

John  
Lazarus

# THE OPERA HANDBOOK



Introduction by Jeremy Isaacs

# The Opera Handbook

**Bessie Graham**



## **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 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

**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 ranks that Of grand Opera that 18 opera in which every word is 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](http://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

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*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.

**Handbook of the Operas** Edith Bertha Ordway, 2001-01-01     **Handbook of the Operas** Edith Bertha Ordway, 1917     **Book Bulletin** Chicago Public Library, 1918     **An Interpretive Guide to Operatic Arias** Martial Singher, Eta Singher, 1983

A premier singer and master teacher here tells other singers how to get the most from 151 famous arias selected for their popularity or their greatness from 66 operas ranging in time and style from Christopher Gluck to Carlisle Floyd from Mozart to Menotti. The most memorable thrills in an opera singer's life, according to the author's Introduction, may easily derive from the great arias in his or her repertoire. This book continues the work Martial Singher has done in performances in concerts and in master classes and lessons by drawing attention not only to precise features of text, notes, and markings but also to psychological motivations and emotional impulses to laughter and tears, to technical skills, to strokes of genius, and even here and there to variations from the original works that have proved to be fortunate. For each aria, the author gives the dramatic and musical context, advice about interpretation, and the lyric with the original language if it is not English and an idiomatic American English translation in parallel columns. The major operatic traditions—French, German, Italian, Russian, and American—are represented, as are the major voice types: soprano, mezzo-soprano, tenor, baritone, bass-baritone, and bass. The dramatic context is not a mere summary of the plot but is a penetrating and often witty personality sketch of an operatic character in the midst of a situation. The musical context is presented with the dramatic situation in a cleverly integrated way. Suggestions about interpretation, often illustrated with musical notation and phonetic symbols, are interspersed among the author's explication of the music and the action. An overview of Martial Singher's approach, based on fifty years of experience on stage in a hundred roles and in class at four leading conservatories, is presented in his Introduction. As the reader approaches each opera discussed in this book, he or she experiences the feeling of participation in a rehearsal on stage under an urbane, though demanding, coach and director. The Interpretive Guide will be of

value to professional singers as a source of reference or renewed inspiration and a memory refresher to coaches for checking and broadening personal impressions to young singers and students for learning to teachers who have enjoyed less than a half century of experience and to opera broadcast listeners and telecast viewers who want to understand what goes into the sounds and sights that delight them

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