

# The Consul Musical Drama In Three Acts Vocal Score

For the term of his natural life, a drama adapted from M. Clarke's novel *Signa Four Saints in Three Acts* Dir Walküre Wagner Festival Orientalism and Representations of Music in the Nineteenth-Century British Popular Arts The University Library ... Fritz Hart Anthology of music The Musical Times and Singing-class Circular Folio Children in Opera Meyerbeer's Opera *Gli Ugonotti* Princeton University Bulletin Flauto Magico Wagner Festival, Royal Albert Hall *Die Walküre: The Valkyr. First Opera of the Rhinegold Trilogy* A Capital Joke *Viktorina and Her Hussar* The Musical Year-book of the United States Marcus Andrew H. Clarke Frederic Hymen Cowen Virgil Thomson Richard Wagner Richard Wagner Claire Mabilat Princeton University Peter Tregear Karl Gustav Fellerer Andrew Sutherland Giacomo Meyerbeer Wolfgang Amadeus Mozart Richard Wagner Richard Wagner Arthur Joseph Mundy Paul Abraham

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vocal score english only

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

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

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

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