

Rigoletto English National Opera Guide 15

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the black dog opera library is the most popular informative and budget friendly way to enjoy the greatest operas of all time each book contains a history of the opera a synopsis of the story a complete libretto in its original language as well as in english dozens of photos and a world class angel emi recording of the entire opera on two cds it s a must have for die hard opera lovers as well as those in need of an introduction to the timeless art form

in this third edition of the classic verdi renowned authority julian budden offers a comprehensive overview of verdi the man and the artist tracing his ascent from humble beginnings to the status of a cultural patriarch of the new italy whose cause he had done much to promote and demonstrating the gradual enlargement over the years of his artistic vision this concise study is an accessible insightful and engaging summation of verdi scholarship acquainting the non specialist with the personal details verdi s life with the operatic world in which he worked and with his political ideas his intellectual vision and his powerful means of communicating them through his music in his survey of the music itself budden emphasizes the unique character of each work as well as the developing sophistication of verdi s style he covers all of the operas the late religious works the songs and the string quartet a glossary explains even the most obscure operatic terms current in verdi s time

opera is the only guide to the research writings on all aspects of opera this second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries all relevant works through to november 1999 have been considered covering more than fifteen years of literature since the first edition was published

dieses buch eine umfassende einföhrung in richard wagners walköre den ersten abend der tetralogie der ring des nibelungen enthölt das vollstöndige textbuch mit zahlreichen notenbeispielen kurt pahlen kommentiert das werk durch musikbezogene hinweise sowie erlöuterungen zur inneren und öuöeren handlung eine das geschehen zusammenfassende inhaltsangabe und ein abriss der entstehungsgeschichte stellen die walköre in einen zusammenhang mit dem gesamtschaffen des komponisten und seiner biographie und bieten ausföhrliche reich illustrierte informationen öber dieses musikdrama

vox eurydice the ascent of the female rescuer in german language opera is a mythological and depth psychological analysis written from a feminist perspective on the emergence of the theme of rescue stories and specifically plots where a female heroine saves a male character which arose in german language opera during the roughly one hundred years that spanned the lifetimes of wolfgang amadeus mozart ludwig van beethoven and richard wagner margaret ann mendenhall argues that the german language works of these three musical giants grew out of the rescue story paradigm as an extension of italian opera buffa and french opöra comique this is refle

mozart's singspiele and beethoven's one completed opera fidelio considered the epitome of the german language rescue opera the author then examines wagner's oeuvre not only his ten mature masterpieces but also three earlier operas and his unfinished pieces the author also posits that the need for the ascent of the female rescuer in german language opera was unconsciously tied into the desire of the people of the german speaking territories for a homeland and how the presence of this archetype subsided soon after a german nation was established in 1871

perfect for music students and opera goers this book investigates what opera is how it works and how it has developed

with his last opera mozart created a piece of theatre which defies categorization in theory it is a singspiel a mixture of songs and dialogue in which the spectacular effects and comedy fit naturally they appeal today as much as they did when it first opened in a popular viennese theatre two hundred years ago rodney milnes recalls some of the other pieces playing at the time such as kaspar the bassonist or the magic zither on the other hand it belongs to a tradition of enlightenment texts in which a young prince destined to be a ruler learns from his adventures how to behave wisely as a social being this is a re working of the orpheus myth in the context of the age of reason and freemasonry david cairns describes the many beauties of the score in loving detail taking the reader through the complex plot to clarify and interpret it famous commentaries by goethe berlioz e t a hoffmann and g b shaw reveal their enthusiasm for the opera a useful and unusual feature of this guide is the complete dialogue in german with an english translation which is often badly cut in performance like so many fairy tales the magic flute repays careful attention its music has a charm to inspire the child in every listener contents synopsis singspiel and symbolism rodney milnes a vision of reconciliation david cairns a public for mozart's last opera nicholas john die zauberfloete libretto by emanuel schikaneder and carl ludwig giesecke the magic flute lyrics by michael geliot dialogue by anthony besch

italian literature before 1900 in english translation provides the most complete record possible of texts from the early periods that have been translated into english and published between 1929 and 2008 it lists works from all genres and subjects and includes translations wherever they have appeared across the globe in this annotated bibliography robin healey covers over 5 200 distinct editions of pre 1900 italian writings most entries are accompanied by useful notes providing information on authors works translators and how the translations were received among the works by over 1 500 authors represented in this volume are hundreds of editions by italy's most translated authors dante alighieri niccolò machiavelli and giovanni boccaccio and other hundreds which represent the author's only english translation a significant number of entries describe works originally published in latin together with healey's twentieth century italian literature in english translation this volume makes comprehensive information on translations accessible for schools libraries and those interested in comparative literature pub desc

first published in 1998 giuseppe verdi already stood out as a distinctive and unusually significant composer by the time his career was barely underway today verdi scholars build their work on a vast foundation of earlier research for researchers who have not spent years with the verdi literature or who may just be starting to explore some aspect of this giant's life and works this foundation may seem daunting indeed it is primarily for these researchers that this guide is intended its purpose is to index and describe some of the most significant studies about the composer presenting enough material in annotations that researchers may survey the many myriad directions verdi research has gone ascertain the relevance of individual items to their individual interests and pursue significant patterns and threads in which they are interested

bringing together scholars from diverse disciplines and countries thomas mann and shakespeare is the first book length study to explore the always fascinating if sometimes disturbing connections between shakespeare and mann it establishes startling resonances between the central works of these two authors pairing for instance *Der Zauberberg* with *The Tempest* *Der Tod in Venedig* with *The Merchant of Venice* tonio krüger with *Othello* and *Love's Labour's Lost* with *Doktor Faustus* conjunction of shakespeare and mann affords new alternative perspectives on fundamental issues such as modernity irony art desire authorship and religion thomas mann and shakespeare challenges the increasingly walled in specialism of literary topics and periodization and demonstrates the scope for new ways of reading in literary studies

part i preparing the ground vitoria and waterloo french music and the peninsular wars pictures and jottings *Carmen* and the rise of andalusian tourism spain on the paris stage part ii fictions realities structures from novella to libretto libretto into opera *The Forgotten Englishman* part iii characterisation music and the staging of *Place Carmen's* places *Carmen* *The Gypsy in the Pit* on the stage

a vivid grasp of the story and the characters in the ring of niebelung brings richard wagner's mythic four opera cycle to life the ring cycle has a hold on our imagination like no other operatic work because it is archetypal and has the power of myth as well as music to reverberate in the psyche bolen shows how myth illuminates psychology and more ring of power goes beyond the psychology of the individual revealing dysfunctional families and patriarchal institutions

keeping score is a diverse collection of essays that argues for and demonstrates the current effort to redefine the methods goals and scope of musical scholarship this volume gives voice to new directions in music studies including traditional and new musicology music and psychoanalysis music and film popular music studies and gay and lesbian studies these essays speak to music study from within its own language and enter into important conversations already taking place across disciplinary boundaries throughout the academy

the first comprehensive guide to richard strauss's opera arabella

this bibliography lists english language translations of twentieth century italian literature published chiefly in book form between 1929 and 1997 encompassing fiction poetry plays screenplays librettos journals and diaries and correspondence

in bluebeard's castle 1911 the wooden prince 1916-17 the miraculous mandarin 1919-24 rev 1931 and cantata profana 1930 bartók engaged scenarios featuring either overtly grotesque bodies or closely related transformations and violations of the body in this book julie brown argues that bartók's concerns with stylistic hybridity high low east west tonal atonal modal the body and the grotesque are inter connected all three were thoroughly implicated in cultural constructions of the modern during the period in which bartók was composing

scholarly recognition of giacomo puccini's achievements as a musical dramatist has been growing steadily for more than 75 years this useful volume surveys and evaluates close to 700 books and articles about the composer written in english italian german french and spanish additional features include an essay on the evolution of puccini studies an annotated discography videography a guide to manuscript materials and a list of organizations devoted to puccini this useful volume surveys and evaluates close to 700 books and articles about the composer written in english italian german french and spanish additional features include an essay on the evolution of puccini studies an annotated discography videography a guide to manuscript materials and a list of organizations devoted to puccini

john deathridge presents a different and critical view of richard wagner based on recent research that does not shy away from some unpalatable truths about this most controversial of composers in the canon of western music deathridge writes authoritatively on what wagner did said and wrote drawing from abundant material already well known but also from less familiar sources including hitherto seldom discussed letters and diaries and previously unpublished musical sketches at the same time deathridge suggests that a true estimation of wagner does not lie in an all too easy condemnation of his many provocative actions and ideas rather it is to be found in the questions about the modern world and our place in it posed by the best of his stage works among them tristan und isolde and der ring des nibelungen controversy about wagner is unlikely to go away but rather than taking the line of least resistance by regarding him blandly as a classic in the western art tradition deathridge suggests that we need to confront the debates that have raged about him and reach beyond them toward a fresh and engaging assessment of what he ultimately achieved

although many opera dictionaries and encyclopedias are available very few are devoted exclusively to operas in a single language in this revised and expanded edition of

operas in english a dictionary margaret ross griffel brings up to date her original work on operas written specifically to an english text including works both originally prepared in english as well as english translations since its original publication in 1999 griffel has added nearly 800 entries to the 4 300 from the original volume covering the world of opera in the english language from 1634 through 2011 listed alphabetically by letter each opera entry includes alternative titles if any a full descriptive title the number of acts the composer s name the librettist s name the original language of the libretto and the original source of the text with the source title the date place and cast of the first performance the date of composition if it occurred substantially earlier than the premiere date similar information for the first u s including colonial and british i e in england scotland or wales performances where applicable a brief plot summary the main characters names and vocal ranges where known some of the especially noteworthy numbers cited by name comments on special musical problems techniques or other significant aspects and other settings of the text including non english ones and or other operas involving the same story or characters cross references are indicated by asterisks entries also include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings griffel also includes four appendixes a selective bibliography and two indexes the first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the a z entries including as well as the date of first performance the city of the premiere the short title of the opera and the composer griffel also include a main character index and an index of singers conductors producers and other key figures

timothy martin documents joyce s exposure to wagner s operas and defines a pervasive wagnerian presence in his work

er war nicht nur ein opernstar sondern einer der schillerndsten zeitgenossen sir peter jonas ein toller typ elegant spleenig humorvoll mit einer familiengeschichte die exemplarisch f r die wirren des 20 jahrhunderts steht seine mutter stammte aus dem libanon sein vater aus einer j dischen familie aus hamburg er selber wuchs in england auf schaffte es mit disziplin und britischer coolness an die besten opernh user der welt arbeitete mit sir georg solti oder sergiu celibidache 1993 wurde er intendant der bayerischen staatsoper m nchen wo er f r seine inszenierungen einerseits in den himmel gehoben andererseits in grund und boden verdammt wurde 1999 adelte ihn die queen sein hauptanliegen war es hochkultur zug nglich zu machen sein projekt oper f r alle bei dem er auff hrungen auf den max joseph platz  bertrug wurde f r viele st dte modellhaft im april 2020 im alter von 73 jahren erlag sir peter jonas dem krebs in den zwei jahren vor seinem tod f hrte er zahlreiche gespr che mit der autorin julia glesner schreiben sie schnell bat er ehe er ihr einblick in sein atemberaubendes leben gew hrte ein muss f r alle opernfans

this comprehensive research guide surveys the most significant published materials relating to giuseppe verdi this new edition includes research since the publication of the

first edition in 1998

this 2004 companion provides a biographical theatrical and social cultural background for verdi's music examines in detail important general aspects of its style and method of composing and synthesizes stylistic themes in discussions of representative works aspects of verdi's milieu style creative process and critical reception are explored in essays by highly reputed specialists individual chapters address themes in verdi's life his role in transforming the theater business and his relationship to italian romanticism and the risorgimento chapters on four operas representative of the different stages of verdi's career ernani rigoletto don carlos and otello synthesize analytical themes introduced in the more general chapters and illustrate the richness of verdi's creativity the companion also includes chapters on verdi's non operatic songs and other music his creative process and scholarly writing about verdi from the nineteenth century to the present day

this book re-evaluates a figure whom the author considers to be the greatest composer of the twentieth century kennedy deals fully with strauss's life as leading composer and national figure in the third reich during which he was both fêted and cold shouldered by the authorities in putting this period into perspective heavily on hitherto ignored material including strauss's own letters and diaries in addition he reveals much about strauss's long happy but tempestuous marriage to the soprano pauline de ahna as well as tracing the important relationships to his librettists hugo von hofmannsthal stefan zweig joseph gregor and clemens krauss kennedy reassesses the man and the music revealing a picture of a level-headed practical and extremely versatile musician a great conductor as well as a great composer

richard wagner a research and information guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a composer and performer

but what is this scent of balmy air what this ray of light in my tomb i seem to see an angel amid a scent of roses sings florestan in fidelio beethoven's only opera the role of scents smells fragrances and odours in opera has long been neglected just as how much opera and its stars have influenced the world of perfumery from the nineteenth century to the present day in the first book-length study on the topic professor mary may robertson explores the relationship between opera perfumes and their respective protagonists in order to map out the previously undiscussed connection between the two through compelling close readings of librettos and rigorous research through thousands of bottles of perfume the reader will come to appreciate and recognise the influences and exchanges between operas and perfumes and their ultimate marriage in the previously unrecognised genre of operatic perfumes which is to say perfumes named after operas composers and their divas

dance theatre has become a site of transformation in the irish performance landscape this book conducts a socio political and cultural reading of dance theatre practice in ireland from yeats dance plays at the start of the 20th century to celtic tiger era works of fabulous beast dance theatre and coisciam dance theatre at the start of the 21st

this collection explores the aesthetic principles that pervade all sectors of human activities involving intellectual perceptiveness the three areas of investigation are aesthetics and rationality in the realm of literary history and criticism the genres and meanings in the metamorphosis of the arts and aesthetics in literature society and politics

don giovanni is one of mozart s most popular and enduringly fascinating works e t a hoffmann described it as the quote opera of all operas quote this edition begins with a discussion of its comic elements by michael f robinson an overall view of the score is given by david wyn jones showing how mozart maintained dramatic momentum over its two acts and giving an overview of the dramatic pacing and orchestration in some of the most important scenes christopher raeburn concludes the commentary with an engaging portrait of lorenzo da ponte mozart s quote libertine librettist quote and his relationship with the composer this guide contains more than thirty photographs covering performances of don giovanni to the present day a detailed thematic analysis the libretto in italian with a facing literal translation an up to date bibliography and a discography as well as dvd and website guides contains the comic element in don giovanni michael f robinsonmusic and action in don giovanni david wyn joneslorenzo da ponte christopher raeburncharacterization in don giovanni e j dent brigid brophy julian rushton lawrence lipking andrew steptoe george halldon giovanni libretto by lorenzo da pontedon giovanni english translation by visiontext

from its conception in 1857 to its first performances in 1882 parsifal represented the culmination of the themes that preoccupied wagner during the latter part of his life this guide includes a series of articles on wagner s profound and complex opera which the composer preferred to call a buehnenweihfestspiel a quote stage consecration festival play quote dieter borchmeyer discusses the mythological foundations of parsifal and its relation to wagner s earlier works barry emslie s thought provoking piece explores the quote virtues of sin quote in wagner s last opera robin holloway provides a study of parsifal s musical motifs followed by carolyn abbate s article which examines the relation between music and drama in the opera gerd rienaecker contributes an essay on the dramaturgy and analyses some of the major scenes finally mike ashman writes about parsifal on the stage the present edition contains a literal translation of the libretto opposite the original german text a number of photographs covering a wide chronology to the present day a comprehensive thematic guide a bibliography and discography as well as dvd and website guides it will prove an essential companion for anyone seeking a deeper understanding of wagner s final masterpiece contains recapitulation of a lifetime dieter borchmeyerparsifal the profanity of the sacred barry emslieexperiencing music and imagery in parsifal robin hollowayparsifal words and music carolyn abbatediscursions into the dramaturgy of parsifal gerd

rienaeckerparsifal on the stage mike ashmanparsifal poem by richard wagnerparsifal english translation by lionel salter

unfinished at puccini's death in 1924 *Turandot* was not only his most ambitious work but it became the last Italian opera to enter the international repertory in this colorful study two renowned music scholars demonstrate that this work despite the modern climate in which it was written was a fitting finale for the centuries old great tradition of Italian opera here they provide concrete instances of how a listener might encounter the dramatic and musical structures of *Turandot* in light of the Italian melodramma and firmly establish Puccini's last work within the tradition of Rossini, Bellini, Donizetti and Verdi in a summary of the sounds, sights and symbolism of *Turandot* the authors touch on earlier treatments of the subject outline the conception, birth and reception of the work and analyze its coordinated dramatic and musical design showing how the evolution of the libretto documents Puccini's reversion to large musical forms typical of the great tradition in the late nineteenth century they give particular attention to his use of contrasting romantic, modernist and two kinds of orientalist coloration in the general musical structure they suggest that Puccini's inability to complete the opera resulted mainly from inadequate dramatic buildup for *Turandot*'s last minute change of heart combined with an overly successful treatment of the secondary character

What is opera? contributors to the Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons, audience and creators the synergy of power, performance and identity recurs thematically throughout the volume's major topics: words, music and meaning, performance and production, opera and society and transmission and reception individual essays engage with repertoire from Monteverdi, Mozart and Meyerbeer to Strauss, Henze and Adams in studies of composition, national identity, transmission, reception, sources, media, iconography, humanism, the art of collecting, theory, analysis, commerce, singers, directors, criticism, editions, politics, staging, race and gender the title of the penultimate section, *Opera on the Edge*, suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic in an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today the Oxford Handbook of Opera is an essential companion to scholars, educators, advanced students, performers and knowledgeable listeners those who simply love opera

providing the most complete record possible of texts by Italian writers active after 1900 this annotated bibliography covers over 4 800 distinct editions of writings by some 1 700 Italian authors many entries are accompanied by useful notes that provide information on the authors' works, translators and the reception of the translations this book includes the works of Pirandello, Calvino, Eco and more recently Andrea Camilleri and Valerio Manfredi together with Robin Healey's *Italian Literature before 1900* in English translation also published by University of Toronto Press in 2011 this volume makes comprehensive information on translations from Italian accessible for schools

libraries and those interested in comparative literature

a distinguished historian chronicles the rise of music and musicians in the west from lowly balladeers to masters employed by fickle patrons to the great composers of genius to today s rock stars how he asks did music progress from subordinate status to its present position of supremacy among the creative arts mozart was literally booted out of the service of the archbishop of salzburg with a kick to my arse as he expressed it yet less than a hundred years later europe s most powerful ruler emperor william i of germany paid homage to wagner by traveling to bayreuth to attend the debut of the ring today bono who was touted as the next president of the world bank in 2006 travels the world advising politicians and they seem to listen the path to fame and independence began when new instruments allowed musicians to showcase their creativity and music publishing allowed masterworks to be performed widely in concert halls erected to accommodate growing public interest no longer merely an instrument to celebrate the greater glory of a reigning sovereign or supreme being music was by the nineteenth century to be worshipped in its own right in the twentieth century new technological social and spatial forces combined to make music ever more popular and ubiquitous in a concluding chapter tim blanning considers music in conjunction with nationalism race and sex although not always in step music society and politics he shows march in the same direction

warren roberts has discovered a rossini that others have not seen a composer who commented ironically and satirically on religion and politics in post napoleonic europe

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Augment: Unveiling a Rich Tapestry of Synonyms and Nuances

This article delves into the multifaceted meaning of the word "augment" and explores a comprehensive range of its synonyms. While seemingly straightforward, the act of "augmenting" carries subtle nuances depending on the context. Understanding these subtleties is crucial for precise and effective communication, both in writing and speaking. We will examine not only direct synonyms but also words that capture related aspects of augmentation, highlighting the differences in connotation and usage.

Understanding the Core Meaning of "Augment"

At its heart, "augment" means to make something greater by adding to it. This "adding to" can refer to various aspects, including size, quantity, strength, or value. It implies an increase or enhancement, often a deliberate and intentional one. For example, "The company augmented its marketing budget to reach a wider audience" indicates a deliberate increase in financial resources for a specific purpose. This action isn't merely an increase; it's an increase designed to improve something – in this case, the marketing campaign's reach.

Direct Synonyms for "Augment"

Several words directly replace "augment" without significantly altering the meaning. These include:

- Increase:** This is perhaps the most straightforward synonym. "Increase" focuses solely on the quantitative aspect of augmentation. For example, "The increase in sales was significant" conveys the same basic idea as "The augmentation of sales was significant," though "increase" lacks the implied intentionality sometimes present in "augment."
- Enlarge:** This synonym emphasizes an increase in size or extent. "The company enlarged its production facility to meet growing demand" focuses on the physical expansion of the facility, rather than a general improvement.
- Supplement:** This word suggests adding something to complete or enhance what already exists. "He supplemented his income with a part-time job" implies adding to an existing income.

source, rather than replacing it. Extend: This suggests lengthening or prolonging something. "They extended the deadline to give employees more time" implies adding time to an existing timeframe.

Synonyms Emphasizing Specific Aspects of Augmentation

Beyond direct replacements, other words capture related aspects of augmentation, offering more nuanced options: Enhance: This implies improving the quality or value of something. "The new software enhances productivity" suggests not just an increase in output but an improvement in the efficiency of the process. Amplify: This suggests making something louder, stronger, or more powerful. "The amplifier amplified the sound of the guitar" clearly illustrates the increase in volume and intensity. Boost: This is an informal synonym, often implying a quick or significant increase. "The marketing campaign boosted sales figures" suggests a rapid and noticeable improvement. Fortify: This suggests strengthening something, often making it more resistant to harm or damage. "The soldiers fortified the walls of the castle" illustrates an increase in strength and defensive capability.

Choosing the Right Synonym: Context is Key

The choice of synonym depends heavily on the context. While "increase" might suffice in a purely statistical report, "enhance" would be more appropriate when discussing improvements in quality or performance. "Supplement" is best used when adding to something existing, whereas "augment" itself often implies a more deliberate and comprehensive increase. Consider the specific nuance you wish to convey when selecting a synonym for "augment".

Conclusion

The word "augment" carries a rich meaning, encompassing not just an increase in quantity but also an improvement in quality or strength. Understanding its nuances allows for more precise and impactful communication. While direct synonyms like "increase" and "enlarge" effectively convey the core meaning, words like "enhance,"

"amplify," and "fortify" capture more specific aspects of augmentation. Selecting the appropriate synonym hinges on the context and the subtle shades of meaning you aim to convey.

FAQs

1. What is the difference between "augment" and "increase"? While both indicate an increase, "augment" often implies a more deliberate improvement, whereas "increase" focuses solely on the quantitative change. 2. Can "augment" be used with abstract concepts? Yes, "augment" can be used to describe increases in things like knowledge, understanding, or power. For example, "He augmented his knowledge of history through extensive reading." 3. Is "augment" a formal or informal word? "Augment" is generally considered a more formal word than many of its synonyms, like "boost." 4. What is the opposite of "augment"? The opposite of "augment" would be words like "diminish," "reduce," or "decrease." 5. Can "augment" be used in a negative context? While generally positive, "augment" can be used in a negative context if the increase leads to undesirable consequences. For example, "The company augmented its debt load, leading to financial instability."

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