

The New  
**GROVE**  
Dictionary of  
**OPERA**

Edited by  
**STANLEY SADIE**

Volume One

**A-D**

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# New Grove Of Opera

**Arthur Jacobs, Stanley Sadie**

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**The New Grove Dictionary of Opera: E-Lom** Stanley Sadie, 1992 Alfabetisk ordnet opslagsværk over operaer operasangere librettoforfattere dirigenter operahuse og steder

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*The New Grove Guide to Mozart and His Operas* Julian Rushton, 2007 Rushton has based this volume on articles in The New Grove Dictionary of Opera that feature information on the life of Mozart his works librettists and interpreters and the places where his works have been performed Rushton compiles these meticulously researched articles into an organized narrative designed to make finding information on Mozart as easy as possible without sacrificing readability This volume is completely up to date and includes a suggested listening guide and a six page photo gallery

BOOK JACKET

**New Grove Dictionary of Opera**, 1999

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**The New Grove Book of Operas** Stanley Sadie, 1997 Edited by Stanley Sadie

*The New Grove Dictionary of Opera* Stanley Sadie, 1997

**On Opera** Bernard Williams, 2006-11-16 Bernard Williams who died in 2003 was one of the most influential moral philosophers of his generation A lifelong opera lover his articles and essays talks for the BBC contributions to the Grove Dictionary of Opera and program notes for the Royal Opera House Covent Garden and the English National Opera generated a devoted following This elegant volume brings together these widely scattered and largely unobtainable pieces including two that have not been previously published It covers an engaging range of topics from Mozart to Wagner including sparkling essays on specific operas by those composers as well as Verdi Puccini Strauss Debussy Janacek and Tippett Reflecting Williams's brilliance passion and clarity of mind

these essays engage with and illustrate the enduring appeal of opera as an art form      **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      *The New Grove Dictionary of Opera* Stanley Sadie, 1992 Alfabetisk ordnet opslagsv rk over operaer operasangere librettoforfattere dirigenter operahuse og steder      The Wordsworth book of opera Arthur Jacobs, Stanley Sadie, 1995-10-23 This volume is a reference source to literature in the English language throughout the world It provides a survey of the world wide literary tradition of this area and offers explanations of genres movements critical terms and literary concepts      **The Collected Writings of Franz Liszt** Janita R. Hall-Swadley, 2013-12-19 In Dramaturgical Leaves Essays about Musical Works for the Stage and Queries about the Stage Its Composers and Performers the third volume in Janita R Hall Swadley s *The Collected Writings of Franz Liszt* Liszt heralds his admiration for early nineteenth century opera and musical stage works He honors Gluck the musical prophet as the cultivator of dramatic truth in the Romantic opera Orpheus expounds on Beethoven s harmonic inventions and innovative treatment of form in Fidelio and argues for the latter s incidental music to Goethe s Egmont as the epitome of music organicism a complete unity of words and tone He also comments on Weber s Euryanthe as offering the most progressive musical characterizations and declamation even more so than his popular work Der Freisch tz and on how both works prefigure Wagner s music dramas awards Mendelssohn whose genius Liszt ranks only slightly less than Beethoven s top honors for creating in *Midsummer s Night Dream* the highest standards of music poetry suggests how Scribe and Meyerbeer s Robert the Devil paints a mental image of art s eternal flames where poet and musician share equal space in the development of music tragedy reveals how the poetic deficiencies in the libretto to Schubert s Alfonso and Estrella are too easily overlooked because of the music s melodic and lyrical supremacy and offers in contrast Auber s Mute from Portici a remarkable text by many historically picturesque musical motives that are universal and nationalistic at the same time Finally Liszt offers an early gender study in music in his essay about Bellini s Montague and Capulet as well as its impact on nineteenth century audiences a look at Boieldieu s White Lady as a sublime depiction of literary music and Donizetti s Favorite as colored with a special type of imagery a laterna magica in Liszt s hand The beloved soprano Pauline Viardot Garcia receives special attention in an essay devoted entirely to her and Liszt proffers a critique of entr acte music as a pointless tradition that dethrones music and insults the artist and composer by making music a palate cleanser This volume includes a detailed discussion about what it meant to be patronized by Liszt and how his support financial literary and musical helped shape many a music career It also offers commentary on how gender in opera was sometimes obscured not only for dramatic interest but also as part of the process of outlining a nation s identity as well as a thorough study of Liszt s concepts of Gestalt theory the Archetype and his musical Weltanschauung his musical world view all revealing his contribution to 19th century music philosophy as it relates to opera Finally a historical review of entr acte music is presented

how it began and how it developed to clarify Liszt's stance against it making this volume a necessary read for music historians serious musicians and music connoisseurs alike *The Oxford Handbook of Opera* Helen M. Greenwald, 2014

What IS opera Contributors to *The Oxford Handbook of Opera* respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume's major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section *Opera on the Edge* suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today *The Oxford Handbook of Opera* is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera **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 Buffa in Mozart's Vienna* Mary Kathleen Hunter, James Webster, 1997-11-27 This collection of essays presented by an internationally known team of scholars explores the world of Vienna and the development of opera buffa in the second half of the eighteenth century Although today Mozart remains one of the most well known figures of the period the era was filled with composers librettists writers and performers who created and developed opera buffa Among the topics examined are the relationship of Viennese opera buffa to French theatre Mozart and eighteenth century comedy gender nature and bourgeois society on Mozart's buffa stage as well as close analyses of key works such as *Don Giovanni* and *Le nozze di Figaro* *Great Operas* Michael Steen, 2012-11-01 With four famous operas each from Mozart Verdi and Puccini and two each from Rossini and Donizetti there is a feast of information Here are short guides to *The Marriage of Figaro* and *Don Giovanni* to the splendour of *Aida* the heart breaking *La Traviata* the drama of *Tosca* The range is very broad There is Wagner's great love story *Tristan und Isolde* there is Johann Strauss's light comedy *Die Fledermaus* On the way you can be briefed about such favourites as Handel's *Giulio Cesare* Bizet's *Carmen* Gounod's *Faust* Tchaikovsky's *Eugene Onegin* and Britten's *Peter Grimes* With plot summaries composer biographies

observations on musical points of interest and background on the historical and cultural context of each opera every one of these guides will enhance your appreciation and enjoyment and help you discuss the work and the performance with your fellow opera goers Steen shares his expert knowledge with a lightness of touch that makes each guide a pleasure to read Witty informative and beautifully presented *Great Operas* is an indispensable reference guide for both seasoned opera goers and those enjoying opera for the first time      *A Short History of Opera* Donald J. Grout, Hermine Weigel Williams, 2003-07-18 When first published in 1947 *A Short History of Opera* immediately achieved international status as a classic in the field Now more than five decades later this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have 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 *A Short History of Opera* examines not only the standard performance repertoire but also works considered important for the genre's development Its expanded scope investigates opera from Eastern European countries and Finland The section on twentieth century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States which incorporates material on the American musical and ties between classical opera and popular musical theater A separate section on Chinese opera is also included With an extensive multilanguage bibliography more than one hundred musical examples and stage illustrations this authoritative one volume survey will be invaluable to students and serious opera buffs New fans will also find it highly accessible and informative Extremely thorough in its coverage *A Short History of Opera* is now more than ever the book to turn to for anyone who wants to know about the history of this art form      **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*      *Sporting Sounds* Anthony Bateman, John Bale, 2008-10-27 *Sporting Sounds* presents an eclectic collection of essays all of which are

concerned with various relationships between sport and music This unique book includes a range of international case studies examines the use of music as a motivational aid for players and the historical roots of music in sport

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