

HENRY EDWARD KREHBIEL

A SECOND
BOOK OF OPERAS



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Second Of Operas

Giulio Gatti-Casazza



Second Of Operas:

A Second Book Of Operas Henry Edward Krehbiel, 2023-12-01 A Second Book of Operas is a literary work authored by Henry Edward Krehbiel a respected American music critic and historian The book under consideration constitutes a significant scholarly contribution to the domain of music criticism and analysis as it offers readers a comprehensive examination of diverse operas and their respective composers Krehbiel s profound knowledge and mastery of music becomes apparent as he skillfully guides readers through a compelling exploration of the realm of opera Within this particular volume the author presents comprehensive analyses of many operas so providing insights into their historical backdrop librettos and musical arrangements The author s analytical methodology enables readers to acquire a more profound comprehension of the artistic processes underlying these renowned musical and dramatic compositions In the book A Second Book of Operas Krehbiel effectively conveys his fervent enthusiasm for and extensive expertise in the realm of opera so rendering it comprehensible to a wide ranging audience The author s perceptive evaluations and vivid portrayals serve to both instruct and captivate rendering the book an indispensable reference for aficionados of opera and scholars of music alike Krehbiel s body of work serves as evidence of his dedication to fostering a heightened recognition and admiration for opera as a medium of artistic expression

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

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.

The Standard Operas George Putnam Upton, 1890 [The Quarterly Musical Magazine and Review](#), 1821

Black Opera Naomi Andre, 2018-05-04 From classic films like *Carmen Jones* to contemporary works like *The Diary of Sally Hemings* and *U Carmen eKhayelitsa*, American and South African artists and composers have used opera to reclaim black people's place in history. Naomi Andre 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, Andre 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.

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 one-off attender 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

Decisions and Orders of the National Labor Relations Board United States. National Labor Relations Board, 1993-05-12 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 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

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 *Memories of the Opera* Giulio Gatti-Casazza, 2018-01-01 In these vivid and anecdotal memoirs Giulio Gatti Casazza one of the twentieth century's most successful impresarios tells of his long reign in two of the world's most famous opera houses a decade at La Scala in Milan followed by twenty seven years at the Metropolitan Opera in New York With an inimitable tone Gatti relates an astonishing wealth of history including an impressive cast of personal friends numbering Verdi Puccini Debussy and many more Gatti's memoirs are totally unimpeded either by time or by their sheer content recollecting in extraordinary detail his earliest musical experiences that led to a lifelong inspiration Most remarkable is Gatti's never failing self awareness always appreciative of his role in cultural history but never boastful of his talents He commits his memories of opera's golden age to paper he says only for posterity and they serve posterity well **The Opera of the Twentieth Century** William

Schoell, 2006-07-19 In the late 1500s in Florence aristocrats of the Renaissance renovated classical Greek dramas into dramatic musicals and gave birth to the first operas After centuries of transformation the opera is still appreciated as a historically dynamic paradigm of the fine arts Composers of the twentieth century have worked hard to fashion a voice distinct from the romantic composers of the nineteenth century and the traditions that preceded them and this volume explores the extent of their success Beginning with a thorough introduction to the history of operatic forms and transformation this book presents a comprehensive discussion of twentieth century opera Giving ear to many composers and many styles romantic and modern and assorted variations the discussion includes such globally renowned composers as Strauss Puccini Prokofiev and Mascagni as well as the esoteric works of less famous composers Spanning as it does from Puccini's *Tosca* and Charpentier's *Louise* to Heggie's *Dead Man Walking* and Corigliano's *The Ghosts of Versailles* twentieth century operatic form has something for every taste The discussion is therefore structured chronologically and directed at exploring this complex diversity and ingenuity of twentieth century styles Examples from across the globe and firsthand commentary from contemporary operatic professionals complement the discussion Concluding chapters comment upon the operatic presence in the twenty first century and the future of operatic forms **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 Italian Opera Singers in Mozart's Vienna* Dorothea Link, 2022-11-22 Dorothea Link examines singers' voices and casting practices in late eighteenth-century Italian opera as exemplified in Vienna's court opera from 1783 to 1791. The investigation into the singers' voices proceeds on two levels: understanding the performers in terms of the vocal dramatic categories employed in opera at the time and creating vocal profiles for the principal singers from the music composed expressly for them. In addition, Link contextualizes the singers within the company in order to expose the court opera's casting practices. Authoritative and insightful, *The Italian Opera Singers in Mozart's Vienna* offers a singular look at a musical milieu and a key to addressing the performance practice problem of how to cast the Mozart roles today.

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

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