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| 1. Record Nr. | UNISOBE600200010579 |
| Autore | Corman, Louis |
| Titolo | Il disegno della famiglia : test per bambini / Louis Corman |
| Pubbl/distr/stampa | Torino, : Boringhieri, 1976 |
| Edizione | [2. ed] |
| Descrizione fisica | 218 p. : ill. ; 20 cm |
| Collana | Programma di psicologia psichiatria psicoterapia |
| Lingua di pubblicazione | Italiano |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| 2. Record Nr. | UNINA9910459644603321 |
| Autore | Lindenberger Herbert <1929-> |
| Titolo | Situating opera : period, genre, reception // Herbert Lindenberger [[electronic resource]] |
| Pubbl/distr/stampa | Cambridge : , : Cambridge University Press, , 2010 |
| ISBN | 1-107-21540-4 0-511-85130-8 1-282-81821-X 9786612818219 0-511-91762-7 0-511-91664-7 0-511-91483-0 0-511-91860-7 0-511-91303-6 |
| Descrizione fisica | 1 online resource (ix, 313 pages) : digital, PDF file(s) |
| Collana | Cambridge studies in opera |
| Disciplina | 782.1 |
| Soggetti | Opera Opera - Social aspects Operas - Literary themes, motives |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |

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| Livello bibliografico | Monografia |
| Note generali | Title from publisher's bibliographic system (viewed on 05 Oct 2015). |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Prologue: why opera? Why (how, where) situate? -- Anatomy of a war horse: Il trovatore from A to Z -- On opera and society (assuming a relationship) -- Opera and the novel: antithetical or complementary? -- Opera by other means -- Opera and/as lyric -- From separatism to union: aesthetic theorizing from Reynolds to Wagner -- Toward a characterization of modernist opera -- Anti-theatricality in twentieth-century opera -- A brief consumers' history of opera -- Epilogue: why (what, how if) opera studies? |
| Sommario/riassunto | Setting opera within a variety of contexts - social, aesthetic, historical - Lindenberger illuminates a form that has persisted in recognizable shape for over four centuries. The study examines the social entanglements of opera, for example the relation of Mozart's Abduction from the Seraglio and Verdi's Il trovatore to its initial and later audiences. It shows how modernist opera rethought the nature of theatricality and often challenged its viewers by means of both musical and theatrical shock effects. Using recent experiments in neuroscience, the book demonstrates how different operatic forms developed at different periods to create new ways of exciting a public. Lindenberger considers selected moments of operatic history from Monteverdi's Orfeo to the present to study how the form has communicated with its diverse audiences. Of interest to scholars and operagoers alike, this book advocates and exemplifies opera studies as an active, emerging area of interdisciplinary study. |