

# Essays on Opera, 1750-1800

Edited by  
John A. Rice



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# Essays On Opera

**Roberta Montemorra Marvin**



## Essays On Opera:

*Essays on Opera* Winton Dean, 1990 30 essays on opera written between 1952 and 1985 are collected and arranged by topic

**Essays on Opera** Egon Wellesz, 1964\* *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

**Selected Essays on Opera by Ulrich Weisstein**, 2006-01-01 Ulrich Weisstein an international authority in the fields of comparative literature and comparative arts has been a pioneer paving the way for present day intermedia studies Among his broad intermedial interests opera has always held a central place For the first time this volume makes available his major contributions to opera criticism in compact form thus meeting a serious scholarly demand The necessarily stringent selection of essays from Professor Weisstein's large output on opera reflecting fifty years of involvement with the genre is primarily governed by the wish to present texts that are representative of their author's work and at the same time are unlikely to be readily available through other channels The fourteen essays collected are arranged in chronological order some of them showing Ulrich Weisstein as an initiator of librettology others tracing adaptive processes extending from textual sources to final operas or investigating writer composer collaborations Further topics are satirical reflections on operatic activities in early eighteenth century Italy and practices of opera censorship artist operas or definitions of romantic and epic opera The essays are written in an accessible essentially non technical language and are expected to make both a profitable and a pleasurable reading for literary scholars as well as musicologists and general art lovers

**From Garrick to Gluck** Daniel Hertz, 2004 A collection of 18 essays on musical theatre in the eighteenth century written between 1967 and 2001

**The Ultimate Art** David Littlejohn, 2023-11-15 Anyone who cares about opera will find *The Ultimate Art* a thoroughly engaging book David Littlejohn's essays are exciting provocative sometimes even outrageous They reflect his deep love of opera that exotic extravagant and perpetually popular hybrid performing art form and his fascination with the many worlds from which it sprang From its seventeenth century beginnings opera has been decried by its detractors for its elitism its artifice its absurd costliness and its social irrelevance But Littlejohn makes us see that opera embraces an extraordinary amount of intense human emotion and experience Western culture and individual psychology It is also the most complex challenging and demanding form of public performance ever developed at its most spectacular it pulls together in one evening a play a concert a ballet and a pageant not to mention an exhibition of painting and sculpture Every opera is a veritable piece of cultural history The book begins with *The Difference Is They Sing* a potentially controversial essay on the nature of opera and its place in modern culture From there Littlejohn goes on to consider everything from *Sex and Religion in French Opera* to *What Peter Sellers Did to Mozart* He tells us about every major

staging of Wagner's Ring cycle since 1876 the troubled fate in legend history and opera of the city of Nuremberg and the volatile collaboration of Richard Strauss and Hugo von Hofmannsthal Littlejohn presents these and many other fascinating moments in the history of opera with conviction and flair By the end of the book the reader may very well be persuaded that opera is indeed the ultimate art Anyone who cares about opera will find *The Ultimate Art* a thoroughly engaging book David Littlejohn's essays are exciting provocative sometimes even outrageous They reflect his deep love of opera that exotic extravagant and perpetually popular hybrid

**An Essay on the Opera** conte Francesco Algarotti, 2005 This essay on opera by Francesco Algarotti is an important but neglected treatise of eighteenth century musical aesthetics It belongs to that movement in the arts that rejected the artificiality and formality of Baroque style and moved towards the naturalness of expression characteristic of the painting literature drama fashion and gardening of the latter part of that century

**Music in the Theater** Pierluigi Petrobelli, 2014-07-14 Well known for leading audiences to a new appreciation of Verdi as a subtle and elaborate musical thinker Pierluigi Petrobelli here turns his attention to the intriguing question of how musical theater works In this collection of lively penetrating essays Petrobelli analyzes specific operas mainly by Verdi in terms of historical context musical organization and dramaturgical conventions Originally published in 1994 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

Essays on Handel and Italian Opera Reinhard Strohm, 2008-10-30 Reinhard Strohm examines the relationship between Handel's great operas and the earlier European Baroque tradition

**Opera in the Media Age** Paul Fryer, 2014-05-14 This collection of essays explores the relationship between opera and the development of media technology from the late 19th to the early 21st century Taking an international perspective the contributing authors each with extensive experience as scholars or practitioners of the art cover a variety of topics including audio video and film recording contemporary critical responses popular and high brow culture live and recorded performance lighting and performance technology media marketing and advertising

**An Essay on the Opera** conte Francesco Algarotti, 2005

*Essays on Opera* Winton Dean, 1993 Now available in paperback this newly revised collection of 30 essays encompasses a diversity of opera related subjects Ranging from shorter articles to substantial surveys such as Shakespeare in the Opera House the pieces include scholarly essays of original research alongside more general essays for the non specialist reader RECENT REVISIONS A number of the essays have been extensively updated annotated and revised in the light of recent scholarship ABOUT THE AUTHOR Winton Dean is a distinguished Handelian and writer on opera in general He is Vice President of the Georg Friedrich Handel Gesellschaft in Halle and a founding Council Member of the Handel Institute

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*Essays in Opera Studies* Roberta Montemorra Marvin, 2010 New perspectives on opera scholarship have emerged in recent years and have changed the course of the genre's study in significant ways This series brings together selected articles and essays which reflect the new scholarship the papers address sources works audiences performers creators culture and theory and deal with operatic works as historical and contemporary entities with aesthetic theoretical and ideological complexities The articles display a rich variety of approaches and styles and come from a range of disciplines both musical and non musical Each volume in the series is edited by a recognized authority in the area and features a detailed introduction which surveys the current state of the field There is also a select bibliography of the sources cited in each introduction This authoritative series of six volumes offers a selection of the most important and influential English language scholarship in opera studies and is a valuable resource for scholars new to the area as well as for experienced scholars who may have overlooked an important essay published in a journal with limited circulation

Essays on Music Theodor Adorno, Richard Leppert, 2002-08-08 A book of landmark importance It is unprecedented in its design a brilliantly selected group of essays on music coupled with lucid deeply incisive and in every way masterly analysis of Adorno's thinking about music No one who studies Adorno and music will be able to dispense with it and if they can afford only one book on Adorno and music this will be the one For in miniature it contains everything one needs a collection of exceptionally important writings on all the principal aspects of music and musical life with which Adorno dealt totally reliable scholarship and powerfully illuminating commentary that will help readers at all levels read and re read the essays in question Rose Rosengard Subotnik author of *Deconstructive Variations Music and Reason in Western Society* An invaluable contribution to Adorno scholarship with well chosen essays on composers works the culture industry popular music kitsch and technology Leppert's introduction and commentaries are consistently useful his attention to secondary literature remarkable his interpretation responsible The new translations by Susan Gillespie and others are outstanding not only for their care and readability but also for their sensitivity to Adorno's forms and styles Lydia Goehr author of *The Quest for Voice Music Politics and the Limits of Philosophy* With its careful full edition of Adorno's important musical texts and its exhaustive yet eminently readable commentaries Richard Leppert's magisterial book represents a brilliant solution to the age old dilemma of bringing together primary text and interpretation in one volume James Deaville Director School of the Arts McMaster University The developing variations of Adorno's life long involvement with musical themes are fully audible in this remarkable collection What might be called his literature on notes brilliantly complements the notes to literature he devoted to the written word Richard Leppert's superb commentaries constitute a book length contribution in their own right which will enlighten and challenge even the most learned of Adorno scholars Martin Jay author of *The Dialectical Imagination A History of The Frankfurt School and the Institute of Social Research* There is afoot in Anglo American musicology today the first wholesale reconsideration of Adorno's thought since the pioneering work of Rose Rosengard Subotnik around 1980 *Essays on Music* will play a central role in this

effort It will do so because Richard Leppert has culled Adorno's writings so as to make clear to musicologists the place of music in the broad critique of modernity that was Adorno's overarching project and it will do so because Leppert has explained these writings in commentaries that amount to a book length study so as to reveal to non musicologists the essentially musical foundation of this project No one interested in Adorno from any perspective or for that matter in modernity and music all told can afford to ignore *Essays on Music* Gary Tomlinson author of *Metaphysical Song An Essay on Opera* This book is both a major achievement by its author editor and a remarkable act of scholarly generosity for the rest of us Until now English translations of Adorno's major essays on music have been scattered and often unreliable Until now there has been no comprehensive scholarly treatment of Adorno's musical thinking This volume remedies both problems at a single stroke It will be read equally and eagerly for Adorno's texts and for Richard Leppert's commentary on them both of which will continue to be essential resources as musical scholarship seeks increasingly to come to grips with the social contexts and effects of music No one knows Adorno better than Leppert and no one is better equipped to clarify the complex interweaving of sociology philosophy and musical aesthetics that is central to Adorno's work From now on everyone who reads Adorno on music whether a beginner or an expert is in Richard Leppert's debt for devoting his exceptional gifts of learning and lucidity to this project Lawrence Kramer author of *Musical Meaning Toward a Critical History* *Art and Ideology in European Opera* Rachel Cowgill, David Cooper, Clive Brown, 2010 Opera that most extravagant of the performing arts is infused with the contexts of power brokering and cultural display in which it was conceived and experienced For individual operas such contexts have shifted over time and new meanings emerged often quite remote from those intended by the original collaborators but tracing this ideological dimension in a work's creation and reception enables us to understand its cultural and political role more clearly sometimes conflicting with its status as art and sometimes enhancing it This collection is a Festschrift in honour of Julian Rushton one of the most distinguished opera scholars of his generation and highly regarded for his innovative studies of Gluck Mozart and Berlioz among many others Colleagues associates and former students pay tribute to his work with essays highlighting the interplay between opera art and ideology across three centuries Three broad themes are opened up from a variety of approaches nationalism cosmopolitanism and national opera opera class and the politics of enlightenment and opera and otherness British opera is represented by studies of Grabu Purcell Dibdin Holst Stanford and Britten but the collection sustains a truly European perspective rounded out with essays on French opera funding Bizet Mozart Mendelssohn Verdi Puccini Janacek Nielsen Rimsky Korsakov and Schreker Several works receive some of their first extended discussion in English [The Don Giovanni Moment](#) Lydia Goehr, Daniel Alan Herwitz, 2006 The Don Giovanni Movement examines the aesthetic and moral legacy of Mozart's operatic masterpiece in the literature philosophy and culture of the nineteenth century Deeply rooted in the enlightenment and romanticism the opera functions as icon and myth and its tensions still resonate today *An Essay on the Opera* Francesco Algarotti, 2001-01-01 **Essays on**

**Opera and Drama** Franz Liszt, 2021 A new translation of Franz Liszt's *Dramaturgische Blätter* consisting of 13 essays on operas or plays with incidental music. The essays were published in conjunction with performances at the Weimar Court Theater during the 1854 season with Liszt conducting. These essays much more than introductions to the works at hand represent Liszt's ideas on the integration of word and music on the historical development of opera and the state of music in mid 19th century Germany.

**Opera in Context** Mark A. Radice, 1998 These essays by respected scholars examine representative operatic productions from diverse national schools and periods together forming a comprehensive history of the staging techniques of opera over the centuries.

*A Poetics of Handel's Operas* Nathan Link, 2023 *A Poetics of Handel's Operas* explores the concurrence between the narratives of Handelian operas and how these stories are represented through actions, words, and music. Nathan Link offers a new approach for interpreting and constructing the stories of Handel's operas while highlighting the representational fabric by which they are conveyed to the viewer.

## Essays On Opera Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the ability of words has be much more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **Essays On Opera**, a literary masterpiece that delves deep into the significance of words and their affect our lives. Published 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 will explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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