



A Midsummer Night's Dream: Reflections on Benjamin Britten's Chamber Opera

Sonho de uma noite de verão: reflexões sobre a ópera de câmara de Benjamin Britten
El sueño de una noche de verano: reflexiones sobre la ópera de cámara de Benjamin Britten

Anna Stegh Camati¹

orcid.org/0000-0003-2460-1006
ascamati@gmail.com

Recebido em: 01 abr. 2019.

Aprovado em: 04 dez. 2019.

Publicado em: 14 abr. 2020.

Abstract: Opera performances, located at the intersection of literature, theater, music and the visual arts, tend to fuse specificities of several art forms. This essay reflects on the libretto and score of the chamber opera *A Midsummer Night's Dream* (1960), by Benjamin Britten (1913-1976), based on Shakespeare's homonymous text (1595-1596), and analyses the 1981 operatic adaptation at Glyndebourne, directed by the renowned theatre director and *régisiseur* Peter Hall (1930-2017). The intermedial dialogues among Shakespeare, Britten and Hall will be investigated in the light of theoretical perspectives by Linda and Michael Hutcheon, Claus Clüver, Jorge Coli, Freda Chapple and others.

Keywords: Shakespeare; Benjamin Britten; Peter Hall; Adaptation; Intermediality.

Resumo: Situada na interface da literatura, teatro, música e artes visuais, a performance operística é caracterizada pela fusão de especificidades de diversas formas de arte. Este ensaio reflete sobre o libreto e a partitura de *Sonho de uma noite de verão* (1960), ópera de câmara de Benjamin Britten (1913-1976), composta a partir do texto homônimo (1595-1596) de Shakespeare, e analisa a adaptação operística de 1981 apresentada em Glyndebourne, dirigida pelo renomado diretor de teatro e *régisiseur* Peter Hall (1930-2017). Os diálogos intermediáticos entre Shakespeare, Britten e Hall serão investigados à luz de considerações teóricas de Linda e Michael Hutcheon, Claus Clüver, Jorge Coli, Freda Chapple e outros.

Palavras-chave: Shakespeare; Benjamin Britten; Peter Hall; Adaptação; Intermedialidade.

Resumen: Situada en la interfaz de la literatura, teatro, música y artes visuales, la performance operística está caracterizada por la fusión de especificidades de diversas formas del arte. Este ensayo reflexiona sobre el libreto y la partitura de *El sueño de una noche de Verano* (1960), ópera de cámara de Benjamin Britten (1913-1976), compuesta a partir del texto homónimo (1595-1596) de Shakespeare, y analiza la adaptación operística de 1981 presentada en Glyndebourne, dirigida por el renombrado director de teatro y *régisiseur* Peter Hall (1930-2017). Los diálogos intermediáticos entre Shakespeare, Britten y Hall van a ser investigados bajo la luz de las consideraciones teóricas de Linda y Michael Hutcheon, Claus Clüver, Jorge Coli, Freda Chapple entre otros.

Palabras clave: Shakespeare; Benjamin Britten; Peter Hall; Adaptación; Intermedialidad.



Opera is a plurimedial art form that tends to combine and fuse elements from literature, music, theatre and the visual arts. From its inception in sixteenth-century Italy to late nineteenth century, when audiences crowded the sumptuous showrooms of theater buildings, opera was worshipped mainly by the elites. At the beginning of the twentieth century, with the advent of modernism, operatic performances lost much of their appeal, but with the crisis of modernity, interest for them grew again, and in the 1990s, their popularity was partly reestablished with the release of numerous recordings, available on VHS and, later on DVD, of opera adaptations conducted by renowned maestros.

Like other art forms, opera has experienced variations throughout the ages. The romantic repertoire became the dominant modality in the nineteenth century, privileging plays and tragic romances as source-texts. This makes us think it is no surprise that Shakespeare's plays attracted great composers' attention for the creation of famous operas, among them *Otello* (1816), by Gioachino Rossini (1792-1868); *Macbeth* (1847;1865), *Othello* (1887) and *Falstaff* (1893), by Giuseppe Verdi (1813-1901); *Béatrice et Bénédicte* (1862), by Hector Berlioz (1803-1869); *Roméo et Juliette* (1867), by Charles Gounod (1818-1893) and, in the 20th century, the main highlights were the chamber opera *A Midsummer Night's Dream* (1960) by Benjamin Britten (1913-1976), and *Lear* (1978), by the German composer Aribert Reimann (n. 1936).

Throughout the centuries, many musical adaptations of *A Midsummer Night's Dream* (1595-1596) have emerged, because in this play music and dance are not mere embellishments, but essential elements alongside the rhythms and cadences of Shakespeare's poetry. Harold Brooks (2003: cxxii), in a section denominated "Lyricism, Music and Dance", which is part of his introduction to the Arden edition of the play, comments: "When the spoken verse is so various in its forms, and so often in a lyrical tone, the distance from dialogue to song is not great. And the songs and dances are no less an integral part of the drama than the set speeches".

In *Shakespeare and Music: Afterlives* and

Borrowings, Julie Sanders (2007: 29) points out that "Shakespeare established his own precedent in the theater for the rich tradition of providing musical settings of his lyrics and verse". By inserting music and dance as indispensable parts of his play, the playwright has generated the impetus for operatic or semi-operatic adaptations of *Dream* since the end of the seventeenth and throughout the eighteenth centuries. Like Brooks, Sanders believes that the musical elements in Shakespearean texts do not merely serve the function of dramatic punctuation or emotional enhancement, but are integrated into the playwright's dramatic design. It is not surprising, then, that the impulse to adapt *Dream* to musical art forms has remained strong since the late seventeenth century, when scenic strategies borrowed from masques and other entertainments of the Stuart courts were used as formative elements (SANDERS, 2007).

The musical adaptations of *Dream*, which began to emerge shortly after the premiere of Shakespeare's play, with additional songs, dances and ballets, were so frequent at that time so as to elicit "the blurring of the dividing line between the operatic and the theatrical Shakespeare" (SANDERS, 2007: 32). During the period of the Restoration, William Davenant (1606-1668), Thomas Killigrew (1612-1683) and Nahum Tate (1652-1715) adapted Shakespeare's texts to meet the new tastes of the audiences at the time. They added new elements not included in Shakespearean plays, producing adaptations supplemented "not only with new dialogue, scenes, and characters, but also with new opportunities for musical performance, in the form of both song and dance" (SANDERS, 2007: 31).

The operatic and semi-operatic versions created during the Restoration and in the following period, such as the baroque opera *The Fairy Queen* (1692), by Henry Purcell (1659-1695), and *The Fairies* (1755), by David Garrick (1717-1779), influenced later musical adaptations. Sanders points out that the operatic aspects of Purcell's performance

[...] are all designed as entertainments and masques staged by the fairies for

the different onstage audiences, including Bottom, and in the final act by Oberon for Theseus and his entourage – thereby substituting for the mechanicals' play in structural terms and offering a far more magical and exoticized climax, and a resistance of comedy at the close. (SANDERS, 2007: 127)

Britten's three act chamber opera *A Midsummer Night's Dream*² was commissioned by the organizers of the Glyndebourne Festival for the reopening of the luxurious Jubilee Hall in 1960. As there was not enough time to conceive an 'original' libretto, the British composer and his companion Peter Pears (1910-1986) decided to adapt Shakespeare's homonymous text. The present essay aims to reflect on the creative process of the chamber opera, considering the conception of the libretto by Britten/Pears, some innovations introduced by Britten in the composition of the score, and the operatic performance, available on DVD, directed by the celebrated British theatre director and *régisiseur* Sir Peter Hall (1930-2017)³ for the Glyndebourne Opera Festival in 1981. In this production, Bernard Haitnik (born 1929) conducted the London Philharmonic Orchestra, and John Bury (1925-2000) designed scenery and costumes. In the light of frames of reference by influential contemporary critics, the intermedial dialogues between Shakespeare, Britten and Hall will be investigated and discussed.

Theoretical perspectives: the syncretic discourse of opera in performance

According to Claus Clüver, "opera as a textual model is multimedial", since it is composed of "separable and separately coherent texts"; thus, "an opera libretto can be published and received by itself, in the same way as the score" (2006: 19)⁴: openings are played at concerts, and arias are sung in musical performances, outside the context of the opera in which they are inserted. He adds that the intricate fabric of the operatic performance, situated at the interface of literature, music, theater, dance,

and the visual arts, can be seen as a mixed media text, because it contains "complex signs in different media which would not present coherence and self-sufficiency out of that context" (2006: 19). However, Clüver's definition of syncretic or intermedial text, which turns to "two or more systems of signs and/or media in such a way that the visual and/or musical, verbal, kinetic and performative aspects of their signs become inseparable and inextricable" (CLÜVER, 2006: 20), also has to do with operatic performance, since there is a simultaneous perception by the audience of all its compositional elements at the moment of reception.

In the sense conveyed by Clüver's definition of syncretic text, Freda Chapple (2006: 81-88) postulates that operatic speech, that is, the words sung and mediated by the performer's voice at the time of the reception of the staged opera, can be seen not as the juxtaposition of music and word, but as the merging of both into a new language. In her analysis of Bertolt Brecht's (1898-1956) opera *Ascent and Fall of the City of Mahagonny* (1930), the author uses the epithet "intermedial performer" for the opera singer who lends his voice to chant musical poetry: he is a mediator who fuses the written text or libretto with the musical score, becoming, therefore, the main vehicle of enunciation of the syncretic discourse of the operatic performance, an intermedial manifestation *par excellence*.

This perspective on the impossibility of perceiving words on the one side and music on the other during the staging of an opera is corroborated by Jorge Coli, professor of history of art and culture at Unicamp and critic of the Brazilian newspaper *Folha de S. Paulo*. To illustrate his point of view, Coli (2003) discusses this question departing from the metalanguages inscribed in the opera *Capriccio* (1942), by Richard Strauss (1864-1949), whose suggestive subtitle reads "A conversational piece on music". He reports that in Strauss's opera the main characters are a poet, a composer and a countess, and that the love of the latter is disputed

² Britten's opera *A Midsummer Night's Dream* premiered at Jubilee Hall, Aldeburgh, on June 11, 1960. The premiere in the United States was at the War Memorial Opera House, San Francisco, on October 10, 1961.

³ Sir Peter Hall is theatre and cinema director, and opera *régisiseur*. He founded and was director of the Royal Shakespeare Company (1960-1968); director of the National Theater in London (1973-1988) and of the Glyndebourne Opera Festival (1984-1990).

⁴ In this paper, translations into English of excerpts originally written in Brazilian Portuguese are mine.

by the two artists who employ the artifices of their respective arts to seduce her. In this sense, the poet writes and recites a sonnet and, immediately, the rival musicalizes and sings the verses of the poem. The countess is moved and starts to philosophize about what she has just heard:

Was it through words that he found the key for his music? Was music pregnant, waiting to sing the verses and embrace them? Has our language ever been infused by singing or does music draw its vital blood from words? One supports the other, one needs the other. In music, emotions cry out for language. And words crave for music and sound. (Qtd. in COLI, 2003: 13-14)⁵

Continuing her meditation, the countess highlights: "Everything is mixed up, words are singing, and music is speaking" (Qtd. In COLI, 2003: 14) and, later, when she no longer can distinguish herself from the other elements of the operatic performance, she contends: "Their love is becoming prone to extremism in order to reach me, tenderly interwoven with verse and music. How can I tear this delicate fabric apart? And am I not part of this texture myself" (Qtd. in COLI, 2003: 14). At this point it becomes evident that the character is aware that she herself is a being constructed of words and music, and that "sound, words, gesture, clothes, and scenery are the other threads of this framework. A living tissue, an indivisible unity that exists intensely for two hours" (Qtd. in COLI, 2003: 14).

The countess's discourse, which is too sophisticated for a lady of society, can be considered as a kind of Brechtian "song" that synthesizes Richard Strauss's point of view on the inseparability of words and music in opera performance. It should be noted that the recitatives, enunciated by the countess, open up space for reflections on the way the audience perceives the specificities of opera performance.

Based on the self-referential discourse of the opera *Capriccio*, Coli concludes that in opera performance, "music and word are not juxtaposed:

they become another language" (2003: 18), and that the interaction and intersection of the other theater specificities, such as facial and body expression of the actors, choreography, ballet and the contribution of painting, sculpture and other audiovisual resources, which interfere in the composition of the operatic scene, form an inseparable texture at the moment of reception.

Opera as the art of adaptation *par excellence*

In the article "Adaptation and opera", Linda and Michael Hutcheon argue that the opera, from its very beginnings, evidences its inclination for adaptation. As it is a notoriously costly practice, librettists and composers generally prefer to adapt reliable and financially successful sources in order to avoid economic problems, "the tried and tested, not the new and original, is the norm in this expensive art form" (2017: 305). The history of opera's identity development shows the derivation of the genre from most diverse sources, such as mythology, Greek tragedy, popular novels, plays, dramatic poems and many others.

Every adapter is an interpreter of a previous text at first and then creator of a new product. In the article mentioned above, the Canadian theoreticians propose three distinct stages for the concrete analysis of the process of creation and production of an opera (tripartite model), emphasizing that in each of these moments all the people involved are adapters: the librettist adapts a source-text to write the libretto, the composer adapts the libretto to create the musical score, and the *régisiseur* adapts both the libretto and score to realize the operatic performance.

The libretto: Shakespeare's *Dream* as textual model

The librettist exerts an extremely difficult role because operatic adaptations involve, for the audience familiar with the source-text, "a doubled response, as they oscillate between what they

⁵ Coli quotes several passages from the opera *Capriccio* without making reference to the libretto by Clemens Krauss and Richard Strauss.

remember and what they are experiencing on stage" (HUTCHEON & HUTCHEON, 2017: 307). In face of this double vision, which involves the memory and the experience of the spectator at the moment of reception, the librettist is often accused of simplification, since the spectators think that the large cuts he is forced to make imply in loss of quality. However, compression is strictly necessary in operatic art, since it takes "much longer to sing than to say a line of text" (HUTCHEON, 2006: 38). Furthermore, it is important to mention that

Librettists interpret through the lenses of their knowledge and opinion of the text and its author, as well as with an eye to audience expectations and social custom (concerning the conventions of both the theater and the general society). In moving from interpretation to creation, however, librettists may treat the adapted text's words more as a reservoir of dramatic possibilities, for they must look now as well to opera's specific generic conventions. While these have always been flexible, they have varied according to the historical period. (HUTCHEON & HUTCHEON, 2017: 308-309)

Concerning the libretto, written by Britten / Pears in 1960, the composer, in a letter to William Plomer in August 1959, expresses his misgivings for having to compress Shakespeare's play to make it fit for operatic performance:

If I could sometime send you the cutting & cooking of Shakespeare I've been indulging in, with Peter's help, these last weeks, I'd love to, for a comment or two if you have them – a fascinating problem, only heart-breaking to have to leave out so much wonderful stuff – the comfort being that, if one didn't, it would play as long as the 'Ring'. (BRITTEN qtd. in PLANT, 2011: 11)⁶

In this sense, a drastic reduction of Shakespeare's text was performed to meet the demands of the opera: cuts of parts of scenes or entire scenes, displacements, paraphrasing and shortening of speeches, transformation of speeches into choral interventions, etc. Inspired

not only in Shakespeare's play, but also in Purcell's baroque opera *The Fairy Queen* (1692), the opening scene is set in the woods. However, the first scene of act one of Shakespeare's text at court was only partially suppressed, since parts of the dialogue between Theseus and Hippolyta, uttered in the palace at the beginning of Shakespeare's play, are shifted to the final scene of the third act of the opera, before the play within the play.

The second scene of Shakespeare's first act, which deals with the first meeting of the artisan-actors troupe, marked by the distribution of roles in the house of Peter Quince, is also moved to the forest in order to focus the action on the fairies' universe. In this process, characters such as Aegeus and Filostratus are sacrificed, and the threat of death that hovers over Hermia throughout Shakespeare's comedy is suppressed. The scene in which Theseus and Aegeus encounter the lovers in the forest is also eliminated and replaced by several duets by the lovers who talk about the difficulties of love, based on dialogues which occur at the beginning of the playtext.

By choosing the forest as the main setting, the librettists opted for the establishment of a centralizing nucleus⁷, a dynamic center for reading the opera. Thus, in the manner of Purcell, Oberon is elected as the main character and the homoerotic connection between Oberon and Puck constitutes the central relationship of the opera. As the fairy scenes occupy the foreground, there is a shift in emphasis to privilege the night and its mysteries.

The libretto set to musical score by Britten

The second step of the creative process of an opera consists in the translation of the textual material into musical language, that is, the verbal narrative of the libretto is transformed by composers into vocal music – arias, duets and choruses – instrumental music and recitatives. However, it is not 'absolute' music; the operatic composition is always music adapted to the text. In this sense,

⁶ In his letter to Plomer, written in August 24th 1959, Britten refers to *Ring of the Nibelungs*, a cycle of four epic operas by the German composer Richard Wagner.

⁷ The process of the choice of a nucleus, denominated vectorization by Patrice Pavis, is defined, by the French theoretician, as "a methodological, mnemotechnical, and dramaturgical means of linking networks of signs. It consists of associating and connecting signs that form parts of networks, within which each sign only has meaning through the dynamic that relates it to other signs" (2004:17).

[...] it always has an extra-musical dimension because it is written to give voice, literally, to a dramatic text in words. There is both a vocal line and its orchestral music, and the relationship between the two can be of doubling, supporting, or even ironizing or contradicting. Orchestral passages that do not set words also have extra-musical associations from their very context within the opera, but in addition they also accrue meaning as the opera progresses. The form and function of all these kinds of operatic music are dependent on the specific historical time and place. Through their musical decisions, they must also give to all of these a rhythm and a pace, not to mention a certain emotional temperature. (HUTCHEON & HUTCHEON, 2017: 312)

In *Dream*, Britten undertakes a radical reinterpretation of classical romantic opera, opting for innumerable innovations and a multiplicity of different musical styles: Puck, for example, plays a spoken rather than a sung role; the voice of Tytania has proximity to the eighteenth-century Händel castrati; and the choice of Alfred Deller, a countertenor of exceptional qualities in baroque music performance, to incarnate Oberon, the leading male role, is completely unusual.

In his critical comments on the process of creating the musical score, Britten points out that:

Writing an opera is very different from writing individual songs: opera, of course, includes songs, but has many other musical forms and a whole dramatic shape as well. In my experience, the shape comes first. With the *Midsummer Night's Dream*, as with other operas, I first had a general musical conception of the whole work in my mind. I conceived the work without any one note being defined. I could have described the music, but not played a note. (BRITTEN, 2011: 57)

The composer also speaks of his fascination with Shakespeare's *Dream*. For him, the piece has a special appeal from the operatic point of view because it presents characters belonging to three different groups – lovers, rustics and fairies – which interact and come together. Britten reveals that he has used "a different kind of texture and orchestral 'colour' for each section" (2011: 55). Like Shakespeare, who uses blank verse for lovers'

speeches, rhymed verse for fairies' discourse, and prose for the dialogues of the rustic craftsmen, the composer creates musical variations for the different social universes. In addition, he selects different musical instruments for each of these microcosms: harps and percussion instruments predominate in the realm of the fairies; string and wind instruments rock the lovers' quarrels; and wooden and metal instruments punctuate the scenes of the craftsmen.

Britten pays homage to other composers who created musical versions of *Dream*: there are several references to the overture (1826) and to incidental music (1842) composed by Felix Mendelssohn (1809-1847), and the famous Oberon aria, entitled "I know a bank", is inspired by the song "Sweeter than roses", borrowed from the operatic composition *The Fairy Queen*, by Purcell. In addition, the play within the play is a pastiche of operatic conventions that refer to several Italian operas of the nineteenth century: Pyramus' entrance, for example, is marked by the sound of "Miserere", from *La Traviata* (1853), by Verdi; and Tisbe's lament, when she realizes that Pyramus is dead, is a brilliant parody of an excerpt from *Lucia di Lammermoor* (1835), by Donizetti (SANDERS, 2007).

The adaptation of Peter Hall: from libretto and score to operatic performance

While the script of the libretto and the composition of the score are usually individual creations, the scenic realization of an opera is a collective art. In addition to syncretic discourse that fuses words and music, other theater specificities contribute to the composition of the production, such as the actors' facial and body expression, scenery, lighting and other audiovisual resources that interfere in the genesis of artistic creation. It is an intermedial, transformational process in which the visual, auditory, gestural and corporeal components mentioned above are converted into concrete constitutive situations of the operatic narrative. Furthermore, as mentioned before, individual assumptions about the creation of the operatic production vary from one performance to another, since every régisseur is, first of all,

a reader who will imprint his particular view on the spectacle that will be materialized on stage (HUTCHEON & HUTCHEON, 2017).

In the early 1980s, Peter Hall took over the operatic performance of Britten's chamber opera at Glyndebourne. This production was re-edited nine times since its premiere in 1981: the most recent reissue celebrated Shakespeare's death anniversary, in 2016, at Glyndebourne. However, Hall's admiration for the Shakespearean play began long before with his stage production of *Dream* at Stratford-upon-Avon in 1959; this production was modified and re-presented at Stratford in 1962 and, after further changes, was revived at the Aldwych Theater in London in 1963. In 1999, Hall returned to *Dream* with a stage production at the Ahmanson Theater in Los Angeles and, in 2010, he reissued the latter with minor changes at the Rose Theater in Kingston-upon-Thames. His *Dream* experiments also formed the basis for his film shot in 1967 and released in 1969 (WARREN, 2012).

According to Hall, the knowledge acquired over more than fifty years was of great value for elaborating the stage project of Britten's *Dream*. Among the compositional elements of the operatic performance, directed by Hall in 1981, the choral songs of the fairies and elves of Tytania's train (adapted from dialogues between the First Fairy and Puck at the beginning of the second act of Shakespeare's text), performed by the Soprano Chorus of the Trinity Boys Choir in Croyden, is noteworthy. The boys wear Elizabethan ruffs as well as doublets and hose. This initial scene is entirely choreographed, reminding us of the singing boy actors in Shakespeare's time.

The dark forest lit by moonlight is a living entity that attracts and seduces the audience. Britten's music, which evokes the rustling of the breeze agitating the leaves of trees and shrubs, was translated by Hall into human forms that whisper and dance. To achieve this effect, the scenario is manipulated by actors characterized as trees, presenting a contrapuntal ballet to the lovers' musical arias and duets. John Bury, the set and costume designer, enriched the scenic landscape with tricks and traps: Puck flies among

the leafy branches of trees and Tytania and her court disappear and reappear in the silvery blackness of the mysterious humanized forest. Inspired by the fantastic universe of Tolkien, Hall uses the visual arts to enhance the atmosphere of dream, fantasy and magic of the forest, exploring pictorial representation as analogic and metaphorical language.

Final remarks

The appropriation and adaptation of Shakespeare's works into other media is continuous, not as a manifestation of nostalgia for an era, but as an answer to questions concerning contemporary times (SANDERS, 2007). Britten's opera *A Midsummer Night's Dream* is a masterpiece of the genre that retains the same flavor of novelty and creativity since the time of its inception, and the operatic performance by Peter Hall, reissued nine times over its 35 years of history, continues being an inspiration and model for different *régisseurs* around the world.

Shakespeare's play, used by Britten as a source-text, in which disparate elements of high and popular culture are combined, is essentially a hybrid product whose strength lies in the intersection of the old dual poles which are now seen as porous and permeable. This hybridization reaches an even greater degree of complexity in Britten's opera and in the operatic performance directed by Hall.

When adapting Shakespeare's *Dream*, Britten opted for complex interfaces and crossovers: the traditional protocols of Italian opera were subverted by mixing and merging multiple musical languages. On the other hand, Hall's scenic realization resulted in a creative synthesis that enriched and revitalized not only the operatic proposal by Britten but Shakespeare's dramaturgy as well.

References

- BRITTEN, Benjamin. A New Britten Opera. In: BRITTEN, Benjamin. *A Midsummer Night's Dream*. Overture Opera Guides. Richmond: Overture Publishing, 2011. p. 55-58. <https://doi.org/10.7312/herb92208-022>
- BRITTEN, Benjamin. *A Midsummer Night's Dream*. Glyndebourne Festival Opera, 1981. Director: Peter Hall. Conductor: Bernard Haitnik. 1 DVD (156 min), color.

BRITTEN, Benjamin. *A Midsummer Night's Dream*. Overture Opera Guides. Richmond: Overture Publishing, 2011.

BROOKS, Harold F. Introduction: Lyricism, Music and Dance. In: SHAKESPEARE, William. *A Midsummer Night's Dream*. Editor: Harold F. Brooks. London: Thomson Learning, 2003. p. cxx-cxxv. (The Arden Shakespeare. Second Series). <https://doi.org/10.5040/9781408188095.00000022>

CHAPPLE, Freda; KATTENBELT, Chiel (ed). *Intermediality in Theatre and Performance*. Amsterdam: Rodopi, 2006. <https://doi.org/10.7202/044284ar>

CHAPPLE, Freda. Digital Opera: Intermediality, Remediation and Education. In: CHAPPLE, Freda; KATTENBELT, Chiel. (ed). *Intermediality in Theatre and Performance*. New York: Rodopi, 2006. p. 81-100. <https://doi.org/10.7202/044284ar>

CLÜVER, Claus. Inter *textus*/ Inter artes / Inter media. Trad. do alemão de Elcio Loureiro Cornelsen. *AletriA: Revista de Estudos de Literatura – Intermedialidade*, v.14, p. 11-41, jul./dez. 2006. <https://doi.org/10.17851/2317-2096.14.0.10-41>

COLI, Jorge. *A paixão segundo a ópera*. São Paulo: Perspectiva; FAPESP, 2003.

HUTCHEON, Linda. *A Theory of Adaptation*. London: Routledge, 2006. <https://doi.org/10.1093/oxfordhb/9780199331000.013.17>

HUTCHEON, Linda; HUTCHEON, Michael. Adaptation and Opera. In: LEITCH, Thomas. (ed.). *The Oxford Handbook of Adaptation Studies*. Oxford: Oxford University Press, 2017. p. 305-323.

LEITCH, Thomas. (ed.). *The Oxford Handbook of Adaptation Studies*. Oxford: Oxford University Press, 2017.

PAVIS, Patrice. *Analyzing Performance: Theater, Dance and Film*. Trans. David Williams. Ann Arbor: The University of Michigan Press, 2006.

PLANT, Andrew. Night's Caressing Dream: The Evolution of the Dream. In: BRITTEN, Benjamin. *A Midsummer Night's Dream: Overture Opera Guides*. Richmond: Overture Publishing, 2011. p. 9-21. <https://doi.org/10.5040/9781580819299.01>

SANDERS, Julie. Giuseppe Verdi and Benjamin Britten: Case Studies in Shakespearean Opera. In: SANDERS, Julie. *Shakespeare and Music: Afterlives and Borrowings*. Cambridge UK: Malden USA: Polity Press, 2007. p. 112-134.

SANDERS, Julie. *Shakespeare and Music: Afterlives and Borrowings*. Cambridge UK: Polity Press, 2007.

SHAKESPEARE, William. *A Midsummer Night's Dream*. Editor: Harold F. Brooks. London: Thomson Learning, 2003. (The Arden Shakespeare. Second Series). <https://doi.org/10.5040/9781408188095.00000022>

WARREN, Roger. Staging a *Midsummer Night's Dream*: Peter Hall's Productions, 1959-2010. *Shakespeare Survey*, v. 65, p. 147-154, 2012. <https://doi.org/10.1017/ss09781139170000.012>

Endereço de correspondência

Anna Stegh Camati

R. João Scuissiato, 001 - Santa Quiteria, Curitiba - PR, BR. 80310-310