

Handel Die Opern

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Handel

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Handel Die Opern

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JORDAN MCKENZIE

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In Early Modern times, techniques of assembling, compiling and arranging pre-existing material were part of the established working methods in many arts. In the world of 18th-century opera, such practices ensured that operas could become a commercial success because the substitution or compilation of arias fitting the singer's abilities proved the best recipe for fulfilling the expectations of audiences. Known as »pasticcios« since the 18th-century, these operas have long been considered inferior patchwork. The volume collects essays that reconsider the pasticcio, contextualize it, define its preconditions, look at its material aspects and uncover its aesthetical principles.

Hercules Cambridge University Press

'This volume is a monument to the source-critical method. It is a rigorous investigation of the bewilderingly abundant musical and literary sources of each opera, and its most lasting influence will

be on all future editions of Handel's music.'

Handel Boydell & Brewer

An influential 1863 study of the radical innovations in operatic writing pioneered by Gluck (1714-87) in Vienna and Paris.

Edward Gibbon and Empire Cambridge University Press

The Politics of Opera in Handel's Britain examines the involvement of Italian opera in British partisan politics in the first half of the eighteenth century, which saw Sir Robert Walpole's rise to power and George Frideric Handel's greatest period of opera production. McGeary argues that the conventional way of applying Italian opera to contemporary political events and persons by means of allegory and allusion in individual operas is mistaken; nor did partisan politics intrude into the management of the Royal Academy of Music and the Opera of the Nobility. This book shows instead how Senesino, Faustina, Cuzzoni and events at the Haymarket Theatre were used in political allegories in satirical essays directed against the Walpole ministry. Since most operas were based on ancient historical events, the librettos - like traditional histories - could be sources of examples of vice, virtue, and political precepts and wisdom that could be applied to contemporary politics.

The Politics of Opera in Handel's Britain Alfred Music

"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.

Händel - die Opern Routledge

This anthology represents scholarly literature devoted to Handel over the last few decades, and contains different kinds of studies of the composer's biography, operatic career, singers, librettists, and his relationship with the music of other composers. Case studies range from recent research that transforms our knowledge of large-scale English works to an interdisciplinary exploration of an individual opera aria. Designed to bring easy and convenient access to students, performers and music lovers, the wide-ranging articles are selected by David Vickers (co-editor of the recent Cambridge Handel Encyclopedia) from diverse sources - not only familiar important journals, but also specialist yearbooks, festschriften, not easily accessible newsletters, conference proceedings and exhibition catalogues. Many of these represent an up-to-date understanding of modern Handel studies, deal with fascinating biographical issues (such as the composer's art collection, his chronic health problems, and the nature of popular anecdotal evidence), and fill gaps in the mainstream Handelian literature.

Music as Social and Cultural Practice Leyerle Publications

Looks at ancient and oriental music and traces the history of western music from medieval times to the twentieth century.

Deidamia Legare Street Press

"The linking theme of the essays collected here is the intersection of musical work with social and cultural practice. Inspired by Professor Strohm's ideas, as is fitting in a volume in his honour, leading scholars in the field explore diverse conceptualizations of the 'work' within the contexts of a specific repertory, over four main sections. Music in Theory and Practice studies the link between treatises and musical practice, and analyses how historical writings can reveal period views on the 'work' in music before 1800. Art and Social Process: Music in Court and Urban Societies looks at the social and cultural practices informing composition from the late Renaissance until the mid-eighteenth century, and interrogates current notions of canon formation and the exchange between local and foreign traditions. Creating an Opera Industry focuses on how genre and artistic autonomy were defined in operas from diverse eras and countries, explaining the role of literature and politics in this process. Finally, The Crisis of Modernity treats nineteenth-century music, offering new models for 'work' and 'context' to challenge reigning theories of the meaning of these terms."--Publisher's website.

Serse Berkeley : University of California Press

Baroque composer George Frideric Handel easily ranks among the world's greatest composers. The first edition of this research guide on Handel appeared in 1988; since that time a great deal of scholarly work has been published on Handel and related areas, including the discovery of a hitherto unknown work. New general resources such as the New Grove Dictionary of Opera (1992), electronic resources such as the RISM libretto catalogue online, and the study of Handel's continuing popularity as evidenced by the new Handel House Museum in London and Handel practice around the world (e.g., Messiah and millennium celebrations in Tonga, singalong Messiahs etc.) are incorporated into this revised edition of the Handel guide.

John Gay's The Beggar's Opera, 1728-2004 Boydell & Brewer

This book examines Gibbon's interpretations of empire and the

intellectual context in which he formulated them against a background of the eighteenth- and late twentieth-century knowledge of late antiquity and the Middle Ages. Gibbon's ideas of empire, his understanding of monarchy and the balance of power, his sources and working methods, the structure of the History of the Decline and Fall of the Roman Empire, his attitude towards the barbarians, the contrasting treatments of the eastern and western Empire, his appreciation of past civilizations and their material remains, his audience and their reactions - contemporary and Victorian - are considered in the light of the latest research on eighteenth-century intellectual history on the one hand and on late antiquity, Byzantium and the Middle Ages on the other. The book breaks new ground in taking the form of a dialogue between experts on the fields about which Gibbon himself wrote, and eighteenth-century intellectual historians.

Rodelinda CUP Archive

Silke Leopold beschreibt Händels Musik und seine Fähigkeit, den handelnden Personen in ihren Arien und Ensembles einen unverwechselbaren Charakter zu verleihen, sie als Menschen, nicht als typisierte Figuren erscheinen zu lassen. Den zweiten Teil des Buches bildet ein umfassendes Lexikon aller Händel-Opern mit ausführlichen Angaben zur Besetzung, zur Stoffgeschichte und zum Inhalt. - Opernführer und Monografie in einem Gluck Und Die Oper - Volume 1 Routledge

This volume of eleven essays, compiled as a tribute to Winton Dean on his seventieth birthday, focuses on that area which has absorbed Winton Dean's interest throughout his distinguished career: opera and other theatre music. The first half of the book covers the period from the late seventeenth century to the mid-eighteenth. The second half of the book ranges over later opera: operacomique; Mendelssohn's operas; the influence of Wagner; the finales of Janáček's operas; and Britten's first two major operas, Peter Grimes and The Rape of Lucretia.

The New Grove Dictionary of Opera Rowman & Littlefield

With this volume, the editors Katharina Edtstadler, Sandra Folie, and Gianna Zocco propose an extension of the traditional conception of imagology as a theory and method for studying the cultural construction and literary representation of national, usually European characters. Consisting of an instructive introduction and 21 articles, the book relates this sub-field of comparative literature to contemporary political developments and enriches it with new interdisciplinary, transnational, intersectional, and intermedial perspectives. The contributions offer [1] a reconsideration and update of the field's methods, genres, and theoretical frames; [2] trans-/post-national, migratory, and marginalized perspectives beyond the European nation-state; [3] insights into geopolitical dichotomies such as Orient/Occident; [4] intersectional approaches considering the entanglements of national images with notions of age, class, gender, sexuality, and ethnicity/race; [5] investigations of the role of national images in visual narratives and music.

The Story of the Handel Opera Society Routledge

Explores the political meanings that Italian opera - its composers, agents and institutions - had for audiences in eighteenth-century Britain.

A Short History of Opera Boydell & Brewer

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.

G. F. Handel Cambridge University Press

Titles: * Suite in B-flat Major (Prelude, Air with Variations, Menuetto) * Chaconne with Variations in G Major * Suite in D Minor (Allemande, Allegro, Air, Gigue, Menuetto with Variations) * Suite in D Minor (Allemande, Courante, Sarabande with Variations, Gigue) * Suite in E Minor (Allemande, Sarabande, Gigue) * Suite in G Minor (Allemande, Courante, Gigue) * Suite in B-Flat Major (Allemande, Courante, Sarabande, Gigue) * Suite in G Major (Allemande, Allegro, Courante, Aria, Menuetto, Gavotte with Variations, Gigue) * Chaconne with Variations in G Major
New Perspectives on Handel's Music BRILL

An Opera, composed by George Frideric Handel.

Semele... Alfred Music

The comb binding creates a lay-flat book that is perfect for study and performance.

Tamerlano; Opera Bärenreiter-Verlag

Originally published in 1925, the text for this edition of *Semele* was compiled from the 1710 edition of Congreve's works and the altered version adopted by Handel and published in 1762. The work was performed in this form at the New Theatre, Cambridge in February 1925. Lines omitted by the composer are printed in smaller type, and his interpolations are set within square brackets. This book will be of value to anyone with an interest in the works of Congreve and Handel.

Opera and Church Music, 1630-1750 Cambridge University Press

When Richard Steele remarked that the greatest Evils in human Society are such as no Law can come at, he was not able to foresee the spectacular success of John Gay's satire of society, the administration of law and crime, politics, the Italian opera and other topics. Gay's *The Beggar's Opera*, with its mixture of witty dialogue and popular songs, was imitated by 18th century writers, criticized by those on the seats of power, but remained a favourite of the English theatre public ever since. With N. Playfair's 1920 revival and B. Brecht's and K. Weill's 1928 *Dreigroschenoper*, Gay's play has been a starting-point for dramatists such as V. Havel (*Zebrácká opera*, 1975), W. Soyinka (*Opera Wonyosi*, 1977), Ch. Buarque (*Ópera do Malandro*, 1978), D. Fo (*L'opera dello sghignazzo*, 1981), A. Ayckbourn (*A Chorus of Disapproval*, 1984), as well as others such as Latouche, Hacks, Fassbinder, Dear, Wasserman, and Lepage. Apart from contributions by international scholars analysing the above-named plays, the editors' introduction covers other dramatists that have payed homage to Gay. This interdisciplinary collection of essays is of particular interest for scholars working in the field of drama/theatre studies, the eighteenth century, contemporary drama, postcolonial studies, and politics and the stage.