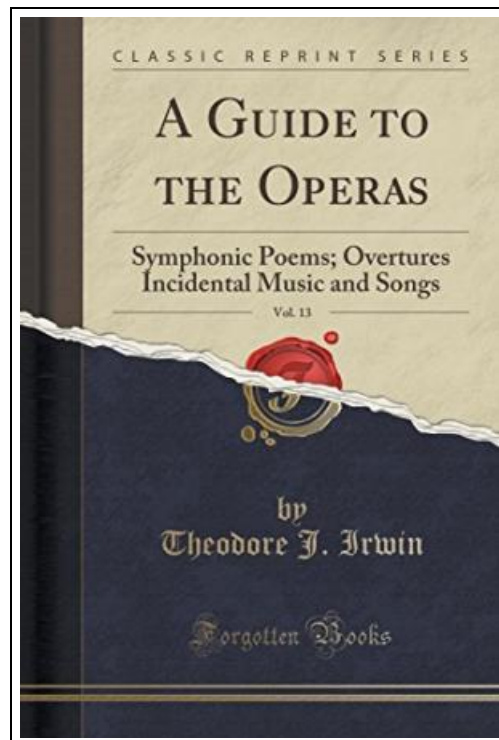


A Guide to the Operas, Vol. 13: Symphonic Poems; Overtures Incidental Music and Songs (Classic Reprint)



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Reviews


*Extremely helpful for all class of folks. I really could comprehend almost everything using this written e publication. You will not feel monotony at at any time of the time (that's what catalogs are for about in the event you check with me).
(Prof. Melyna Dooley V)*

A GUIDE TO THE OPERAS, VOL. 13: SYMPHONIC POEMS; OVERTURES INCIDENTAL MUSIC AND SONGS (CLASSIC REPRINT)



Forgotten Books, United States, 2015. Paperback. Book Condition: New. 229 x 152 mm. Language: English . Brand New Book ***** Print on Demand *****.Excerpt from A Guide to the Operas, Vol. 13: Symphonic Poems; Overtures Incidental Music and Songs The aim of this book is to give a complete list of the musical compositions, operatic and orchestral, that are based upon the different plays of Shakespeare. To some of these works short notes are appended. I hope the book will be of especial value to librarians, music clubs and teachers. That the book may be of the most practical use, I have adopted the following plan: Works of prime importance are marked thus*. Works of secondary importance are marked thus*. If there are several compositions based on one play, I place them in the order in which they should be acquired. A certain proportion of compositions named have no sign attached. These are the works which have not stood the test of time. I should also state that a number of Shakespeare s plays have never been set to music, speaking in an orchestral and operatic sense. Many people have doubtless wondered that the great composers have not written more music based on Shakespeare s plays. This may be attributed to two causes: In the first place, the attempt to heighten the effect of Shakespeare s plays by presenting them in an operatic or orchestral form is a task that would daunt any man not profoundly conscious of his ability, or possessed of a highly favorable opinion of his own talents. Secondly, some of the great classic composers left the operatic field untouched; others selected their subjects from such sources as the Greek tragedies (Gluck), Legends (Mozart), Folk Lore (Weber), Mythology (Wagner); and in fact, with the exception of Mendelssohn...

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