



THE CHRONICLE OF

OPERA

MICHAEL RAEBURN



THAMES AND HUDSON

CONTENTS

Introduction 8

1 1589–1761 BAROQUE OPERA 16

- 1589–1634 The New Art 20
1635–1646 Opera in Venice 24
1647–1677 Italian Opera Reaches Paris 36
1678–1702 France, Germany, England 30
1703–1716 The Second Century of Opera 34
1717–1731 Prima Donnas and Castrati 38
1732–1739 The Seeds of Change 44
1740–1761 The Death of Handel 50

2 1762–1850 CLASSICAL AND ROMANTIC OPERA 56

- 1762–1775 Opera is Reborn 60
1776–1780 Melodrama and Singspiel 66
1781–1786 Mozart in Vienna 68
1787–1791 Mozart's Last Operas 72
1792–1804 Opera after the French Revolution 78
1805–1816 Opera during the Empire 82
1817–1821 Weber and German Romanticism 88
1822–1828 Romantic Opera 92
1829–1835 Bel Canto 98
1836–1841 Successors to Rossini 106
1842–1850 Verdi and Wagner 110

3 1851–1914 INTERNATIONAL OPERA 116

- 1851–1857 Verdi's Middle Period 120
1858–1867 The Second Empire 124
1868–1875 The New Repertory 132
1876–1882 Bayreuth 138
1883–1895 Perfect Wagnerites 144
1896–1902 The Turn of the Century 152
1903–1907 Revival and Rebellion 158
1908–1914 A Blaze of Glory 164

4 1915–1997 THE AGE OF RECORDING 170

- 1915–1918 Neoclassicism 174
1919–1925 After the War 178
1926–1932 Opera in the Weimar Republic 184
1933–1944 Opera in the Shadow of War 190
1945–1953 The New Order 198
1954–1960 Grand Opera Reborn 204
1961–1975 Opera and Anti-Opera 212
1976–1997 Postmodernism 218

Reference Data

- Glossary 225 Timeline 226 Opera Premières 230
Biographies of 100 Singers 232 Discography 237 Bibliography 240
Sources of Illustrations 241 Index 242