



Opera Ritkasfgok

Henry Edward Krehbiel

Opera Ritkasfgok:

The Star of the North Eugène Scribe,1855 *The Opera Goers' Complete Guide* Leo Leop Melitz,1913 **The Victrola Book of the Opera** Samuel Holland Rous,1924 **A Guide to the Opera** Esther Singleton,1902 **Opera Stories ...**
Henry Lowell Mason,1911 The Complete Opera Book Gustav Kobbé,2022-08-10 Gustav Kobbé'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, Kobbé'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 Kobbé 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. Kobbé, 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, Kobbé's work remains an indispensable companion in the journey through opera's grand, tumultuous, and enchanting history. The Complete Opera Book Gustav Kobbé,1930 **The Complete Opera Book: The Stories of the Operas together with 400 of the Leading Airs and Motives in Musical Notation** Gustav Kobbé,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 D'buissy's Pelléas et Mélisande 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 Kobbé, 2020-07-24 Reproduction of the original [The Complete Opera Book](#) by Gustav Kobbé [**The Victrola Book of the Opera**](#) Samuel Holland Rous, 1921 [**Elektra**](#) Ernest Hutcheson, 1910

A Book of Operas: Their Histories, Their Plots, and Their Music Henry Edward Krehbiel, 2023-09-11 Reproduction of the original The publishing house Megali specialises in reproducing historical works in large print to make reading easier for people with impaired vision [**The Victor Book of the Opera**](#) Victor Talking Machine Company, 2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant [**The New Grove Book of Operas**](#) Stanley Sadie, 1996 This book combines meticulous scholarship with a lightness of touch that will delight the opera goer The fascinating illustrations bring an amusing dimension showing how opera has been staged from its beginnings to modern deconstructed productions The operas are listed in alphabetical order In addition to a full synopsis of every plot there is a cast list and a note of the singers in the original production as well as information about the origins of the work and its literary and social background Each contribution concludes with a brief comment on its place in operatic history There is also a listing by composer a glossary and indexes of the names of operatic characters and the first lines of arias so if you are not sure which opera Gilda or Agathe sings in or are apt to confuse Vespina with Despina your problem is quickly solved

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Stage Works of Bela Bartok

Bela Bartok,2018-01-01 A product of Hungary s political ferment at the start of the twentieth century Bela Bartok s works combine determination to participate in Western art movements coupled with an enthusiasm for the folk traditions of a disappearing world In this introduction to Bartok s stage works Julian Grant describes the score for Duke Bluebeard s Castle a symbolist version of the Bluebeard myth Included in this volume are also his ballet scenarios and discussions of the choreographic potential and musical qualities of the scores Ferenc Bonis indicates the appeal for Bartok of the natural world against the cataclysm of the First World War Together these works give an insight into issues of sexuality humanity and creativity Contents Works contained in this volume Duke Bluebeard s Castle The Wooden Prince The Miraculous Mandarin Images the Self Duke Bluebeard s Castle Paul Banks Bartok and World Music Simon Broughton Annie Miller Keith Bosley and Peter Sherwood A Foot in Bluebeard s Door Julian Grant Around the Bluebeard Myth Mike Ashman A kekszakallu herceg vara Libretto by Bela Balazs Duke Bluebeard s Castle English translation by John Lloyd Davies The Wooden Prince A Tale for Adults Ferenc Bonis A fabol faragott kiralyfi Scenario by Bela Balazs The Wooden Prince English translation by Istvan Farkas The Miraculous Mandarin The Birth and Vicissitudes of a Masterpiece Ferenc Bonis A csodalatos mandarin Scenario by Menyhert Lengyel The Miraculous Mandarin English Translation by Istvan Farkas

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Giuseppe Verdi,189?

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