

NAXOS

AudioBooks

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FICTION

HISTORIES

4

Compact
Discs



NA417612

Richard Fawkes
The History of Opera

Read by **Robert Powell**



-
- 1 **VERDI RIGOLETTO** 8.660013-14
Soloists, Czecho-Slovak RSO, Alexander Rahbari
Opera – the beginnings 4:15
Orazio Vecchi (1550-1605)
VECCHI L'AMFIPARNASO 8.553312
Cappella Musicale di S Petronio di Bologna, Sergio Vartolo
- 2 The Baroque – opera emerges 5:16
Jacopo Peri (1561-1633)
Giulio Caccini (1550-1610)
Emilio de Cavalieri (1550-1602)
CAVALIERI RAPPRESENTAZIONE DI ANIMA E DI CORPO 8.554096-97
Cappella Musicale di S Petronio di Bologna, Sergio Vartolo
- 3 Claudio Monteverdi (1567-1643) 5:39
MONTEVERDI L'ORFEO 8.553319
Cappella Musicale di S Petronio di Bologna, Sergio Vartolo
MONTEVERDI LAMENTI BAROCCHI VOL 3 8.553320
Lamento d'Arianna, Anna Caterina Antonacci, soprano
Cappella Musicale di S Petronio, Sergio Vartolo
- 4 The first public opera house in Venice – 1637 3:06
Antonio Cesti (1623-1649)

-
- 5] Opera spreads 5:24
Giovanni Battista Pergolesi (1710-1736)
PERGOLESI LA SERVA PADRONA SAGA 5360
Soloists, Hamburg RSO, George Singer. Used with kind permission from
National Sound Archive, British Library
- 6] Opera in France 5:12
Jean-Baptiste Lully (1632-1687)
LULLY BALLET MUSIC FOR THE SUN KING 8.554003
Aradia Baroque Ensemble, Kevin Mallon
Jean Philippe Rameau (1683-1764)
RAMEAU ANACREON 8.553746
Capella Savaria, Mary Térey-Smith
- 7] Opera in Germany – 17th century 1:41
Heinrich Schütz (1585-1672)
- 8] Opera in England – 17th century 6:57
John Blow (1649-1708)
Henry Purcell (1659-16)
PURCELL DIDO & AENEAS (ACT II Witches & Sorceress Scene)
The Scholars Baroque Ensemble 8.553108
PURCELL DIDO & AENEAS (ACT III Dido's Lament) 8.553108
The Scholars Baroque Ensemble
John Gay (1685-1732)
John Eccles (1668-1735)

-
- 9 George Frideric Handel (1685-1759) 4:19
HANDEL AVE MARIA – Lascia ch'io pianga from Rinaldo
Ingrid Kertesi, Camerata Budapest, László Kovács 8.553751
- 10 Castrati 5:33
SCHUBERT AVE MARIA
sung by Alessandro Moreschi, castrato, in 1904
Transfer by Eliot Levin, Symposium Records
HANDEL BEST OF BAROQUE MUSIC – Largo from Serse
Capella Istropolitana, Richard Edlinger 8.550014
- 11 Christoph Willibald Gluck (1714-1787) 4:58
GLUCK THE DANCE OF THE BLESSED SPIRITS 8.551131
Slovak State PO, Johannes Wildner
GLUCK CHE FARO' SENZA EURIDICE 8.553167
- 12 Melodrama 2:13
Jiri Antoni Benda (1722-1795)
BENDA PYGMALION 8.553345
Soloists, Prague Chamber Orchestra, Christian Benda
- 13 The Classical Period 2:27
Josef Haydn (1732-1809)
Antonio Salieri (1750-1825)
SALIERI OVERTURES LES DANAIDES 8.223381
Czecho-Slovak RSO, Michael Dittrich

-
- 14 Wolfgang Amadeus Mozart (1756-1791) 6:47
MOZART ASCANIO IN ALBA 8.660040-41
Soloists, Concerto Armonico (Budapest), Jacques Grimbert
MOZART OVERTURES – Idomeneo K.366 8.550185
Capella Istropolitana, Barry Wordsworth
MOZART from DIE ENTFÜHRUNG AUS DEM SERAIL 8.550435
Vienna Mozart Orchestra, Konrad Leitner
- 15 Mozart with the librettist Lorenzo da Ponte 9:14
MOZART from DON GIOVANNI 8.550866
Donna Robin, Ludwig Miller, Vienna Mozart Orchestra, Konrad Leitner
MOZART from LE NOZZE DI FIGARO 8.550867
Donna Robin, Ludwig Miller, Vienna Mozart Orchestra, Konrad Leitner
MOZART from COSÌ FAN TUTTE 8.660008
Soloists, Capella Istropolitana, Johannes Wildner
MOZART from DIE ZAUBERFLÖTE 8.660030-31
Soloists, Failoni Orchestra, Michael Halász
- 16 Ludwig van Beethoven (1770-1827) 6:17
BEETHOVEN LEONORA NO 1 8.553431
Nicolaus Esterházy Sinfonia, Béla Drahos
BEETHOVEN PRISONERS' CHORUS from FIDELIO 8.550507
Slovak Philharmonic Choir, Johannes Wildner

-
- 17 Opera in Italy – the early 19th century 12:04
Giacchino Rossini (1792-1868)
ROSSINI SEMIRAMIDE 8.553543
Ewa Podles, Hungarian State Opera Chorus
ROSSINI TANCREDI 8.553543
Ewa Podles, Hungarian State Opera Chorus
ROSSINI THE BARBER OF SEVILLE (Figaro's aria) 8.660027-29
Roberto Servile, Failoni Chamber Orchestra, Will Humburg
ROSSINI THE BARBER OF SEVILLE 8.660027-29
Failoni Chamber Orchestra, Hungarian Radio Chorus, Will Humburg
- 18 Gaetano Donizetti (1797-1848) 6:43
DONIZETTI FAVOURITE SOPRANO ARIAS 8.550605
Aria from Linda di Chamonix
Luba Orgonasova, Czecho-Slovak RSO, Will Humburg
DONIZETTI FAVOURITE SOPRANO ARIAS 8.550605
Lucia's Mad Scene from Lucia di Lammermoor
Luba Orgonasova, Czecho-Slovak RSO, Will Humburg
DONIZETTI L'ELISIR D'AMORE
Aria: Una furtiva lagrima
Vincenzo La Scola, Hungarian State Opera Orchestra, Pier Giorgio Morandi
- 19 Vincenzo Bellini 5:05
BELLINI from LA SONNAMBULA 8.550605
Luba Orgonasova, Czecho-Slovak RSO, Will Humburg
BELLINI from I Puritani 8.550605
Luba Orgonasova, Czecho-Slovak RSO, Will Humburg

20	The High C	1:21
21	Opera in Germany – the early 19th century	7:06
	Carl Maria von Weber (1786-1826)	
	WEBER GERMAN ROMANTIC OVERTURES	8.550146
	Der Freischütz	
	Czecho-Slovak RSO, Alfred Walter	
	WEBER GERMAN OPERATIC CHORUSES	8.550507
	Huntsmen's Chorus	
	Heinrich Marschner (1795-1861)	
	MARSCHNER OVERTURE HANS HEILING	8.550146
	Czecho-Slovak RSO, Alfred Walter	
22	Opera in Paris – the early 19th century	7:43
	Luigi Cherubini (1760-1842)	
	Gaspard Spontini (1774-1851)	
	Daniel Auber (1782-1871)	
	AUBER FAMOUS FRENCH OVERTURES	8.550473
	Overture to Masaniello	
	Czecho-Slovak RSO, Richard Hayman	
	Giacomo Meyerbeer (1791-1864)	
	MEYERBEER L'ETOILE DU NORD	8.223829-31
	NSO Ireland, Vladimir Jurowski	
23	Hector Berlioz (1803-1835)	4:13
	BERLIOZ LES TROYENS A CARTHAGE (excerpts)	8.553195
	San Diego Master Chorale, San Diego Symphony Orchestra, Yoav Talmi	

-
- 24 Charles Gounod (1818-1893) 5:53
GOUNOD PETER DVORSKY OPERATIC RECITAL 8.550343
Salut! Demeure chaste et pure from Faust
Peter Dvorsky, Bratislava Radio Symphony Orchestra, Ondrej Lenard
Ambroise Thomas (1811-1896)
Jules Massenet (1842-1912)
MASSENET PETER DVORSKY OPERATIC RECITAL 8.550343
Pourquoi me réveiller, from Werther
Peter Dvorsky, Bratislava Radio Symphony Orchestra, Ondrej Lenárd
- 25 Jacques Offenbach (1819-1890) 3:03
OFFENBACH CAN-CAN from ORPHEUS IN THE
UNDERWORLD 8.550924
Slovak State Symphony Orchestra, Johannes Wildner
OFFENBACH BARCAROLLE from TALES OF HOFFMAN 8.550088
Czecho-Slovak RSO, Keith Clark
- 26 Camille Saint-Saens (1835-1921) 4:19
SAMSON ET DALILA Mon coeur s'ouvre à ta voix
sung by Sigrid Onegin 1930
Transfer by Eliot Levin, Symposium Records
Léo Delibes (1836-1891)
DELIBES FLOWER DUET from LAKME 8.551171
Adriana Kohútková, Denisa Slepkovská
Slovak RSO, Johannes Wildner

-
- 27 Georges Bizet (1838-1875) 5:32
BIZET CARMEN 8.660005-07
Soloists, Czecho-Slovak RSO, Alexander Rahbari
- 28 Opera in England – 19th century 4:55
BALFE THEN YOU'LL REMEMBER ME from THE BOHEMIAN GIRL
sung by John McCormack
Transfer by Eliot Levin, Symposium Records
- 29 Giuseppe Verdi (1813-1901 the – 'galley years') 8:28
VERDI VA PENSIERO from NABUCCO 8.550241
Slovak Philharmonic Chorus, Czecho-Slovak RSO, Oliver Dohnányi
- 30 Verdi – The middle period 2:49
VERDI LIDA'S PRAYER from The Battle of Legnano 8.550241
Slovak Philharmonic Chorus, Czecho-Slovak RSO, Oliver Dohnanyi
VERDI RIGOLETTO 8.660013-14
Tumagian, Ferrarini, Ramiro, Slovak Philharmonic Chorus,
Czecho-Slovak Radio Symphony Orchestra, Alexander Rahbari
VERDI IL TROVATORE from FAMOUS TENOR ARIAS 8.550497
Thomas Harper, Czecho-Slovak RSO, Slovak Philharmonic Chorus, Michael Halász

-
- 31 Verdi – The years of maturity 6:03
VERDI TRIUMPHAL MARCH from AIDA 8.660033-4
Soloists, National SO of Ireland, Rico Saccani
VERDI THE WILLOW SONG from OTELLO 8.550606
Miriam Gauci, BRT Philharmonic Orchestra, Alexander Rahbari
VERDI CLOSING QUARTET from FALSTAFF 8.660050-51
Soloists, Chorus and Orchestra of the Hungarian State Opera,
Will Humburg
- 32 Richard Wagner (1813-1883) 6:17
WAGNER OVERTURE THE FLYING DUTCHMAN 8.660025-26
Soloists, ORF SO, Pinchas Steinberg
WAGNER GERMAN OPERATIC CHORUSES 8.550507
Pilgrims' Chorus from Tannhäuser
- 33 The Ring 7:23
WAGNER RIDE OF THE VALKYRIES from DIE WALKÜRE
Soloists, Bayreuth Festspielhaus Orchestra, Franz von Hösslin, 1927
Transfer by Eliot Levin, Symposium Records
WAGNER ORCHESTRAL HIGHLIGHTS 8.550498
Liebestod from Tristan
Polish NRSO, Johannes Wildner
WAGNER LEB'WOHL from DIE WALKÜRE
sung by Friedrich Schorr. 1929
Transfer by Eliot Levin, Symposium Records

34	<p>The beginning of Verismo Amilcare Ponchielli (1834-1886) PONCHIELLI CIELO E MAR from LA GIOCONDA Thomas Harper, Czecho-Slovak RSO, Michael Halász Alfredo Catalani (1854-1893) CATALANI LA WALLY SOPRANO ARIAS Ebben, ne andrò lontana Miriam Gauci, BRT Philharmonic Orchestra, Alexander Rahbari Pietro Mascagni (1863-1945) MASCAGNI EASTER HYMN from CAVALLERIA RUSTICANA Soloists, Czecho-Slovak RSO, Alexander Rahbari Ruggiero Leoncavallo (1857-1919) LEONCAVALLO I PAGLIACCI Soloists, Czecho-Slovak RSO, Alexander Rahbari</p>	<p>11:30 8.550684 8.550606 8.660022 8.660021</p>
35	<p>Giacomo Puccini (1858-1924) PUCCINI LE VILLI SOPRANO ARIAS Se come voi piccina io fossi Miriam Gauci, BRT Philharmonic Orchestra, Alexander Rahbari</p>	<p>5:02 8.550606</p>
36	<p>La Bohème PUCCINI LA BOHÈME Soloists, Czecho-Slovak RSO, Will Humburg PUCCINI NESSUN DORMA from TURANDOT Thomas Harper, Czecho-Slovak RSO, Will Humburg</p>	<p>7:52 8.660003-04</p>

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- 37 The rise of nationalism – Bohemia 5:18
Bedřich Smetana (1824-1884)
SMETANA OVERTURE THE BARTERED BRIDE 8.550376
Antonin Dvořák (1841-1904)
DVORAK SONG TO THE MOON from RUSALKA 8.551164
Jana Valášková, Slovak RSO, Johannes Wildner
- 38 Nationalism in Russia 5:25
Mikhail Ivanovich Glinka 1804-1857
GLINKA OVERTURE RUSLAN AND LUDMILLA 8.550085
Czecho-Slovak RSO, Anthony Bramall
Alexander Borodin (1835-1921)
BORODIN POLOVTSIAN DANCES 8.550501
Slovak Philharmonic Orchestra, Daniel Nazareth
- 39 Modest Mussorgsky (1839-1881) 5:45
MUSSORGSKY BORIS GODUNOV
sung by Fyodor Chaliapin. 1926
Transfer by Eliot Levin, Symposium Records
Nicolai Rimsky-Korsakov (1844-1908)
RIMSKY-KORSAKOV SONG OF THE INDIAN GUEST from SADKO
Sung by Dmitri Smirnoff. 1921.
Transfer by Eliot Levin, Symposium Records
- 40 Anton Rubinstein (1829-1894) 2:24
RUBINSTEIN THE DEMON 8.223781
Soloists, NSO Ireland, Alexander Anissimov

-
- 41 Peter Illy'ich Tchaikovsky (1840-1893) 4:39
TCHAIKOVSKY TATIANA'S LETTER SCENE
from EUGENE ONEGIN
sung by Ljuba Wellitsch. 1948.
Transfer by Eliot Levin, Symposium Records
- 42 Impressionism in France 4:39
Claude Debussy (1862-1918)
DEBUSSY PELLEAS ET MELISANDE
Soloists, Orchestre National de Lille-Région Nord,
Jean-Claude Casadesus
- 43 Expressionism in Germany 7:32
Richard Strauss (1864-1949)
STRAUSS SALOME
sung by Ljuba Wellitsch. Transfer by Eliot Levin, Symposium Records
STRAUSS DER ROSENKAVALIER 8.550182
Slovak Philharmonic Orchestra, Zdeněk Košler
Franz Schreker (1878-1934)
SCHREKER DIE FERNE KLANG 8.223270-1
Soloists, Hagen Opera Chorus, Hagen Philharmonic Orchestra,
Michael Halász
- 44 Arnold Schönberg (1874-1951) 3:46
Alban Berg (1885-1935)
BERG WOZZECK
G. Ribla, Philadelphia Orchestra, Eugene Ormandy
Transfer by Eliot Levin, Symposium Records

-
- 45 Igor Stravinsky (1882-1971) 2:09
- 46 Other German composers 2:56
Hans Pfitzner (1869-1949)
Erich Korngold (1897-1957)
- 47 Poland – Karol Szymanowski (1882-1937) 2:15
SZYMANOWSKI KING ROGER 8.660062-63
Polish NRSO, Karol Stryja
- 48 Czechoslovakia – Leoš Janáček (1854-1928) 2:56
JANACEK JENUFA BIS CD-449-450
Gabriela Beňačková, Opera Orchestra of New York, Eve Queler
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- 49 Hungary – Zoltán Kodály (1882-1967), Béla Bartók (1881-1945) 0:32
- 50 Spain – Manuel de Falla (1876-1946) 1:04
FALLA MASTER PETER'S PUPPET SHOW 8.553499
Soloists, I Cameristi, Maurizio Dini-Ciacci
- 51 USA 4:39
George Gershwin (1898-1937)
GERSHWIN IT AIN'T NECESSARILY SO from PORGY AND BESS
Paul Robeson
Transfer by Eliot Levin, Symposium Records

-
- 52 Russia 2:32
Dmitri Shostakovich (1906-1975)
Sergei Prokofiev (1891-1953)
PROKOFIEV LOVE OF THREE ORANGES 8.550370
Slovak Philharmonic Orchestra, Richard Hayman
- 53 Britain 5:25
Frederick Delius (1862-1934)
Gustav Holst (1874-1934)
Ralph Vaughan Williams (1872-1958)
Michael Tippett (1905-1997)
Benjamin Britten (1913-1976)
BRITTEN SEA INTERLUDES from PETER GRIMES 8.553107
New Zealand SO, Myer Fredman
Harrison Birtwistle (1934-)
BIRTWISTLE THE MASK OF ORPHEUS NMC D050
Soloists, BBC Symphony Orchestra and Singers,
Andrew Davis and Martin Brabbins
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- 54 The Present – and future 4:01
PUCCINI O MIO BABBINO CARO from Gianni Schicchi 8.550606
Miariam Gauci, BRT Philharmonic, Brussels, Alexander Rahbari
VERDI ANVIL CHORUS from IL TROVATORE 8.550241
Slovak Philharmonic Chorus, Czecho-Slovak Orchestra,
Oliver Dohnányi
Disasters and anecdotes

55	Casinos and opera	1:34
56	Burnings and opera	0:44
57	Animals and opera	0:48
58	Singers and opera	2:13
59	Tosca and opera	2:03
	OPERETTA	
60	What is operetta?	2:54
	OFFENBACH FAMOUS OPERETTA OVERTURES	8.550468
	Orpheus in the Underworld	
	Czecho-Slovak State Philharmonic Orchestra, Alfred Walter	
61	The Opéra-Comique in Paris, 1715	2:49
	Daniel Auber	
	AUBER FAMOUS FRENCH OVERTURES	8.550473
	Le cheval de bronze	
	Czecho-Slovak RSO, Polish NRSO, Richard Hayman	
62	Adolphe Adam (1803-1856) and Hervé (1825-1892)	3:28
	ADOLPHE ADAM – FAMOUS FRENCH OVERTURES	8.550473
	Overture to Si j'étais roi	
	Czecho-Slovak RSO, Polish NRSO, Richard Hayman	

-
- 63 Jacques Offenbach 5:12
OFFENBACH FAMOUS OPERETTA OVERTURES 8.550468
Orpheus in the Underworld
Czecho-Slovak State Philharmonic Orchestra, Alfred Walter
- 64 Singspiel in Germany 2:05
Albert Lortzing (1801-1851)
LORTZING Zar und Zimmermann 8.550146
Czecho-Slovak State Philharmonic Orchestra, Alfred Walter
- 65 Operetta in Vienna 2:41
Franz von Suppé (1819-1895)
SUPPE DIE SCHONE GALATHEE 8.553935
Czecho-Slovak State Philharmonic Orchestra, Alfred Walter
- 66 Johann Strauss junior (1825-1899) 4:21
JOHANN STRAUSS II TRINKE, LIEBCHEN from DIE FLEDERMAUS
from BEST OF OPERETTA VOL 3 8.550943
János Berkes, Hungarian Operetta Orchestra, László Kovács
- 67 Operetta in England 4:15
Gilbert and Arthur Sullivan (1842-1900)
GILBERT & SULLIVAN HMS PINAFORE 8.554165
Royal Ballet Sinfonia, Andrew Penny
GILBERT & SULLIVAN WHEN I WAS A LAD from
YEOMAN OF THE GUARD
Sung by Sir Henry Lytton
Transfer by Eliot Levin, Symposium Records

-
- 68 Viennese operetta – into the 20th century 4:45
Franz Lehár (1870-1948)
LEHÁR O VATERLAND from THE MERRY WIDOW from
BEST OF OPERETTA VOL 2 János Berkes, Hungarian Operetta Orchestra, László Kovács 8.550942
LEHÁR VILJA-LIED from THE MERRY WIDOW from BEST OF OPERETTA VOL 2
Ingrid Kertesi, Hungarian Operetta Orchestra, László Kovács 8.550942
LEHÁR YOU ARE MY HEART'S DELIGHT from THE LAND OF SMILES
sung by Richard Tauber
Transfer by Eliot Levin, Symposium Records
- 69 Oscar Straus (1870-1954) 0:28
- 70 Emmerich Kálmán (1882-1953) 1:08
KALMAN from COUNTESS MARITZA BEST OF OPERETTA VOL 3 8.550943
Soloists, Hungarian Operetta Orchestra, László Kovács
- 71 Robert Stolz (1880-1975) 0:50
- 72 Light opera – USA 2:40
John Philip Sousa (1854-1933)
SOUSA EL CAPITAN 8.223872
Razumovsky Symphony Orchestra, Keith Brion
- 73 **STOLZ** GOODBYE from THE WHITE HORSE INN from
BEST OF OPERETTA VOL 8.550943 2:07
Soloists, Hungarian Operetta Orchestra, László Kovács

Total time: 5:17:51

Richard Fawkes

The History of Opera

Opera, said Dr Johnson, is an exotic and irrational entertainment. As always, the good doctor was right. It is odd for people to spend an evening singing to each other, often in a language many of the audience cannot understand. But the combination of music, drama, lights and costumes, when it works, has the power to move the human heart in a way no other art form can.

People come to opera in different ways. Some, like the tenor José Carreras, first saw Mario Lanza on the screen in *The Great Caruso* and were hooked. Others have discovered it through *Nessun Dorma*. But hearing an aria and liking it does not always make it easy to move on and discover other operas. There are, literally, thousands written by thousands of composers. It is for those people who want to know something of the background to opera and how everything fits together, that this history, tracing the major developments over the past four hundred years, has been written.

Opera began at the close of the 16th century in Italy as an experiment by a group of intellectuals to recreate how they thought the Ancient Greeks must have set

words to music. It soon caught on, spreading throughout Italy and northern Europe, and although Italian opera remained the most popular, other schools started, in France in particular. Opera singers, especially the castrati, became big stars. It took the reforms of Gluck to put the drama back into opera and pave the way for Mozart and Beethoven.

During the early part of the 19th century, opera fell into two distinct categories: Italian or German. Italian opera was dominated by the bel canto composers, Rossini, Donizetti and Bellini; German opera by the Romantics, beginning with Weber.

In France, elements of both were taken to form grand opera, while a light, lyric opera epitomised by Gounod also began to emerge. The culmination of both Italian and German opera in the 19th century, came with Verdi and Wagner.

Rising nationalism throughout Europe at the end of the 19th century caused many composers to turn to their folk history and folk music for inspiration. And then, as Europe disintegrated and music fragmented, the operas written during the

first part of the 20th century reflected the changes in a world which no longer had any certain values. All the confusing-isms of art were found in opera, from impressionism to atonalism, from electronic music to minimalism. What the end of the 20th century has shown us is that an art form frequently derided for being elitist, irrelevant and on its last legs, is not only alive but thriving. Today's composers are just as eager to write opera as their predecessors were two hundred years earlier.

In the early part of the 19th century a form of light opera emerged in France, a mixture of comic opera and vaudeville (which incorporated popular songs and dialogue). This became known as operetta. From France operetta spread to England, where its main exponents became Gilbert and Sullivan, to Vienna and to the United States, paving the way for what we now call the musical.

Richard Fawkes is a freelance writer and film director. He wrote the award-winning *History of Classical Music* for Naxos AudioBooks and is a regular contributor to *Opera Now*, *BBC Music Magazine* and *Classical Music*. He has written books on opera, including a history of opera on film. He has also written the librettos for two operas, one of which, *Survival Song*, was nominated for an Olivier Award. His credits as a film director include *The Original Three Tenors*, a documentary about Caruso, Gigli and Bjorling.

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Keith Anderson for script advice; Eliot Levin for the historic recordings; Peter Bromley for pronunciation and proof-reading; and David Patmore for the loan of Saga 5360.

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Cover picture: Inauguration of the Teatro Regio, Turin, 1740,
with a performance of Feo's *Arsace*, by Domenico Olivero.

Richard Fawkes

The History of Opera

Read by **Robert Powell**

Opera, said Molière, is the most expensive noise known to man. From its beginnings in the 16th century, through to today when there are as many musical styles as there are composers, opera has fascinated, infuriated, delighted, been censored, been banned, excited riots, even won a nation its freedom. Here is the colourful story of sometimes temperamental composers and even more temperamental singers working in an art form which has produced some of man's noblest artistic creations.

This absorbing history is illustrated by over 100 musical examples by Naxos artistes as well as some of the greatest singers of the 20th century including Enrico Caruso and Fyodor Chaliapin.



Robert Powell's portrayal of Jesus in Franco Zeffirelli's *Jesus of Nazareth* won him four major international awards and a BAFTA nomination. His other film credits include the vivid characterisation of *Mahler* in Ken Russell's film of the composer, *Harlequin, Imperative, Tommy*, and *The Thirty-Nine Steps*. His TV credits include the comedy series *The Detectives* and his extensive theatre credits include *Hamlet, Travesties* and *Sherlock Holmes – The Musical*. He also reads *The History of Classical Music* for Naxos AudioBooks.

"Everyone, except season ticket holders at the Royal Opera House, will find unexpected notes here."

RADIO TIMES

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Total time
5:17:51

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This absorbing history is illustrated by over 100 musical examples by Naxos artistes as well as some of the greatest singers of the 20th century including Enrico Caruso and Fyodor Chaliapin.



Robert Powell's portrayal of Jesus in Franco Zeffirelli's *Jesus of Nazareth* won him four major international awards and a BAFTA nomination. His other film credits include the vivid characterisation of *Mahler* in Ken Russell's film of the composer, *Harlequin, Imperative, Tommy*, and *The Thirty-Nine Steps*. His TV credits include the comedy series *The Detectives* and his extensive theatre credits include *Hamlet, Travesties* and *Sherlock Holmes – The Musical*. He also reads *The History of Classical Music* for Naxos AudioBooks.

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