

Handbook of
the Operas

• Edith B. Ordway •

Handbook Of The Operas

Gustav Kobbe, Katharine Wright



Handbook Of The Operas:

Handbook of the Operas Edith Bertha Ordway, 1915 **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 *Handbook of the Operas* Edith Bertha Ordway, 2001-01-01 **Handbook of the Operas** Edith Bertha Ordway, 2019-08-13 This is a reproduction of the original artefact Generally these books are created from careful scans of the original This allows us to preserve the book accurately and present it in the way the author intended Since the original versions are generally quite old there may occasionally be certain imperfections within these reproductions We're happy to make these classics available again for future generations to enjoy The Opera Handbook John Lazarus, 1987 This marvelous compact guide is crammed with information about 200 of the most regularly performed operas with suggestions for learning about many more and includes recommended recordings Annotation copyrighted by Book News Inc Portland OR **Opera Production II** Quaintance Eaton, 2009-06 Opera Production II was first published in 1974 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 For the world of opera this is an indispensable basic reference work which provides essential information about more than 350 operas Producers singers directors students orchestras and audiences will find useful concise information in this handbook a sequel to the author's earlier book Opera Production I A Handbook which contains similar information about more than 500 other operas While the first volume concentrates on more familiar operas this book is devoted principally to lesser known works both old and new including many as yet unperformed contemporary operas The details given about each opera are those needed to assess the production requirements for a given work the number and importance of settings size of orchestra chorus and ballet number of singers their relative importance and individual requirements vocal and acting demands of

performers including vocal ranges in most cases plot synopsis and brief historical material to anchor the reader in the necessary knowledge of the period and source of the libretto The information is compressed into capsule form so that anyone using the book can tell at a glance the suitability of a work to the particular facilities talents or tastes of an opera company or its public In addition to the reference material there is a chapter Production Problems in Handel s Opera by Randolph Mickelson a helpful feature since nine of Handel s operas are included and they are apt to pose special production problems

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Operas Edith B. Ordway,1919 [The Standard Operas, Their Plots, Their Music, and Their Composers](#) George Putnam Upton,1891 **56 of the Best Operas** Edith Bertha Ordway,2020-04-29 This is a reproduction of the original artefact Generally these books are created from careful scans of the original This allows us to preserve the book accurately and present it in the way the author intended Since the original versions are generally quite old there may occasionally be certain imperfections within these reproductions We re happy to make these classics available again for future generations to enjoy

Opera Manual Central Opera Service (New York, N.Y.),1956 **The Complete Opera Book** Gustav Kobbé,1919 **56 of the Best Operas** Edith Bertha Ordway,1917 **The Oxford Handbook of the Operatic Canon** Cormac Newark,William Weber,2020 Opera has always been controversial not only because of how vastly expensive it is to produce It has historically been a vital and complex mixture of high art and commerce socially elite and popular or middle class the new and the increasingly old When a city wants a new landmark building an opera house is very often the solution why should this still be the case The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was

never meant to be by looking at how it evolved from a market entirely driven by novelty to one of the most arthritically canonic art forms still in existence This new collection addresses questions that are key to opera s past present and future Why is the art form apparently so arthritically canonical with the top ten titles all more than a century old accounting for nearly a quarter of all performances world wide Why is this top heavy system of production becoming still more restrictive even while the repertory is seemingly expanding notably to include early music Why did the operatic canon evolve so differently from that of concert music And why has that evolution attracted so comparatively little attention from scholars Why finally if opera houses all over the world are dutifully honoring their audiences loyalty to these favorite works are they having to struggle so hard financially Answers to these and other problems are offered here by 26 musicologists historians and industry professionals working in a wide range of contexts Topics range from the seventeenth century to the present day and from Russia to England and continental Europe to the Americas In an effort to reflect the contested nature of most of the issues facing opera each topic is addressed by two essays introduced jointly by the respective authors and followed by a jointly compiled list of further reading These paired essays complement each other in different ways for example 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 and expectations and breathes fresh air into the fields of music and cultural history

A Book of Operas Henry Edward Krehbiel,1917 **The Standard Operas, Their Plots, Their Music, and Their Composers: A Handbook** George Putnam Upton,2019-03-21

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[The Complete Opera Book](#) Gustav Kobbé,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

[The Standard Operas](#) George Putnam Upton,2018-09-07 **The Standard Operas** George P. Upton,2018-03-23 Excerpt from The Standard Operas Their Plots and Their Music HE object of the compiler of this Handbook is to present T to the reader a brief but comprehensive sketch of the operas contained in the modern repertory To this end he has consulted the best authorities adding to the material thus collected his own observations and in each case has presented the story of the opera the general character of its music its prominent scenes and numbers the latter in the text most familiar to opera goers the date of first performances with a statement of the original cast whenever it has been possible to obtain it and such historical information concerning the opera and its composition as will be of interest to the reader As many new Operas have been produced since The Standard Operas was first published in 1885 these have been included in the new edition although it is as yet uncertain whether some of them will become standard in the strict sense of the Word In a work of this kind indeed the selection of standard operas must be somewhat arbitrary It is difficult to say where the line should be drawn The writer s aim has been to acquaint his reader with the prominent Operas of the past and the present assuming that it may be well to know their story and musical construction whether they retain their places upon the stage or not In preparing the present edition a few operas have been eliminated entirely Some which appeared in the first edition have been retained for the reason that they were considered masterpieces in their time and may be of reference value to the 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

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