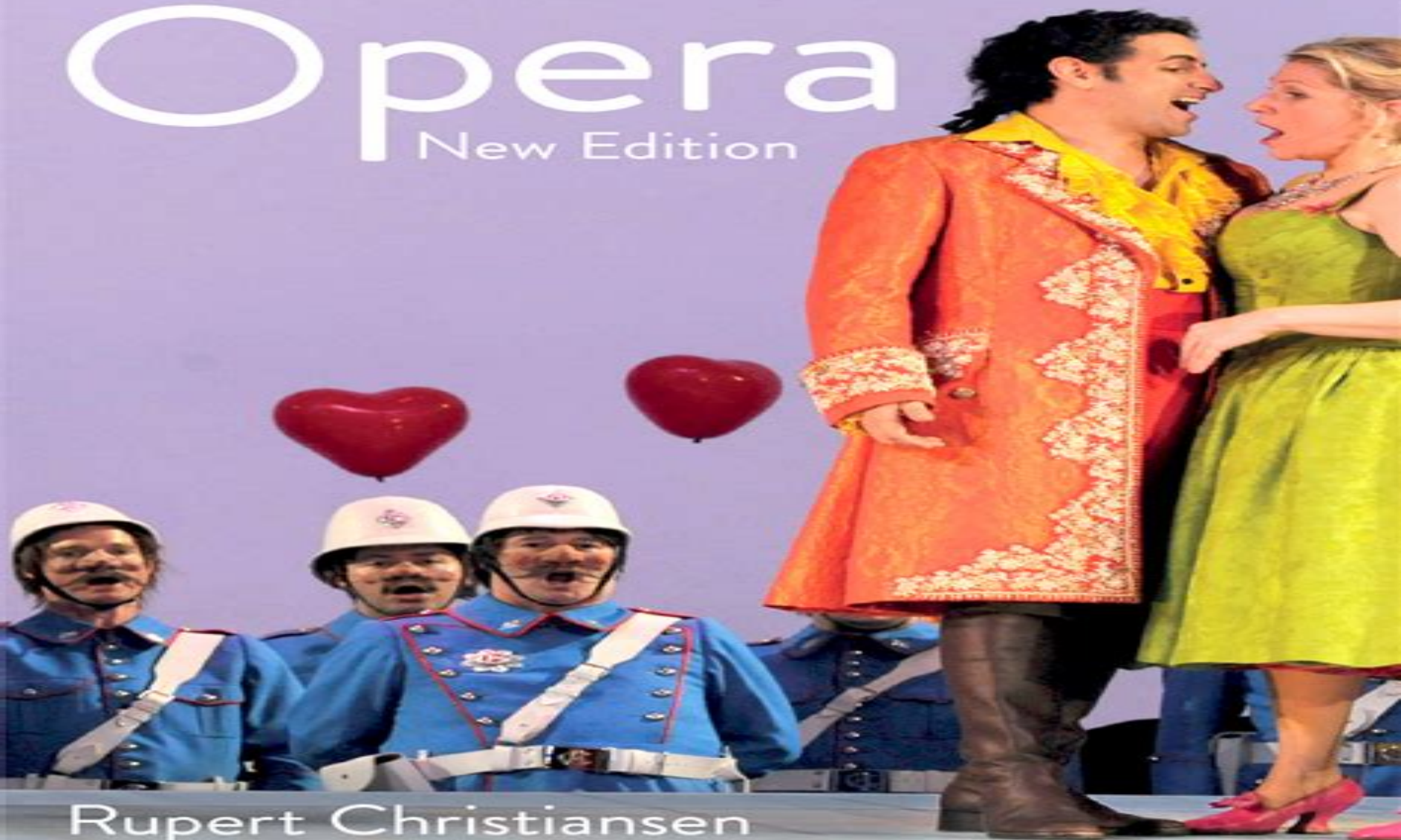


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# The Faber Pocket Guide to Opera

New Edition



Rupert Christiansen

# Faber Of Opera

**Eric Walter White**



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The Faber Pocket Guide to Opera Rupert Christiansen, 2014-04-29 This new edition of leading opera critic Rupert Christiansen's perennially popular Pocket Guide has been extensively revised and incorporates many more operas from all periods including recent works by Philip Glass, Mark Anthony Turnage, Thomas Adès and George Benjamin. Whether you are a first timer at La Bohème or a seasoned Wagnerian, every opera goer can benefit from a little background information and this book aims to provide just that. Accessible and easy to use, it contains entries for over a hundred works, both familiar and unfamiliar.

**The Faber Book of Opera** Tom Sutcliffe, 2000 Presents a collection of essays and fiction that discuss the theory and history of opera.

**"A" History of English Opera** Eric Walter White, 1986

Opera Robert Cannon, 2012-02-16 Perfect for music students and opera goers, this book investigates what opera is, how it works, and how it has developed.

The Cambridge Companion to Twentieth-Century Opera Mervyn Cooke, 2005-12-08 This Companion celebrates the extraordinary riches of the twentieth-century operatic repertoire in a collection of specially commissioned essays written by a distinguished team of academics, critics, and practitioners. Beginning with a discussion of the century's vital inheritance from late romantic operatic traditions in Germany and Italy, the text embraces fresh investigations into various aspects of the genre in the modern age, with a comprehensive coverage of the work of individual composers from Debussy and Schoenberg to John Adams and Harrison Birtwistle. Traditional stylistic categorizations including symbolism, expressionism, neo-classicism, and minimalism are reassessed from new critical perspectives, and the distinctive operatic traditions of Continental and Eastern Europe, Russia, and the Soviet Union, the United Kingdom, and the United States are subjected to fresh scrutiny. The volume includes essays devoted to avant-garde music theatre, operettas, and musicals, filmed opera, and ends with a discussion of the position of the genre in today's cultural marketplace.

Performing Opera Michael Ewans, 2016-02-25 In *Performing Opera: A Practical Guide for Singers and Directors*, Michael Ewans provides a detailed and practical workbook to performing many of the most commonly produced operas. Drawing on examples from twenty-four operas ranging in period from Gluck and Mozart to Britten and Tippett, it illustrates exactly how opera functions as dramatic form. Grounded in close analyses of performances of thirty scenes and five whole operas by first-rate singers and celebrated directors, *Performing Opera* provides readers with an appreciation of the unique challenges and skills required by performers and directors. It will assist them in their own performance and equip them with detailed knowledge of works most commonly featured in the repertoire. In the first part of the book, the analysis progresses from scenes in which the singers are silent (via arias and monologues, duets, and confrontations) up to ensembles. Wider issues are subsequently addressed: encounters with offstage events, encounters with the numinous, characterization, and the sense of inevitability in tragic opera.

**Twentieth-Century British Authors and the Rise of Opera in Britain** Dr Irene Morra, 2013-04-28 This book is the first to examine in depth the contributions of major British authors such as W. H. Auden and E. M. Forster as critics and librettists to the rise of British opera in the

twentieth century The perceived literary values of British authors as much as the musical innovations of British composers informed the aesthetic development of British opera Indeed British opera emerged as a simultaneously literary and musical project Too often operatic adaptations are compared superficially to their original sources This is a particular problem for British opera which has become increasingly defined artistically by the literary sophistication of its narrative sources The resulting collaborations between literary figures and composers have crucial implications for the development of both opera and literature Twentieth Century British Authors and the Rise of Opera in Britain reveals the importance of this literary involvement in operatic adaptation to literature and literary studies to music and musicology and to cultural and theoretical studies

**Ancient Rome in Early Opera** Robert Ketterer, 2009 A grand portrait of early opera's use of Roman history from the perspectives of classical literature and musical history

**Operas in German: A Dictionary** Margaret Ross Griffel, 2018-01-23 With nearly three thousand new entries the revised edition of Operas in German A Dictionary is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016 Musicologist Margaret Ross Griffel details the operas composers scores librettos first performances and bibliographic sources Four appendixes then list composers librettists authors whose works inspired or were adapted for the opera librettos and a chronological listing of the entries in the A Z section The bibliography details other dictionaries and encyclopedias performance studies collections of plot summaries general studies on operas sources on locales where opera premieres took place works on the history of operas in German and selective volumes on individual opera composers librettists producers directors and designers Finally two indexes list the main characters in each opera and the names of singers conductors producers composers directors choreographers and arrangers The revised edition of Operas in German provides opera historians musicologists performers and opera lovers with an invaluable resource for continued study and enjoyment

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's First Master** Mark Ringer, 2006 Includes full length Harmonia Mundi CD Cover p 1      Opera Franklin Mesa, 2015-05-07 This encyclopedia includes entries for 1 153 world premiere and other significant performances of operas in Europe the United States Latin America and Russia Entries offer details about key persons arias interesting facts and date and location of each premiere There is a biographical dictionary with 1 288 entries on historical and modern operatic singers composers librettists and conductors Fully indexed and with a bibliography      **An Introduction to Music Studies** J. P. E. Harper-Scott, Jim Samson, 2009-01-12 Why study music How much practical use is it in the modern world This introduction proves how studying music is of great value both in its own terms and also in the post university careers marketplace The book explains the basic concepts and issues involved in the academic study of music draws attention to vital connections across the field and encourages critical thinking over a broad range of music related issues Covers all main aspects of music studies including topics such as composition opera popular music and music theory Provides a thorough overview of a hugely diverse subject from the history of early music to careers in music technology giving a head start on the areas to be covered on a music degree New to neume Need a reminder about ripping glossaries give clear definitions of key musical terms Chapters are carefully structured and organized enabling easy and quick location of the information needed      *Operas of Michael Tippett* Michael Tippett, 2018-01-01 Although it is impossible to trace any one particular theme running through the operas of Michael Tippett the libretti of his four operas are fascinating to compare The dense allusions of *The Midsummer Marriage* 1955 here annotated gave way to the classical formality of *King Priam* 1962 the psychoanalytical preoccupations of *The Knot Garden* 1970 hardly foreshadow the contemporary political commentary of *The Ice Break* 1977 Each work breaks new ground and provokes unexpected responses The libretti offer unique introductions to the music and throw a searching light on the direction of British theatre since 1945 Contents Operas contained in this volume *The Midsummer Marriage* *King Priam* *The Knot Garden* *The Ice Break* Introduction Meirion Bowen *A Ritual of Renewal* Paul Driver *A Visionary Night* John Lloyd Davies Music for an Epic Andrew Clements *A Tempest of Our Time* Meirion Bowen *Stereotypes and Rebirth* Leslie East      **A New Philosophy of Opera** Yuval Sharon, 2024-09-03 Sharon challenges the status quo and proposes radical new ways to present operas new and old Expect insight originality and some contentious views that will stimulate debate Richard Fairman Financial Times Best Books of 2024 From the most imaginative director in the US New York Times comes this generational work with a vision for transforming opera into a powerhouse cultural phenomenon This book builds a compelling roadmap for the future of opera and how it can truly be accessible for everyone Gustavo Dudamel Known as opera s disrupter in residence director Yuval

Sharon has never adhered to the art form's conventions. In his many productions in both the United States and Europe he constantly challenges the perception of opera as aloof by urging among other things performing operas in non places such as parking lots encouraging the use of amplification and shuffling the traditional structure of classic works like performing Puccini's *La bohème* in reverse order ending not with the tubercular heroine Mimi's death but with her first falling in love. With *A New Philosophy of Opera* Sharon has crafted a radical and refreshing book that can act as an introduction to the art form for the culturally curious or as a manifesto for his fellow artists. In an engaging style that ranges from the provocative to the personal Sharon offers a 360 degree view of the art form from the audience experience to the artist's process from its socially conscious potential to its economic reality and from its practical to its emotional and spiritual dimensions. Surveying the role of opera in the United States and drawing on his experiences from Berlin to Los Angeles Sharon lays out his vision for an anti elite opera that celebrates the imagination and challenges the status quo. With an illustrated and unconventional history of the art form not following a straight line but tracing a fantastical time curve weaving throughout the book Sharon resists the notion of the opera as dying and instead portrays it as a glorious chaos constantly being reborn and reshaped. With its advocacy of opera as an enchanted space and its revolutionary message *A New Philosophy of Opera* is itself a work of art a living book with profound philosophical implications that will stand the test of time. [Index-catalogue of the Library of the Surgeon-general's Office, United States Army](#) National Library of Medicine (U.S.),1905

*Recognition in Mozart's Operas* Jessica Waldoff,2006-04-13 Since its beginnings opera has depended on recognition as a central aspect of both plot and theme. Though a standard feature of opera recognition a moment of new awareness that brings about a crucial reversal in the action has been largely neglected in opera studies. In *Recognition in Mozart's Operas* musicologist Jessica Waldoff draws on a broad base of critical thought on recognition from Aristotle to Terence Cave to explore the essential role it plays in Mozart's operas. The result is a fresh approach to the familiar question of opera as drama and a persuasive new reading of Mozart's operas.

[Benjamin Britten, His Life and Operas](#) Eric Walter White,1983 This new edition has been thoroughly revised and edited by John Evans research scholar to the Britten Estate who has updated the chronological list of published works and included in the bibliography the many books that have been written about the composer since his death in 1976. Although as the title suggests this book concentrates on Britten's operatic output Mr White's account offers insights into the whole range of this prodigious composer's music. The text is lavishly illustrated with plates that reveal both the diversity of his operatic development and comprise a distinctive pictorial bibliography.

*Everyday Arias* Paul Atkinson,2006-02-27 Paul Atkinson explores the remarkable world of opera through his fieldwork with the internationally known Welsh National Opera company. He demonstrates how cultural phenomena are produced and enacted by taking us on stage and behind the scenes into the collective social action that goes into the realization of an opera. Atkinson's work will appeal to anthropologists and sociologists who study the performance arts as well as to those engaged in theatre arts opera and music.

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Britten Philip Reed, 1995 In February 1995 Donald Mitchell the foremost authority on the life and works of Gustav Mahler and Benjamin Britten celebrated his seventieth birthday To mark this event the present Festschrift has been compiled under the editorship of Philip Reed Distinguished composers scholars colleagues and friends from around the world have written on aspects of the two composers closest to Mitchell's heart Mahler and Britten to produce a volume which not only reflects some of the latest thinking on this pair of remarkable figures in the music of our century but which also pays full tribute to the impact of Mitchell's own work on these composers over the last fifty years The volume includes the fullest bibliography of Mitchell's writings yet compiled

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