

100 Great Operas And Their Stories Act By Act

A Book of Operas: Their Histories, Their Plots, and Their Music
The Standard Operas - Their Plots, Their Music, and Their Composers
Eine Geschichte der Oper
The Standard Operas: Their Plots, Their Music, and Their Composers
Madame Butterfly
The Oxford Handbook of the Operatic Canon
The International Encyclopedia of Music and Musicians
Brecht at the Opera
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many of the earliest books particularly those dating back to the 1900s and before are now extremely scarce and increasingly expensive we are republishing these classic works in affordable high quality modern editions using the original text and artwork

die oper ist die unglaublichste aller künstlerischen ausdrucksformen und dieses buch der unglaublichste aller versuche sie zu beschreiben es ist ein meisterwerk an anschaulichkeit informationsfülle unterhaltung und nützlichkeit eine einbändige geschichte der oper zu schreiben die seit ihren anfängen vor 400 jahren die menschen bis heute fasziniert ist ein ungemein mutiges unternehmen sie muss meistern wie monteverdi händel mozart verdi wagner strauss und puccini gerecht werden aber auch meisterwerken wie orfeo giulio cesare così fan tutte rigoletto walküre salome und toska von den zahllosen gesangsstars aller epochen von farinelli bis anna netrebko ganz zu schweigen sie muss aber auch das ungemein komplexe zusammenwirken von instrumental und vokalmusik von künstlerischen ideen und weltanschaulichen Überzeugungen verständlich machen die während dieses langen zeitraums die oper stets angetrieben und verwandelt haben und sie muss die spannenden sozialgeschichtlichen und wirtschaftsgeschichtlichen aspekte ins bild setzen die die oper als jahrmarkt der eitelkeiten und gewaltige geldvernichtungsmaschine zu allen zeiten auszeichneten wenn eine einbändige operngeschichte dies alles leistet und dennoch verständlich lehrreich und unterhaltsam bleibt dann ist sie ein meisterwerk carolyn abbate und roger parker ist dieses große kunststück gelungen auf das sich alle musikinteressierten leserinnen und leser freuen dürfen

george p upton s the standard operas their plots their music and their composers is a comprehensive guide to the world of opera providing detailed descriptions of the plots musical scores and composers behind some of the most beloved operas in history upton s literary style is informative and engaging making this book accessible to both opera enthusiasts and newcomers to the genre written in the late 19th century this book serves as a valuable resource for understanding the cultural significance of opera during that time period upton s meticulous research and passion for opera shine through in his detailed analyses of each opera s story and music george p upton a music critic and educator drew from his extensive knowledge of opera to create this definitive guide his expertise in music theory and history is evident in the way he dissects the composers intentions and the development of opera as an art form upton s dedication to preserving the legacy of these timeless works is reflected in the thoroughness of his research and the depth of his insights i highly recommend the standard operas to anyone interested in delving into the world of opera upton s book provides a comprehensive overview of the most famous operas making it an essential read for opera lovers and scholars alike

opera has always been a vital and complex mixture of commercial and aesthetic concerns of bourgeois politics and elite privilege in its long heyday in the eighteenth and nineteenth centuries it came to occupy a special place not only among the arts but in urban planning too this is perhaps surprisingly often still the case the oxford handbook of the operatic

canon examines how opera has become the concrete edifice it was never meant to be by tracing its evolution from a market entirely driven by novelty to one of the most canonic art forms still in existence throughout the book a lively assembly of musicologists historians and industry professionals tackle key questions of opera's past present and future why did its canon evolve so differently from that of concert music why do its top ten titles all more than a century old now account for nearly a quarter of all performances worldwide why is this system of production becoming still more top heavy even while the repertoire seemingly expands notably to include early music topics range from the seventeenth century to the present day from russia to england and continental europe to the americas to reflect the contested nature of many of them each is addressed in paired chapters these complement each other in different ways by treating the same geographical location in different periods by providing different national or regional perspectives on the same period or by thinking through similar conceptual issues in contrasting or changing contexts posing its questions in fresh provocative terms the oxford handbook of the operatic canon challenges scholarly assumptions in music and cultural history and reinvigorates the dialogue with an industry that is despite everything still growing

from an award winning author the first thorough examination of the important influence of opera on brecht's writings brecht at the opera looks at the german playwright's lifelong ambivalent engagement with opera an ardent opera lover in his youth brecht later denounced the genre as decadent and irrelevant to modern society even as he continued to work on opera projects throughout his career he completed three operas and attempted two dozen more with composers such as kurt weill paul hindemith hanns eisler and paul dessau joy h calico argues that brecht's simultaneous work on opera and lehrstück in the 1920s generated the new concept of audience experience that would come to define epic theater and that his revisions to the theory of gestus in the mid 1930s are reminiscent of nineteenth century opera performance practices of mimesis from an award winning author the first thorough examination of the important influence of opera on brecht's writings brecht at the opera looks at the german playwright's lifelong ambivalent engagement with opera an ardent opera lover in his youth brecht

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 soap opera one of u s television s longest running and most influential formats is on the brink declining ratings have been attributed to an increasing number of women working outside the home and to an intensifying competition for viewers attention from cable and the internet yet soaps influence has expanded with serial narratives becoming commonplace on most prime time tv programs the survival of soap opera investigates the causes of their dwindling popularity describes their impact on tv and new media culture and gleans lessons from their complex history for twenty first century media industries the book contains contributions from established soap scholars such as robert c allen louise spence nancy baym and horace newcomb along with essays and interviews by emerging scholars fans and site moderators and soap opera producers writers and actors from abc s general hospital cbs s the young and the restless and the bold and the beautiful and other shows this diverse group of voices seeks to intervene in the discussion about the fate of soap operas at a critical juncture and speaks to longtime soap viewers television studies scholars and media professionals alike

this book presents the current and future issues facing opera houses and opera companies problems in different environments need different solutions in particular it opposes the american method of managing cultural institutions preferring a european one where public support and funds plays a major role

in its revised third edition this volume argues that an appreciation of opera is based on understanding of several key aspects history language theatrical production the power of the conductor vocal tradition and standard repertory this unique approach is intended for the newcomer curious about the art form the author discusses how opera has changed in the last three decades and how it is now more easily enjoyed than ever before originally published in 1986 this book has been translated into four languages and has been used as an introduction to opera text in college classrooms around the world

first published in 1990 information about individual operas and other types of musical theater is scattered throughout the enormous literature of music this book is an effort to bring that data together by comprehensively indexing plots and descriptions of individual operatic background criticism and analysis musical themes and bibliographical references the principal audience for this general reference guide will be for the non specialist but its hoped that persons specialising in opera would also find it useful

opera was a prominent political forum and a potent force for nineteenth century nationalism as one of the most popular forms of entertainment opera could mobilize large crowds and became the locus of ideological debates about nation building despite its crucial role in national movements opera has received little attention in the context of nationalism in staging the nation opera and nationalism in 19th century hungary krisztina lajosi examines the development of hungarian national thought by exploring the theatrical and operatic practices that have shaped historical consciousness lajosi combines cultural history political thought and the history of music theater and highlights the role of the opera composer ferenc erkel 1810 1893 in institutionalizing national opera and turning opera loving audiences into a national public

first published in 1986 this major study in english explores grétry and opéra comique between 1768 and 1791

the targeting media series breaks down each media form into its components and provides

sample texts information on the structure and feature of each text type and structured teaching units each text type is given comprehensive coverage with a clear descriptive overview followed by interesting lessons for students in middle high school p 4

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

in stories of the wagner opera by h a guerber readers are taken on a journey through the intricate and captivating world of richard wagner s operas guerber s writing style is both informative and engaging providing detailed retellings of the plots of wagner s most famous operas such as the ring of the nibelung and tristan and isolde the book also delves into the historical and cultural context of wagner s works offering readers a deeper understanding of the significance of these operas in the world of classical music guerber s clear and concise writing makes this book accessible to both opera aficionados and newcomers alike through his storytelling guerber brings to life the magic and drama of wagner s operas making this book a must read for anyone interested in the world of classical music h a guerber s expertise and passion for the subject shine through in stories of the wagner opera making it a valuable addition to any music lover s library

the history of opera for beginners is a humorous little book which starts with the radical assumption that opera is just plain old music rather than the highbrow inaccessible music that everyone assumes it to be the reader will learn the difference between italian and german opera and why you don t have to study a new language to enjoy opera the history of opera for beginners is an ideal introduction for people who are convinced that opera is solely for those refined few who were born listening to arias written in short humorous and informative chapters and laced with some of the opera world s juiciest anecdotes this guide is sure to convert even the most ambivalent of music lovers

a comprehensive guide to puccini s 12 operas featuring insightful and in depth commentary and analysis story narratives with over 120 music highlight examples and a newly translated libretto of each opera excluding turandot with italian english side by side

while the musical culture of the british isles in the long nineteenth century has been reclaimed from obscurity by musicologists in the last thirty years appraisal of operatic culture in the latter part of this period has remained largely elusive paul rodmell argues that there were far more opportunities for composers performers and audiences than one might expect an assertion demonstrated by the fact that over one hundred serious operas by british composers were premiered between 1875 and 1918 rodmell examines the nature of operatic culture in the british isles during this period looking at the way in which opera was produced and consumed by companies and audiences the repertory performed social attitudes to opera the dominance of london s west end and the activities of touring companies in the provinces and the position of british composers within this realm of activity in doing so he uncovers the undoubted challenges faced by opera in britain in this period and delves further into why it was especially difficult to make a breakthrough in this particular genre when other fields of compositional endeavour were enjoying a period of sustained growth whilst contemporaneous composers and commentators and later advocates of british music may have felt that the country s operatic life did not measure up to their aspirations or ambitions there was still a great deal of activity and even if this was not necessarily that which was always desired it had a significant and lasting impact

on musical culture in Britain

Opera: A History of the Impossible Genre offers an accessible and chronological survey of opera beginning in the 16th century. Each chapter hones its focus on a representative opera and composer and provides discussion on historical and political context with further reading lists, key term definitions, and composer biographies to support learning. This book covers the fundamental elements of the genre, including subject matter, musical structure, aria and ensemble forms, singing styles, orchestra, and the structure of the libretto. The book will also help readers develop an appreciation of opera as a form of musical entertainment which, despite seemingly insurmountable financial, philosophical, and artistic hurdles, has overcome the impossible to become one of the most popular and thrilling types of music heard on stage today. *Opera: A History of the Impossible Genre* is an approachable undergraduate textbook for students of opera and survey courses.

Derived from the full Oxford Dictionary of Opera, this is the most authoritative and up-to-date dictionary of opera available in paperback. Fully revised for this new edition with over 3,500 entries, it is designed to be accessible to all those who enjoy opera, whether at the opera house or on record. Composers and their works, singers and their notable performances, plot summaries, and separate entries for well-known roles, arias, and choruses, leading conductors, producers, and designers, opera companies, and festivals.

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 multilingual bibliography. More than one hundred musical examples and stage illustrations make this authoritative one-volume survey 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.

Sketches of opera composers, opera synopses, and CD reviews

This volume presents a collection of essays by leading Gluck scholars which highlight the best of recent and classic contributions to Gluck scholarship, many of which are now difficult to access. Tracing Gluck's life, career, and legacy, the essays offer a variety of approaches to the major issues and controversies surrounding the composer and his works and range from the degree to which reform elements are apparent in his early operas to his contribution to changing perceptions of Hellenism. The introduction identifies the major topics investigated and highlights the innovative nature of many of the approaches.

particularly those which address perceptions of the composer in the nineteenth and twentieth centuries this volume which focuses on one of the most fascinating and influential composers of his era provides an indispensable resource for academics scholars and libraries

the cambridge companion to mozart paints a rounded yet focussed picture of one of the most revered artists of all time bringing the most recent scholarship into the public arena this volume bridges the gap between scholarly and popular images of the composer enhancing the readers appreciation of mozart and his extraordinary output regardless of their prior knowledge of the music part i situates mozart in the context of late eighteenth century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition part ii surveys mozart s works in all of the genres in which he excelled and part iii looks at the reception of the composer and his music since his death part iv offers insight into mozart s career as a performer as well as theoretical and practical perspectives on historically informed performances of his music

cultural revolution culture often denigrated as nothing but propaganda was liked not only in its heyday but continues to be enjoyed today a continuous revolution sets out to explain its legacy by considering cultural revolution propaganda art music stage works prints and posters comics and literature from the point of view of its *longue durée* barbara mittler suggests it was able to build on a tradition of earlier art works and this allowed for its sedimentation in cultural memory and its proliferation in contemporary china taking the aesthetic experience of the cultural revolution 1966 1976 as her base mittler juxtaposes close readings and analyses of cultural products from the period with impressions given in a series of personal interviews conducted in the early 2000s with chinese from diverse class and generational backgrounds by including much testimony from these original voices mittler illustrates the extremely multifaceted and contradictory nature of the cultural revolution both in terms of artistic production and of its cultural experience

this monograph is a model essay on the functioning of a municipal german language theatre and it introduces a new view into research led by both theatre scientists and musicologists on the european scene the book is conceived as social history of a citizen s cultural institution and interprets a wide range of problematic themes which we meet to this day in the everyday practice of municipal theatres

a history of opera in portugal from the beginning of the eighteenth century to the inauguration of the teatro de s carlos in 1793

annotation the index is published in two physical volumes and sold as a set for 250 00 as america s geography and societal demands expanded the topics in the *etude* magazine first published in 1883 took on such important issues as women in music immigration transportation native american and african american composers and their music world war i and ii public schools new technologies sound recordings radio and television and modern music jazz gospel blues early 20th century composers in addition to regular book reviews teaching advice interviews biographies and advertisements though a valued source particularly for private music teachers with the de emphasis on the professional elite and the decline in salon music the magazine ceased publication in 1957 this index to the articles in the *etude* serves as a companion to e douglas bomberger s 2004 publication on the music in the *etude* published a little over fifty years after the final issue reached the public this index chronicles vocal and instrumental technique composer biographies position

openings department store orchestras the design of a successful music studio how to play an accordion recital programs in music schools and much more the index is a valuable tool for research particularly in the music culture of american in the late nineteenth and early twentieth centuries with titles of these articles available the doors are now open for further research in the years to come

drawing on chinese sources hitherto unavailable in the west including official documents and interviews with top athletes the author explores the rise of chinese super sportswomen and their relationship with politics culture and society before and during the cultural revolution and through china s transition to a market economy

a comprehensive history of opera that traces each milestone in opera history from the 16th century camerata through the next 400 years and featurrd 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

the study of opera in the second half of the eighteenth century has flourished during the last several decades and our knowledge of the operas written during that period and of their aesthetic social and political context has vastly increased this volume explores opera and operatic life of the years 1750 1800 through a selection of articles intended to represent the last few decades of scholarship in all its excitement and variety

for students business people government officials artists and tourists in short anyone traveling to or wishing to know more about contemporary brazil this is an essential resource the two volume brazil today an encyclopedia of life in the republic is an introductory work intended for those in search of basic information about brazilian institutions businesses social issues and culture at the same time it is a work that reflects the nation s geographic demographic economic and cultural diversity the wide reaching encyclopedia offers an entry for each brazilian state with information about the land climate economy and culture it also offers extensive coverage of the country s political parties and leaders its governmental and non governmental organizations and the environmental issues and social problems that shape brazilian politics today in addition the work pays considerable attention to the economy and business through entries on industry agriculture commerce banking and economic policies finally there are entries that illuminate various aspects of brazil s culture including the nation s social movements religion education music cuisine and literature as well as personalities from sports and entertainment

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How Tall is 2 Meters? Unpacking the Giant in the Room (and Your Living Room)

Ever stopped to truly visualize two meters? It's a measurement we encounter - in building plans, sports statistics, even oddly-sized furniture - yet rarely do we pause to grasp its true scale. Is it a towering giant, a manageable height, or somewhere in between? This isn't just a question of converting units; it's about developing a visceral understanding of this seemingly abstract number. Let's delve into the world of 2 meters and unlock its visual and practical implications.

2 Meters: A Visual Guide

Imagine a giraffe. Now, imagine that giraffe's neck is slightly shorter. That's roughly two meters. While imperfect, this analogy helps contextualize the height. Two meters, or approximately 6 feet and 6.7 inches, is significantly taller than the average adult human. Think of the tallest person in your office, or the highest shelf in a typical bookstore. These are real-world anchors that help ground the abstract concept of 2 meters. To further illustrate, consider common household objects: two stacked queen-size mattresses are close to 2 meters tall, a standard doorway is often just shy of this height, and a tall basketball hoop stands a good bit higher. By comparing 2 meters to familiar objects, we begin to develop a concrete sense of its dimensions.

2 Meters in Different Contexts

The significance of 2 meters varies drastically depending on the context. In architecture, 2 meters is a significant height for a ceiling, often found in more spacious homes or commercial buildings. In sports, it's a crucial measurement for things like the height of a volleyball net or the distance a high jumper needs to clear. In manufacturing, 2 meters might dictate the length of a conveyor belt or the height of a machine. Consider a professional basketball player: Their height might be significantly above 2 meters, exceeding the height by a substantial margin. Compare this to a child's height, where 2 meters would be an exceptionally tall stature - an impressive feat for a young individual. This shows us how the perception of "tall" is relative and profoundly influenced by the surrounding context.

Practical Applications and Considerations

Understanding the height of 2 meters has practical implications in various aspects of life. When purchasing furniture, it's crucial to know the dimensions to avoid overcrowding a room. If you're renovating your home, understanding 2 meters in the context of ceiling height or wall lengths is vital for proper planning and construction. Even when planning a

garden, knowing the height of certain plants can be important for effective design and maintenance. Imagine planning a party: you need to ensure that party decorations, especially if suspended from the ceiling, are safely below the 2-meter mark to avoid accidents. Similarly, when designing a staircase, knowing the height and ensuring compliance with safety regulations that specify acceptable riser heights is essential for a functional and safe staircase.

Beyond the Measurement: Cultural and Symbolic Interpretations

Beyond the purely physical aspects, height, and specifically the concept of "2 meters tall," can carry cultural and symbolic weight. In some cultures, towering stature has been associated with strength, power, or even divinity. While this may not be directly connected to the precise measurement of 2 meters, it highlights the fact that human perception of height often transcends the purely numerical. Consider the symbolic significance of towering statues, often exceeding 2 meters in height, used to commemorate historical figures or represent cultural ideals. The height itself becomes a visual representation of the significance or impact of the subject. This further demonstrates that the interpretation of 2 meters is not solely scientific but also culturally nuanced.

Conclusion: Visualizing the Unseen

Understanding "how tall is 2 meters" is more than just a simple conversion. It's about developing a spatial awareness, a visual literacy that allows us to interpret the world around us more effectively. By grounding the abstract concept of 2 meters in real-world objects and situations, we transform a numerical value into a tangible understanding of scale and dimension. This enhanced comprehension has practical applications across numerous fields, from architecture and design to sports and everyday life.

Expert FAQs:

1. What is the standard error in measuring 2 meters using a typical measuring tape? The error depends on the quality of the measuring tape and the precision of the user. However, a reasonable estimate would be $\pm 1\text{--}2$ mm.
2. How does temperature affect the accuracy of a 2-meter measurement? Temperature changes can cause slight expansion or contraction in measuring tapes, particularly those made of metal. This effect is generally minor for everyday measurements but can become significant in precision engineering.
3. Are there any international standards for the accuracy of 2-meter measurements in specific industries (e.g., construction)? Yes, different industries have varying levels of precision required. Construction, for example, usually operates with tolerances of a few centimeters, while precision engineering might demand millimeter-level accuracy.
4. How can I practically verify a 2-meter measurement without specialized equipment? You can use readily available items like a measuring tape, a meter stick, or even a combination of objects whose lengths add up to roughly two meters. Compare the measurement to known 1-meter references, such as doorways or official measuring devices.
5. What are the

implications of inaccuracies in 2-meter measurements in critical applications like bridge construction? Inaccuracies in critical applications can have catastrophic consequences. Even small errors in measurements can accumulate, leading to structural instability and potential collapse. Rigorous quality control and multiple verification methods are crucial in such scenarios.

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