



THE VICTOR BOOK OF THE OPERA

Stories of the Operas

Stories Of The Operas

Gustav Kobbe, Katharine Wright



Stories Of The Operas:

Stories from the Operas Gladys Davidson, 1910 **Stories from the Operas** Gladys Davidson, 1931 The Complete Opera Book: The Stories of the Operas together with 400 of the Leading Airs and Motives in Musical Notation Gustav KobbŽ, 2020-09-28 Of the three standard schools the Italian is the most frankly melodious When at its best Italian vocal melody ravishes the senses When not at its best it merely tickles the ear and offends common sense A da was a turning point in Italian music Before Verdi composed A da Italian opera despite its many beauties was largely a thing of temperament inspirationally but often also carelessly set forth Now Italian opera composers no longer accept any libretto thrust at them They think out their scores more carefully they produce works in which due attention is paid to both vocal and orchestral effect The older composers still represented in the repertoire are Rossini Bellini Donizetti and Verdi The last named however also reaches well over into the modern school of Italian opera whose foremost living exponent is Puccini Although Rameau 1683 1764 whose *Castor and Pollux* held the stage until supplanted by Gluck's works was a native of France French opera had for its founder the Italian Lully and one of its chief exponents was the German Meyerbeer Two foreigners therefore have had a large share in developing the school It boasts however many distinguished natives Halvy Auber Gounod Bizet Massenet In the French school of opera the instrumental support of the voice is far richer and the combination of vocal and instrumental effect more discriminating than in the old school of Italian opera A first cousin of Italian opera the French nevertheless is more carefully thought out sometimes even too calculated but in general less florid and never indifferent to the librettist and the significance of the lines he has written and the situations he has evoked Massenet is in the truest sense the most recent representative of the school of Meyerbeer and Gounod for Bizet's *Carmen* is unique and Debussy's *Pell as et M lisande* a wholly separate manifestation of French art for the lyric stage The German school of opera is distinguished by a seriousness of purpose that discards all effort at vocal display for itself alone and strives in a score well balanced as between voice and orchestra to express more forcibly than could the spoken work the drama that has been set to music **The Complete Opera Book** Gustav KobbŽ, 1993 **Stories of the Operas** Ethel Shubert, 1923 **Stories of the Operas** Ethel Shubert, 1913 **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 Complete Opera Book Gustav KobbŽ, 2012-10-01 **The Complete Opera Book** Gustav KobbŽ, 2022-08-10 Gustav Kobb's magnum opus *The Complete Opera Book* stands as a towering achievement in the realm of classical music literature offering an encyclopedic look at the world of opera With a narrative that weaves the tales of numerous operas together with the actual music excerpts from some of the most renowned arias

Kobb's work is both a scholarly resource and a delight for aficionados. The literary style marries accessibility with depth, making it a staple reference that has been relevant to the operatic community since its initial appearance. Though Kobb met with a tragic accident before finalizing the tome, it was posthumously completed, reflecting his unmatched dedication to the art form with meticulous indices and captivating photographs that serve to further enrich the reader's experience. Kobb, an eminent music critic and historian, brought to *The Complete Opera Book* not merely his extensive knowledge but also a palpable passion for opera. His insights were formed not only from his voracious consumption of music but also from his interactions with the epoch's composers and performers and his understanding of opera's evolution and its place within the wider cultural tapestry. This background provided a robust foundation for the book's narrative, infusing it with authenticity and depth. It is without hesitation that *The Complete Opera Book* is recommended to both new enthusiasts and seasoned opera lovers. The book's unique blend of detailed opera plots, musical analysis, and historical context offers a multi-dimensional approach to understanding opera. Whether one is seeking to deepen their appreciation, studying for scholarly purposes, or merely indulging in the love of opera, Kobb's work remains an indispensable companion in the journey through opera's grand, tumultuous, and enchanting history.

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