



The Oxford History of
OPERA

Edited by
ROGER PARKER

Oxford History Of Opera

B Lingard

Oxford History Of Opera:

The Oxford Illustrated History of Opera Roger Parker, 2001 In this lavishly illustrated volume the history and social context of opera is explored by a group of leading British and American scholars under the editorship of Roger Parker. The core of the book is a historical survey of opera from its beginnings in Florence four hundred years ago up to opera in the 1990s. The greatest coverage is given to the nineteenth century the time during which most of the operas performed today were composed. There are also chapters on the history of staging on opera singers on opera as a social occasion through the ages and a chronology. Although all major composers of opera are mentioned and their works discussed the various chapters concentrate less on simple historical narrative and more on the complex development of opera especially on its relationship with the other arts and its place within the broader world of culture and politics. The numerous illustrations nearly three hundred some thirty of which are in colour serve the vital purpose of underlining the richly visual nature of opera the manner in which it communicates so vividly through staging and costume and the spectacular way in which it often reflects the cultural concerns of the age. Rather than simply illustrating the text the pictures work as a kind of parallel history supplementing and enriching the verbal narrative. The contributors are all experts in their chosen areas but all of them have remained alive to the basic attraction of opera its extravagant appeal to both the senses and the intellect and its seemingly inexhaustible power to move and astonish us.

The Oxford History of Opera Roger Parker, 1996 Eleven leading authorities chronicle the full sweep of opera ranging from the earliest known works to such experimental efforts as Robert Wilson and Philip Glass's *Einstein on the Beach*. In three sections on staging singers and the social climate the writers give us a look behind the scenes as well as a feel for what opera was like in the past 8 bandw plates.

A History of Opera Carolyn Abbate, Roger Parker, 2015 Abbate and Parker's *A History of Opera* is the first full new history of opera in sixty years now in paperback in an updated second edition. The best single volume ever written on the subject *The Times Literary Supplement* Why has opera transfixed and fascinated audiences for centuries Carolyn Abbate and Roger Parker answer this question in their scrupulous and provocative retelling of the history of opera examining its development the means by which it communicates and its societal role. In a new revision with an expanded examination of opera as an institution in the twenty first century this book explores the tensions that have sustained opera over 400 years between words and music character and singer inattention and absorption. Abbate and Parker argue that though the genre's most popular and enduring works were almost all written in a distant European past opera continues to transform the viewer with its enduring power.

A Short History of Opera Donald Jay Grout, Hermine Weigel Williams, 2003 The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama. After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day. Jacket

The Nurse in History and Opera

Judith Barger,2024-04-08 From Scarabea Artusa's old nurse in Francesco Mannelli's *La Maga Fuminata* 1638 Venice through the Canadian nursing sisters in Stephanie Martin's *Llandovery Castle* 2018 Toronto over one hundred nurse characters appear in opera roles ranging from silent cast extra to principal singer. The Nurse in History and Opera From Servant to Sister explores that role over the span of opera's existence. Judith Barger examines the nurse character in opera within the sociohistorical context of her real life counterparts off stage the progression of the nurse from servant to sister both inside and outside the opera house is a commentary on how society has viewed its women. The book then discusses textual and musical interactions between opera's nurses and other characters with attention to what the nurse's role contributes to opera in six categories identified as common to opera's nurses: Comic, Former, Knowledgeable, Motherly, Scheming, and Specialized. When viewed through the lens of social history opera's nurse characters merit attention for the glimpse that they offer of a unique musical and dramatic journey from servant to sister and for the commentary that they offer on women's perceived place and status not only on the opera stage but in society as well. View the author's website here: Judith Barger Author Nurse Historian Music Scholar **New Oxford History of Music: Opera and church music (1630-1750)**, 1955

The Cambridge Companion to Opera Studies Nicholas Till, 2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline **New Oxford History of Music** Dom Aslem Hughes, 1954 **The New Oxford History of Music** Anthony Lewis, Nigel Fortune, 1986 *Film Music: A History* James Wierzbicki, 2009-01-21 Film Music A History explains the development of film music by considering large scale aesthetic trends and structural developments alongside socioeconomic, technological, cultural, and philosophical circumstances. The book's four large parts are given over to Music and the Silent Film 1894-1927, Music and the Early Sound Film 1895-1933, Music in the Classical Style Hollywood Film 1933-1960, and Film Music in the Post Classic Period 1958-2008. Whereas most treatments of the subject are simply chronicles of great film scores and their composers, this book offers a genuine history of film music in terms of societal changes and technological and economic developments within the film industry. Instead of celebrating film music masterpieces it deals logically and thoroughly with the complex machine whose smooth running allowed those occasional masterpieces to happen and whose periodic adjustments prompted the large scale twists and turns in film music's path **The New Oxford History of Music**, 1975 **The new Oxford history of music vol5** Anthony LEWIS, Nigel FORTUNE, 1975 **The New Oxford History of Music, Volume 5** Anthony Lewis, Nigel Fortune, 1975

New Oxford History of Music: Opera and Church music, 1630-1750, ed. by A. Lewis and N. Fortune, 1954

Readyng Cavalli's Operas for the Stage Ellen Rosand, 2017-07-05 After more than three centuries of silence the voice of Francesco Cavalli is being heard loud and clear on the operatic stages of the world. The coincidence of productions at La Scala Milan and Covent Garden London in the same month September 2008 of two different operas signals a new stage in the recovery of these extraordinary works confined until now to special venues committed to early music opera festivals

conservatory and university productions The works of the composer who is credited with having invented the genre of opera as we know it are finally enjoying a renaissance A new edition of Cavalli's twenty eight operas is in preparation and the composer and his works are at the center of a great deal of new scholarship ranging from the study of sources and production issues to the cultural context of opera of this period In the face of such burgeoning interest this collection of essays considers the Cavalli revival from various points of view In particular it explores the multiple issues involved in the transformation of an operatic manuscript into a performance Although focused on the works of Cavalli much of this material can transfer easily to other operatic repertoires Following an introductory part reflecting back on four decades of Cavalli performances by some of the conductors responsible for the revival of interest in the composer the collection is divided into four further parts The Manuscript Scores Giasone Production and Interpretation Making Librettos and Cavalli Beyond Venice

Opera and Church Music, 1630-1750 Anthony Lewis,Nigel Fortune,1975 Looks at ancient and oriental music and traces the history of western music from medieval times to the twentieth century **The Oxford History of Western Music: Opera and its politics** Richard Taruskin,2005 Intends to illuminate through a representative sampling of masterworks those themes styles and currents that give shape and direction to each musical age Taking a critical perspective that challenges the wisdom of the field the author sets the details of music the chronological sweep of figures works and musical ideas within the larger context of world affairs and cultural history **The Cambridge Medieval History: Contest of empire and papacy** Henry Melville Gwatkin,1926 **The Oxford Dictionary of Opera** John Warrack,Ewan West,1992 From Aachen a city launching much young talent to Zwischenspiel the usual German term for intermezzo this new reference contains some 4 500 entries including 750 on opera composers with bibliographies 600 on individual operas 900 biographies of singers and 350 entries of specialist terms along with hundreds covering directors conductors scenes writers critics A pleasing 782 pages lots of detail covering all aspects of the historical development and present standing of opera appropriate for virtually all libraries Annotation copyright by Book News Inc Portland OR **The New Oxford History of Music** Anthony Lewis,Nigel Fortune,1997 The New Oxford History of Music is an authoritative ten volume survey of classical music from ancient times up to 1960 Each volume is devoted to a recognised period in music history and is written by noted scholars in the field

Reviewing **Oxford History Of Opera**: Unlocking the Spellbinding Force of Linguistics

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