist; nor is his fate less hard in the world at large, since, among the whole class of writers, perhaps not one can be named of which the votaries are more numerous but less

respectable. Yet, while in the annals of those few of our predecessors, to whom this species of writing is indebted for being saved from contempt, and rescued from depravity, we can trace such names as Rousseau, Johnson, (1)Marivaux, Fielding, Richardson, and Smollett, no man need blush at starting from the same post, though many, nay, most men, may sigh at finding themselves distanced. The following letters are presented to the Public-for such, by novel writers, novel readers will be called,-with a very singular mixture of timidity and confidence, resulting from the peculiar situation of the editor; who, though trembling for their success from a consciousness of their imperfections, yet fears not being involved in their disgrace, while happily wrapped up in a mantle of impenetrable obscurity. To draw characters from nature, though not from life, and to mark the manners of the times, is the attempted plan of the following letters. For this purpose, a young female, educated in the most secluded retirement, makes, at the age of seventeen, her first appearance upon the great and busy stage of life; with a virtuous mind, a cultivated understanding, and a feeling heart, her ignorance of the forms, and inexperience in the manners of the world, occasion all the little incidents which these volumes record, and which form the natural progression of the life of a young woman of obscure birth, but conspicuous beauty, for the first six months after her Entrance into the world.

Whether regarded as a perplexing object, a morally captivating force, an ineffable entity beyond language, or an inescapably embodied human practice, music has captured philosophically inclined minds since time immemorial. In turn, musicians of all stripes have called on philosophy as a source of inspiration and encouragement, and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it. In this Handbook, contributors build on this legacy to conceptualize the rich interactions of Western music and philosophy as a series of meeting points between two vital spheres of human activity. They draw together key debates at the intersection of music studies and philosophy, offering a field-defining overview while also forging new paths. Chapters cover a wide range of musics and philosophies, including concert, popular, jazz, and electronic musics, and both analytic and continental philosophy.

Traditional Chinese Edition of [Maria Montessori]

“The best single volume ever written on the subject, such is its range, authority, and readability.”—Times Literary Supplement

Chinese edition of *Peony in Love*. A fantastic historic novel set in the 1800's China. A girl fantasizes herself as the heroine in the classic *Peony Pavilion*. She had her wish. She was the reincarnation of the heroine.

Historians often assume a one-directional transmission of knowledge and ideas, leading to the establishment of spatial hierarchies defined as centres and peripheries. In recent decades, transnational and global history have contributed to a more inclusive understanding of intellectual and cultural exchanges that profoundly challenged the ways in which we draw our mental maps. Covering the early modern and modern periods, *Re-Mapping Centre and Periphery* investigates the asymmetrical and multi-directional structure of such encounters within Europe as well as in a global context. Exploring subjects from the shores of the Russian Empire to nation-making in Latin America, the international team of contributors demonstrates how, as products of human agency, centre and periphery are conditioned by mutual dependencies; rather than representing absolute categories of analysis, they are subjective constructions determined by a constantly changing discursive context. Through its analysis, the volume develops and implements a conceptual framework for remapping centres and peripheries, based on conceptual history and discourse history. As such, it will appeal to a wide variety of historians, including transnational, cultural and intellectual, and historians of early modern and modern periods.

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