

# Angel Guimera Terra Baixa

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*Angel Guimera Terra Baixa*

2021-03-19

## YOUNG RAY

Teatre: Terra Baixa · Mar i Cel · La filla del mar Grupo Planeta Spain

Adopting and transforming the Romantic fascination with mountains, modernism in the German-speaking lands claimed the Alps as a space both of resistance and of escape. This new 'cult of mountains' reacted to the symptoms and alienating forces associated with modern culture, defining and reinforcing models of subjectivity based on renewed wholeness and an aggressive attitude to physical and mental health. The arts were critical to this project, none more so than music, which occupied a similar space in Austro-German culture: autonomous, pure, sublime. In Modernism and the Cult of Mountains opera serves as a nexus, shedding light on the circulation of contesting ideas about politics, nature, technology and aesthetics. Morris investigates operatic representations of the high mountains in German modernism, showing how the liminal quality of the landscape forms the backdrop for opera's reflexive engagement with the identity and limits of its constituent media, not least music. This operatic reflexivity, in which the very question of music's identity is repeatedly restaged, invites consideration of musical encounters with mountains in other genres, and Morris shows how these issues resonate in Strauss's Alpine Symphony and in the Bergfilm (mountain film). By using music and the ideology of mountains to illuminate aspects of each other, Morris makes an original and valuable contribution to the critical study of modernism.

**The Oxford Dictionary of Musical Works** W. W. Norton & Company

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*Tierra baja* Oxford University Press, USA

Terra Baixa, is the story of martha, (Arabic Edition)byangel guimera

**Terra baixa** Palala Press

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Marta of the Lowlands La Galera

Anyone who listens to or plays classical music often wants to put the pieces they encounter in context - to check information ranging from who wrote the piece, or the date of its first performance, to how it acquired its title, or whether it was commissioned for a specific person or occasion. General dictionaries of music only cover a limited number of musical works, and include very little detail. The new Oxford Dictionary of Musical Works provides short articles on over 1750 musical works from earliest times to the present day, providing a comprehensive but handy reference. Entries encompass a broad spectrum of genres - from opera, ballet, choral and vocal music, orchestral, chamber and instrumental pieces, to nicknamed works, collections, national anthems, hymn tunes, and traditional melodies. Each entry outlines the genre to which the piece belongs; the librettist or author of the text, including any literary source; the number of acts or movements; the scoring - including details of the instrumentalists and vocalists needed to perform the piece; how it came to be commissioned; the place and date of its first performance; any subsequent arrangements or revisions; and any additional important or entertaining information.

Marta of the Lowlands McFarland

Terra baixa (1897) és l'obra més coneguda i representativa d'Àngel Guimerà. El protagonista central del drama ha esdevingut un prototip d'home simple i pur que contrasta fortament amb la gent de la terra baixa i que vol representar, en definitiva, la societat de l'època. Àngel Guimerà (1845-1924) va escriure poesia, prosa i teatre. Com a dramaturg ocupa un primeríssim lloc en la consolidació del teatre català modern. Si bé en els seus inicis Guimerà va mostrar preferència per la tragèdia romàntica, els seus plantejaments teatrals es van acostar, gradualment, al drama realista contemporani. Entre les seves obres teatrals cal destacar: Mar i cel, En Pólvora, Maria Rosa, La festa del blat i La filla del mar.

*Tierra baja* Kessinger Publishing

El clàssic immortal d'Àngel Guimerà dona el salt al còmic.

Terra baixa Sagwan Press

Austria, the multicultural crossroad of the European continent, has been the genesis of many artistic concepts. Just as late 19th and early 20th century Austria gave influential modernism to the world in the fields of medicine, urban planning, architecture, design, literature, music, and theater, so its film industry created a significant national cinema that seeded talents and concepts internationally. Nevertheless, the value of Austrian cinema to international film has been long obscured. Austria's important bond with American film is also underappreciated because of the lack of accessible English language scholarship on the early careers of Austro-Hollywood artists and on influential developments in Austrian film history. This first comprehensive English survey of Austrian film introduces more than a century of cinema, following the development of the industry chronologically through the nation's various transformations since 1895. Important industry movements, genres and films are highlighted with sociopolitical, cultural and aesthetic details. An analysis of the economic trends that have influenced Austrian film is also provided. The survey considers the directors, actors, producers, writers, cinematographers, editors, composers and other film artists who have been essential to the development and influence of Austrian cinema. The closing chapter anticipates new faces of the Austrian film industry in the 21st century.

*Iberian and Translation Studies* University of Wales Press

"These volumes form a complete encyclopedia and history of music and musicians. They comprise a library covering the whole field of musical literature. The material has been written by more than forty of the greatest musicians, critics, and experts on musical subjects in this country and Europe." copyright 1914.

*Maria Rosa* Mimesis

The volume *The Italian Method of la drammatica: its Legacy and Reception* includes the long and complex investigation to identify the Italian acting-code system of the *drammatica* used by nineteenth-century Italian actors such as Adelaide Ristori, Giovanni Grasso, Tommaso Salvini, Eleonora Duse. In particular, their acting inspired Stanislavsky who reformed twentieth-century stage. The declamatory code of the *drammatica* was composed by symbols for notation of voice and gesture which Italian actors marked in their prompt-books. The discovery of the *drammatica*'s code sheds new light on nineteenth-century acting. Having deciphered the phonetic symbols of the code, Anna Sica has given birth an investigation with a group of outstanding scholars in an attempt to explore the *drammatica*'s legacy, and its reception in Europe as well as in Asia. At this stage new evidence has emerged proving that, for instance, the symbol used by the *drammatica* actors to sign the *colorito vocale* was known to English actors in the second half of the nineteenth century. By noting how Adelaide Ristori passed on her art to Irving's actress Genevieve Ward, and how Stanislavsky, almost aflame, moulded his system from Duse's acting, an unexplored variety in the reception of the *drammatica*'s legacy is revealed.

University Musical Encyclopedia: The opera: history and guide Palala Press

Aquesta edició de Terra baixa vol apropar al públic escolar una de les obres més representatives de la literatura catalana i, alhora, posar en evidència la singularitat del llenguatge teatral que la conforma. Per llegir-la adequadament, no es pot menystenir la seva naturalesa escènica i, en aquest

sentit, és bo de valorar com ha estat comentada i interpretada al llarg del temps. *Terra baixa* (1897) és un drama que presenta, a través de diversos elements (romàntics, realistes, modernistes), un joc de tensions humanes i simbòliques de gran força teatral. El conflicte entre l'ideal de la terra alta i la realitat de la terra baixa aconsegueix una categoria mítica i obre pas a la creació de personatges inoblidables (Manelic, Marta, Sebastià) que viuen amb intensitat la problemàtica de la possessió amorosa. No és estrany que una obra d'aquestes característiques assolís ben aviat una consideració de clàssic del teatre català i un veritable ressò universal.

**The Metropolitan Opera Stories of the Great Operas** University of Texas Press

Contains the plots of 150 of the world's most popular operas, short biographies of the 72 composers represented, plus background material pertinent to each work.

Marta of the Lowlands Oxford University Press

*Iberian and Translation Studies: Literary Contact Zones* offers fertile reflection on the dynamics of linguistic diversity and multifaceted literary translation flows taking place across the Iberian Peninsula. Drawing on cutting-edge theoretical perspectives and on a historically diverse body of case studies, the volume's sixteen chapters explore the key role of translation in shaping interliterary relations and cultural identities within Iberia. Mary Louise Pratt's contact zone metaphor is used as an overarching concept to approach Iberia as a translation(al) space where languages and cultural systems (Basque, Catalan, Galician, Portuguese, and Spanish) set up relationships either of conflict, coercion, and resistance or of collaboration, hospitality, and solidarity. In bringing together a variety of essays by multilingual scholars whose conceptual and empirical research places itself at the intersection of translation and literary Iberian studies, the book opens up a new interdisciplinary field of enquiry: Iberian translation studies. This allows for a renewed study of canonical authors such as Joan Maragall, Fernando Pessoa, Camilo José Cela, and Bernardo Atxaga, and calls attention to emerging bilingual contemporary voices. In addition to addressing understudied genres (the *entremes* and the picaresque novel) and the phenomena of self-translation, indirect translation, and collaborative translation, the book provides fresh insights into Iberian cultural agents, mediators, and institutions.

*Tiefland* L'Abadia de Montserrat

Excerpt from *Marta of the Lowlands: Terra Baixa a Play in Three Acts* If he is to appear in a proper perspective, Angel Guimera must be considered in a double aspect first, as the chief and best-known modern representative of a literature by no means at all well known, and, secondly, as one of the most forceful, most resourceful, and most masterful of the dramatists of our time. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

*A Hundred Years of Grand Opera in New York, 1825-1925* Forgotten Books

En l'última dècada del XIX, el teatre d'Àngel Guimerà suposà un veritable impacte a Madrid. El llibre

és, doncs, l'estudi de les importants relacions de Guimerà amb l'escena de Madrid durant una trentena d'anys, en els quals hi donà a conèixer pràcticament la meitat de la seva obra teatral.

*The Drama League Series of Plays, Vol. VIII Educaula*

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Terra baixa Routledge

El clàssic dels clàssics del teatre català Terra baixa és probablement el drama més representat d'Àngel Guimerà, una obra amb elements romàntics i realistes on les tensions humanes confereixen a l'obra una gran força teatral. L'ideal de la terra alta i la realitat de la terra baixa aconsegueixen una dimensió mítica amb personatges únics com el Manelic, la Marta o el Sebastià que viuen amb gran intensitat la possessió amorosa i els conflictes de poder. Terra baixa és l'obra més popular d'Àngel Guimerà, una de les seves peces més representatives i, alhora, una de les més conegudes de la història del teatre català. Àngel Guimerà (1845-1924) És una de les figures decisives del tombant de segle pel seu pes indiscutible dins la vida política, però sobretot per la importància i renom que assolí en l'àmbit teatral. Situat dins el corrent romàntic, va saber infondre a les seves obres una força extraordinària, centrada en una llengua de gran eficàcia i en unes figures que arriben a esdevenir arquetips. El 1871 fundà la revista La Renaixensa, de la qual va ser director durant tres anys. El seu primer premi va ser un accèssit als Jocs Florals de Barcelona pel poema «Indíbil i Mandoni». L'any 1879 començà la seva carrera com a escriptor de tragèdies versificades, amb Gal·la Plàcidia, i l'any 1883 amb Judith de Welp, seguides de El fill del rei i Mar i cel, aquesta última un èxit immediat i aclaparador a nivell europeu, amb traduccions a vuit llengües. Altres obres de gran importància de l'autor van ser Terra baixa (també publicada a Angle Lector, 2) i La filla del mar.

Minnesota Magazine

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Modern Music and Musicians

The dream of "progress" that animated many nineteenth-century artistic and political movements gave way at the turn of the century to a dissatisfaction with the Industrial Civilization and a recurrent pessimism about a future dominated by mechanization. Art Nouveau, which was both a style and a movement, embodied this dissatisfaction, marking the turn-of-the-century period with an aesthetic that consciously set out to revolutionize literature, the arts, and society within the framework of a brutalizing, wildly burgeoning Industrial Civilization. Generally associated with northern European culture, Art Nouveau also had a great impact in the south, particularly in Spain. A Dream of Arcadia is the first work to explore Spain's fertile and imaginative Art Nouveau. Through the eyes of four major Spanish writers, Lily Litvak views several different aspects of the turn-of-the-century struggle against the advances of industrialism in Spain. Her interpretation of the early works of Ramón del Valle Inclán, Miguel de Unamuno, José Martínez Ruiz (Azorín), and Pío Baroja exposes a longing for a preindustrial arcadia based on a return to nature, the revival of handicrafts and medieval art, an attraction to rural primitive societies, and a revulsion against the modern city. Set against the European literary and artistic background of the period, her observations place the Spanish manifestations of Art Nouveau within the context of the better-known northern phenomena. Of particular interest is her discussion of the influences of John Ruskin, William Morris, and the Pre-Raphaelites, which demonstrates how the general European mood was articulated in Spain. Litvak concludes that Valle Inclán, Unamuno, Azorín, and Baroja must be considered as more than simply fin de siècle writers, for they became part of a general movement, generated by Art Nouveau, that spans an entire century. A Dream of Arcadia demonstrates that Art Nouveau was more than a flash on Europe's artistic horizon; it is a philosophy with ramifications that have led to communes, handcrafted articles, and nomadic adolescents in search of truth.

Marta of the Lowlands

Terra baixa