

# Gianni Schicchi Opera In Un Atto An Opera In One Act Vocal Score

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fritz bennicke hart 1874 1949 stands as one of the more astonishing figures of the so called english musical renaissance this long overdue biographical study explores and assesses the substantial and lasting contributions he made to the musical life of england australia and hawaii as tregear and forbes have richly documented hart was a charismatic and extraordinarily productive composer conductor educator and institutional leader whose life journey in music throws new light on the aesthetic concerns of early twentieth century imperial britain and how they were received and refracted at that empire's farthest extent

representations of music were employed to create a wider orient on the pages stages and walls of nineteenth century britain this book explores issues of orientalism otherness gender and sexuality that arise in artistic british representations of non european musicians during this time by utilizing recent theories of orientalism and the subsidiary particularly aesthetic and literary theories both on which these theories were based and on which they have been influential the author uses this theoretical framework of orientalism as a form of othering in order to analyse primary source materials and in conjunction with musicological literary and art theories thus explores ways in which ideas of the other were transformed over time and between different genres and artists part i the musical stage discusses elements of the libretti of popular musical stage works in this period and the occasionally contradictory ways in which racial others was represented through text and music a particular focus is the depiction of oriental women and ideas of sexuality through examination of this collection of libretti the ways in which the writers of these works filter and romanticize the changing intellectual ideas of this era are explored part ii works of fiction is a close study of the works of sir henry rider haggard using other examples of popular fiction by his contemporary writers as contextualizing material with the primary concern being to investigate how music is utilized in popular fiction to represent other non europeans and in the creation of orientalized gender constructions part iii visual culture is an analysis of images of music and the orient in examples of british high art illustration and photography investigating how the musical other was visualized

this book provides a musicological investigation into operas that include children just over 100 works have been selected here for an in depth discussion of the composer the children and the productions and around 250 relevant works from around the world are also referenced four composers to have most significantly proliferated the medium are discussed in even greater detail césar cui benjamin britten gian carlo menotti and peter maxwell davies since opera began it has been inextricably linked to society by reflecting and shaping our culture through music and narrative and as a result children have been involved despite the contribution they played for several centuries their importance was overlooked by tracing the development of children s participation in opera this book uncovers the changing attitudes of composers towards them and how this was reflected in the wider society from the early productions of the seventeenth century to those of the twenty first century the operatic children s role has undergone a fundamental change it almost seems that contemporary composers of operas view the inclusion of children in some way as ubiquitous the rise of the children s opera chorus and the explosion of children s only productions attest to the changing view of the value they can bring to the art some of the children to have characterised these roles are discussed in this book in order to redress the disproportionate lack of acknowledgement they often received for their performances

operetta developed in the second half of the 19th century from the french opéra comique and the more lighthearted german singspiel as the century progressed the serious concerns of mainstream opera were sustained and intensified leaving a gap between opéra comique and vaudeville that necessitated a new type of stage work jacques offenbach son of a cologne synagogue cantor established himself in paris with his series of opéras bouffes the popular success of this individual new form of entertainment light humorous satirical and also sentimental led to the emergence of operetta as a separate genre an art form with its own special flavour and concerns and no longer simply a little opera attempts to emulate offenbach's success in france and abroad generated other national schools of operetta and helped to establish the genre internationally in spain in england and especially in austria hungary here it inspired works by franz von suppé and johann strauss ii the golden age and later franz lehár and emmerich kálmán the silver age viennese operetta flourished conterminously with the habsburg empire and the mystique of vienna but after the first world war an artistically vibrant berlin assumed this leading position with paul lincke leon jessel and edouard künnecke as popular musical tastes diverged more and more during the interwar years with the advent of new influences like those of cabaret the revue jazz modern dance music and the cinema as well as changing social mores the operetta genre took on new guises this was especially manifested in the musical comedy of london's west end and new york's broadway with their imitators generating a success that opened a new golden age for the reinvented genre especially after the second world war this source book presents an overview of the operetta genre in all its forms the first volume provides an introduction a representative chronology of the genre from 1840 to 2013 and a survey of the national schools of france and austria hungary the principal composers are considered in chronological sequence with biographical material and a list of stage works selected synopses and some commentary

conducting opera discusses operas in the standard repertory from the perspective of a conductor with a lifetime of experience performing them it focuses on joseph rescigno's approach to preparing and performing these masterworks in order to realize what opera can uniquely achieve a fusion of music and drama resulting in a whole that is greater than the sum of its parts opening with a chapter discussing his performance philosophy rescigno then covers mozart's most performed operas standards of the bel canto school including rossini's *il barbiere di siviglia* five of verdi's works including *la traviata* a selection of wagner's compositions followed by french romantic operas such as bizet's *carmen* puccini's major works and finally four operas by richard strauss a useful appendix contains a convenient guide to the scores available online conducting opera includes practical advice about propelling a story forward and bringing out the drama that the music is meant to supply as well as how to support singers in their most difficult moments rescigno identifies particularly problematic passages and supplies suggestions about how to navigate them in

addition he provides advice on staying true to the several styles under discussion

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