

HENRY EDWARD KREHBIEL

A SECOND
BOOK OF OPERAS



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Second Of Operas

Mervyn Cooke



Second Of Operas:

A Second Book of Operas Henry Edward Krehbiel, 2020-07-27 Reproduction of the original A Second Book of Operas by Henry Edward Krehbiel **Songs from the Operas for Tenor** Henry Edward Krehbiel, 1909 **A Second Book of Operas: Their Histories, Their Plots, and Their Music** Henry Edward Krehbiel, 2023-07-18 A comprehensive guide to some of the most famous operas ever written Krehbiel provides detailed synopses of each work along with analyses of the music and historical context This is a must have resource for opera lovers and students of music history 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 **Operas of Michael Tippett** Michael Tippett, 2018-01-01 Although it is impossible to trace any one particular theme running through the operas of Michael Tippett the libretti of his four operas are fascinating to compare The dense allusions of The Midsummer Marriage 1955 here annotated gave way to the classical formality of King Priam 1962 the psychoanalytical preoccupations of The Knot Garden 1970 hardly foreshadow the contemporary political commentary of The Ice Break 1977 Each work breaks new ground and provokes unexpected responses The libretti offer unique introductions to the music and throw a searching light on the direction of British theatre since 1945 Contents Operas contained in this volume The Midsummer Marriage King Priam The Knot Garden The Ice Break Introduction Meirion Bowen A Ritual of Renewal Paul Driver A Visionary Night John Lloyd Davies Music for an Epic Andrew Clements A Tempest of Our Time Meirion Bowen Stereotypes and Rebirth Leslie East From Madrigal to Opera Mauro Calcagno, 2012-04-18 In this bold highly original book Mauro Calcagno ventures into areas where no other scholar has tread He explores the Petrarchian view of the self over a century long arc from the early madrigal to the beginnings of opera with Monteverdi's masterpieces taking center stage A brilliant tour de force From Madrigal to Opera proffers a remarkable new way to look at music performance and reception that rings true not only for the early modern period but also for our own age A must read for scholars performers and lovers of early music Jane A Bernstein author of Print Culture and Music in Sixteenth Century Venice The mini renaissance of early modern music studies continues apace and Mauro Calcagno's From Madrigal to Opera is its latest particularly impressive installment Drawing on methodological impulses from a variety of sources linguistics phenomenology narratology and above all performance studies Calcagno pays close attention to the interplay of the abstract text and live performance in both early opera and late madrigal Common strategies rooted in Petrarch's poetic practice indeed united the two genres This book will shape the discussion of early modern vocal music in the coming years Karol Berger is the author of

Bach's Cycle Mozart's Arrow An Essay on the Origins of Musical Modernity In this pathbreaking study Calcagno offers a new and dynamic interpretation of the relationship between Monteverdi's madrigals and operas based on perceptions of subjectivity expressed in Renaissance literature the poetry of Petrarch in particular Calcagno interprets Monteverdi's work as realizing a Petrarchan notion of the dialogical self a concept that extends well beyond the early modern period to illuminate and enrich our own experience of virtually any vocal work in performance This book should be required reading not only for those interested in music and text of the Early Modern period but for anyone involved in performance studies

Ellen Rosand author of Monteverdi's Last Operas A Venetian Trilogy **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 **The Opera Lover's Companion** Charles Osborne, 2004-01-01 This is a work on 175 operas by 63 different composers The selected operas are those most frequently encountered in opera houses or on recordings Each entry will set the opera within the context of its composer's career outline the plot discuss the music and give relevant background information on the provenance of the libretto for example Details of the first performance and subsequent performance history will be given as well as guidance on the relative quality of available recordings The Yale Companion to Opera targets the regular opera goer and the committed newcomer rather than the academic specialist or the oneoff attendee It is not an encyclopaedia covering every known opera but only those with a realistic chance of public performance It is equally concerned with the music the plot the libretto and the staging and seeks to enhance the appreciation of the intelligent opera goer **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 **Peking Opera and Politics in Taiwan** Nancy Guy, 2005 Peking Opera and Politics in Taiwan tells the peculiar story of an art caught in a sea of ideological ebbs and flows Nancy Guy demonstrates the potential significance of the political environment for an art form's development ranging from determining the smallest performative details such as how a melody can or cannot be composed to whether a tradition ultimately thrives or withers away When Chiang Kai shek's Nationalist government and military retreated to Taiwan in 1949 they brought along numerous Peking opera performers Expecting that this symbolically important art would strengthen regime legitimacy and authority they generously supported Peking opera's perpetuation in exile Valuing mainland Chinese culture above Taiwanese culture the Nationalists generously

supported Peking opera to the virtual exclusion of local performing traditions despite their wider popularity. Later as Taiwan turned toward democracy the island's own indigenous products became more highly valued and Peking opera found itself on a tenuous footing. Finally in 1995 all of its opera troupes and schools formerly supported by the Ministry of Defense were dismantled.

Decisions and Orders of the National Labor Relations Board United States. National Labor Relations Board, 1993

Women Writing Opera Jacqueline Letzter, Robert Adelson, 2001-08-12 At the same time it demonstrates how the Revolution fostered many dreams and ambitions for women that would be doomed to disappointment in the repressive post Revolutionary era

The Opera Companion George Whitney Martin, 2008-03 Provides synopses of forty seven operas a history of the opera and a glossary of operatic terms

Opera Companies and Houses of Western Europe, Canada, Australia and New Zealand Karyl Lynn Zietz, 2024-10-15 Although books have been written about various opera houses throughout the world no one work has covered more than a relatively small number of the larger well known companies and houses and none have made more than brief mention of the smaller houses. No book has comprehensively listed opera repertoires. Little in sum has been written about any of the smaller companies and houses located in non English speaking countries. This is the most comprehensive reference book ever written on opera companies and houses in Western Europe, Canada, Australia and New Zealand over 300 from the well known to the smaller. Each entry includes a history of the opera house or company, the works, title and composer and type of productions offered, company staff, world and country premieres, repertory and practical information on the theater's address, nearby hotel accommodations and how to order tickets. Most entries conclude with a bibliography.

National Identity in Contemporary Australian Opera Michael Halliwell, 2017-09-11 Opera has been performed in Australia for more than two hundred years yet none of the operas written before the Second World War have become part of the repertoire. It is only in the late 1970s and early 1980s that there is evidence of the successful systematic production of indigenous opera. The premiere of *Voss* by Richard Meale and David Malouf in 1986 was a watershed in the staging and reception of new opera and there has been a diverse series of new works staged in the last thirty years not only by the national company but also by thriving regional institutions. The emergence of a thriving operatic tradition in contemporary Australia is inextricably enmeshed in Australian cultural consciousness and issues of national identity. In this study of eighteen representative contemporary operas Michael Halliwell elucidates the ways in which the operas reflect and engage with the issues facing contemporary Australians. Stylistically these eighteen operas vary greatly. The musical idiom is diverse ranging from works in a modernist idiom such as *The Ghost Wife*, *Whitsunday*, *Fly Away*, *Peter Black River* and *Bride of Fortune* to *Voss*, *Batavia*, *Bliss*, *Lindy*, *Midnight Son*, *The Riders*, *The Summer of the Seventeenth Doll* and *The Children's Bach* being works which straddle several musical styles. A number of operas draw strongly on musical theatre including *The Eighth Wonder*, *Pecan Summer*, *The Rabbits* and *Cloudstreet* and *Love in the Age of Therapy* is couched in a predominantly jazz idiom. While some of them are overtly political all at least tangentially deal with recent cultural

politics in Australia and offer sharply differing perspectives Hamish MacCunn (1868-1916): A Musical Life Jennifer L. Oates, 2016-04-22 Hamish MacCunn's career unfolded amidst the restructuring of British musical culture and the rewriting of the Western European political landscape. Having risen to fame in the late 1880s with a string of Scottish works, MacCunn further highlighted his Caledonian background by cultivating a Scottish artistic persona that defined him throughout his life. His attempts to broaden his appeal ultimately failed. This, along with his difficult personality and a series of poor professional choices, led to the slow demise of what began as a promising career. As the first comprehensive study of MacCunn's life, the book illustrates how social and cultural situations as well as his personal relationships influenced his career. While his fierce loyalty to his friends endeared him to influential people who helped him throughout his career, his refusal of his Royal College of Music degree and his failure to complete early commissions assured him a difficult path. Drawing upon primary resources, Oates traces the development of MacCunn's music chronologically, juxtaposing his Scottish and more cosmopolitan compositions within a discussion of his life and other professional activities. This picture of MacCunn and his music reveals on the one hand a talented composer who played a role in establishing national identity in British music and on the other a man who unwittingly sabotaged his own career.

The Cambridge Companion to Twentieth-Century Opera Mervyn Cooke, 2005-12-08 This Companion celebrates the extraordinary riches of the twentieth-century operatic repertoire in a collection of specially commissioned essays written by a distinguished team of academics, critics, and practitioners. Beginning with a discussion of the century's vital inheritance from late romantic operatic traditions in Germany and Italy, the text embraces fresh investigations into various aspects of the genre in the modern age with a comprehensive coverage of the work of individual composers from Debussy and Schoenberg to John Adams and Harrison Birtwistle. Traditional stylistic categorizations including symbolism, expressionism, neo-classicism, and minimalism are reassessed from new critical perspectives, and the distinctive operatic traditions of Continental and Eastern Europe, Russia, and the Soviet Union, the United Kingdom, and the United States are subjected to fresh scrutiny. The volume includes essays devoted to avant-garde music, theatre, operettas, and musicals, filmed opera, and ends with a discussion of the position of the genre in today's cultural marketplace.

Opera in Seventeenth-Century Venice Ellen Rosand, 2007-10-09 In this elegantly constructed study of the early decades of public opera, the conflicts and cooperation of poets, composers, managers, designers, and singers producing the art form that was soon to sweep the world and that has been dominant ever since are revealed in their first freshness. Andrew Porter: This will be a standard work on the subject of the rise of Venetian opera for decades. Rosand has provided a decisive contribution to the reshaping of the entire subject. She offers a profoundly new view of baroque opera based on a solid documentary and historical critical foundation. The treatment of the artistic self-consciousness and professional activities of the librettists, impresarios, singers, and composers is exemplary, as is the examination of their reciprocal relations. This work will have a positive effect not only on studies of 17th century but on the history of opera in general. Lorenzo

Bianconi **Pietro Mascagni and His Operas** Alan Mallach, 2002 Just twenty six when the electrifying premiere of his *Cavalleria Rusticana* at the Teatro Costanzi in Rome catapulted the impoverished musician into sudden fame and fortune Pietro Mascagni 1863 1945 went on to write fifteen more operas including *L'Amico Fritz* *Guglielmo Ratcliff* *Iris Parisina* and *Il Piccolo Marat* With privileged access to extensive primary sources including Mascagni's 4 200 letters to Anna Lolli his mistress for more than three decades author Alan Mallach provides a compelling portrait of a flamboyant combative and emotional man who was passionately devoted to the Italian opera tradition and committed to innovation in musical language and dramatic form Deftly combining serious biography with critical commentary Mallach begins with the captivating story of Mascagni's rags to riches adventure from his birth in Livorno in Tuscany to his musical studies first with Alfredo Soffredini and later at the Milan Conservatory to his years as a vagabond musician to the worldwide success of his breakthrough opera He then traces Mascagni's private and professional life after *Cavalleria* examining a prolific yet controversial career that was forever overshadowed by the work that unexpectedly thrust him into the limelight Mallach provides a full analysis of Mascagni's oeuvre and discusses his complex relationships with such Italian cultural and political figures as Edoardo Sonzogno Giacomo Puccini Gabriele D'Annunzio Luigi Illica and Benito Mussolini He also thoroughly chronicles Mascagni's bouts with manic depression his marriage to Lina and devotion to their three children his grueling schedule of concert and operatic tours his patriotism and bitter opposition to Italy's involvement in both world wars and his passionate love affair with Anna Lolli This richly textured biography will appeal to fans of the still beloved and popular *Cavalleria* and it will introduce opera enthusiasts to the power intensity and melodic beauty of the brilliant composer's many other significant works *"Opera Remade, 1700-1750"* Charles Dill, 2017-07-05 Opera in the first half of the eighteenth century saw the rise of the memorable composer and the memorable work Recent research on this period has been especially fruitful showing renewed interest in how opera operated within its local cultures what audience members felt was at stake in opera performances who the people composers and performers were who made opera possible The essays for this volume capture the principal themes of current research the idea of opera opera criticism the people of opera and the emerging technologies of opera *A New Chronology of Venetian Opera and Related Genres, 1660-1760* Eleanor Selfridge-Field, 2007 From 1637 to the middle of the eighteenth century Venice was the world center for operatic activity No exact chronology of the Venetian stage during this period has previously existed in any language This reference work the culmination of two decades of research throughout Europe provides a secure ordering of 800 operas and 650 related works from the period 1660 to 1760 Derived from thousands of manuscript news sheets and other unpublished materials the Chronology provides a wealth of new information on about 1500 works Each entry in this production based survey provides not only perfunctory reference information but also a synopsis of the text eyewitness accounts and pointers to surviving musical scores What emerges in addition to secure dates is a profusion of new information about events personalities patronage and the response of opera to

changing political and social dynamics Appendixes and supplements provide basic information in Venetian history for music drama and theater scholars who are not specialists in Italian studies

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