

## Street Scene Vocal Score

Street Scene Modest Musorgsky and Boris Godunov Tradition and Style in the Works of Darius Milhaud 1912–1939 Britten, Opera and Film Augener & co.'s catalogue of pianoforte music. [With] Catalogue of organ & harmonium music [and] Catalogue of vocal music [and] Augener & co.'s edition Opera in the Media Age The Musical Times and Singing–class Circular The Musical Times & Singing–class Circular Scenes from Euridice Monthly musical record The Academy Sumeida's Song Musical News Pandora's Box Catalogue of the library of The Sacerd Harmonic Society. A new edition, revised and augmented Musical Times and Singing Class Circular Film Music Notes The Athenaeum The Athenaeum The ALA Glossary of Library and Information Science Caryl Emerson Barbara L. Kelly Peter Auker Augener, ltd Paul Fryer Jacopo Peri Cecil Effinger James Silk Buckingham Heartsill Young

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vocal score english only

caryl emerson and robert oldani take a comprehensive look at the most famous russian opera modest musorgsky s boris godunov

described by maurice ravel as one of the most considerable talents in french music of his generation darius milhaud remains a largely neglected composer this book reappraises his

contribution focusing on the emergence of the composer's style until his Jewish background forced his exile to the United States on the eve of World War II. The period 1912–1939 spans the crucial years that mark the development of Milhaud's mature style. It was also during this time that he published his most important writings on contemporary music and its relationship to the past. Barbara Kelly discusses the extent to which Milhaud's complex views on the idea of a French national musical heritage relate to his own practice and considers how his works reflect the balance between innovation and tradition. Drawing comparisons with contemporaries such as Debussy, Satie, Schoenberg, Stravinsky, and Poulenc, the book argues that the rhythmic vitality of Milhaud's style and his modal approach within a polytonal context mark him out as an original and distinctive composer.

Investigates cinematic qualities in opera and reveals why Benjamin Britten's operas lend themselves to TV and film interpretations. Benjamin Britten's 1954 opera *The Turn of the Screw*, based on Henry James's ghost story, has been described by many critics and commentators as cinematic. Along with Peter Grimes, *The Turn of the Screw* is one of the most frequently televised or filmed of Britten's operas. Some of these productions have used location footage and/or studio work, and others are based on theatrical settings. This book explores the notion of cinematic opera in the context of *The Turn of the Screw* and filmed opera in general, and questions what inherent cinematic qualities exist in the work which make it particularly conducive for screen interpretation. An aspect of Britten's compositional style which has rarely been examined in detail before, contrary to the prevailing narrative around Britten's disdain for cinema and television, the composer engaged with film as both a cinemagoer and film music composer early in his career, and these experiences informed his compositional and dramatic choices. Archival research reveals clues to the composer's adaptation process by tracing the progress from Henry James's original novella to operatic stage and screen production via the development of Myfanwy Piper's libretto and Britten's score. The journey of adaptation is discussed in detail. A key part of the book looks at the subsequent interpretation of the opera on screen. Case studies evaluate eight directors' interpretations of the opera ranging from 1959 up to the 2020s. Included is a special study of Peter Morley's 1959 ITV version which had previously been thought lost. This reveals the roots of Britten's subsequent engagement with screen media, culminating in his television opera *Owen Wingrave*. The book also briefly explores the influence of cinema on stage productions of the opera which have not been filmed.

This collection of essays explores the relationship between opera and the development of

media technology from the late 19th to the early 21st century taking an international perspective the contributing authors each with extensive experience as scholars or practitioners of the art cover a variety of topics including audio video and film recording contemporary critical responses popular and high brow culture live and recorded performance lighting and performance technology media marketing and advertising

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