



THE OPERA OMNIBUS

Four Centuries of
Critical Give and Take

by

IRVING KOLODIN

Four Centuries Of Opera

**J. Rigbie Turner, Robert Kendall, James
Parsons**

Four Centuries Of Opera:

Four Centuries of Ballet Lincoln Kirstein, 1984-01-01 Traces the development of dance's basic components choreography gesture music costume and scenery and discusses the backgrounds of the most important ballets *A History of Opera* Carolyn Abbate, Roger Parker, 2012 Opera is in many ways the most extraordinary artistic medium of the last four hundred years Prohibitively expensive and patently unrealistic it can nevertheless paint the human passions with astonishing power and drama This book the first full length single volume history of opera for more than a generation provokes in depth discussions of many works by the greatest opera composers from Monteverdi Handel and Mozart to Verdi and Wagner to Strauss Puccini Berg and Britten There are lively discussions of opera's social political and literary backgrounds its economic circumstances and the almost continual polemics that have accompanied its development through the centuries Central to the book is an exploration of the tensions between words and music character and singer that have always sustained and enlivened opera In a polemical final chapter Abbate and Parker examine the problems that opera has faced in the last half century when new works which were once opera's life blood have shrunk to a tiny remnant and have largely failed to find a permanent place in the repertoire Has opera they ask reached the end of its natural lifespan Yet the book's final message is one of celebration Even if the majority of opera's most popular and enduring works were written in what is now a remote European past in circumstances very different from our own and the viability of contemporary opera is ever more in question opera as an art form remains extraordinarily buoyant and challenging It continues to transform people physically emotionally and intellectually and to articulate human experience in ways no other art form can match [Four Centuries of Opera](#) J. Rigbie Turner, 1983 **A History of Opera** Burton D. Fisher, 2005 A comprehensive history of opera that traces each milestone in opera history from the 16th century Camerata through the next 400 years and featured in depth analysis of all important genres the Baroque Classical and Romantic eras Bel Canto Opera Buffa German Romanticism Wagner and music drama Verismo Impressionism Expressionism Serialism and much more **Opera** Alan Riding, Leslie Dunton-Downer, 2022-08-16 Experience the passion and drama of the world's greatest operas with this sumptuously illustrated visual guide Immerse yourself in more than 75 years of the world's most celebrated operas and discover the fascinating stories behind them Explore the lives of opera singers such as Maria Callas Luciano Pavarotti and Jonas Kaufmann Meet composers such as Mozart Wagner and Britten and the librettists with whom they collaborated to create the magical blends of words and music that make up opera From its origins in the 17th century courts of Italy to live screenings in public spaces today Opera The Definitive Illustrated History follows the history of opera from Monteverdi's *L'Orfeo* in 1607 to *Così fan Tutte* *La Bohème* and modern operas such as *Brokeback Mountain* It explains musical terminology traces historical developments and sets everything in cultural context Filled with photographs of all the key figures and performances this ebook revels in the sets and costumes that make up the grand spectacle of opera It also explores the great

opera houses of the world such as La Scala in Milan the Met in New York and the Sydney Opera House Opera The Definitive Illustrated History is the essential book for anyone who wants to understand and enjoy the constantly evolving world of opera

The Chromatic Fourth During Four Centuries of Music Peter Williams,1997 Despite its rather forbidding name the Chromatic Fourth is one of the most familiar short themes in virtually all western music over the four hundred years before the middle of our century It is a sequence of six notes that can be heard in a huge variety of ways most originally effectively and beautifully in the work of the greatest composers from the madrigalists to Stravinsky from Byrd to Bart k with telling examples in the operas of Monteverdi Mozart and Wagner or in the keyboard music of Bull Bach and Schubert Although the existence of the chromatic fourth has long been recognized and occasionally mentioned by music historians this is the first thorough going attempt to trace its likely origins and its evolution over four hundred years With over 200 music examples Peter Williams demonstrates the theme s wonderful variety and shows that it was used by composers not only as a means of emotional expression but also as a structural device **A Season of Opera** M. Owen Lee,1998-01-01 Father Lee is internationally known for his commentaries on opera This book gathers his best commentaries and articles on 23 works for the musical stage from the pioneering Orpheus of Monteverdi to the forward looking Ariadne of Richard Strauss

American Art Songs of the Turn of the Century Paul Sperry,1991-01-01 42 of the best songs of a halcyon period in American music richly varied in mood sentiment and musical character including classics by Edward MacDowell Charles Ives Amy Beach Carrie Jacobs Bond Oley Speaks Ethelbert Nevin John Philip Sousa Charles Wakefield Cadman and 14 other composers Reprinted from rare original song sheets in full piano and vocal arrangements **The Cambridge Companion**

to Seventeenth-Century Opera , Opera in Seventeenth-Century Venice Ellen Rosand,2007-10-09 In this elegantly constructed study of the early decades of public opera the conflicts and cooperation of poets composers managers designers and singers producing the art form that was soon to sweep the world and that has been dominant ever since are revealed in their first freshness Andrew Porter This will be a standard work on the subject of the rise of Venetian opera for decades Rosand has provided a decisive contribution to the reshaping of the entire subject She offers a profoundly new view of baroque opera based on a solid documentary and historical critical foundation The treatment of the artistic self consciousness and professional activities of the librettists impresarios singers and composers is exemplary as is the examination of their reciprocal relations This work will have a positive effect not only on studies of 17th century but on the history of opera in general Lorenzo Bianconi *Digital Scenography in Opera in the Twenty-First Century* Caitlin

Vincent,2021-09-15 Digital Scenography in Opera in the Twenty First Century is the first definitive study of the use of digital scenography in Western opera production The book begins by exploring digital scenography s dramaturgical possibilities and establishes a critical framework for identifying and comparing the use of digital scenography across different digitally enhanced opera productions The book then investigates the impacts and potential disruptions of digital scenography on

opera's longstanding production conventions both on and off the stage Drawing on interviews with major industry practitioners including Paul Barritt Mark Grimmer Donald Holder Elaine J McCarthy Luke Halls Wendall K Harrington Finn Ross S Katy Tucker and Victoria Vita Tzykun author Caitlin Vincent identifies key correlations between the use of digital scenography in practice and subsequent impacts on creative hierarchies production design processes and organisational management The book features detailed case studies of digitally enhanced productions premiered by Dutch National Opera Komische Oper Berlin Opéra de Lyon The Royal Opera Covent Garden San Francisco Opera Santa Fe Opera Théâtre Royal de la Monnaie The Metropolitan Opera Victorian Opera and Washington National Opera **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 adaptation 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: The Autobiography of the Western World (Illustrated Edition)* Simon Banks, 2022-07-28 Since the first performance of the first opera in 1600 operas have been telling stories from myth and history This book beginning with the Creation and ending in the present day is a chronology of myth and history as told in opera Over 260 paintings and photographs most in colour accompany the narrative Why were particular myths and historical events important at particular times Why were the same myths and historical events told in radically different ways In seeking answers to these questions this book charts how the modern West migrated from autocracy towards liberal democracy from theocratic absolutism towards tolerant pluralism from sexism towards gender equality It traces growing scepticism about religiously inspired warfare and colonial empire building Unlike anything previously published this is a book for lovers of history and the arts and for anyone interested in how the western world of today came into being By exploring a bewitchingly beautiful art form it chronicles a sequence of extraordinary transformations the political religious and social revolutions that created the modern West Cultural Translation and Receptions of Paul in the First Four Centuries František Ábel, 2025-07-10 There are two

overlapping themes which serve as the focus of Cultural Translation and Receptions of Paul in the First Four Centuries a reception of the apostle Paul in subsequent Christian traditions and b the hypothesis that while Paul himself continued to think as a Jew he was subsequently re interpreted by non Jews in non Jewish and anti Jewish ways the so called Paul within Judaism school The distinctive focus of this volume is on the dynamic of cultural translation meaning for example the translation from the cultural world of Diaspora Judaism and its Septuagint to Greek philosophical and Greek Christian categories The contributions to the book are diverse ranging from younger to more senior scholars from both North America and Europe

Opera as Anthropology Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology It rests on the following central arguments on the one hand opera is quite a new and exotic topic for anthropologists while on the other anthropology is still perceived as an unusual approach to opera Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts Anthropological ethnological ethnographic and semiotic accounts of opera by Claude Lévi Strauss Michel Leiris William O Beeman Denis Laborde Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest ethnographic investigation cultural analysis and historical reflection By touching on opera not merely as a musical aesthetic or artistic category but as a social cultural historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society this monograph suggests that opera and anthropology no longer need be alien to one another

Four Centuries of Opera J. Rigbie Turner, Robert Kendall, James Parsons, 1983

Opera Alexandra Wilson, 2012-12-01 Opera is often dismissed as outdated and excessive and perceived to be characterised by excessive passions sumptuous costumes and ill mannered divas In reality however operas address the most fundamental and universal of human concerns love death jealousy greed and power Revealing the diverse reasons behind opera's lasting appeal opera champion and expert Alexandra Wilson provides a lucid and engaging introduction to the agendas that have governed its composition production and reception over the last four centuries and explains the reasons behind its enduring appeal

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

American Opera Elise Kuhl Kirk, 2001 A treasure trove of information American Opera sketches musical traits and provides plot summaries descriptions of sets and stagings and biographical details on performers composers and librettists for more than

100 American operas 86 photos *Bewitching Russian Opera* Inna Naroditskaya, 2018-11-01 In *Bewitching Russian Opera* The Tsarina from State to Stage Inna Naroditskaya investigates the musical lives of four female monarchs who ruled Russia for most of the eighteenth century Catherine I Anna Elizabeth and Catherine the Great Engaging with ethnomusicological historical and philological approaches her study traces the tsarinas deeply invested interest in musical drama as each built theaters established drama schools commissioned operas and ballets and themselves wrote and produced musical plays Naroditskaya examines the creative output of the tsarinas across the contexts in which they worked and lived revealing significant connections between their personal creative aspirations and contemporary musical theatrical practices and the political and state affairs conducted during their reigns *Bewitching Russian Opera* ultimately demonstrates that the theater served as an experimental space for these imperial women in which they rehearsed probed and formulated gender and class roles and enacted on the musical stage political ambitions and international conquests which they would later carry out on the world stage itself

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