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Offering comprehensive coverage of classical music, this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers, as well as twenty-three essays on forms, eras, and genres of classical music. Original. An Opera with piano reduction by Francois A. Gevaert, composed by Gaetano Donizetti. The repeal of Britain's Corn Laws in 1846, one of the most important economic policy decisions of the 19th century, has long intrigued and puzzled political scientists, historians, and economists. This book examines the interacting forces that brought about the abrupt beginning of Britain's free-trade empire. Provides a comprehensive view of Berlioz the man, the composer, the critic and the writer. Presents the best research on the life and work of Baroque composer Jean-Baptiste Lully. New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea. A multi-volume set giving detailed information on every aspect of opera - over 100,000 entries. Improves on Steiger's Opernlexikon by including two additional data-categories for each work (language of text and literary sources) and by covering composers who have appeared since the end-date of Steiger's work (1934). With nearly three thousand new entries, the revised edition of Operas in German: A Dictionary is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016. Musicologist Margaret Ross Griffel details the operas' composers, scores, librettos, first performances, and bibliographic sources. Four appendixes then list composers, librettists, authors whose works inspired or were adapted for the opera librettos, and a chronological listing of the entries in the A-Z section. The bibliography details other dictionaries and encyclopedias, performance studies, collections of plot summaries, general studies on operas, sources on locales where opera premieres took place, works on the history of operas in German, and selective volumes on individual opera composers, librettists, producers, directors, and designers. Finally, two indexes list the main characters in each opera and the names of singers, conductors, producers, composers, directors, choreographers, and arrangers. The revised edition of Operas in German provides opera historians, musicologists, performers, and opera lovers with an invaluable resource for continued study and enjoyment. As the most current encyclopedic collection of German opera from the seventeenth century through the twenty-first, Operas in German is an invaluable resource for opera historians, musicologists, performers, and opera lovers. The world's definitive single volume of opera reference including: full plot synopses, cast lists, singers, composers, literary and social history, recordings, and much more. Covers over 250 operas performed over the last quarter-century, additional works selected for interest, merit, or historical significance, 64 pages of color plates, 100 black-and-white photographs, fully cross-referenced with indexes and a glossary. 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 innovatory 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. First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company. Covering a broad range of styles, this comprehensive volume includes entries for more than 450 operas that have been performed over the last four centuries. Organized from A to Z for easy reference, it's a complete guide that's certain to inform and entertain any opera buff. 500 photos. DigiCat Publishing presents to you this special edition of "The Opera" (A Sketch of the Development of Opera. With full Descriptions of all Works in the Modern Repertory) by R. A. Streatfeild. DigiCat Publishing considers every written word to be a legacy of humankind. Every DigiCat book has been carefully reproduced for republishing in a new modern format. The books are available in print, as well as ebooks. DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature. New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea. The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology). This well-known study by an eminent musicologist constitutes one of the best mid-level explorations of the nature and function of the orchestra. Tracing the beginnings of modern music from the seventeenth through early twentieth centuries, the survey presents forty-four musical excerpts and thirteen sketches of instruments, plus appendices and quotations related to conducting methods. Featured composers include Purcell, Scarlatti, Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Berlioz, Wagner, Debussy, Elgar, and many others. Author Adam Carse examines the evolution of individual musical instruments along with varying performance techniques and concepts of instrumental color. He further explores the recognition of major instrumental groups and their musical distinctions, decisions regarding volume and balance of tone, the influence of musical subject matter upon orchestration, and many similar topics. This volume represents a splendid resource for music students, enthusiasts of musical history and classical music, and music lovers of all ages. Lives are known textually, and this collection of new essays explores, corrects, and advances contemporary knowledge of historical lives and texts, particularly of the British eighteenth century. Complementing the essays is a complete translation and critical edition of a life of Hester Thrale Piozzi written in French by Frances Burney. Well-known for leading audiences to a new appreciation of Verdi as a subtle and elaborate musical thinker, Pierluigi Petrobelli here turns his attention to the intriguing question of how musical theater works. In this collection of lively, penetrating essays, Petrobelli analyzes specific operas, mainly by Verdi, in terms of historical context, musical organization, and dramaturgical conventions. Originally published in 1994. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the

distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. This book contains essays by leading Berlioz scholars on various aspects of the great musician's life and work. Offers an introduction to a range of research methods with the objective of clarifying procedures, good practice and public accountability. This book covers different ways of collecting data and different types of data relating to text, image and sound. It also introduces the main analytic approaches for text, image and sound. How did composers and performers use the lost art of pantomime to explore and promote the Enlightenment ideals of free expression? The play satirizes the hypocrisies of French aristocratic society, but it also engages a more serious tone when pointing out the flaws that all humans possess. The play differs from other farces at the time by employing dynamic characters like Alceste and Célimène as opposed to the traditionally flat characters used by most satirists to criticize problems in society. It also differs from most of Molière's other works by focusing more on character development and nuances than on plot progression. The play, though not a commercial success in its time, survives as Molière's best known work today. The Misanthrope * The Doctor in Spite of Himself * The Miser * The Would-Be Gentleman * The Mischievous Machinations of Scapin * The Learned Women * The Imaginary Invalid "The comedy," Molière once quipped, "is excellent, and they who deride it deserve to be derided." Written during the triumphant final years of Molière's career, these seven works represent the mature flowering of his artistry and the most profound development of his vision of humanity. They are essential to appreciating the full genius of this greatest and best-loved French comic author. With an Introduction by Donald M. Frame and an Afterword by Lewis C. Seifert Title: Alceste, Wq. 44 Composer: Christoph Willibald Gluck Original Publisher: Giovanni Tomaso de Trattner The complete orchestral score to the Italian version of Gluck's Alceste, as originally published by Giovanni Tomaso de Trattner in 1777. Performer's Reprints are produced in conjunction with the International Music Score Library Project. These are out of print or historical editions, which we clean, straighten, touch up, and digitally reprint. Due to the age of original documents, you may find occasional blemishes, damage, or skewing of print. While we do extensive cleaning and editing to improve the image quality, some items are not able to be repaired. A portion of each book sold is donated to small performing arts organizations to create jobs for performers and to encourage audience growth. An Opera with piano reduction by Francois A. Gevaert, composed by Gaetano Donizetti.

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