



**Detroit Studies in
Music Bibliography**

**A HANDBOOK
OF AMERICAN
OPERATIC PREMIERES
1731-1962**

by Julius Mattfeld

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Handbook Of American Operatic Premieres

Padhraic Smyth



Handbook Of American Operatic Premieres:

A Handbook of American Operatic Premieres, 1731-1962 Julius Mattfield, 1963-01-01 *A handbook of American operatic premieres 1731-1962* Julius Mattfield, 1963 *A Handbook of American Operatic Premieres, 1731-1962* Julius Mattfield, 1963 A Handbook of American Operatic Premieres 1732-1962, 1963 **Encyclopedia of American Opera** Ken Wlaschin, 2024-10-16 This encyclopedia lists describes and cross references everything to do with American opera works both operas and operettas composers librettists singers and source authors along with relevant recordings The approximately 1 750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists Each opera entry consists of plot history premiere and cast followed by a chronological listing of recordings movies and videos **A Handbook of American Operatic Premieres, 1731-1962, by Julius Mattfield** Julius Mattfield, 1963 **Bibliographical Handbook of American Music** Donald William Krummel, 1987 **Opera Companies and Houses of the United States** Karyl Lynn Zietz, 2024-10-15 This is a state by state guide to more than 90 opera houses and companies in the United States Inaugural performances a history of opera in the city an ordinary season s repertory and performers and directors are highlighted Guide to American Operatic Premieres, 1962-1968 Maria F. Rich, 1968

Operas in English: A Dictionary Margaret Ross Griffel, 2012-12-21 In this revised and expanded edition of *Operas in English: A Dictionary* Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book s initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer s name librettist s name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings *Operas in English* features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if

unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures **Opera and the Golden West** John Louis DiGaetani, Josef P. Sirefman, 1994 Opera and the Golden West is a celebration of opera's difficult past in America It focuses in part on early repertory and how European operatic masterpieces became part of American culture This book also calls attention to the efforts of American composers as they continually tried to make original contributions to a foreign musical form Throughout this anthology the contributors use a variety of approaches and styles to analyze the many aspects of opera and how the form fared in the U S In addition to observing where opera has been in this country this anthology also has an eye to the future Opera presentation in the coming century may be very different from the current experience Economics always a critical factor may well dictate a different scale of production Changing tastes in directorial and production values and the expansion of television and video into the home are indicators that a new era has arrived

American Operas Edith Borroff, 1992 *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 **Checklist of Writings on American Music, 1640-1992** Guy A. Marco, 1996 Cumulative index to all three volumes of Literature of American Music in Books and Folk Music Collections **A History of American Classical Music** Barrymore Laurence Scherer, 2007 This richly detailed narrative tells the stories of America's classical composers set against significant events in American history Acclaimed music writer Barrymore Scherer follows the development of American classical music from Gershwin Copland Bernstein Joplin and Sousa to lesser known names such as William Henry Fry and Alan Hovhaness Scherer surveys the period from the Mayflower through the Europe tribute years to the two world wars and onwards to the growing academic and concert confidence of the post war period Broadway opera musicals bandstands marching bands and piano players all get their place The book includes a CD of carefully chosen pieces Readers also gain access to an exclusive website that offers new essays the musical works in full and more This revolutionary book utilizes traditional and new media to provide a uniquely rounded portrait of the American classical scene and music 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 ^AOxford Handbook of the Operatic Canon** Cormac Newark, William Weber, 2020-08-20 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 America's Music, from the Pilgrims to the Present Gilbert Chase, 1992 A history of American music its diversity and the cultural influences that helped it develop *American Opera Librettos* Andrew H. Drummond, 1973 **Television Opera** Jennifer Barnes, 2003 This book contrasts the buoyant initial intentions of television s policy makers and creative advisers with the subsequent inability for various reasons to deliver as intended The decline in the relationship between television and its commissioned operas is charted through three case studies Menotti s *Amahl and the Night Visitors* NBC Britten s *Owen Wingrave* BBC and Gerald Barry s *The Triumph of Beauty and Deceit* Channel 4 the first a live broadcast the second a video recording and the third a filmed opera made for television Jacket

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