

Opera

Beauties

Opera as Institution Cristina Scuderi, Ingeborg Zechner, 2020-02-18 This volume brings together ten essays focusing on the diversity of operatic institutions, their protagonists, and historical fortunes in Europe from 1730 to 1917. Its aim is not to understand operatic institutions as locally distinct and isolated organizations, but rather to perceive them as a part of a historically fluctuating, transnational network: a network that was shaped among other things by individual professionals and groups in the opera business (and beyond), as well as by specific socio-cultural and political surroundings. The volume offers new perspectives on a wide range of topics, including networks of cultural exchange, singers as agents in shaping institutional structures, and the influence of socio-cultural, diplomatic, and political factors on operatic production across international borders.

Opera on Stage Lorenzo Bianconi, Giorgio Pestelli, 2002-07 The History of Italian Opera marks the first time a team of expert scholars has worked together to investigate the Italian operatic tradition in its entirety, rather than limiting its focus to individual eras or major composers and their masterworks. Including both musicologists and historians of other arts, the contributors approach opera not only as a distinctive musical genre but also as a form of extravagant theater and a complex social phenomenon—resulting in the sort of panoramic view critical to a deep and fruitful understanding of the art. Opera on Stage, the second book of this multi-volume work to be published in English—in an expanded and updated version—focuses on staging and viewing Italian opera, from the court spectacles of the late sixteenth century to modern-day commercial productions. Mercedes Viale Ferrero describes the history of theater and stage design, detailing the evolution of the art well into the twentieth century. Gerardo Guccini does the same for stage and opera direction and the development of the director's role as an autonomous creative force. Kathleen Kuzmick Hansell discusses the interrelationships between theatrical ballet and Italian opera, from the age of Venetian opera to the early twentieth century. The visual emphasis of all three contributions is supplemented by over one hundred illustrations, and because much of this material—on the more spectacular visual aspects of Italian opera—has never before appeared in English, Opera on Stage will be welcomed by scholars and opera enthusiasts alike.

Verdi's Opera La Traviata Giuseppe Verdi, 1859

The Victrola Book of the Opera Victor Talking Machine Company, 1924

Tosca Giacomo Puccini, Luigi Illica, Giuseppe Giacosa, 1900

Enchantment Jean Starobinski, 2008 This book examines some figures of seduction as they have appeared over the course of opera's history. --introd.

The Victrola Book of the Opera Samuel Holland Rous, 1919

The Opera, Past and Present William Foster Apthorp, 1901

The Lyric Opera Companion Lyric Opera of Chicago, 1991

Beauties of the opera and ballet, illustr. under the superintendence of C. Heath
Beauties, 1845

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

Tosca Giacomo Puccini, 1905

The Opera Albert Ellery Bergh, Alfred Bates, 1909

I Dream a World Beverly Soll, 2005-01-01 William Grant Still (1895-1978) dreamed of a world in which his eight operas—for him the ultimate form of musical expression—would be heard in the major opera houses in the United States, devoting most of his career toward the pursuit of this goal. The first part of I Dream a World creates a context for Still's operas and explores commonalities

among them, including structural elements and musical characteristics. The second part traces the research, composition, and performances of the operas as a way of documenting the history of the composer and his contributions to American opera. Although *I Dream a World* is not intentionally biographical, it is very personal. It is more than the story of William Grant Still's love of operatic music, of the libretti that reflect his own life and philosophy, and of the world he dreamed through his work. It opens a window on Still the man as well as on Still the composer that offers important insights into the social milieu of this pioneering figure.

The Pipe of Desire George Edward Barton, Frederick Shepherd Converse, 1905

The Little Book of Opera Duncan Bock, 1996 *The Little Book of Opera* is a collection of writings by enthusiasts, celebrating the sublime marriage of words and music that has dazzled audiences with an unparalleled parade of both high and low drama since the 16th century. Richly illustrated with archival images from the world's great opera houses and performances, the book makes an ideal gift for the devoted season ticket holder.

Opera and Politics John Bokina, 1997-01-01 To what extent do operas express the political and cultural ideas of their age? How do they reflect the composer's view of the changing relations among art, politics, and society? In this book John Bokina focuses on political aspects and meanings of operas from the baroque to postmodern period, showing the varied ways that operas become sensuous vehicles for the articulation of political ideas. Bokina begins with an analysis of Monteverdi's three extant operas, which address in an oblique way the political and ideological dualities of aristocratic rule in the seventeenth-century Italy. He then moves to Mozart's *Don Giovanni*, which he views as a celebration of the demise of a predatory aristocracy. He presents Beethoven's *Fidelio* as an example of the political spirit of a revolution based on republican virtue, and Wagner's *Parsifal* as a utopian music drama that projects romantic anticapitalist ideals onto an imagined past. He shows that Strauss's *Elektra* and Schoenberg's *Erwartung* transform the traditional operatic depiction of madness by reflecting the emerging Freudian psychoanalysis of that era. And he argues that operas by Pfitzner, Hindemith, and Schoenberg explore the political roles of art and the artists, each couching contemporary conditions in an allegory about the fate of art in a historical period of transition. Finally, Bokina offers a reappraisal of Henze's *The Bassarids* as a political opera that confronts the promise and limits of the sensual-sexual revolt of the twentieth-century.

Molto Agitato Johanna Fiedler, 2003-09-09 If the opera world is full of "intrigue, double meanings, and devious dramatics," then no place exemplifies this more than the world-famous Metropolitan Opera, where politics, ambition, and oversized egos have traditionally taken center stage along with some of the world's richest music. Drawing on her fifteen years as its press representative, Johanna Fiedler explodes the traditional secrecy that surrounds the Met in this wonderfully entertaining account of its tumultuous history. Fiedler chronicles the Met's early days as a home for legends like Toscanini, Mahler, and Caruso, and gives a fascinating account of the middle years when haughty blue-bloods battled stubborn administrators for control of a company that would emerge as America's premiere opera house. She takes us behind the grand gold-curtain stage in more recent years as well, showing how musical superstars like Luciano Pavarotti, Plácido Domingo, and Kathleen Battle have electrified performances and scandalized the public. But most revelatory are Fiedler's portrayals of James Levine and Joseph Volpe and their practically parallel ascendancies—Levine rising from prodigy to artistic director, Volpe advancing from stagehand to general manager—and their once strained relationship. Weaving together the personal, economic, and artistic struggles that characterize the Met's long and vibrant history, *Molto Agitato* is a must-read saga of power, wealth, and, above all, great music.

The New York Times Essential Library: Opera Anthony Tommasini, 2004-11-01 An insightful, provocative selection of the best opera performances, chosen by The New York Times's chief classical music critic in one hundred original essays *Opera* intertwines the drama of the theater with the powerful emotionality of music. In this magical and illuminating guide to the best opera recordings, Anthony Tommasini delves into the ways story and music interweave to create the subtle

but telling moments that move us. Tommasini brings to life the rich history of opera performance and the singers and conductors who, over the past century, have come to own the music. He chooses masterworks, such as Arturo Toscanini's *La Boheme*, captured for posterity fifty years after he conducted the opera's 1896 premiere for Puccini, and Leontyne Price's *Leonora in Il Trovatore*, an encapsulation of the ideal Verdi soprano. For aficionados and newcomers alike, Tommasini is the perfect guide to the passions and playfulness of the opera.

Libretto of the Opera Mefistofele Arrigo Boito, 1899

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