

THE
METROPOLITAN OPERA

Guide
to
Recorded
Opera

EDITED BY PAUL GRUBER

Metropolitan Opera Guide To Recorded Opera

J Ma



Metropolitan Opera Guide To Recorded Opera:

Guide to Recorded Opera Paul Gruber, 1993 A guide to recordings of operas **The Metropolitan Opera Guide to Recorded Opera** Paul Gruber, 1993 A guide to recordings of operas **The Metropolitan Opera Stories of the Great Operas** John W. Freeman, Metropolitan Opera (New York, N.Y.), 1984 Here at last is the definitive opera story collection the only one now authorized by the Metropolitan Opera Written by the associate editor of Opera News magazine the volume includes the complete plots of 150 different operas biographical information on all of the 72 composers represented easy access to the stories through both a table of contents and an index and a foreword by Peter Allen *The Metropolitan Opera Guide to Opera on Video* Paul Gruber, 1997 Describes the performances and production values of more than three hundred videos of more than one hundred fifty operas and recommends the best overall video recording for each opera **Start-up at the New Met** Paul Jackson, 2006-12 In this new work Paul Jackson examines the decade that saw the move from the old house uptown to the technological marvel at Lincoln Center There Rudolf Bing's final six years give way to four seasons of management turmoil until 1976 when James Levine was named music director and took hold of the Met's artistic future

American Opera Singers and Their Recordings Clyde T. McCants, 2004-08-06 This book focuses on American opera singers and what their recordings say about their artistry It is not a book about all American opera singers since many who had important careers on stage made few if any recordings And many of those who did make recordings did so prior to the introduction of electrical recording in 1925 and the resulting advances in the reproduction of the human voice Opera enthusiasts can only imagine the sound of Farinelli's voice or read what his contemporaries have written about it but with almost any famous or near famous singer of recent years enthusiasts do not have to imagine Their voices are available through the technology of sound recording There are 53 entries one each for 52 singers and a composite entry for a group of Hollywood vocalists Each entry contains biographical information and is followed by a discography of operatic recordings to be used in conjunction with the critical commentaries The entries are in alphabetical order by the singer's last name and provide critical analyses of key recordings and of the artists' gifts and limitations *Saint-Saëns and the Stage* Hugh Macdonald, 2019-03-14 The first major study of Saint-Saëns's stage music timed to coincide with revivals of his operas on stage **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 **Opera for Libraries** Clyde T. McCants, 2003-03-14 Opera is a unique expression of the human mind and spirit a play that communicates plot characterization and story almost entirely through music Unfortunately because of restraints of time location and income few

people have the opportunity to see operas performed on a regular basis Public libraries are an easily accessible alternative for gaining operatic knowledge and exposure offering the public a chance to hear see and develop an appreciation of opera This work is a two part guide for libraries that want to assemble a comprehensive collection of operatic materials Part I is a list of recommended operas ranging over four hundred years of operatic history and including a variety of different styles and languages The goal of Part I is to provide recommendations for a comprehensive library collection of video and sound operatic recordings Part II suggest books periodicals and online resources that could be an integral and important part of a library s opera collection This section also discusses the care and maintenance of sound and video recordings offers suggestions for locating hard to find operatic material and explores the library s role in sparking patron interest in opera

Douglas Moore Jerry L. McBride,2011-01-01 MLA Index and Bibliography Series vol 36 Additional information online at <https://www.areditions.com/books/IB036.html> Sourcebook for Research in Music, Third Edition Allen Scott,2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come **"O ma Carmen"** Victoria Etnier Villamil,2017-06-19 Qu est ce que c est What is it mezzo soprano Celestine Galli Marie asked when offered the title role in the 1875 premier of Bizet s new opera Carmen She was only the first in a long line of performers to ask In the 140 years since each singer has crafted her own portrayal of the inscrutable Gypsy The famous soprano Geraldine Farrar wrote Each one of us probably sees something that the others have not seen or thinks she does and that something is her individual Carmen This book explores the history of operatic portrayals of Bizet s elusive enchantress tracing the development of vocal and dramatic interpretations from generation to generation around the globe The Cleveland Orchestra Story Donald Rosenberg,2000 How did a late blooming midwestern orchestra rise amid gritty Big Industry to become a titan in the world of Big Art This groundbreaking book tells the complete story of the people and events that shaped the Cleveland Orchestra into a classical music legend It taps the most authoritative sources to show how decisions were made along the often bumpy road to artistic and financial success Told with plenty of anecdotes and intriguing behind the scenes details **Verdi's Aida** Clyde T. McCants,2005-11-23 Every opera tells a story but sometimes the creation of an opera makes a pretty fascinating tale on its

own If Verdi's *Aida* is the quintessential opera it is also an amazing piece of musical history This work examines the origin composition premiere recording history and consistent popularity of one of Verdi's greatest works In the late 1860s Ismail Pasha Khedive viceroy of Egypt asked Verdi to compose a work to premiere in the Cairo Opera House Although Verdi was uninterested in the project at first persistence on the part of the Khedive as well as a tempting plot line written by Mariette Bey one of the day's leading Egyptologists drew him in To this day however much mystery still surrounds the opera's inception This book explores that mystery highlights the genius of *Aida*'s plot and characters and traces the process through which Verdi and his librettist Ghislanzoni shaped the lyrics It also considers *Aida*'s spread from Cairo to the rest of the world discussing aspects of its unique and interesting staging Following this history the book provides a critical survey of recordings of *Aida* including 33 of the entire opera and three abridged versions The final chapter discusses film and video presentations Appendices offer a discography of complete recordings a videography of versions generally available and an annotated guide to further sources

The Björling Sound Stephen Hastings, 2012 Detailed examination of the vocal and interpretive artistry of the great Jussi Björling A half century after his death in 1960 Swedish tenor Jussi Björling remains one of the most beloved singers in the world He spent forty five of his forty nine years performing in public rapidly conquering opera house and concert stages on both sides of the Atlantic Along the way he left a vast recorded legacy that continues to enchant lovers of vocal music and inspire young singers In this ground breaking book Stephen Hastings analyzes more than four hundred of the great tenor's recordings comparing them with the output of a hundred other tenors from Caruso to Alagna The repertoire ranges from brief art songs by Schubert and Sibelius to entire opera recordings some made in the studio others captured live What emerges is a richly layered portrait of this most musical of singers As Hastings's comparisons demonstrate Björling left his unique imprint on all the scores he sang combining a perennial freshness of approach with the richly inflected phrasing made possible by a perfectly honed technique Born in London and educated in Oxford Stephen Hastings has been the Milan correspondent of *Opera News* since 1991 and editor in chief of the Italian monthly *Musica* for the past twelve years

Rent FAQ Tom Rowan, 2007-09-01 After opening in a small Off Broadway theater *Rent* a modern adaptation of Puccini's *La Bohème* quickly became a worldwide phenomenon with a more zealous and devoted fan base than had any musical in history *Rent FAQ* includes biographical info on the musical's brilliant creator Jonathan Larson who tragically passed away at age 35 the night before the show began preview performances Other chapters focus on the creative team and original cast the development of the script and score from early drafts and workshop performances to the version we know and love today the movie version tours and much more The section *Rent Cultural Literacy* is a guide to all the titles and real people referenced in the show and the East Village and Alphabet City locations that *Rent* helped make famous another chapter provides clues to the characters and tips for anyone thinking about auditioning for the musical or putting on a production A final chapter provides a rundown with numerous photos of revivals

and local productions all over the country including regional community and dinner theaters and high school and college versions Rent FAQ is a treasure trove of information background and fun facts for the show s devotees as well as anyone who might be lucky enough to be discovering the musical for the first time **Music Library and Research Skills** Jane

Gottlieb,2017 Concise and engaging this text covers a wide range of reference sources for research in all genres of music Through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research Don Giovanni Captured Richard Will,2022-06-14 Don Giovanni Captured considers the life of a single opera engaging with the entire history of its recorded performance Mozart s opera Don Giovanni has long inspired myths about eros and masculinity Over time its performance history has revealed a growing trend toward critique an increasing effort on the part of performers and directors to highlight the violence and predatoriness of the libertine central character alongside the suffering and resilience of his female victims In Don Giovanni Captured Richard Will sets out to analyze more than a century s worth of recorded performances of the opera tracing the ways it has changed from one performance to another and from one generation to the next Will consults audio recordings starting with wax cylinders and 78s as well as video recordings including DVDs films and streaming videos As Will argues recordings and other media shape our experience of opera as much as live performance does Seen as a historical record opera recordings are also a potent reminder of the refusal of works such as Don Giovanni to sit still By choosing a work with such a rich and complex tradition of interpretation Will helps us see Don Giovanni as a standard bearer for evolving ideas about desire and power both on and off the stage

Georges Bizet , The Assoluta Voice in Opera, 1797-1847 Geoffrey S. Riggs,2003 It is unusual for styles in opera to carry over from one era into another It would be even more unusual for one era s characteristics to linger two generations into the next Yet this is precisely what happened during the first half of the nineteenth century when the intricacies of the fleet bel canto style were combined with the Romantic era s heroic declamation and formidable orchestral emphasis resulting in the creation of the assoluta voice This work traces the emergence of the impressive vocal writing that resulted from the marriage of the bel canto and Romantic eras It also covers the uniquely versatile divas who were given the opportunities to make their mark on opera from the time of Cherubini to that of a young Verdi Here both the wide ranging vocalism in the scores themselves and the artists capable of performing this style are referred to as assoluta Chapters consider Luigi Cherubini s Medee Gioacchino Rossini s Armida Carl Maria von Weber s Oberon Gaetano Donizetti s Anna Bolena Vincenzo Bellini s Norma Donizetti s Gemma di Vergy and Roberto Devereux the time of transition in the late 1800s and early 1900s and Giuseppe Verdi s Nabucco and Macbeth

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