



Recent American Opera A Production Guide

G Orfield



Recent American Opera A Production Guide:

Recent American Opera Rebecca Hodel Kornick, 1991-01 Provides information on the music libretto and major roles of operas and music theater works by more than one hundred modern American composers and includes selections from reviews of each work

Encyclopedia of American Opera Ken Wlaschin, 2024-10-16 This encyclopedia lists describes and cross references everything to do with American opera works both operas and operettas composers librettists singers and source authors along with relevant recordings The approximately 1 750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists Each opera entry consists of plot history premiere and cast followed by a chronological listing of recordings movies and videos

[A Manual for the Performance Library](#) Russ Girsberger, 2006-10-18 A Manual for the Performance Library is a guide for organizing and operating a library of music performance materials for orchestra band chorus jazz ensemble and chamber music

American Opera Elise Kuhl Kirk, 2001 A treasure trove of information American Opera sketches musical traits and provides plot summaries descriptions of sets and stagings and biographical details on performers composers and librettists for more than 100 American operas 86 photos

The Music Performance Library Russ Girsberger, Laurie Lake, 2011-07-01 Meredith Music Resource The music performance library is the heart of any musical ensemble supplying music to performers and information to an entire organization This text contains valuable information on this important topic for all musicians including music directors conductors student librarians community volunteers professional performance librarians and performers This essential resource provides step by step directions on the librarian s responsibilities including how to locate and choose editions purchase and rent music catalog new works store and preserve music prepare music for performance mark bowings correct errata prepare manuscripts and programs distribute and collect parts and communicate efficiently

Operas in English: A Dictionary Margaret Ross Griffel, 2012-12-21 In this revised and expanded edition of Operas in English A Dictionary Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book s initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer s name librettist s name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries

include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings Operas in English features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures

Opera Guy A. Marco, 2001 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 Provided by publisher

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

Historical Dictionary of Opera Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access

point for readers interested in opera **Opera and the Novel** Michael Halliwell, 2021-08-04 Opera and the Novel The Case of Henry James offers the first full length study of the theory and practice of the adaptation of fiction into opera the transference of a work from one medium to another metaphrasis is its point of departure Starting with a survey of the current thinking regarding the nexus between words and music with specific reference to operatic adaptation of existing literary works it traces the four hundred year history of opera demonstrating that the novel has become increasingly attractive to librettists and composers as an operatic source As the resources of modern music theatre have increased in sophistication so too have the possibilities for an expanded engagement with complex fictional works The intricate relationship between fictional and musical narrative is examined the proposition that the orchestra assumes much of the function of the narrator in fiction is explored The second section is a detailed examination of eight operatic works based on Henry James s fiction It is opera s unique capability to present the intense emotional and psychological situations central to James s fiction as well as the ability to engage with his synthesis of melodrama and psychological ambiguity which makes James s work peculiarly amenable to operatic adaptation Composers who have used James as a source include Douglas Moore Benjamin Britten Thomas Pasatieri Donald Hollier Thea Musgrave Philip Hagemann and Dominick Argento The operas discussed represent a contemporary critical and often self conscious engagement with the art form itself as well as illustrating current adaptive strategies and suggest ways in which new operatic paths may be forged This volume is of relevance to students and scholars of English literature and opera as well as readers who take an interest in intermedial research and the question of adaptation in general **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 *William Grant Still* Michael J. Dabrishus, Carolyn Quin, Judith A. Still, 1996-08-20 Presenting the life and professional career of The Dean of Afro American Composers this is the first comprehensive book on the writings by and about Still the compositions with manuscript sources the performances of Still's works and the reviews of those performances It includes a touching personal reminiscence by his daughter Judith Anne The full resources of the extensive collection known as The William Grant Still and Verna Arvey Papers at the University of Arkansas Libraries Fayetteville give this book the distinction of being the first one about Still that utilizes diaries letters scrapbooks and family papers to provide information on his works and performances Still performed composed and arranged in the commercial music field before he began to write orchestral works and opera He is called the Dean of Afro American Composers because of his pioneering efforts on behalf of American music and his achievements as an African American Still was the first African American to write a symphony that was performed by a major symphony orchestra in the United States the first to conduct a major symphony orchestra the first to conduct a major symphony in the Deep South the first to direct a white radio orchestra the first to have an opera produced by a major company and the first to have an opera televised over a national network His career tells an important story about the development of an American style of music

Americana Knut Holtsträter, Sascha Pöhlmann, 2024 The essay collection *Americana* poses the basic question of how American music can be described and analyzed as such as American music Situated at the intersection between musicology and American Studies the essays focus on the categories of aesthetics authenticity and performance in order to show how popular music is made American from Alaskan hip hop to German Schlager from Creedence Clearwater Revival to film scores from popular opera to U2 from the Rolling Stones to country rap and from Steve Earle to the Trans Chorus of Los Angeles

Phantasmagoria David T Evans, 2018-11-09 First published in 1999 this original and entertaining sociological study takes a comprehensive and critical view of opera as unique cultural artefact as loss making industry as institution with a museum culture and as consumed commodity of rare distinction and elaborate ritual Specific chapters deal with opera within the contexts of musicological analysis auratic art and fetishized taste opera as business and as museum singers opera producers opera and audiences opera There is also a chapter on opera popular commercialised fragments of opera outside the opera house consumed by and through all manner of reproduced means CD video Three Tenors concerts film and TV soundtracks advertising jingles etc Despite the supposed popularisation and successful commercial exploitation of opera during the past decade or so this study concludes that opera remains an art form institution and ritual of relative inaccessibility and exclusiveness The commercial interest in and profitability of opera do not translate into new popular audiences in the opera house The increased dependency of opera companies on corporate funding in the face of retreating government subsidies may have brought a new elite audience into the expensive seats pandered to by the introduction of surtitles etc but the traditional elite has succeeded in closing down entry to opera in other select venues where opera

continues to confirm and maintain their select identity and prestige of their life style *World Encyclopedia of Contemporary Theatre* Irving Brown (Consulting Bibliographer), Natasha Rappaport (Bibliographer), Don Rubin (General Editor), Rosabel Wang (Consulting Bibliographer), 2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series

William Schuman K. Gary Adams, 1998-05-30 William Howard Schuman a celebrated figure in 20th century music was a composer and a copious writer on music and music education Early on as a composer he received the attention of several musicians and writers such as Nathan Broder Elliott Carter and Leonard Bernstein He was the recipient of numerous prestigious awards including the Pulitzer Prize a Guggenheim Fellowship and the New York Music Critics Circle Award After teaching at Sarah Lawrence College from 1935 to 1945 and serving as president of the Juilliard School from 1945 to 1962 Schuman assumed the presidency of Lincoln Center where he successfully implemented that institution s artistic programs Schuman who composed in several genres is perhaps best known for his orchestral compositions and choral music This reference work provides a biography and a thorough catalog and guide to Schuman s writings and compositions and to the current research available on this gifted and multi talented musician An invaluable resource to music scholars interested in William Schuman s career five sections provide accessible detailed information a biography works and performances discography bibliography and bibliography of writings by Schuman The biography traces Schuman s life and career with an emphasis on illustrating his compositional activity The bibliography includes books dissertations articles and reviews that chronicle Schuman s activities from his days as a young composer to his death in 1992 An author index index of compositions and general index complete this in depth reference on William Schuman

Gian Carlo Menotti Donald L. Hixon, 2000-02-28 Gian Carlo Menotti is a composer known chiefly for his popular operas including *Amahl and the Night Visitors* *The Medium* and *The Consul* He also wrote a considerable amount of choral instrumental and chamber music This addition to the Greenwood Press series *Bio Bibliographies in Music* serves as a reference guide to Menotti s career A brief biographical sketch precedes a chronologically arranged bibliography of general writings by and about Menotti followed by a detailed list of works alphabetically arranged A bibliography of writings about specific compositions complete with selected contemporary critical reviews includes data on premiers and other significant performances and discographies of recordings Opera music scholars along with Menotti fans will appreciate this detailed guide to available research materials Intended as a scholarly resource this volume also includes two appendices a chronological list of works and a genre list of works An author index and a separate performer index are provided

World Encyclopedia of Contemporary Theatre Arthur Holmberg, Carlos Solorzano, 2014-06-03 The second volume of the *World Encyclopedia of Contemporary Theatre* covers the Americas from Canada to Argentina including the United States Entries on twenty six countries are preceded by specialist introductions on Theatre in Post Colonial Latin America Theatres of North America Puppet Theatre Theatre for Young

Audiences Music Theatre and Dance Theatre The essays follow the series format allowing for cross referring across subjects both within the volume and between volumes Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors overseen by the main editorial team based at the University of York in Canada headed by Don Rubin Each entry covers all aspects of theatre genres practitioners writers critics and styles with bibliographies over 200 black in conjunction with the other volumes in this series it forms a reference resource of unparalleled value

Marc Blitzstein Leonard Lehrman, 2005-09-30 Marc Blitzstein was one of the 20th century's most important American composers lyricists and critics often credited with having virtually invented opera in the American vernacular Called the father of American opera in the vernacular by luminaries Aaron Copland and Leonard Bernstein Blitzstein was a masterful pianist coach and accompanist though ironically he made more money on the lyrics to one song Mack the Knife than on everything else he ever did Blitzstein's brilliant career was cut short in 1964 when he died at the age of 58 This book catalogs Blitzstein's own writings and writings about him followed by detailed listings chronological alphabetical and genre analysis a comprehensive performance history and summaries of all known critiques of his 128 original musical works and 18 texts set to the music of others Shown in detail are the ways in which Blitzstein took music from his earlier works and developed it in later works a process that Lehrman utilized in completing with Bernstein's and the Estate's approval 20 Blitzstein works for performance including The Cradle Will Rock I've Got the Tune No for an Answer Idiots First and Sacco and Vanzetti which Blitzstein believed would be his magnum opus The book provides a unique and full perspective on the works of one of America's greatest composers one who deserves to be better known

The Norton/Grove Dictionary of Women Composers Julie Anne Sadie, Rhian Samuel, 1994 Throughout history women have been composing music but their achievements have usually gone unrecognized

Decoding **Recent American Opera A Production Guide**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Recent American Opera A Production Guide**," a mesmerizing literary creation penned by a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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