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Faber Pocket Guide To Opera

Rupert Christiansen

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This guide is all about finding a way into Britten's music An outline of planned chapters The Top Ten Britten pieces Critics First Impressions Britten s Life Britten and Pears The things they said The Music stage works choral works songs chamber music orchestral works The Interpreters of Britten's work Britten as Performer The Impresario English Opera Group and Aldeburgh Festival Britten s Homes Trivial Pursuits The Faber Pocket Guide to Bach Sir Nicholas Kenyon, 2011-03-17 The music of J S Bach has a unique power and attraction some 300 years after it was written From annual performances of the great Passions and BBC Radio 3 s hugely successful Bach Christmas to its use in adverts films and popular arrangements the imaginative strength of Bach's music continues to draw listeners to explore its mysteries This new Pocket Guide looks at all Bach's music sacred and secular and explores why he speaks so profoundly to our age about both the spiritual and the sensual in life Among the features of this easy to use book The Bach Top Ten Bach The music work by work Performing Bach today Bach The life year by year What people said about Bach Accessible and easy to use Nicholas Kenyon provides for the first time an up to date survey of all Bach s major works in the light of the latest research from Masses to Cantatas Concertos to Suites and recommends the best CDs and further reading The Faber Pocket Guide to Ballet Luke Jennings, Deborah Bull, 2014-09-04 The essential easy to use classical ballet guide spanning nearly two centuries of classical dance with entries for more than eighty works from ballet companies around the world from Giselle and Swan Lake to Cinderella and Steptext This new edition has been revised to include new ballets by Wayne McGregor Alexei Ratmansky and Christopher Wheeldon alongside classics by Tchaikovsky Diaghilev and Balanchine Features include plot summaries an analysis of each ballet's principal themes useful background and historical information a unique behind the scenes performer s eye view Dip in at random or trace the development of dance from cover

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The Faber Book of Opera Tom Sutcliffe, 2000 Presents a collection of essays and fiction that discuss the theory and history of opera Diaghilev's Empire Rupert Christiansen, 2022-10-18 A Best Book of the Year at The New Yorker and The Telegraph Amusing and assertive Christiansen's delight is infectious Alexandra Jacobs The New York Times Book Review Rupert Christiansen a renowned dance critic and arts correspondent presents a sweeping history of the Ballets Russes and of Serge Diaghilev's dream of bringing Russian art and culture to the West Serge Diaghilev the Russian impresario and founder of the Ballets Russes is often said to have invented modern ballet An art critic and connoisseur Diaghilev had no training in dance or choreography but he had a dream of bringing Russian art music design and expression to the West and a mission to drive a cultural and artistic revolution Bringing together such legendary talents as Vaslav Nijinsky Anna Pavlova Igor Stravinsky Pablo Picasso and Henri Matisse this complex and visionary genius created a new form of ballet defined by artistic integrity creative freedom and an all encompassing experience of art movement and music The explosive color combinations sensual and androgynous choreography and experimental sounds of the Ballets Russes were called barbaric by the Parisian press but its radical style usurped the entrenched mores of traditional ballet and transformed the European cultural sphere at large Diaghilev's Empire the publication of which marks the one hundred fiftieth anniversary of Diaghilev's birth is a daring impeccably researched reassessment of the phenomenon of the Ballets Russes and the Russian Revolution in twentieth century art and culture Rupert Christiansen a leading dance critic explores the fiery conflicts outsize personalities and extraordinary artistic innovations that make up this enduring story of triumph and disaster Freedom and the Arts Charles Rosen, 2012-04-04 Is there a moment in history when a work receives its ideal interpretation Or is negotiation always required to preserve the past and accommodate the present The freedom of interpretation Charles Rosen suggests in these sparkling explorations of music and literature exists in a delicate balance with fidelity to the identity of the original work Rosen cautions us to avoid doctrinaire extremes when approaching art of the past To understand Shakespeare only as an Elizabethan or Jacobean theatergoer would understand him or to modernize his plays with no sense of what they bring from his age deforms the work making it less ambiguous and inherently less interesting For a work to remain alive it must change

character over time while preserving a valid witness to its earliest state When twentieth century scholars transformed Mozart s bland idealized nineteenth century image into that of a modern revolutionary expressionist they paradoxically restored the reputation he had among his eighteenth century contemporaries Mozart became once again a complex innovator challenging to perform and to understand Drawing on a variety of critical methods Rosen maintains that listening or reading with intensity for pleasure is the one activity indispensable for full appreciation It allows us to experience multiple possibilities in literature and music and to avoid recognizing only the revolutionary elements of artistic production By reviving the sense that works of art have intrinsic merits that bring pleasure we justify their continuing existence

Practicing Culture Craig Calhoun, Richard Sennett, 2007-08-07 Practicing Culture revitalizes the field of cultural sociology with an emphasis not on abstract theoretical debates but on showing how to put theoretical sources to work in empirical research Each of the chapters in this book offer a provocative empirical case study of how culture works in practice and how practice makes and remakes culture It is an essential tool for students and researchers of cultural theory contemporary social theory and cultural sociology Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come <u>Belle de Zuylen / Isabelle de Charrière</u> ,2006-01-01 Suisse romande depuis son mariage mais ayant pass la premi re moiti de sa vie aux Pays Bas o le fran ais tait devenu tr s t t sa langue naturelle Belle de Zuylen Isabelle de Charri re joue quelque peu les trublions dans nos habitudes acad migues Lire son uvre ses lettres ses romans ses pamphlets et ses pi ces de th tre c est accepter des retouches notre tableau des Lumi res qui n en ressortira pas indemne c est revoir les limites du champ de la critique litt raire structur et hi rarchis depuis le XIXe si cle en fonction de litt ratures nationales Bilingue fran ais et anglais ce recueil contient des articles bas s sur les contributions un colloque international qui s est tenu l Universit d Utrecht en avril 2005 pour comm morer le bicentenaire de la mort de l crivaine As a Dutch woman who spent half her life in Switzerland and chose French as her writing language Belle de Zuylen Isabelle de Charri re parades a defiant attitude towards the constraints of the literary field To read with care her letters her novels pamphlets and plays means accepting some modifications to our picture of the Enlightenment and obliges us to

question the limits of the field of literary criticism such as it has been structured since the nineteenth century that is along the lines of national canons This bilingual volume English and French contains articles based on contributions to the international congress that was organized at Utrecht University in April 2005 on the occasion of the bicentennial of the Irish Literature in Transition, 1780-1830: Volume 2 Claire Connolly, 2020-03-12 The years between 1780 and 1830 are vital decades in the history of Irish writing in English This book charts the confluence of Enlightenment antiquarian and romantic energies within Irish literary culture and shows how different writers and genres absorbed dispersed and remade those interests during five decades of political change During those same years literature made its own history By the 1840s Irish writing formed a recognizable body of work which later generations would draw on quote anthologize and dispute Questions raised by novels poems and plays of the late eighteenth and early nineteenth centuries the politics of language and voice the relationship between literature and locality the possibility of literature as a profession resonated for many Irish writers over the centuries that followed and continue to matter today This comprehensive volume will be a key reference for scholars and students of Irish literature and romantic literary studies Italian Cultural Lineages Jonathan White, 2007-01-01 In Italian Cultural Lineages Jonathan White seeks answers to the elusive guestions what is Italian culture and what is the Italian identity By tracing Italian life and art through several themes viewing and spectatorship fantasy passion justice reputation and lifestyles White offers new ways of perceiving an ancient cultural tradition in the twenty first century In doing so he challenges readers to discern rich poetic seams that bind together his varied subject matter Italian Cultural Lineages is primarily concerned with factors that unify Italians however geographically dispersed they may be Drawing on extensive archival and historical research White shows how oftentimes Italian cultural traditions that appear to be extinct are in fact enduring pushed out of the mainstream or submerged at some given point in history only to re surface and take on new meanings at a later date Other more marginal currents might disrupt and fragment Italian identity politically and socially However White proposes that the challenge to Italy in these new and difficult lessons in tolerance has the potential to produce a much stronger culture primed to welcome the marginal into an expanded spirit of all that counts as Italian Ideally suited to course use and written with great lucidity Italian Cultural Lineages will prove fascinating to students academics and general readers alike In the Chair John Brown, 2002 All of the poets interviewed in this collection are from Northern Ireland all were born after 1920 and each has published at least one volume of poetry Arranged chronologically by each poet s date of birth this collection deals with an impressive body of work The poets include Seamus Heaney Paul Muldoon Michael Longley John Montague Derek Mahon Ciaran Carson as well as less known voices including Gerald Dawe Roy McFadden and Conor O Callaghan The interviews explore the poet s work and development the social historical context and the impact of assimilated influences If they explore a poetry often rooted in the North they also suggest the individuality and diversity of this poetry of work whose imaginative range is not circumscribed by either literal

borders or critically convenient categories The other poets included are James Simmons Tom Paulin Frank Orsmby Medbh McGuckian Robert Greacen Cathal P Searcaigh Colette Bryce Moyra Donaldson Jean Bleakney Martin Mooney Padraic Fiacc and Cherry Smyth The Literary Review ,2012 Creating Der Rosenkavalier Michael Reynolds, Mike Reynolds, 2016 A full account of the making during 1909 10 of Der Rosenkavalier with emphasis on its derivation from a French op rette of 1907 L Ingenu libertin L Ingenu libertin was seen in Paris by Count Harry Kessler and formed the basis of the opera then to be written by Hofmannsthal and Strauss Previous scholarship has credited the narrative and characters of Der Rosenkavalier to much older French sources known to and studied by Hofmannsthal but this book shows clearly how every element in L Ingenu libertin is in fact taken and transformed by Kessler and Hofmannsthal into the work that made fortunes for Hofmannsthal and Strauss but left Kessler on the sidelines Michael Reynolds casts a major new light on Strauss s most popular operatic success highlighting in particular how it was that Hofmannsthal who had not until then had any theatrical success as an original playwright was advised and empowered by Kessler to produce a work that succeeded onstage from its very first performance and went rapidly on to conquer the stages of the world Michael Reynolds is an established writer on opera a translator and an online music critic an interest that he sustained throughout thirty years in the world of international diplomacy His previous book for Boydell About Suffolk was an anthology of writing about his adopted county

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