

VOLUME 10 NUMBER 4 1994 \$11.95 U.S.A. \$15.50 CANADA

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Oxford University Press, Incorporated



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Opera Quarterly" Oxford University Press, 2001-01-01 **The Opera Quarterly** Oxford University Press, Incorporated, 1999-07-01 *The Opera Quarterly* Oxford University Press, Incorporated, 2000-01-01 **The Opera Quarterly** Oxford University Press, Incorporated, 1999-09-01 *The Opera Quarterly* Oxford University Press, Incorporated, 1999-11-01 *Opera Quarterly* Oxford University Press, *The Opera Quarterly* ,1985 *The Opera Quarterly* Bruce Burroughs, Neylan Gurel Allebaugh, Irene Sloan, Sherwin Sloan, 1993 *The Opera Quarterly* William Ashbrook, Christopher Hatch, E. Thomas Glasow, Irene Sloan, Sherwin Sloan, 1994 **The Opera Quarterly** William Ashbrook, Elizabeth Hudson, E. Thomas Glasow, Irene Sloan, Sherwin Sloan, Neylan Gurel Allebaugh, 1993 *The Opera Quarterly* ,1972 *The Opera Quarterly* 1986 ,1986 **The Opera Quarterly** ,1984 **Vincenzo Bellini on Stage and Screen, 1935-2020** Emilio Sala, Graziella Seminara, Emanuele Senici, 2024-10-31 Vincenzo Bellini on Stage and Screen 1935 2020 offers nine case studies of the history of Vincenzo Bellini's operas on stage on screen and in sound video and performance art This investigation begins in 1935 the hundredth anniversary of the composer's death and the year when his first biopic was released and ends in 2020 when performance artist Marina Abramovic's opera project 7 Deaths of Maria Callas whose final scene is accompanied by Bellini's famous aria Casta Diva was premiered In Part One several recent productions of *La sonnambula* *Norma* and *I Puritani* are discussed from different perspectives but the common focus is on the possible meanings of these works for contemporary spectators Part Two centered on cinema includes chapters on biopics of Bellini that make extensive use of his music as well as on the presence of this music in soundtracks of films from the last half century Part Three turns to other media or mixtures of stage and screen and focuses on Bellini in sound and video art of the last few decades on YouTube and its fandom and on 7 Deaths of Maria Callas The volume offers an expansive view of the many ways in which Bellini's operas have been visualized and conceptualized over the past century and of what they may have meant and may still mean for twentieth and twenty first century culture **Puccini's *La fanciulla del West* and American Musical Identity** Kathryn Fenton, 2019-08-30 On 10 December 1910 Giacomo Puccini's seventh opera *La fanciulla del West* had its premiere before a sold out audience at New York City's Metropolitan Opera House The performance was the Metropolitan Opera Company's first world premiere by any composer By all accounts the premiere was an unambiguous success and the event itself recognized as a major moment in New York cultural history The initial public opinion matched Puccini's own evaluation of his opera He called it the best he had ever written and expected it to become as popular as *La Bohème* Yet the music reviews tell a different story Marked by ambivalence the reviews expose the New York City critics struggle to reconcile the opera they expected to see with the one they actually saw and the opera itself became embroiled in controversy over the essence of musical Americanness and the nativist perception that a uniquely American national opera tradition continued to elude both American and foreign born opera composers This book seeks to account for

the differences between Puccini's own assessments of the opera and those of its first audience. Offering transcriptions of the central reviews and of letters unavailable elsewhere, the book provides a historically informed understanding of *La fanciulla del West* and the reception of this European work as it intersected with both opera production and consumption in the United States and with the process of American musical identity formation during the very period that Americans actively sought to eradicate European cultural influences. As such, it offers a window into the development of nativism and cosmopolitan nationalism in New York City's musical life during the first decade of the twentieth century. *Deviant Opera* Axel Englund, 2020-10-06

The first book to use subversive sexuality as a lens through which to provocatively view opera in the 21st century. Imagine Armida, Handel's Saracen sorceress performing her breakneck coloraturas in a black figure hugging rubber dress, beating her insubordinate furies into submission with a cane, suspending a captive Rinaldo in chains from the ceiling of her dungeon. Mozart's peasant girl Zerlina meanwhile is tying up and blindfolding her fiancé to seduce him out of his jealousy of Don Giovanni. And how about Wagner's wizard Klingsor ensnaring his choir of flower maidens in elaborate Japanese rope bondage? Opera, it would appear, has developed a taste for sadomasochism. For decades now, radical stage directors have repeatedly dressed canonical operas from Handel and Mozart to Wagner and Puccini and beyond in whips, chains, leather, and other regalia of SM and fetishism. *Deviant Opera* seeks to understand this phenomenon, approaching the contemporary visual code of perversion as a lens through which opera focuses and scrutinizes its own configurations of sex, gender, power, and violence. The emerging image is that of an art form that habitually plays with an eroticization of cruelty and humiliation, inviting its devotees to take sensual pleasure in the suffering of others. Ultimately, *Deviant Opera* argues that this species of opera fantasizes about breaking the boundaries of its own role playing and pushing its erotic power exchanges from the enacted to the actual. *Verdi and Puccini Heroines* Geoffrey Edwards, Ryan Edwards, 2000-01-01

New in paperback. This book comes at a time when opera lovers, singers, directors, and critics alike are taking a new look at the dramatic soprano heroines created by Giuseppe Verdi and Giacomo Puccini, endeavoring to delve beyond inherited scholarly interpretation and gain a richer understanding of these compelling female characters. Artistically limited by the *bel canto* musical tradition popular at the time, Verdi launched a new style *dramma per musica* which also demanded a new soprano archetype. This book illustrates the musical evolution of the Verdi and Puccini soprano while illuminating the dramatic scope and power of these great heroines. Avoiding critical reductionism, *Verdi and Puccini Heroines* provides an unprecedented and probing discussion of how these great soprano roles were conceived and executed. Accordingly, the authors take a three-dimensional look at these heroines, examining seven operas: *Il Trovatore*, *La Forza del Destino*, *Aida*, *La Bohème*, *Tosca*, *Madama Butterfly*, and *Turandot*. The chapters, which are fully self-contained analyses, contain translations, illustrative musical examples, supplementary notes, and references to each opera's literary sources. The musical analysis, while thorough, is descriptive and accessible to all levels of readers. *Verdi in America* George Whitney Martin, 2011

The operas of Giuseppe Verdi stand at

the center of today's operatic repertoire and have done so for more than a century. The story of how the reputation and wide appeal of these operas spread from Western Europe throughout the world has long needed to be told. This latest book by noted Verdi authority George W. Martin, *Verdi in America: Oberto through Rigoletto*, specifically details the changing fortunes of Verdi's early operas in the theaters and concert halls of the United States. Among the important works whose fates Martin traces are *Nabucco*, *Attila*, *Ernani*, *Macbeth* in its original version, *Luisa Miller*, and one of Verdi's immortal masterpieces, *Rigoletto*, denounced in 1860 as the epitome of immorality. Martin also explores the astonishing revival of many of these operas in the 1940s and onward, including *Macbeth* in its revised version of 1865 and the first American productions, sometimes in small opera houses outside the main circuit of some Verdi operas that had never previously managed to cross the Atlantic. Extensive quotations from newspaper reviews testify to the eventual triumph of these remarkable works. They also reveal the crucial shifts in tastes and expectations that have occurred from Verdi's day to our own. Publisher description

Enrico Caruso Enrico Caruso, Andrew Farkas, 1997. Amadeus Drawing on the personal recollections of the Caruso brothers' archival material preserved by the family and extensive research, this book is a rare tribute to the man and his vocal legacy. This abridged edition includes the full original text covering Caruso's life and death plus a current discography.

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, despite everything, is still growing.

The Opera Quarterly Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the energy of words has are more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such is the essence of the book **The Opera Quarterly**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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