



OPERA & ITS SYMBOLS

THE UNITY OF WORDS, MUSIC, & STAGING
ROBERT DONINGTON

Opera and Its Symbols: The Unity of Words, Music, and Staging, Robert Donington, Yale University Press, 1990, 0300056613, 9780300056617, 248 pages. Robert Donington, the noted musicologist, performer, and writer, is famous for his influential and provocative book Wagner's "Ring" and Its Symbols, and for his indispensable reference work The Interpretation of Early Music. In this book he discusses the workings of symbolism in opera and the importance of staging opera in keeping with the composer's intentions. Only in this way, says Donington, can we be faithful to the conscious or unconscious symbolism invested in the work by the composer and librettist. Starting from Carlyle's premise that "it is through symbols that man, consciously or unconsciously, lives, works and has his being," Donington interprets scenes and characters from operas by Monteverdi, Mozart, Verdi, Wagner, Bizet, Puccini, Debussy, Strauss, Stravinsky, Berg, Britten, Tippett, and other composers. Time and again Donington sheds new light on operatic situations that are problematic or have become over-familiar. His lively and wide-ranging work reveals a deep knowledge and love of opera, combined with a rare insight into hidden meanings to be found in music, words, and action [Publisher description].

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Opera as Drama , Joseph Kerman, 2005, Music, 232 pages. Focusing on operatic criticism, this work is of interest to students and lovers of opera..

History of Opera , Stanley Sadie, 1990, Music, 485 pages. This survey of opera, organized by century, considerably supplements the coverage of the genre in The New Grove Dictionary of Music and Musicians. The four main sections

Baker's dictionary of opera , Laura Diane Kuhn, 2000, Music, 1047 pages. This reference covers the unique stature and scope of opera in all its grandeur and complexity, as well as the people who have made significant contributions to the field. The

Wagner in Performance , Barry Millington, Stewart Spencer, Jan 1, 1992, Music, 214 pages. Despite the voluminous literature on Wagner's operas, little has been published that does justice to all the elements of their performance. This book, addressed to both

Opera in Context Essays on Historical Staging from the Late Renaissance to the Time of Puccini, Mark A. Radice, 1998, Music, 410 pages. These essays by respected scholars examine representative operatic productions from diverse national schools and periods, together forming a comprehensive history of the

Opera in History From Monteverdi to Cage, Herbert Lindenberger, Jan 1, 1998, Music, 364 pages. At a time when opera's popularity is fast increasing, this book examines some crucial issues that run through its entire history: its uneasy status as a form of high art and

Music and the Higher Education , Edward Dickinson, 2008, Music, 244 pages. PREFACE. THE Author of this very practical treatise on Scotch Loch - Fishing desires clearly that it may be of use to all who had it. He does not pretend to have written

A Short History of Opera , Donald Jay Grout, Hermine Weigel Williams, 2003, Music, 1030 pages. Taking as its starting point the long-standing characterization of Milton as a "Hebraic" writer, Milton and the Rabbis probes the limits of the relationship between the

Opera & Ideas From Mozart to Strauss, Paul A. Robinson, 1986, Music, 279 pages. Argues that operas dramatically express the ideas of the times about the individual, society and history, and looks at six great operas in terms of their intellectual content.

The Magic Flute , , Mar 1, 1985, Music, 24 pages. .

Opera today , Meirion Harries, Susie Harries, Sep 1, 1986, Music, 328 pages. .

Grand opera mirror of the western mind, Eric A. Plaut, Nov 1, 1993, , 316 pages. Analyzes the themes of major operas by Mozart, Verdi, Puccini, Beethoven, and Strauss, and describes the background of each composer and opera.

The Classical Style Haydn, Mozart, Beethoven, Charles Rosen, 1998, Music, 533 pages. Presents a detailed analysis of the musical styles and forms developed by Mozart, Haydn, and Beethoven.

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