

Dead Man Walking Libretto

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James Robinson Planché Henry Thornton Craven Nicolas Slonimsky John N. Darby

book describes the world premiere of the american opera based on melville's novel *moby dick* with the same name wallace describes the creative process of writing the music and libretto the rehearsals and stage design and the opening night in dallas in may 2010 ecip data view summary

the essay collection *americana* poses the basic question of how american music can be described and analyzed as such as american music situated at the intersection between musicology and american studies the essays focus on the categories of aesthetics authenticity and performance in order to show how popular music is made american from alaskan hip hop to german schlager from creedence clearwater revival to film scores from popular opera to u2 from the rolling stones to country rap and from steve earle to the trans chorus of los angeles

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

this farce shows how an insurance agent is mistaken first for a poet then for a humanitarian then for the winner of a lottery prize and finally for a murderer page 2

bible and cinema an introduction is a comprehensive examination of how the bible has been used and represented in mainstream cinema to develop its plots characters and themes the book considers two general types of films bible movies that retell biblical stories such as the exodus and the life of jesus and bible related movies that make use of biblical books stories verses and figures and bibles themselves to tell non biblical often fictional narratives topics covered include the contribution of bible and bible related movies to the history of the bible s

reception the ways in which filmmakers make use of scripture to address and reflect their own time and place the bible as a vehicle through which films can address social and political issues reflect human experiences and emotions explore existential issues such as evil and death and express themes such as destruction and redemption the role of the bible as a source of ethics and morality and how this role is both perpetuated and undermined in a range of contemporary hollywood films and film as a medium for experiences of transcendence and the role of the bible in creating such experiences this thoroughly updated second edition includes insightful analysis of films such as noah gods and men mary magdalene and the shawshank redemption paying attention to visual and aural elements as well as plot character and dialogue the book also includes pedagogical resources including discussions of film theory as well as key words and discussion questions teachers students and anyone interested in the intersection of bible and cinema will find this an invaluable guide to a growing field

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