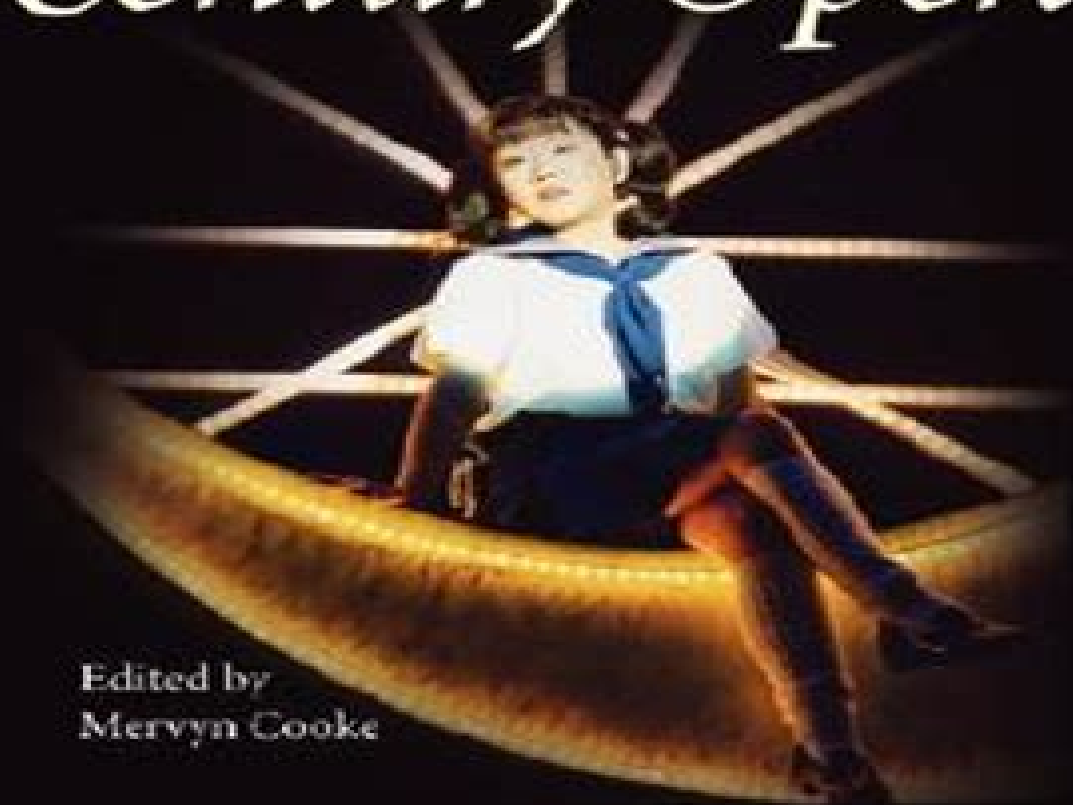




The Cambridge

Companion to

Twentieth-Century Opera



Edited by
Mervyn Cooke

The Companion To Twentieth Century Opera

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Encyclopedia of American Opera Ken Wlaschin, 2024-10-16 This encyclopedia lists describes and cross references everything to do with American opera works both operas and operettas composers librettists singers and source authors

along with relevant recordings The approximately 1 750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists Each opera entry consists of plot history premiere and cast followed by a chronological listing of recordings movies and videos

Roger Smalley: A Case Study of Late Twentieth-Century Composition Christopher Mark, 2016-04-08 How does one go about writing the history of musical composition in the late twentieth century when on the one hand so much of it seems impossibly fractured and disassociated and on the other there has been so little certainty about what the notion of music history might entail under the critiques of post modernism One of the most productive ways forward is to pursue case studies involving single composers whose music reflects several aspects of recent activity This enables the discussion of broad issues in a relatively focussed way whilst avoiding the pitfalls of traditional narrative histories and the centrifugal tendencies of the relativistic approach that some have called for The music of the English born 1943 and Australia domiciled composer Roger Smalley is ideal material for such a study because of his involvement with and response to an unusually large number of the myriad concerns and practices of post 1950s composition including post serial constructivism parody electro acoustic composition and the electronic modification of conventionally produced sound Moment Form aleatorism minimalism the use of non Western resources Aboriginal and South East Asian sonorities neo Romanticism and arguably the new classicism as well as a brief flirtation with rock music in the late 60s Employing an interview with the composer as a kind of cantus firmus the book the first extended single author study of Smalley s music to be published incorporates critical commentary on the composer s major works in a chronological narrative that engages with broad issues of central relevance to Smalley s generation such as the process of learning the craft of composition in the early 60s the motivation behind the adoption of certain technical and aesthetic positions the effects on technical and aesthetic orientation of both the changing relationships between composer performer and audience and technological change and the distinction betwe

An Invitation to the Opera, Revised Edition John Louis DiGaetani, 2015-11-16 In its revised third edition this volume argues that an appreciation of opera is based on understanding of several key aspects history language theatrical production the power of the conductor vocal tradition and standard repertory This unique approach is intended for the newcomer curious about the art form The author discusses how opera has changed in the last three decades and how it is now more easily enjoyed than ever before Originally published in 1986 this book has been translated into four languages and has been used as an Introduction to Opera text in college classrooms around the world

The Music Performance Library Russ Girsberger, Laurie Lake, 2011-07-01 Meredith Music Resource The music performance library is the heart of any musical ensemble supplying music to performers and information to an entire organization This text contains valuable information on this important topic for all musicians including music directors conductors student librarians community volunteers professional performance librarians and performers This essential resource provides step by step directions on the librarian s responsibilities including how to locate and choose editions

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