

John
Lazarus

THE OPERA HANDBOOK



Introduction by Jeremy Isaacs



The Opera Handbook

**W. Burston dec'd, Cyril Green, E
Nicholas, A Dickinson, D Thompson**

The Opera Handbook:

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

[The Opera Handbook](#) John Lazarus, 1987 **Handbook of the Operas** Edith Bertha Ordway, 1917 **The Opera Handbook** John Lazarus, 1990 This book examines 200 of the most regularly performed operas Brief composer biographies are followed by opera entries which include plot summaries performance histories notes on the derivation of the theme suggestions for further reading and selected discographies **Handbook of the Operas (Classic Reprint)** Edith Bertha Ordway, 2017-05-08 Excerpt from Handbook of the Operas As they are the Operas chosen by popular interest the collection has a wide range in character varying from lyric comedy to epic tragedy from simple settings Of allegorical or fair tales to elaborate presentations Of heroic music dramas 3 their musical rank 1s that Of grand Opera that 18 opera in which every word 18 sung and the recitative is generally accompanied by the orchestra They are characterized as comic tragic fairy allegorical sentimental or heroic according to the prevailing interest which is revealed more by the music than by the plot They are given in alphabetical order for convenient reference except that the members of Wagner's tetralogy are given under the title The Ring Of the Nibelung About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

The Oxford Handbook of Opera Helen M. Greenwald, 2014-10-03 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 Production Quaintance Eaton, 1961-01-01. Opera Production was first published in 1961. Minnesota Archive Editions uses digital technology to make long unavailable books once again accessible and are published unaltered from the original University of Minnesota Press editions. Designed particularly as a reference work for opera producers, students, performers, and writers, this book provides basic production information about more than 500 operas. Anyone planning to produce an opera will find here the essential information he needs in order to judge whether a given opera is appropriate to his resources for production. Information for individual operas is given concerning the number and importance of settings, size of orchestra, chorus, and ballet, number of singers, their relative importance, and individual requirements, sources for obtaining musical materials, previous performances in America, and the opera story, its period, and composer. Extensive information about 150 full-length operas and 109 short operas is provided, with supplementary information about more than 260 other operas. The operas are alphabetized by title for easy reference. In order to condense the information as much as possible, codes and abbreviations are used, with keys and indexes at the back of the book. This book will be invaluable to those working in either amateur or professional companies, in opera workshops, in school, college, or civic opera groups. Those whose interest in opera is confined to the other side of the footlights will find the book absorbing, too, just as a glimpse backstage would be.

The opera guide Edward Barker (writer on music.), 1887. *The Handbook of World Opera*, 1961. **The Oxford Handbook of the Operatic Canon** Cormac Newark, William Weber, 2020-09-18. Opera has always been a vital and complex mixture of commercial and aesthetic concerns, of bourgeois politics and elite privilege. In its long heyday in the eighteenth and nineteenth centuries, it came to occupy a special place, not only among the arts but in urban planning, too. This is perhaps surprisingly often still the case. The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by tracing its evolution from a market entirely driven by

novelty to one of the most canonic art forms still in existence Throughout the book a lively assembly of musicologists historians and industry professionals tackle key questions of opera's past present and future Why did its canon evolve so differently from that of concert music Why do its top ten titles all more than a century old now account for nearly a quarter of all performances worldwide Why is this system of production becoming still more top heavy even while the repertoire seemingly expands notably to include early music Topics range from the seventeenth century to the present day from Russia to England and continental Europe to the Americas To reflect the contested nature of many of them each is addressed in paired chapters These complement each other in different ways by treating the same geographical location in different periods by providing different national or regional perspectives on the same period or by thinking through similar conceptual issues in contrasting or changing contexts Posing its questions in fresh provocative terms The Oxford Handbook of the Operatic Canon challenges scholarly assumptions in music and cultural history and reinvigorates the dialogue with an industry that is despite everything still growing

The Metropolitan Opera Guide to Recorded Opera Paul Gruber, 1993
A guide to recordings of operas *The Opera Guide. A Concise Description of Plot and Incidents of the Principal Operas, with Brief Biographical Notices of Eminent Singers* Edward Harrison Barker, 1887 *Handbook for History Teachers* W. Burston dec'd, Cyril Green, E Nicholas, A Dickinson, D Thompson, 2021-12-24 First published in 1972 Handbook for History Teachers is intended to be a general and comprehensive work of reference for teachers of history in primary and secondary schools of all kinds The book covers all aspects of teaching history among them are the use of sources world history art and history principles of constructing a syllabus and the psychological aspects of history teaching The bibliographical sections are arranged on three parts school textbooks a section on audio visual aids and finally books for the teacher and possibly for the sixth form It thoroughly investigates and critiques the various methods employed in teaching history within classrooms and suggests alternatives wherever applicable Diligently curated by the Standing Sub Committee in History University of London Institute of Education the book still holds immense value in the understanding of pedagogy

Handbook of the Operas Edith Bertha Ordway, 2001-01-01 *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

The Oxford Handbook of the Global Stage Musical Robert Gordon, Olaf Jubin, 2023 In response to the rapid growth of musical theatre as a global phenomenon The Oxford Handbook of the Global Stage Musical offers new scholarly approaches to issues arising from these new international markets The thirty three essays highlight major aspects of the genre such as the dominance of Western colonialism in its early production and dissemination racism and sexism both in

representation and in the industry itself as well as current conflicts between global and local interests in postmodern cultures. Featuring contributors from seventeen countries, the essays offer informed insider perspectives that reflect the diversity of the subject and offer in-depth examinations of specific cultural and economic systems.

Book Bulletin of the Chicago Public Library Chicago Public Library, 1919 **The Standard Operas** George Putnam Upton, 1899 **The Rough Guide to Opera** Matthew Boyden, Nick Kimberley, 2002. Sketches of opera composers, opera synopses, and CD reviews. Claudio Monteverdi: Orfeo John Whenham, 1986-02-27. A detailed study of the earliest opera to have gained a foothold in the modern repertoire, the book begins with a historical section in which all the known evidence about the creation and early performances of *Orfeo* is drawn together and evaluated. The second section of the book includes a detailed history of the rediscovery of the opera; an influential essay by Joseph Kerman is reprinted here together with a review by Romain Rolland of the first modern performance of *Orfeo*. The final section includes essays by a conductor and a producer who have staged notable performances of the opera in recent years. They explain their approaches to the work and offer solutions to some of the problems it poses in performance.

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