



# The Destiny Of Opera

**John Louis DiGaetani**

## **The Destiny Of Opera:**

*The Destiny of Opera, and Das Liebesverbot (Dodo Press)* Richard Wagner, 2008-10 Wilhelm Richard Wagner 1813 1883 was a German composer conductor music theorist and essayist primarily known for his operas later called music dramas Wagner's musical style is often considered the epitome of classical music's Romantic period due to its unprecedented exploration of emotional expression. He transformed musical thought through his idea of Gesamtkunstwerk total artwork the synthesis of all the poetic, visual, musical and dramatic arts epitomized by his monumental four opera cycle *The Ring of the Niebelung* 1876. Wagner even went so far as to build his own opera house to try to stage these works as he had imagined them. His literary friendship with Franz Liszt led to a long lived correspondence later compiled in the two volumes of *Correspondence of Wagner and Liszt* 1889 a book that was attributed to both musicians. Among his other famous works are *Tristan and Isolde* which broke important new musical ground. *My Life* in two volumes 1880 and *The Flying Dutchman*

*The Cambridge Companion to Opera Studies* Nicholas Till, 2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline     **An Invitation to the Opera, Revised Edition** John Louis DiGaetani, 2015-12-22 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

**The Destiny of Opera** Richard Wagner, 2004-06 As everything written for and acted at the theatre is nowadays inspired by nothing but this tendency to Effect so that whatever ignores it is promptly condemned to neglect we need feel no surprise at seeing it systematically applied to the performance of pieces by Goethe and Schiller for in a certain sense we here have the original model that has been misconstrued to this tendency     *The Opera* Richard

Alexander Streatfeild, 1897     *Opera, a History of the Impossible Genre* Jeffrey Langford, 2024-10-01 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     **Richard Wagner's prose works. Tr. by**

**W.A. Ellis** Richard Wagner,1896    **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 Nurse in History and Opera** Judith Barger,2024-04-08 From Scarabea Artusa s old nurse in Francesco Mannelli s *La Maga Fuminata* 1638 Venice through the Canadian nursing sisters in Stephanie Martin s *Llandovery Castle* 2018 Toronto over one hundred nurse characters appear in opera roles ranging from silent cast extra to principal singer *The Nurse in History and Opera* From Servant to Sister explores that role over the span of opera s existence Judith Barger examines the nurse character in opera within the sociohistorical context of her real life counterparts off stage the progression of the nurse from servant to sister both inside and outside the opera house is a commentary on how society has viewed its women The book then discusses textual and musical interactions between opera s nurses and other characters with attention to what the nurse s role contributes to opera in six categories identified as common to opera s nurses Comic Former Knowledgeable Motherly Scheming and Specialized When viewed through the lens of social history opera s nurse characters merit attention for the glimpse that they offer of a unique musical and dramatic journey from servant to sister and for the commentary that they offer on women s perceived place and status not only on the opera stage but in society as well View the author s website here Judith Barger Author Nurse Historian Music Scholar    *In Defence of Opera* Hamish F. G. Swanston,1978    **The Musical World** ,1873    *Opera* George Henry Hubert Lascelles Earl of Harewood,2000    **The Musical Times and Singing-class Circular** ,1886    *Women Opera Composers* Mary F. McVicker,2016-08-23 The history of women in the opera is a grand story Women were singers and patrons of course but from opera s beginnings in Renaissance Italy they were also opera composers and librettists At first it was exclusively for the nobility In the 19th century with the emergence of the middle class and the rise of nationalism there were more public theaters and opera seemed to be everywhere This meant more opportunities for composers though men predominated This book focuses on the women from the 16th century to today who had successful careers in opera many of them well known in their time    **The Monthly Musical Record** ,1873    *The Opera* Albert Ellery Bergh,Alfred Bates,1910    *The Opera* Richard Alexander Streatfeild,1907    **The Opera** R. A. Streatfeild,1925    **The Monthly Musical Record** ,1909    *The Vienna Opera* Marcel Prawy,1970

## **The Destiny Of Opera** Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has been more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**The Destiny Of Opera**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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