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# TALES

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# Tales From The Opera

**Ian Pickup**



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*Tales from the Opera* Anthony J. Rudel,1985-01-01      *Tales from the Operas* George Frederick Pardon,1870      **Opera Guide** W. J. Knoch,19??      **Tales from the Opera (1865)** George Frederick Pardon,2009-05 This scarce antiquarian book is a facsimile reprint of the original Due to its age it may contain imperfections such as marks notations marginalia and flawed pages Because we believe this work is culturally important we have made it available as part of our commitment for protecting preserving and promoting the world s literature in affordable high quality modern editions that are true to the original work      *Sing Me a Story* Jane Rosenberg,Luciano Pavarotti,1996-01 An illustrated retelling of the plots of fifteen well known operas      **The Routledge Companion to Media and Fairy-Tale Cultures** Pauline Greenhill,Jill Terry Rudy,Naomi Hamer,Lauren Bosc,2018-03-28 From Cinderella to comic con to colonialism and more this companion provides readers with a comprehensive and current guide to the fantastic uncanny and wonderful worlds of the fairy tale across media and cultures It offers a clear detailed and expansive overview of contemporary themes and issues throughout the intersections of the fields of fairy tale studies media studies and cultural studies addressing among others issues of reception audience cultures ideology remediation and adaptation Examples and case studies are drawn from a wide range of pertinent disciplines and settings providing thorough accessible treatment of central topics and specific media from around the globe

**Opera Stories** Henry Lowell Mason,1911      *Folktales and Fairy Tales* Anne E. Duggan Ph.D.,Donald Haase Ph.D.,Helen J. Callow,2016-02-12 Encyclopedic in its coverage this one of a kind reference is ideal for students scholars and others who need reliable up to date information on folk and fairy tales past and present Folktales and fairy tales have long played an important role in cultures around the world They pass customs and lore from generation to generation provide insights into the peoples who created them and offer inspiration to creative artists working in media that now include television film manga photography and computer games This second expanded edition of an award winning reference will help students and teachers as well as storytellers writers and creative artists delve into this enchanting world and keep pace with its past and its many new facets Alphabetically organized and global in scope the work is the only multivolume reference in English to offer encyclopedic coverage of this subject matter The four volume collection covers national cultural regional and linguistic traditions from around the world as well as motifs themes characters and tale types Writers and illustrators are included as are filmmakers and composers and of course the tales themselves The expert entries within volumes 1 through 3 are based on the latest research and developments while the contents of volume 4 comprises tales and texts While most books either present readers with tales from certain countries or cultures or with thematic entries this encyclopedia stands alone in that it does both making it a truly unique one stop resource      *At the Opera* Ann Fiery,2003-08 A tribute to thirty renowned operas shares the plots and theatrical backgrounds of each in a volume that covers such productions as Figaro and Turandot

**100 Great Operas And Their Stories** Henry W. Simon,1989-04-22 An invaluable guide for both casual opera fans and

aficionados 100 Great Operas is perhaps the most comprehensive and enjoyable volume of opera stories ever written From La Traviata to Aida from Carmen to Don Giovanni here are the plots of the world's best loved operas told in an engaging picturesque and readable manner Written by noted opera authority Henry W Simon this distinctive reference book contains act by act descriptions of 100 operatic works ranging from the historic early seventeenth century masterpieces of Monteverdi to the modern classics of Gian Carlo Menotti In addition to highlighting the most important aspects of each opera the author discusses the main characters the famous turnings of plot and the most significant arias Here too is a wealth of anecdotes concerning literary background past performances and stars and production problems of the great operas *The Oxford Companion to Fairy Tales* Jack Zipes, 2015 This Oxford companion provides an authoritative reference source for fairy tales exploring the tales themselves both ancient and modern the writers who wrote and reworked them and related topics such as film art opera and even advertising **A Cultural History of Fairy Tales in the Long Eighteenth Century** Anne E.

Duggan, 2021-07-15 How have fairy tales from around the world changed over the centuries What do they tell us about different cultures and societies This volume traces the evolution of the genre over the period known as the long eighteenth century It explores key developments including the French fairy tale vogue of the 1690s dominated by women authors including Marie Catherine d'Aulnoy and Marie Jeanne Leconte the fashion of the oriental tale in the early eighteenth century launched by Antoine Galland's seminal translation of The Thousand and One Nights from Arabic into French and the birth of European children's literature in the second half of the eighteenth century Drawing together contributions from an international range of scholars in history literature and cultural studies this volume examines the intersections between diverse national tale traditions through different critical perspectives producing an authoritative transnational history of the genre An essential resource for researchers scholars and students of literature history and cultural studies this book explores such themes and topics as forms of the marvelous adaptation gender and sexuality humans and non humans monsters and the monstrous spaces socialization and power **A Cultural History of Fairy Tales** 6 volume set **A Cultural History of Fairy Tales in Antiquity** is also available as a part of a 6 volume set **A Cultural History of Fairy Tales** tracing fairy tales from antiquity to the present day available in print or within a fully searchable digital library accessible through institutions by annual subscription or on perpetual access see [www.bloomsburyculturalhistory.com](http://www.bloomsburyculturalhistory.com) Individual volumes for academics and researchers interested in specific historical periods are also available digitally via [www.bloomsburycollections.com](http://www.bloomsburycollections.com)

Stories of the Operas Ethel Shubert, 1913 **Bewitching Russian Opera** Inna Naroditskaya, 2018-11-01 In *Bewitching Russian Opera* The Tsarina from State to Stage author Inna Naroditskaya investigates the musical lives of four female monarchs who ruled Russia for most of the eighteenth century Catherine I Anna Elizabeth and Catherine the Great Engaging with ethnomusicological historical and philological approaches her study traces the tsarinas' deeply invested interest in musical drama as each built theaters established drama schools commissioned operas and ballets and themselves wrote and

produced musical plays Naroditskaya examines the creative output of the tsarinas across the contexts in which they worked and lived revealing significant connections between their personal creative aspirations and contemporary musical theatrical practices and the political and state affairs conducted during their reigns Through contemporary performance theory she demonstrates how the opportunity for role playing and costume changing in performative spaces allowed individuals to cross otherwise rigid boundaries of class and gender A close look at a series of operas and musical theater productions from Catherine the Great's fairy tale operas to Tchaikovsky's Pique Dame illuminates the transition of these royal women from powerful political and cultural figures during their own reigns to a marginalized and unreal Other under the patriarchal dominance of the subsequent period These tsarinas successfully fostered the concept of a modern nation and collective national identity only to then have their power and influence undone in Russian cultural consciousness through the fairy tales operas of the 19th century that positioned tsarinas as magical and dangerous figures rightfully displaced and conquered by triumphant heroes on the stage and by the new patriarchal rulers in the state Ultimately this book demonstrates that the theater served as an experimental space for these imperial women in which they rehearsed probed and formulated gender and class roles and performed on the musical stage political ambitions and international conquests which they would later enact on the world stage itself

**The Oxford Illustrated History of Opera** Roger Parker, 2001 A historical survey of opera from its beginnings in Florence 400 years ago up to opera in the 1990s *Essays on Opera, 1750-1800* John A. Rice, 2017-07-05 The study of opera in the second half of the eighteenth century has flourished during the last several decades and our knowledge of the operas written during that period and of their aesthetic social and political context has vastly increased This volume explores opera and operatic life of the years 1750 1800 through a selection of articles intended to represent the last few decades of scholarship in all its excitement and variety *The Open Shelf*, 1895 *Stories of Famous Operas* Mollie Louise Stanley- Wrench, 1924 *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

**Britten, Opera and Film** Peter Auker, Pianist Piano Teacher and Examiner Founder Trustee of the Stephen Sondheim Society Peter Auker, 2025-01-14 Investigates cinematic qualities in opera and reveals why Benjamin Britten's operas lend themselves to TV and film interpretations Benjamin Britten's 1954 opera *The Turn of the Screw* based on Henry James's ghost story has been described by many critics and commentators as cinematic Along with *Peter Grimes* *The Turn of the Screw* is one of the most frequently televised or filmed of Britten's operas Some of these productions have used location footage and or studio work and others are based on theatrical settings This book explores the notion of cinematic opera in the context of *The Turn of the Screw* and filmed opera in general and questions what inherent cinematic qualities exist in the work which make it particularly conducive for screen interpretation an aspect of Britten's compositional style which has rarely been examined in detail before Contrary to the prevailing narrative around Britten's disdain for cinema and television the composer engaged with film as both a cinemagoer and film music composer early in his career and these experiences informed his compositional and dramatic choices Archival research reveals clues to the composer's adaptation process By tracing the progress from Henry James's original novella to operatic stage and screen production via the development of Myfanwy Piper's libretto and Britten's score the journey of adaptation is discussed in detail A key part of the book looks at the subsequent interpretation of the opera on screen Case studies evaluate eight directors interpretations of the opera ranging from 1959 up to the 2020s Included is a special study of Peter Morley's 1959 ITV version which had previously been thought lost This reveals the roots of Britten's subsequent engagement with screen media culminating in his television opera *Owen Wingrave* The book also briefly explores the influence of cinema on stage productions of the opera which have not been filmed

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