



A SHORT HISTORY OF

# *Opera*

FOURTH EDITION

*Donald Jay Grant & Hermine Weigel Williams*

# A Short History Of Opera Fourth Edition

**Andrew Everett Ma, Andrew Everett**



### **A Short History Of Opera Fourth Edition:**

A Short History of Opera Donald J. Grout, Hermine Weigel Williams, 2003-07-18 When first published in 1947 *A Short History of Opera* immediately achieved international status as a classic in the field. Now more than five decades later this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have. The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama. After surveying anticipations of the operatic form in the lyric theater of the Greeks, medieval dramatic music, and other forerunners, the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day. *A Short History of Opera* examines not only the standard performance repertoire but also works considered important for the genre's development. Its expanded scope investigates opera from Eastern European countries and Finland. The section on twentieth-century opera has been reorganized around national operatic traditions, including a chapter devoted solely to opera in the United States which incorporates material on the American musical and ties between classical opera and popular musical theater. A separate section on Chinese opera is also included. With an extensive multilanguage bibliography, more than one hundred musical examples, and stage illustrations, this authoritative one-volume survey will be invaluable to students and serious opera buffs. New fans will also find it highly accessible and informative. Extremely thorough in its coverage, *A Short History of Opera* is now more than ever the book to turn to for anyone who wants to know about the history of this art form.

**A Short History of Opera** Donald Jay Grout, Hermine Weigel Williams, 2003 The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama. After surveying anticipations of the operatic form in the lyric theater of the Greeks, medieval dramatic music, and other forerunners, the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day. Jacket **A Short History of Film, Fourth Edition** Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2025-10-14 This updated and expanded edition of *A Short History of Film* provides an accessible overview of the major movements, directors, studios, and genres from the 1880s to the present. Succinct yet comprehensive, with more than 250 rare stills and illustrations, it brings readers face to face with many of the key players and films that have shaped the industry. Beginning with the precursors of moving pictures, Wheeler Winston Dixon and Gwendolyn Audrey Foster lead a fast-paced tour through the invention of the kinetoscope, the introduction of sound and color between the two world wars, and ultimately the computer-generated imagery of the present day. They detail significant periods in world cinema, including the creation of early major industries in Europe, the dominance of the Hollywood studio system in the 1930s and 1940s, and the French New Wave of the 1960s. They also highlight independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States. Along the way, the authors incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts. Compact and easily readable, this is a vital history of international cinema. It is a one-stop

resource for students teachers and general readers alike     *A Short History of Opera* Donald Jay Grout,1947     **The Viennese Ballroom in the Age of Beethoven** Erica Buurman,2021-12-02 Reveals how the culture and repertoire of the early Viennese ballroom permeated and intersected with other areas of musical life     *A History of Western Philosophy of Music* James O. Young,2023-01-26 This book presents a comprehensive accessible survey of Western philosophy of music from Pythagoras to the present Its narrative traces themes and schools through history in a sequence of five chapters that survey the ancient medieval early modern modern and contemporary periods Its wide ranging coverage includes medieval Islamic thinkers Continental and analytic thinkers and neglected female thinkers such as Vernon Lee Violet Paget All aspects of the philosophy of music are discussed including music and the cosmos music s value music s relation to the other arts the problem of opera the origins of musical genius music s emotional impact the moral effects of music the ontology of musical works and the relevance of music s historical context The volume will be valuable for students and scholars in philosophy and musicology and all who are interested in the ways in which philosophers throughout history have thought about music

**What was Tragedy?** Blair Hoxby,2015 What was Tragedy reconstructs the early modern poetics of tragedy with which practicing dramatists worked In doing so it not only illuminates recognized masterpieces but also encourages readers to explore a rich repertoire of tragic drama previously relegated to obscurity only because we lacked the language to interpret it     **Josephine's Composer** Andrew Everett Ma,Andrew Everett,2013     *The Muse of Music* David Carrico,Enrico

Toro,2025-04-01 When Italian musician Giacomo Carissimi hears about Up time music in Grantville he sets off across the Alps to see and hear these wonders Nothing will keep him from his dream of learning the new music and seeing new instruments not even warring militias and the threats of plague He shares the trek and what he finds in a series of heartfelt letters and several short stories At the publisher s request this title is sold without DRM Digital Rights Management     **A Short History of the Naval and Military Operations in Egypt from 1798 to 1802** Sir John M. Burgoyne,1885

**Music, Theatre and Politics in Germany** Nikolaus Bacht,2006 Music theatre and politics have maintained a long standing relationship that continues to be strong The contributions in this volume bridge the conventional chronological division between late Romantic and modern music to thematize a wide array of i     **The Collected Writings of Franz Liszt** Janita R. Hall-Swadley,2013-12-19 In Dramaturgical Leaves Essays about Musical Works for the Stage and Queries about the Stage Its Composers and Performers the third volume in Janita R Hall Swadley s The Collected Writings of Franz Liszt Liszt heralds his admiration for early nineteenth century opera and musical stage works He honors Gluck the musical prophet as the cultivator of dramatic truth in the Romantic opera Orpheus expounds on Beethoven s harmonic inventions and innovative treatment of form in Fidelio and argues for the latter s incidental music to Goethe s Egmont as the epitome of music organicism a complete unity of words and tone He also comments on Weber s Euryanthe as offering the most progressive musical characterizations and declamation even more so than his popular work Der Freisch tz and on how both works

prefigure Wagner's music dramas awards Mendelssohn whose genius Liszt ranks only slightly less than Beethoven's top honors for creating in *Midsummer's Night Dream* the highest standards of music poetry suggests how Scribe and Meyerbeer's *Robert the Devil* paints a mental image of art's eternal flames where poet and musician share equal space in the development of music tragedy reveals how the poetic deficiencies in the libretto to Schubert's *Alfonso and Estrella* are too easily overlooked because of the music's melodic and lyrical supremacy and offers in contrast Auber's *Mute from Portici* a remarkable text by many historically picturesque musical motives that are universal and nationalistic at the same time Finally Liszt offers an early gender study in music in his essay about Bellini's *Montague and Capulet* as well as its impact on nineteenth century audiences a look at Boieldieu's *White Lady* as a sublime depiction of literary music and Donizetti's *Favorite* as colored with a special type of imagery a *laterna magica* in Liszt's hand The beloved soprano Pauline Viardot Garcia receives special attention in an essay devoted entirely to her and Liszt proffers a critique of *entr'acte* music as a pointless tradition that dethrones music and insults the artist and composer by making music a palate cleanser This volume includes a detailed discussion about what it meant to be patronized by Liszt and how his support financial literary and musical helped shape many a music career It also offers commentary on how gender in opera was sometimes obscured not only for dramatic interest but also as part of the process of outlining a nation's identity as well as a thorough study of Liszt's concepts of Gestalt theory the Archetype and his musical *Weltanschauung* his musical world view all revealing his contribution to 19th century music philosophy as it relates to opera Finally a historical review of *entr'acte* music is presented how it began and how it developed to clarify Liszt's stance against it making this volume a necessary read for music historians serious musicians and music connoisseurs alike

**Creating Der Rosenkavalier** Michael Reynolds, Mike Reynolds, 2016 A full account of the making during 1909-10 of *Der Rosenkavalier* with emphasis on its derivation from a French *oprette* of 1907 *L'Ingenu libertin* *L'Ingenu libertin* was seen in Paris by Count Harry Kessler and formed the basis of the opera then to be written by Hofmannsthal and Strauss Previous scholarship has credited the narrative and characters of *Der Rosenkavalier* to much older French sources known to and studied by Hofmannsthal but this book shows clearly how every element in *L'Ingenu libertin* is in fact taken and transformed by Kessler and Hofmannsthal into the work that made fortunes for Hofmannsthal and Strauss but left Kessler on the sidelines Michael Reynolds casts a major new light on Strauss's most popular operatic success highlighting in particular how it was that Hofmannsthal who had not until then had any theatrical success as an original playwright was advised and empowered by Kessler to produce a work that succeeded onstage from its very first performance and went rapidly on to conquer the stages of the world Michael Reynolds is an established writer on opera a translator and an online music critic an interest that he sustained throughout thirty years in the world of international diplomacy His previous book for Boydell About Suffolk was an anthology of writing about his adopted county

**A Short History of French Literature** George Saintsbury, 1882      **Sourcebook for Wind Band and**

**Instrumental Music** Russ Girsberger, Frank L. Battisti, William Berz, 2014-11-01 Meredith Music Resource This sourcebook was created to aid directors and teachers in finding the information they need and expand their general knowledge The resources were selected from hundreds of published and on line sources found in journals magazines music company catalogs and publications numerous websites doctoral dissertations graduate theses encyclopedias various databases and a great many books Information was also solicited from outstanding college university school wind band directors and instrumental teachers The information is arranged in four sections Section 1 General Resources About Music Section 2 Specific Resources Section 3 Use of Literature Section 4 Library Staffing and Management **A Dictionary for the Modern Singer** Matthew Hoch, 2014-04-28 Titles in the Dictionaries for the Modern Musician series offer both the novice and the advanced artist key information designed to convey the field of study and performance for a major instrument or instrument class as well as the workings of musicians in areas from conducting to composing Each dictionary covers topics from instrument parts to technique major works to key figures a must have for any musician s personal library A Dictionary for the Modern Singer is an indispensable guide for students of singing voice pedagogues and lovers of the art of singing In addition to classical singing genres and styles musical theatre and popular and global styles are addressed With an emphasis on contemporary practice this work includes terms and figures that influenced modern singing styles Topics include voice pedagogy voice science vocal health styles genres performers diction and other relevant topics The dictionary will help students to more fully understand the concepts articulated by their teachers Matthew Hoch s book fills a gap in the singer s library as the only one volume general reference geared toward today s student of singing An extensive bibliography is invaluable for students seeking to explore a particular subject in greater depth Illustrations and charts further illuminate particular concepts while appendixes address stage fright tips on practicing repertoire selection audio technology and contemporary commercial music styles A Dictionary for the Modern Singer will appeal to students of singing at all levels For professionals it will serve as a quick and handy reference guide useful in the high school or college library and the home teaching studio alike students and amateurs will find it accessible and full of fascinating information about the world of the singing National Traditions in Nineteenth-Century Opera, Volume I Steven Huebner, 2017-03-02 This volume covers opera in Italy France England and the Americas during the long nineteenth century 1789 1914 The book is divided into four sections that are thematically rather than geographically conceived Places essays centering on contexts for operatic culture Genres and Styles studies dealing with the question of how operas in this period were put together Critical Studies of individual works exemplifying particular critical trends and Performance **The Athenæum**, 1840 *Late Medieval and Renaissance Philosophy* Frederick Copleston, 2003-01-01 Copleston an Oxford Jesuit and specialist in the history of philosophy first created his history as an introduction for Catholic ecclesiastical seminaries However since its first publication the last volume appearing in the mid 1970s the series has become the classic account for all philosophy scholars

and students The 11 volume series gives an accessible account of each philosopher s work but also explains their relationship to the work of other philosophers      **How to Teach Piano Successfully** James W. Bastien, 1977

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