

# Opera Recordings: A Critical Guide

Harris, Kenn

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# Opera Recordings A Critical Guide

**Rita G. Keckeissen, Eileen McIlvaine**



## **Opera Recordings A Critical Guide:**

**Opera Recordings** Kenn Harris, 1973      **Opera on Compact Disc** Peter Gammond, 1987      *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 artist's gifts and limitations      *A Critical Guide to the Best Recordings of Opera on Compact Disc* Peter Gammond, 1986      Giacomo Meyerbeer Marco Clemente Pellegrini, 2008-10-01 This Guide has resulted from years of research on the papers and music of Giacomo Meyerbeer and aims to provide a bibliographical aid and point of reference for further research The first part presents the private papers connected to the composer and his principal librettist Eugène Scribe both archival and printed with working papers and correspondence as found in Berlin Paris and some of the famous libraries of the world The body of Part 2 draws together all the known resources on Meyerbeer's life and historical reputation from full scale biographies and entries in reference books through critical discussions to website resources to records of symposia The third part provides material about his background with its unique mixture of Jewish and Prussian elements the powerful role of the city of Berlin in his life and work The fourth part lists bibliographic material for Meyerbeer's music looking at his operas grouped as German Italian and French with each individual entry providing a record of the scores available both modern and historical the various arrangements made from the operas during the heyday of their popularity reviews of modern performances discography and bibliography of studies and publications pertinent to the wider cultural and historical contexts of the works The next two sections constitute an extended record of material pertinent to the contemporaries of Meyerbeer In the fifth section are select bibliographies of composers authors artists performers politicians those who played some part in the composer's life or anyone of significance in his wider contemporary circumstances This is continued in the sixth part where the cultural and aesthetic elements of the composer's milieu or life in the theatre during seventy years of the nineteenth century are listed The seventh part adds a bibliography of social and historical background where the incidental issues of Judaism in nineteenth century Europe and the wider political historical and geographical circumstances of Meyerbeer's life his relentless travelling and closely recorded experiences in Germany France Italy Belgium

England and Austria The eighth section provides a thematic key to this extensive material Part 9 provides an extended tripartite series of lists of the published scores arrangements and some special studies of Meyerbeer over the period 1820 to 2005 in alphabetical chronological and thematic ordering The last two sections furnish the modern equivalent of this record of Meyerbeer and his compositions showing in Part 11 the list of performances of his operas since the Second World War and in Part 12 listing the recordings of the operas both commercial and private for the same period The thirteenth and last section is iconographical pictures that represent an interesting survey of the popular response to Meyerbeer in the 19th century

**Vincenzo Bellini** Stephen Willier,2009-09-10 This comprehensive bibliography and research guide details all the works currently available on Vincenzo Bellini the Italian opera composer best known for his work Norma which is still regularly performed today at Covent Garden and by regional opera companies 2001 the bicentennial anniversary of Bellini's death saw several concerts and recordings of his work raising his academic profile This volume aims to meet the research needs of all students of Bellini in particular

**Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office,1976

**Sourcebook for Research in Music** Phillip Crabtree,Donald H. Foster,1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials Valuable as a classroom text and as a research tool for scholars librarians performers and teachers

**Audio Preservation** Association for Recorded Sound Collections. Associated Audio Archives Committee,1988

**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

**Historical Dictionary of**

**Sacred Music** Joseph P. Swain,2016-10-11 Sacred music is a universal phenomenon of humanity Where there is faith there is music to express it Every major religious tradition and most minor ones have music and have it in abundance and variety There is music to accompany ritual and music purely for devotion music for large congregations and music for trained soloists music that sets holy words and music without words at all In some traditions Islamic and many Native American to name just two the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual Rather to perform the ritual is to sing and to sing the ritual is to perform it This second edition of

Historical Dictionary of Sacred Music contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions This book is an excellent access point for students researchers and anyone wanting to know more about sacred music *Library Resources for Singers, Coaches, and Accompanists*, 1998-07-23 Designed to aid the student librarian teacher or professional singer this annotated bibliography provides access to more than 500 books journals and electronic resources Included as well are chapters listing dictionaries and encyclopedias for opera and musical theater biographical sources guides to vocal literature and repertoire and resources for vocal pedagogy and for the stage Equally helpful are sources that list plots and synopses translations diction travel and education Providing ready access to a variety of topics and resources necessary for vocal study this important reference will introduce music students to reliable essential sources for their study assist teachers and coaches in finding reference tools and assist reference librarians in locating sources for patrons The alphabetical organization within subject makes this reference easy to understand and easy to access Three indexes allow for convenient cross referencing *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 *Experiencing Music Composition in Middle School General Music* Michele Kaschub, Janice P. Smith, 2022-09-01 *Experiencing Music Composition in Middle School General Music* is designed to help teachers and students create original music through materials and activities that are enticing and accessible The text offers an innovative approach to composition teaching and learning to promote the development of the compositional capacities of feelingful intention musical expressivity and artistic craftsmanship With instructional materials aligned to real world tasks from the genres of songwriting choral music

composition and visual media instrumental music electronic music and digital media and music theater program activities easily fit into existing curricular frames Students will transition from participation in teacher facilitated whole class lessons to more independent compositional work using Sketchpages to guide their critical and creative thinking These unique graphic organizers blend elements of the composer s notebook with doodle space to help students plan compositions track their thinking through the compositional process and document their analysis of completed works     **Nonbook Media** John William Ellison, Patricia Ann Coty, 1987     **The Rough Guide to Opera** Matthew Boyden, Nick Kimberley, 2002 Sketches of opera composers opera synopses and CD reviews     *Encyclopedia of Recorded Sound* Frank Hoffmann, 2004-11-12 First Published in 2005 Routledge is an imprint of Taylor Francis an informa company     **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

Guide to Reference Books Rita G. Keckeissen, Eileen McIlvaine, 1976 International annotated bibliography of reference books includes sections on 1 general reference works bibliographies dictionary s library resources official publications etc 2 the humanities 3 the social sciences 4 historical and geographical aspects by country and 5 pure and applied sciences

**Cum Notis Variorum** , 1988

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## **Table of Contents Opera Recordings A Critical Guide**

1. Understanding the eBook Opera Recordings A Critical Guide
  - The Rise of Digital Reading Opera Recordings A Critical Guide
  - Advantages of eBooks Over Traditional Books
2. Identifying Opera Recordings A Critical Guide
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Opera Recordings A Critical Guide
  - User-Friendly Interface
4. Exploring eBook Recommendations from Opera Recordings A Critical Guide
  - Personalized Recommendations
  - Opera Recordings A Critical Guide User Reviews and Ratings
  - Opera Recordings A Critical Guide and Bestseller Lists
5. Accessing Opera Recordings A Critical Guide Free and Paid eBooks
  - Opera Recordings A Critical Guide Public Domain eBooks
  - Opera Recordings A Critical Guide eBook Subscription Services
  - Opera Recordings A Critical Guide Budget-Friendly Options
6. Navigating Opera Recordings A Critical Guide eBook Formats
  - ePub, PDF, MOBI, and More
  - Opera Recordings A Critical Guide Compatibility with Devices
  - Opera Recordings A Critical Guide Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Opera Recordings A Critical Guide
  - Highlighting and Note-Taking Opera Recordings A Critical Guide
  - Interactive Elements Opera Recordings A Critical Guide
8. Staying Engaged with Opera Recordings A Critical Guide



- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers Opera Recordings A Critical Guide
- 9. Balancing eBooks and Physical Books Opera Recordings A Critical Guide
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Opera Recordings A Critical Guide
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Opera Recordings A Critical Guide
  - Setting Reading Goals Opera Recordings A Critical Guide
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Opera Recordings A Critical Guide
  - Fact-Checking eBook Content of Opera Recordings A Critical Guide
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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