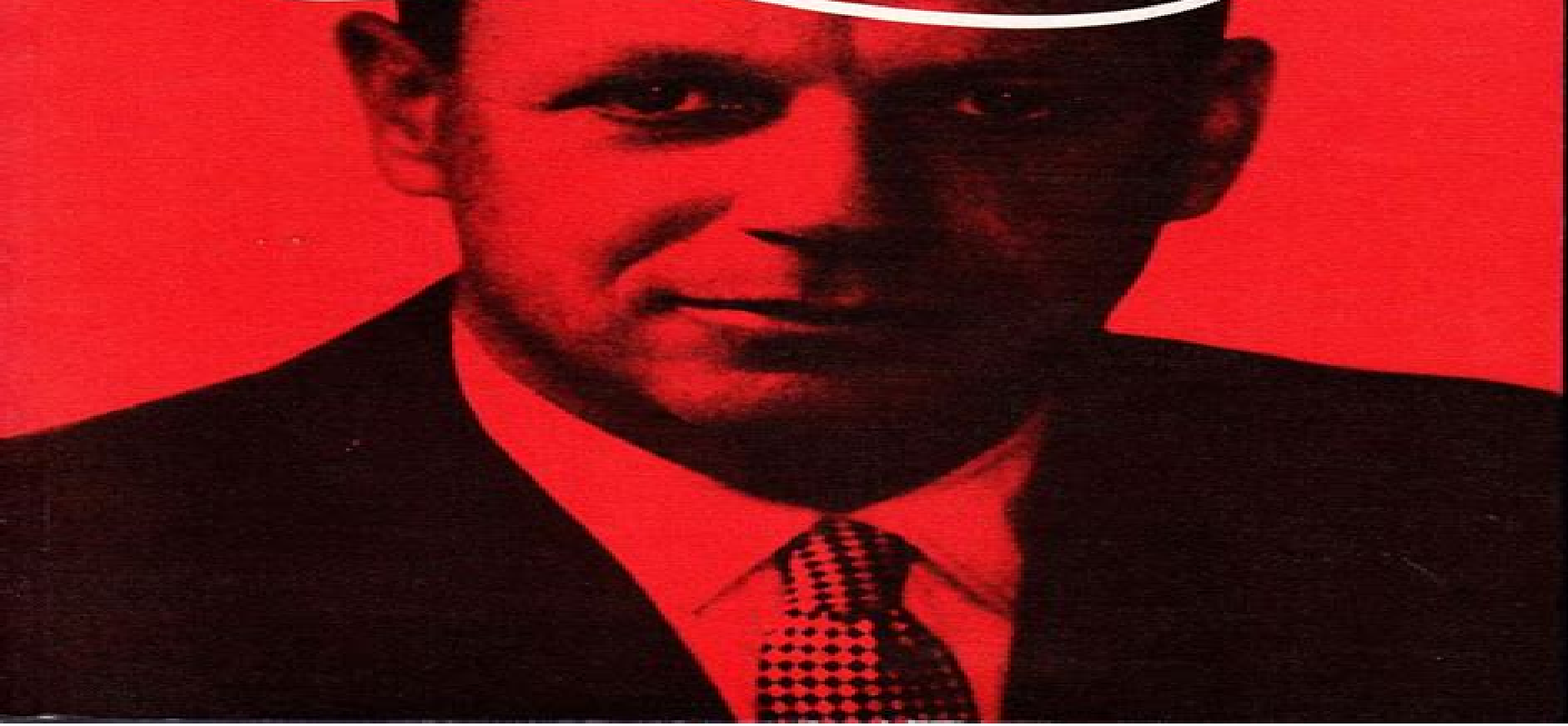


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between Puccini's own assessments of the opera and those of its first audience. Offering transcriptions of the central reviews and of letters unavailable elsewhere, the book provides a historically informed understanding of *La fanciulla del West* 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 is despite everything still growing

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Table of Contents The Opera Quarterly

1. Understanding the eBook The Opera Quarterly
 - The Rise of Digital Reading The Opera Quarterly
 - Advantages of eBooks Over Traditional Books
2. Identifying The Opera Quarterly
 - 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 The Opera Quarterly
 - User-Friendly Interface
4. Exploring eBook Recommendations from The Opera Quarterly
 - Personalized Recommendations

- The Opera Quarterly User Reviews and Ratings
- The Opera Quarterly and Bestseller Lists
- 5. Accessing The Opera Quarterly Free and Paid eBooks
 - The Opera Quarterly Public Domain eBooks
 - The Opera Quarterly eBook Subscription Services
 - The Opera Quarterly Budget-Friendly Options
- 6. Navigating The Opera Quarterly eBook Formats
 - ePub, PDF, MOBI, and More
 - The Opera Quarterly Compatibility with Devices
 - The Opera Quarterly Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of The Opera Quarterly
 - Highlighting and Note-Taking The Opera Quarterly
 - Interactive Elements The Opera Quarterly
- 8. Staying Engaged with The Opera Quarterly
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers The Opera Quarterly
- 9. Balancing eBooks and Physical Books The Opera Quarterly
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection The Opera Quarterly
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine The Opera Quarterly
 - Setting Reading Goals The Opera Quarterly
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of The Opera Quarterly
 - Fact-Checking eBook Content of The Opera Quarterly

- 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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