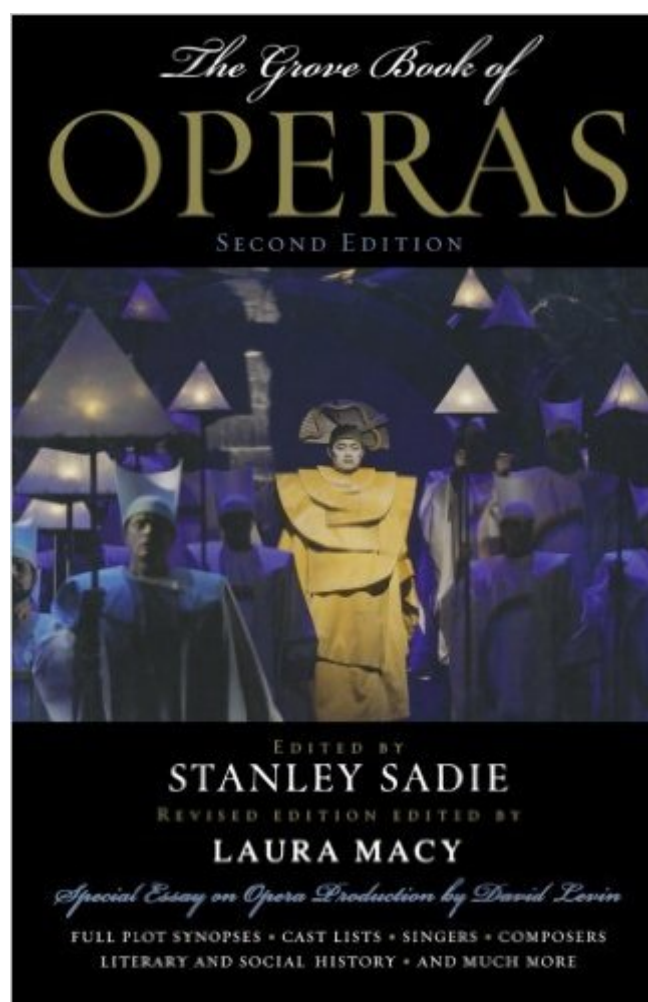


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# Grove Book Of Operas



## Synopsis

First published in 1996 to great critical and popular acclaim, *The Grove Book of Operas* brings together synopses and descriptions of over 250 leading operas, complemented by more than one hundred illustrations and halftones. Each succinct yet insightful entry is written by a leading authority on the opera and includes a full synopsis of the plot, a cast list, a note on the singers in the original production, and information on the origins of the work and its literary and social background. Contributions conclude with a brief comment on the particular work's place in operatic history. A glossary offers brief and accessible definitions of terms that may be unfamiliar to the reader. And indices of role names and of arias and ensembles allow the reader to find operas containing their favorite aria or a well-known character. This second edition brings the book up to date with several recently composed operas and a fascinating introductory essay by David Levin on opera performance in the 21st century. Recent additions to the operatic repertory included for the first time in this edition include Nicholas Maw, *Sophies Choice*; Poul Ruders, *A Handmaid's Tale*; John Adams, *Death of Klinghoffer*; and Mark Adamo, *Little Women*. Now offered in paperback for the first time, this is a book that should be on the shelf of every opera fan.

## Book Information

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## Customer Reviews

The prior "customer reviewer" wrote a great review in MOST respects. HOWEVER, he stated the following: "I own both, and while the Book borrows some material from the Dictionary, most of the entries have been modified to reach a broader audience." Huh?! I, too, own Grove's four-volume

edition. And, as I randomly select and compare any of its "opera" entries with the analogous entries in this smaller, single-volume edition (a copy of which I've checked out from my public library), I see, again and again, that virtually all such entries are roughly "98% IDENTICAL". In other words, virtually all of the entries (i.e., opera synopses with commentaries) that ARE included in this single-volume edition were (almost) simply copied VERBATIM from the four-volume edition. That's not a bad thing, but just don't be misled by the above-quoted remark from that other reviewer. So, why would anybody ever bother buying the MUCH costlier four-volume edition? Well, it depends on your needs. If ALL you need are "story synopses" and commentaries for the approximately 250 operas that happen to be included here, then look no further. But if you want coverage of Berlioz' "Damnation of Faust" (not to mention "hundreds and hundreds" of still less popular yet noteworthy operas--a goodly number of which are available as CD recordings, new or used), you won't find it here. Moreover, this edition includes ONLY opera synopses and commentaries, not biographies of the composers or discussions of operatic terms, performers, venues, techniques, and much else.

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