



Of Opera

Hermann Klein



Of Opera:

Twentieth-Century British Authors and the Rise of Opera in Britain Irene Morra, 2016-02-17 This book is the first to examine in depth the contributions of major British authors such as W H Auden and E M Forster as critics and librettists to the rise of British opera in the twentieth century The perceived literary values of British authors as much as the musical innovations of British composers informed the aesthetic development of British opera Indeed British opera emerged as a simultaneously literary and musical project Too often operatic adaptations are compared superficially to their original sources This is a particular problem for British opera which has become increasingly defined artistically by the literary sophistication of its narrative sources The resulting collaborations between literary figures and composers have crucial implications for the development of both opera and literature Twentieth Century British Authors and the Rise of Opera in Britain reveals the importance of this literary involvement in operatic adaptation to literature and literary studies to music and musicology and to cultural and theoretical studies

Aesthetics of Opera in the Ancien Régime, 1647-1785

Downing A. Thomas, 2002 This is the first study to recognize the broad impact of opera in early modern French culture Downing A Thomas considers the use of operatic spectacle and music by Louis XIV as a vehicle for absolutism the resistance of music to aesthetic and political agendas of the time and the long term development of opera in the eighteenth century humanist culture He argues that French opera moved away from the politics of the absolute monarchy in which it originated to address Enlightenment concerns with sensibility and feeling The book combines close readings of significant seventeenth century and eighteenth century operatic works circumstantial writings and theoretical works on theater and opera together with a measure of reception history Thomas examines key works by Lully Rameau and Charpentier among others and extends his reach from the late seventeenth century to the end of the eighteenth

Inventing the Business of Opera

Beth Glixon, Jonathan Glixon, 2005-12-01 In mid seventeenth century Venice opera first emerged from courts and private drawing rooms to become a form of public entertainment Early commercial operas were elaborate spectacles featuring ornate costumes and set design along with dancing and music As ambitious works of theater these productions required not only significant financial backing but also strong managers to oversee several months of rehearsals and performances These impresarios were responsible for every facet of production from contracting the cast to balancing the books at season s end The systems they created still survive in part today Inventing the Business of Opera explores public opera in its infancy from 1637 to 1677 when theater owners and impresarios established Venice as the operatic capital of Europe Drawing on extensive new documentation the book studies all of the components necessary to opera production from the financial backing of various populations of Venice to the commissioning and creation of the libretto and the score the recruitment and employment of singers dancers and instrumentalists the production of the scenery and the costumes and the nature of the audience and finally the issue of patronage Throughout the book the problems faced by impresarios come into new focus The

authors chronicle the progress of Marco Faustini the impresario most well known today who made his way from one of Venice's smallest theaters to one of the largest His companies provide the most personal view of an impresario and his partners who ranged from Venetian nobles to artisans Throughout the book Venice emerges as a city that prized novelty over economy with new repertory scenery costumes and expensive singers the rule rather than the exception The authors examine the challenges faced by four separate Venetian theaters during the seventeenth century San Cassiano the first opera theater the Novissimo the small Sant'Aponal and San Luca established in 1660 Only two of them would survive past the 1650s Through close examination of an extraordinary cache of documents including personal papers account books and correspondence Beth and Jonathan Glixon provide a comprehensive view of opera production in mid-seventeenth century Venice For the first time in a study of opera an emphasis is placed on the physical production the scenery costumes and stage machinery that tied these opera productions to the social and economic life of the city This original and meticulously researched study will be of strong interest to all students of opera and its history

Chapters of Opera Henry Edward Krehbiel, 2020-07-16 Reproduction of the original Chapters of Opera by Henry Edward Krehbiel On Opera Bernard Williams, 2006-11-16 Bernard Williams who died in 2003 was one of the most influential moral philosophers of his generation A lifelong opera lover his articles and essays talks for the BBC contributions to the Grove Dictionary of Opera and program notes for the Royal Opera House Covent Garden and the English National Opera generated a devoted following This elegant volume brings together these widely scattered and largely unobtainable pieces including two that have not been previously published It covers an engaging range of topics from Mozart to Wagner including sparkling essays on specific operas by those composers as well as Verdi Puccini Strauss Debussy Janacek and Tippett Reflecting Williams's brilliance passion and clarity of mind these essays engage with and illustrate the enduring appeal of opera as an art form

Between Opera and Cinema Jeongwon Joe, Rose Theresa, 2012-12-06 Leading scholars of opera and film explore the many ways these two seemingly unrelated genres have come together from the silent film era to today

The Oxford Illustrated History of Opera Roger Parker, 2001 A historical survey of opera from its beginnings in Florence 400 years ago up to opera in the 1990s

Opera's American Journey to Stardom Pasquale De Marco, 2025-05-11 Opera's American Journey to Stardom is the definitive history of American opera from its humble beginnings in the early 19th century to its emergence as a global force in the 20th century This comprehensive and engaging book explores the factors that contributed to the rise of American opera including the influence of European immigrants the development of major opera companies and the emergence of American opera stars Through a series of fascinating chapters Opera's American Journey to Stardom delves into the major eras of American opera from the Golden Age of the early 20th century to the contemporary era It examines the rise of modernism the influence of technology and the internationalization of opera It also explores the role of American opera in education community outreach and social activism More than just a history Opera's American Journey to Stardom analyzes

the cultural and societal significance of American opera It explores the ways in which opera has reflected and shaped American values aspirations and identity The book also examines the challenges facing American opera in the 21st century and offers insights into its future prospects Whether you are a seasoned opera enthusiast or a newcomer to the art form Opera s American Journey to Stardom offers a wealth of knowledge and insights into the fascinating world of American opera It is a must read for anyone interested in the history culture and future of this vibrant and enduring art form Opera s American Journey to Stardom is a testament to the power and resilience of American opera It is a story of innovation artistry and passion and it is a celebration of the unique contributions that American opera has made to the world of music and culture If you like this book write a review on google books [Recognition in Mozart's Operas](#) Jessica Waldoff,2006-04-13 Recognition in Mozart s Operas is a thoughtful treatise that uses both literary and musicological methods to illuminate some of Mozart s best loved operas Waldoff argues that rather than offering the simple happy endings or tragic climaxes of easier operas many of Mozart s work features scenes of recognition moments [The Golden Age of Opera](#) Hermann Klein,1933

A Critical History of Opera Arthur Elson,1901 *The Dramaturgy of Opera. Aspects of Contemporary Reading* Vania Batchvarova,2017-04-29 Directing an opera is examined as a kind of a practical applied philosophy The opera dramaturgy is an expression of social interrelationthe individual follows a social psychological process and their impact on the musical language The objective borders of the philosophical context are outlined The theoretical analysis develops further to the practical The sphere of theory is leaved through the creation of work hypotheses for stage setting and begins a process of transference from authors intention to analogue decisions for interpretation **Sound and Vision: The Evolution of Music** Pasquale De Marco,2025-07-25 Sound and Vision The Evolution of Music is a comprehensive guide to the history of music from its earliest origins to its current state This book explores the different musical genres that have emerged over the centuries and introduces some of the most famous and influential musicians of all time Sound and Vision also explores the role that music plays in our lives both individually and collectively Music can be a source of joy comfort and inspiration It can bring people together and help us to understand our own culture and history Through the exploration of music s evolution Sound and Vision provides a deeper appreciation for this art form and its power to move us Sound and Vision is a must read for anyone who loves music It is a book that will entertain inform and inspire In this book you will learn about The origins of music The development of musical instruments The rise of different musical genres The lives and work of famous musicians The role of music in society Sound and Vision is a book that will appeal to a wide range of readers It is perfect for music lovers historians and anyone who is interested in the human experience This book is a celebration of the power of music It is a book that will make you think feel and move If you like this book write a review **The International Cyclopedia of Music and Musicians** Oscar Thompson,1975 **The Story of Opera** Richard Somerset-Ward,1998-09-30 Whether you love Mozart or Puccini Caruso Callas or Pavarotti here s a book sure to delight both longtime opera lovers and those new to

this most dramatic of all musical forms Published on the 400th anniversary of the first performance of the very first opera this richly illustrated volume presents a wealth of performance photographs stage designs and paintings It brings the history of opera to life through the individual stories of the hundreds of people who created it composers librettists impresarios conductors directors and of course singers The book is organized chronologically with sections devoted to the great Italian German French English and Russian operas and artists The final chapter surveys the many figures directors such as Visconti Zeffirelli and Wieland Wagner performers such as Domingo Sills Sutherland and Norman and artists from David Hockney to Robert Wilson who have brought opera to a broad new audience in the late 20th century **Singing Utopia** Ben

Macpherson,2024-12-03 Singing Utopia is an original study of voice in musical theatre Rather than focusing on how actors sing or analysing voices using established approaches found in opera studies this book offers readers ways to understand musical theatre voices from a cultural perspective It argues that musical theatre singing allows listeners and audiences to escape their everyday lives and that voices can be utopian It then considers what this means and uncovers some paradoxes and difficulties in this idea Introducing a new set of terms it provides a way to listen to think about and even perform voice in popular musical theatre **The Illustrated Story of Opera** David Nice,David Wice,1994 Tells the story of opera from its

beginnings in the seventeenth century to modern productions with summaries of thirty two of the world s best known operas biographical profiles of twenty four famous performers and a glossary of musical terms [The Concise Oxford Dictionary of Opera](#) John Warrack,Ewan West,1996-03-07 Derived from the full Oxford Dictionary of Opera this is the most authoritative and up to date dictionary of opera available in paperback Fully revised for this new edition with over 3 500 entries it is designed to be accessible to all those who enjoy opera whether at the opera house or on record Composers and their works Singers and their notable performances Plot summaries and separate entries for well known roles arias and choruses

Leading conductors producers and designers Opera companies and festivals **Operas in English: A Dictionary** Margaret Ross Griffel,2012-12-21 In this revised and expanded edition of Operas in English A Dictionary Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book s initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer s name librettist s name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English

ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings Operas in English features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures *The Standard Operas* George Putnam Upton, 1890

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Table of Contents Of Opera

1. Understanding the eBook Of Opera
 - The Rise of Digital Reading Of Opera
 - Advantages of eBooks Over Traditional Books
2. Identifying Of Opera
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Of Opera
 - User-Friendly Interface
4. Exploring eBook Recommendations from Of Opera
 - Personalized Recommendations
 - Of Opera User Reviews and Ratings
 - Of Opera and Bestseller Lists
5. Accessing Of Opera Free and Paid eBooks
 - Of Opera Public Domain eBooks
 - Of Opera eBook Subscription Services
 - Of Opera Budget-Friendly Options
6. Navigating Of Opera eBook Formats

- ePub, PDF, MOBI, and More
- Of Opera Compatibility with Devices
- Of Opera Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Of Opera
 - Highlighting and Note-Taking Of Opera
 - Interactive Elements Of Opera
- 8. Staying Engaged with Of Opera
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Of Opera
- 9. Balancing eBooks and Physical Books Of Opera
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Of Opera
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Of Opera
 - Setting Reading Goals Of Opera
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Of Opera
 - Fact-Checking eBook Content of Of Opera
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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