

# All About Opera

Donald Jay Grout, Hermine Weigel Williams

A Short History of Opera Donald Jay Grout, Hermine Weigel Williams, 2003 The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama. After surveying anticipations of the operatic form in the lyric theater of the Greeks, medieval dramatic music, and other forerunners, the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day.--Jacket.

**Opera 101** Fred Plotkin, 2013-07-16 Opera is the fastest growing of all the performing arts, attracting audiences of all ages who are enthralled by the gorgeous music, vivid drama, and magnificent production values. If you've decided that the time has finally come to learn about opera and discover for yourself what it is about opera that sends your normally reserved friends into states of ecstatic abandon, this is the book for you. Opera 101 is recognized as the standard text in English for anyone who wants to become an opera lover--a clear, friendly, and truly complete handbook to learning how to listen to opera, whether on the radio, on recordings, or live at the opera house. Fred Plotkin, an internationally respected writer and teacher about opera who for many years was performance manager of the Metropolitan Opera, introduces the reader (whatever his or her level of musical knowledge) to all the elements that make up opera, including: A brief, entertaining history of opera; An explanation of key operatic concepts, from vocal types to musical conventions; Hints on the best way to approach the first opera you attend and how to best understand what is happening both offstage and on; Lists of recommended books and recordings, and the most complete traveler's guide to opera houses around the world. The major part of Opera 101 is devoted to an almost minute-by-minute analysis of eleven key operas, ranging from Verdi's thunderous masterpiece *Rigoletto* and Puccini's electrifying *Tosca* through works by Mozart, Donizetti, Rossini, Offenbach, Tchaikovsky, and Wagner, to the psychological complexities of Richard Strauss's *Elektra*. Once you have completed Opera 101, you will be prepared to see and hear any opera you encounter, thanks to this book's unprecedentedly detailed and enjoyable method of revealing the riches of opera.

*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.

**Opera for All Seasons** Marianne Williams Tobias, 2010-06-03 From operas presented in reconfigured army barracks to

those mounted on a stage rivaling that of New York's Metropolitan Opera House, Indiana University Opera Theater has grown into a world-class training ground for opera's next generation. This illustrated history captures the excitement, hard work, and talent that distinguish each performance and that have made IU Opera Theater what it is today. It includes six decades of opera production from the inaugural Tales of Hoffman, a legendary Parsifal, and a performance of Martinů's Greek Passion at the Met, to the 2008 La Bohème--the first opera streamed live on the internet from Indiana University to a worldwide audience.

*Opera songs* ,1901

**Opera Songs** ,1901

**Opera** Piero Weiss,2002 In *Opera: A History in Documents*, Piero Weiss presents a wide-ranging, vivid, and carefully researched tour of operatic history. A unique anthology of primary source material, this survey includes 115 chronologically organized selections--passages from private letters, public decrees, descriptions of first performances, portions of libretti, literary criticism and satire, newspaper reviews and articles, and poetry and fiction--from opera's late Renaissance infancy through modern times. This first-hand testimony allows students to experience the history of opera as eyewitnesses, offering an immediacy and validity unmatched by standard histories. Readers are transported to a Medici wedding in sixteenth-century Florence, to the Haymarket Theatre for a performance of Handel's Rinaldo, to Mozart at work on *Die Entführung aus dem Serail*, and to Bertolt Brecht's writing desk, among many other landmarks in opera's history. Weiss expertly guides students, providing highly accessible headnotes to each selection that both contextualize the excerpts and position them within the broader historical narrative. In addition, he offers original translations of more than half of the selections in the book, many of which appear here in English for the first time. Stage settings, costumes, portraits, contemporary playbills, and other illustrations enliven the text and help to recreate the feel of the era under discussion. *Opera: A History in Documents* is an intrinsically lively text that will enrich college courses on opera and delight any music-loving reader.

**Opera and Drama** Richard Wagner,1995-01-01 With *Richard Wagner*, opera reached the apex of German Romanticism. Originally published in 1851, when Wagner was in political exile, *Opera and Drama* outlines a new, revolutionary type of musical stage work, which would finally materialize as *The Ring of the Nibelung*. Wagner's music drama, as he called it, aimed at a union of poetry, drama, music, and stagecraft. ø In a rare book-length study, the composer discusses the enhancement of dramas by operatic treatment and the subjects that make the best dramas. The expected Wagnerian voltage is here: in his thinking about myths such as Oedipus, his theories about operatic goals and musical possibilities, his contempt for musical politics, his exaltation of feeling and fantasy, his reflections about genius, and his recasting of Schopenhauer. ø This edition includes the full text of volume 2 of William Ashton Ellis's 1893 translation commissioned by the London Wagner Society.

*Opera 101* Fred Plotkin,1994-12 Written by an opera insider and featuring an introduction by Plácido Domingo, here is a thorough, friendly, and truly complete guide to learning how to love and appreciate the opera. After a

brief history of opera, the book includes a guide to operatic terms, a minute-by-minute listener's guide to 11 central works, a list of recommended books and recordings and much more.

*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.

**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.

**Phaidon Book of the Opera**, 1979 Arranged chronologically with an index of operas and a separate index of composers, librettists and literary sources.

Opera Guy A. Marco, 2002-05-03 Opera is the only guide to the research writings on all aspects of opera. This second edition presents 2,833 titles--over 2,000 more than the first edition--of books, parts of books, articles and dissertations with full bibliographic descriptions and critical annotations. Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries. All relevant works through to November 1999 have been considered, covering more than fifteen years of literature since the first edition was published.

*History Through the Opera Glass* George Jellinek, 2000 (Limelight). This first-of-its-kind, highly entertaining, and carefully researched account reveals how nearly 200 operas by leading composers and librettists have portrayed the major events and personalities of more than 2000 years of history. In a continuous and absorbing narrative, the book sweeps from Roman times to 1820, with a cast of characters that includes Julius Caesar, Antony and

Cleopatra, Attila, Charlemagne, Henry VIII, Elizabeth I, Catherine the Great, Napoleon and hundreds more. All are seen as the figures historians generally perceive them to have been and as their on-stage counterparts, created and re-imagined by some of opera's greatest artists.

**History of Opera** IntroBooks,2018-02-20 Blending music, dance, visual arts and drama seamlessly to create one of the most interesting things that millions of audiences enjoy is what opera is all about. Its 400 year old history is rich with instances of rise and fall of opera. With its roots in the Renaissance period, opera gradually spread across the world and today it has become a highly acclaimed form of art which is enjoyed by numerous people. There is no doubt that opera has gone through many changes in the course of time. The singers and the quality of music, the orchestra the type of music that the audience enjoys and the voice of the singers continue to change in order to suit the demands of the audience. Opera has continued to develop by expanding the plots around which it was performed, the harmony and structure keeps changing as audiences change. Earlier, the availability of resources were comparatively fewer too. This made operas simpler. Today, operas have access to technologies that can help them advance the manner in which music is used in the opera or the presentation of the entire opera. The effects created are very different from before as well.

*Opera in America* John Dizikes,1995 This text tells how opera, steeped in European aristocratic tradition, was transplanted into the democratic cultural environment of America. It includes vignettes of productions, personalities, audiences and theatres throughout the country from 1735 to the present day.

*Opera A to Z* Liddy Lindsay,2013-03-01 Opera A to Z: A Beginner's Guide to Opera is an overview of the most famous operas and opera characters of all time; one for each letter of the alphabet. The book was written with children ages eight to twelve in mind, but it is sure to delight young and old alike with its engaging summaries of twenty-six renowned operas. The book is based on a 27 x 40 watercolor that took author and illustrator Liddy Lindsay two years to complete and has become a bestseller as notecards and Gicle prints at The Met Opera Shop in New York.

**The Teapot Opera** Arthur Tress,1988 When the curtain goes up on The Teapot Opera there is no music. There are no people, either. But there are plenty of characters: there's the teapot, of course, and a white plastic stallion, a china harpist, a skull, an espresso machine, chess pieces, fruit, the Michelin Tire man, fragments of a classical sculpture, ancient books, a souvenir bust of Teddy Roosevelt, valves and gauges of all kinds, a Shriner's fez, a glass eyeball, billiard balls, and so much more.--Jacket flap.

**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 in History** Herbert Lindenberger, 1998-01-01 At a time when opera's popularity is fast increasing, this book examines some crucial issues that run through its entire history: its uneasy statue as a form of high art and popular culture, the ways operas are embedded in history yet help give retrospective shape to that history, and the reinterpretation of the operatic past by composers and stage directors to legitimate the concerns of the present. The book's finale is a quietly hilarious chapter categorizing today's operagoers according to five types: the Avid, the Passive, the Conscientious, the Faultfinding, and the Uncompromised.

## Decoding **All About Opera**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**All About Opera**," a mesmerizing literary creation penned with a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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**All About Opera Introduction**

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