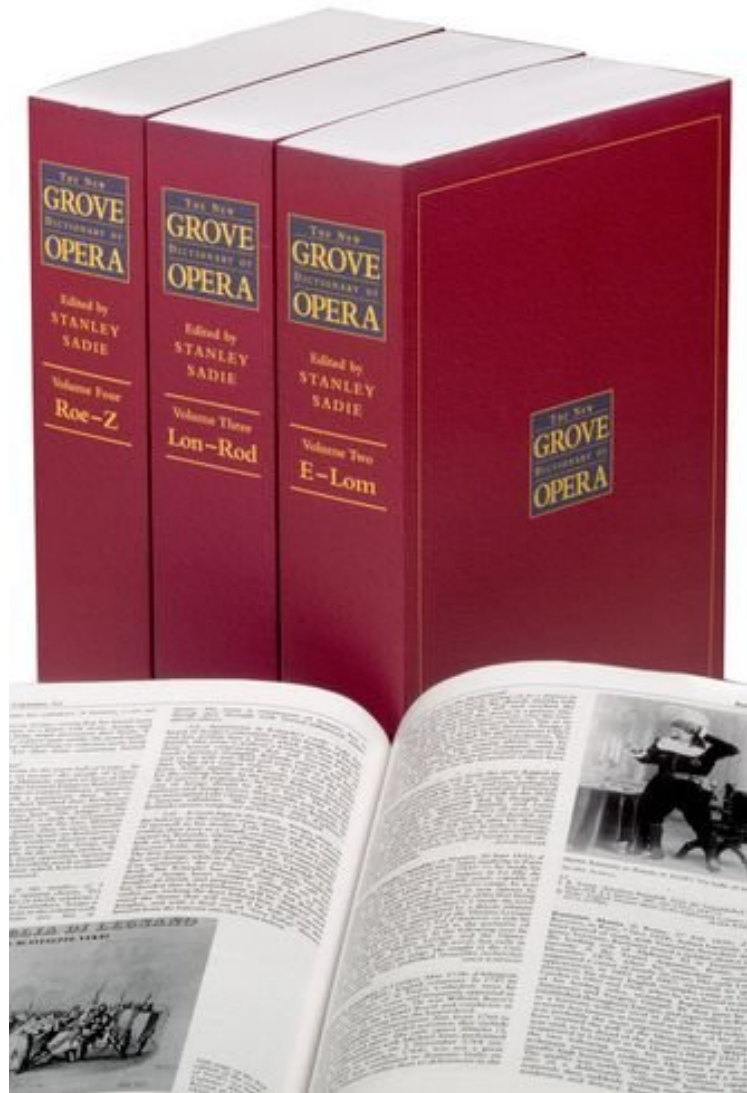


The New Grove Dictionary of Opera

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From Oxford University Press : The New Grove Dictionary of Opera before purchasing it in order to gauge whether or not it would be worth my time, and all praised The New Grove Dictionary of Opera:

41 of 41 people found the following review helpful. From the realm of academe By A Customer The short sweet of it: this four-volume set is the most comprehensive collection of information about composers, librettists, major singers, and of course, *operas* I have ever encountered. Not for the faint of heart or the casual fan. Within, you will find such goodies as: historical information (place/date of debut, librettist, commissioned by..., compositional style/process, reaction of the public, etc.), role names + voice part, historical photographs, extensive plot summaries, musical

examples, orchestration, and a musicological commentary on the opera, most often in the context of the composer's larger body of works. But the best is yet to come, my friends - each entry includes a comprehensive bibliographical listing of major studies done on each opera, composer, singer, or librettist. A great place to start when researching a role, studying for a test, or preparing for a paper. The only weakness in this volume is that one only reads of aria titles. If you are looking for an aria to sing, or in-depth information on a particular aria, you may not find a lot of reference to it here. But, the book will provide much context for your study, and this volume will point you toward a plethora of valuable resources regarding your aria. Who should own this book: the scholar, the enthusiast, and the serious performer.

Incorporating a decade of musicological research, the Dictionary is unsurpassed in its scope and quality, with contributions from over 1,300 of the world's leading critics and scholars. A remarkable 11,000 articles, all fully cross-referenced, create a work that has become established as the essential opera reference. Indeed, every aspect of this varied art form is covered: composers, conductors, directors, performers, librettists, literary sources, cities and countries, operatic historians, and opera genres and terminology.

.com Although not for every opera lover (or every opera lover's budget), this massive four-volume set--each volume coming in at around 1,300 pages--is indispensable for the opera educator, writer, or major fanatic. While in any encyclopedia the quality of writing and the critical viewpoint must of necessity be somewhat varied, the standards in the Grove series of reference works are always high and the level of usefulness enormous. Almost any opera that debuted before 1992 is to be found within these pages, making it especially useful in this age of obscure revivals; most singers of any note who had established careers before that date are also included. Although somewhat Anglocentric in its inclusions, this remains an invaluable reference work. From Library Journal This final set developed from The New Grove Dictionary of Music and Musicians (LJ 12/15/80) covers all aspects of the modern Western opera tradition, including composers, performers, directors, companies, stagecraft, theaters, cities, terms, and individual works. It follows the format of the mother set, with 10,000 signed articles by 1300 opinionated specialists, plentiful cross references, black-and-white illustrations, and secondary bibliographies attached to most of the entries. Composer listings contain detailed information on specific works; articles on individual operas normally include lengthy plot summaries, dramatis personae, and performance history; performer entries are generally limited to one paragraph and are often less than illuminating. Volume 4 concludes with appendixes of role names (e.g., Radames) and first lines. The editor claims that 80 to 90 percent of the material is newly written since the 1980 set; a spot check reveals many unique articles, particularly on contemporary composers (e.g., Michael Nyman) and their works. The expected British bias is evident, most notably in the column inches devoted to composers and cities (New York receives seven pages, London 38). For overall breadth of scholarship, however, no other work approaches this, although The Metropolitan Opera Encyclopedia edited by David Hamilton (LJ 1/88), The Oxford Dictionary of Opera edited by John Warrack and Ewan West (Oxford, 1992), and The Encyclopedia of Opera edited by Leslie Orrey and Gilbert Chase (Scribner, 1976) are all serviceable single-volume guides. Highly recommended as the core opera reference work for all academic and public libraries. -- Anthony J. Adam, Prairie View AM Univ. Lib., Tex. Copyright 1993 Reed Business Information, Inc. "A monument of enlightened scholarship."--Sunday Telegraph "Written by an army of experts."--The Times "Make no mistake: This will be the definitive reference work in opera for many, many years to come."--The Chicago Tribune "All inquiries into Opera begin there from now on."--The San Francisco Examiner Chronicle "...this work will significantly affect not only the way opera is enjoyed in the future, but the way it is made."--The Washington Post