



A SHORT HISTORY OF

Opera

FOURTH EDITION

Donald Jay Grant & Hermine Weigel Williams

A Short History Of Opera Fourth Edition

VM Jensen



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, 1988 A systematic survey presenting the essential points in the history of opera clearly and in the proper proportion with musical examples throughout. *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 Freischütz*, 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 *A Midsummer Night's Dream* the highest standards of music poetry suggests how Scribe and Meyerbeer's *Robert le Diable* 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

The Viennese Ballroom in the Age of Beethoven Erica Buurman, 2021-12-02 The repertoire of the early Viennese ballroom was highly influential in the broader histories of both social dance and music in nineteenth century Europe Yet music scholarship has traditionally paid little attention to ballroom dance music before the era of the Strauss dynasty with the exception of a handful of dances by Haydn Mozart and Beethoven This book positions Viennese social dances in their specific performing contexts and investigates the wider repertoire of the Viennese ballroom in the decades around 1800 most of which stems from dozens of non canonical composers Close examination of this material yields new insights into the social contexts associated with familiar dance types and reveals that the ballroom repertoire of this period connected with virtually every aspect of Viennese musical life from opera and concert music to the emerging category of entertainment music that was later exemplified by the waltzes of Lanner and Strauss

The Musician's Guide, 1968 **A Short History of Opera** Donald Jay Grout, 1947 **Library Journal**, 2003 Includes beginning Sept 15 1954 and on the 15th of each month Sept May a special section School library journal ISSN 0000 0035 called Junior libraries 1954 May 1961 Also issued separately The Journal of Education, 1887 **Standard Catalog for Public Libraries** H.W. Wilson Company, 1958 *Calendar* University of Cambridge, 1897 Illustrated Catalogue of Books, Standard and Holiday McClurg, Firm, Booksellers, Chicago, 1907 The Athenaeum, 1910 The Public Schools Year Book, 1898 *Catalogue* Dobell, P.J. & A.E., booksellers, London, 1913 *Journal of Education and School World*, 1887 **Boston Medical and Surgical Journal**, 1888 *The Boston Medical and Surgical Journal*, 1888 **The Periodical**, 1896 **Athenaeum and Literary Chronicle** James Silk Buckingham, John Sterling, Frederick Denison Maurice, Henry Stebbing, Charles Wentworth Dilke, Thomas Kibble Hervey, William Hepworth Dixon, Norman Maccoll, Vernon Horace Rendall, John Middleton Murry, 1886 Franz Anton Maichelbeck's Die Auf Dem Clavier Lehrende Caecilia, Part II

Carole Ruth Terry, 1977

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