

# Opera A Historical Collection

Samuel Holland Rous

**A History of Opera** Carolyn Abbate,Roger Parker,2015-09-08 “The best single volume ever written on the subject, such is its range, authority, and readability.”—Times Literary Supplement Why has opera transfixed and fascinated audiences for centuries? Carolyn Abbate and Roger Parker answer this question in their “effervescent, witty” (Die Welt, Germany) retelling of the history of opera, examining its development, the musical and dramatic means by which it communicates, and its role in society. Now with an expanded examination of opera as an institution in the twenty-first century, this “lucid and sweeping” (Boston Globe) narrative explores the tensions that have sustained opera over four hundred years: between words and music, character and singer, inattention and absorption. Abbate and Parker argue that, though the genre’s most popular and enduring works were almost all written in a distant European past, opera continues to change the viewer— physically, emotionally, intellectually—with its enduring power.

**The Operatic Archive** Colleen Renihan,2020-04-03 The Operatic Archive: American Opera as History extends the growing interdisciplinary conversation in opera studies by drawing on new research in performance studies and the philosophy of history. Moving beyond traditional aesthetic conceptions of opera, this book argues for opera’s powerful potential for historical impact and engagement in late twentieth- and twenty-first-century works by American composers. Considering opera’s ability to serve as a vehicle for memory, historical experience, affect, presence, and the historical sublime, this volume demonstrates how opera’s ability to represent and evoke historical events and historical experience differs fundamentally from the representations and recreations of other modes (specifically, literary and dramatic representations). Building on the work of performance scholars such as Joseph Roach, Rebecca Schneider, and Diana Taylor, and in consultation with recent debates in the philosophy of history, the book will be of interest to a wide range of scholars and researchers, particularly those working in the areas of opera studies and performance studies.

**Detroit Opera House** Michael Hauser and Marianne Weldon ,2022-03-14 Utilizing remarkable images from the Manning Brothers Historical Collection, the Michigan Opera Theatre Archives, and several additional collections, Michael Hauser and Marianne Weldon have captured the excitement of the shared entertainment experience in Detroit Opera House. The theater known today as the Detroit Opera House has been an integral part of the city's culture and history as well as the live entertainment industry. Its existence has been threatened in the past, but it has survived wars, the Great Depression, civil unrest, economic meltdowns, the abandonment of downtown, and, most recently, a pandemic. Generations of patrons have fond, vivid memories of attending films, stage presentations, or events with family and friends as it transitioned from the Broadway Capitol to the Paramount to the Grand Circus to the Detroit Opera House. The reason for building these temples of amusement was to literally transport a guest into another world, and the Detroit Opera House has valiantly fulfilled that task. What began as an idea by David DiChiera, founder of Michigan Opera Theatre, the owner and operator of today's Detroit Opera House, blossomed into a magnificent performing arts center with its formal opening in 1996. Hauser is marketing manager for the Detroit Opera House, and Weldon is the collections manager for art and artifacts at Bryn Mawr College.

**Opera and the Morbidity of Music** Joseph Kerman,2008-04-08 The death of classical music, the distinguished critic and musicologist Joseph Kerman declares, is “a tired, vacuous concept that will not die.” In this wide-ranging collection of essays and reviews, Kerman examines the ongoing vitality of the classical music tradition, from the days of Guillaume Dufay, John Taverner, and William Byrd to contemporary operas by Philip Glass and John Adams. Here are enlightening investigations of the lives and works of the greatest composers: Bach and his Well-Tempered Clavier, Mozart’s and Beethoven’s piano concertos, Schubert’s songs, Wagner’s and Verdi’s operas. Kerman discusses The Magic Flute as well as productions of the Monteverdi operas in Brooklyn and the Ring in San Francisco and Bayreuth. He also includes remembrances of Maria Callas and Carlos Kleiber that make clear why they were such extraordinary musicians. Kerman argues that predictions—let alone assumptions—of the death of classical music are not a new development but part of a cultural transformation that has long been with us. Always alert to the significance of historical changes, from the invention of music notation to the advent of recording, he proposes that the place to look for renewal of the classical music tradition in America today is in opera—in a flood of new works, the rediscovery of long-forgotten ones, and innovative productions by companies large and small. Written for a general audience rather than for experts, Kerman’s essays invite readers to listen afresh and to engage with his insights into how music works. “His gift is so uncommon as to make one sad,” Alex Ross has said.

**The Limelight Book of Opera** Arthur Jacobs,Stanley Sadie,1985 Biographical sketches of the composers and critical interpretations of their productions accompany these summaries of eighty-seven famous operas

**OPERA MINORA A COLL OF ESSAYS** Edward Constant 1843-1898 Seguin,2016-08-28 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

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*The Great Opera Stars in Historic Photographs* James Camner,1978 This is a book devoted to photographs of opera singers: not operas, not opera houses, but the stars of opera, the personalities who bring operas to life and to whom audiences and composers owe an everlasting debt of gratitude. In assembling the photos, we tried to find as many examples of great and near-great singers as possible, dating back as early as possible. In general, we did not include singers whose careers began after World War II. - Introduction.

**Historical Dictionary of Opera** Scott L. Balthazar,2013-07-05 The information in the Historical Dictionary of Opera will help the reader identify central figures, works, concepts, and trends in the history of opera through selectively chosen entries that provide essential information and integrate that content within broad social or stylistic narratives. This is done through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced dictionary entries on important persons, composers, individual keystone operas, cities and terms. This book is a vital reference tool for students, teachers, and to all opera lovers, performers, and composers who seek information about the development of the genre.

Opera Minora; a Collection of Essays, Article, Lectures and Addresses from 1866 to 1882 Inclusive Edward Constant Seguin,2015-10-16

**The Business of Opera** Anastasia Belina-Johnson,Derek B. Scott,2016-03-23 The study of the business of opera has taken on new importance in the present harsh economic climate for the arts. This book presents research that sheds new light on a range of aspects concerning marketing, audience development, promotion, arts administration and economic issues that beset professionals working in the opera world. The editors' aim has been to assemble a coherent collection of essays that engage with a single theme (business), but differ in topic and critical perspective. The collection is distinguished by its concern with the business of opera here and now in a globalized market. This includes newly commissioned operas,

sponsorship, state funding, and production and marketing of historic operas in the twenty-first century.

**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.

**Black Opera** Naomi Andre,2018-05-04 From classic films like Carmen Jones to contemporary works like The Diary of Sally Hemmings and U-Carmen eKhayelitsa, American and South African artists and composers have used opera to reclaim black people's place in history. Naomi André draws on the experiences of performers and audiences to explore this music's resonance with today's listeners. Interacting with creators and performers, as well as with the works themselves, André reveals how black opera unearths suppressed truths. These truths provoke complex, if uncomfortable, reconsideration of racial, gender, sexual, and other oppressive ideologies. Opera, in turn, operates as a cultural and political force that employs an immense, transformative power to represent or even liberate. Viewing opera as a fertile site for critical inquiry, political activism, and social change, Black Opera lays the foundation for innovative new approaches to applied scholarship.

*The Meyerbeer Libretti* Robert Ignatius Letellier,Richard Arsenty,2013-02-21 Giacomo Meyerbeer, one of the most important and influential opera composers of the nineteenth century, enjoyed a fame during his lifetime hardly rivalled by any of his contemporaries. This ten volume set provides in one collection all the operatic texts set by Meyerbeer in his career. The texts offer the most complete versions available. Each libretto is translated into modern English by Richard Arsenty; and each work is introduced by Robert Letellier. In this comprehensive edition of Meyerbeer's libretti, the original text and its translation are placed on facing pages for ease of use. The eleventh volume presents the fourth of Meyerbeer's grands opéras, and his final work. By 1860 long-imposed labor had started to tell upon the composer's health: he knew that he must concentrate on the "navigator project" which he had started twenty years earlier if he intended to finish it. Meyerbeer died on 2 May 1864, the day after the completion of the copying of the full score of this his last opera, Vasco da Gama. Minna Meyerbeer and César-Victor Perrin, the director of the Opéra, entrusted the editing of a performing edition to the famous Belgian musicologist François-Joseph Fétis, while the libretto was revised by Mélesville. The original title of L'Africaine was restored out of deference to public expectation. Much of the music and action was suppressed, in spite of the strain this inflicted on the internal logic of the story. While L'Africaine is not lacking in the grandeur of statement and stirring climaxes for which the composer was so famous, there is a new intimacy, a new intensity of melancholic lyricism. Like its famous predecessors, it is basically an historical work, derived from the period of sixteenth-century Renaissance. The account of Vasco da Gama's voyage of discovery around the Cape of Good Hope and conquest of Calicut (1497-98) is subjected to a fictional treatment that raises many interesting issues. The framework is historical, but most of the characters and course of action are not; in fact the end of the opera, in the suicide of the heroine, suddenly leaves the terra firma of reality, and transports us into the mystical realms of the spirit. It is this mixture of modes that is central to the dramaturgy of L'Africaine, a confusion of history and fairytale, ancient certainties and challenging discoveries, in the creation of a new mythology. There is also originality in formal developments, with the great tenor scene in act 4 providing a new malleability in handling the constraints of shape and genre: recitative, arioso and cabaletta have a fluent integration in trying to explore the text more pointedly. L'Africaine was produced on 28 April 1865, a great posthumous tribute to its famous creators. The Ship Scene, the exotic Indian act, and the Scene of the Manchineel Tree exerted a fascination on audiences, and elicited new praise. The work full of melodic beauty and rapturous lyricism, began a triumphal progress through the world, beginning with the big stages of London and Berlin.

**Ticket to the Opera** Phil G. Goulding,2011-03-30 In Ticket to the Opera, Phil G. Goulding finally makes the magic and mystique of opera accessible to all. Here he offers a complete operatic education, including history, definitions of key musical terms, opera lore and gossip, portraits of famous singers and the roles they immortalized, as well as pithy introductions to the greatest operas of Europe and America and their composers. The book's centerpiece is what Goulding terms the collection--85 classics, among them Aida, The Marriage of Figaro, Carmen, and Madama Butterfly, that have been packing the world's opera houses for years. This entertaining, meticulously researched book also includes a fascinating chapter on American opera from George Gershwin's Porgy and Bess to Philip Glass's Einstein on the Beach and a discussion of the gems of twentieth-century opera featuring works like Leos Janáček's The Cunning Little Vixen, Alban Berg's Lulu, and Serge Prokofiev's The Love for Three Oranges. Whether you're a curious neophyte, a music lover interested in branching out, or an aficionado eager to compare notes with a brilliant fellow opera buff, you'll prize Ticket to the Opera as an essential volume in your music library.

**Elektra; A Guide to the Opera with Musical Examples from the Score** Richard Strauss,Ernest Hutcheson,2017-11-28 Trieste Publishing has a massive catalogue of classic book titles. Our aim is to provide readers with the highest quality reproductions of fiction and non-fiction literature that has stood the test of time. The many thousands of books in our collection have been sourced from libraries and private collections around the world. The titles that Trieste Publishing has chosen to be part of the collection have been scanned to simulate the original. Our readers see the books the same way that their first readers did decades or a hundred or more years ago. Books from that period are often spoiled by imperfections that did not exist in the original. Imperfections could be in the form of blurred text, photographs, or missing pages. It is highly unlikely that this would occur with one of our books. Our extensive quality control ensures that the readers of Trieste Publishing's books will be delighted with their purchase. Our staff has thoroughly reviewed every page of all the books in the collection, repairing, or if necessary, rejecting titles that are not of the highest quality. This process ensures that the reader of one of Trieste Publishing's titles receives a volume that faithfully reproduces the original, and to the maximum degree possible, gives them the experience of owning the original work. We pride ourselves on not only creating a pathway to an extensive reservoir of books of the finest quality, but also providing value to every one of our readers. Generally, Trieste books are purchased singly - on demand, however they may also be purchased in bulk. Readers interested in bulk purchases are invited to contact us directly to enquire about our tailored bulk rates.

*Opera, Emotion, and the Antipodes Volume I* Jane W. Davidson,Michael Halliwell,Stephanie Rocke,2020-12-29 There can be little doubt that opera and emotion are inextricably linked. From dramatic plots driven by energetic producers and directors to the conflicts and triumphs experienced by all associated with opera's staging to the reactions and critiques of audience members, emotion is omnipresent in opera. Yet few contemplate the impact that the customary cultural practices of specific times and places have upon opera's ability to move emotions. Taking Australia as a case study, this two-volume collection of extended essays demonstrates that emotional experiences, discourses, displays and expressions do not share universal significance but are at least partly produced, defined, and regulated by culture. Spanning approximately 170 years of opera production in Australia, the authors show how the emotions associated with the specific cultural context of a nation steeped in egalitarian aspirations and marked by increasing levels of multiculturalism have adjusted to changing cultural and social contexts across time. Volume I adopts an historical, predominantly nineteenth-century perspective, while Volume II applies historical, musicological, and ethnological approaches to discuss subsequent Australian operas and opera productions through to the twenty-first century. With final chapters pulling threads from the two volumes together, Opera, Emotion, and the Antipodes establishes a model for constructing emotion history from multiple disciplinary perspectives.

**The Victor Book of the Opera** Samuel Holland Rous,2022-10-27 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Gluck and the Opera Ernest Newman,1895

**A History of Leadville Theater** Gretchen Scanlon,2012-11-20 When the West was wild, the glitziest streets in Colorado ran through Leadville, where opera, variety and burlesque lit up Magic City theaters. Theatrical legends Buffalo Bill and Oscar Wilde graced the Tabor Opera House, while revolutionary Susan B. Anthony reached a rough mining audience from a stage atop a bar. Thomas Kemp spared no expense on the risqué Black Crook at the Grand Central Theater, complete with a grand waterfall, a trapdoor and dragons. Follow Leadville historian Gretchen Scanlon through

these theatrical glory days, from the glamorous productions and stump speeches to the offstage theft and debauchery that kept the drama going even when the curtain fell.

Eventually, you will no question discover a new experience and ability by spending more cash. nevertheless when? reach you take that you require to acquire those all needs next having significantly cash? Why dont you attempt to get something basic in the beginning? Thats something that will lead you to understand even more as regards the globe, experience, some places, following history, amusement, and a lot more?

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