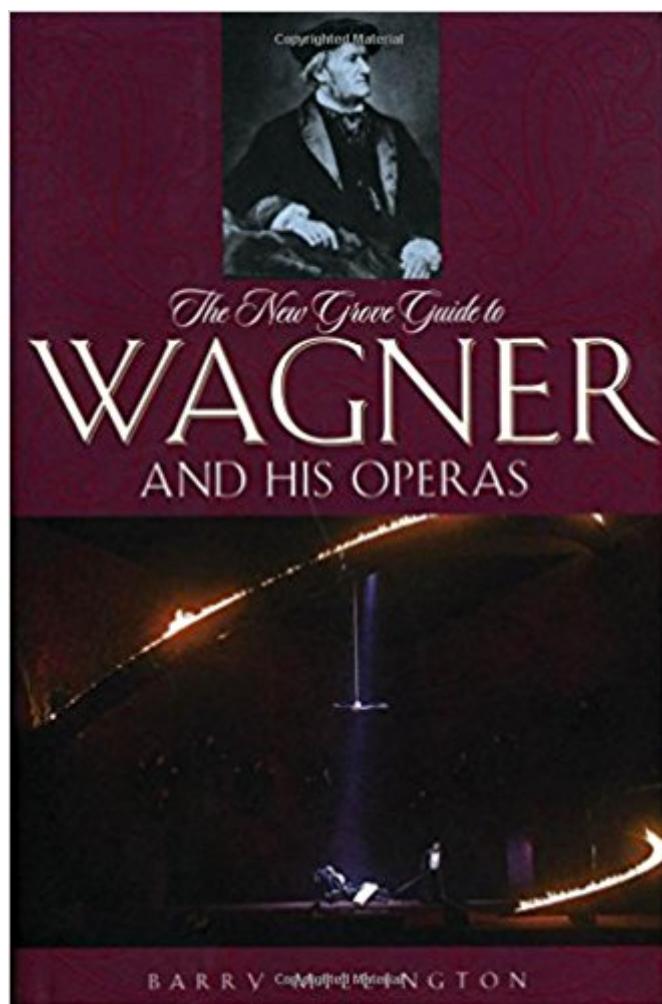


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The New Grove Guide To Wagner And His Operas (New Grove Operas)



Synopsis

One of the most controversial figures in the history of ideas as well as music, Richard Wagner continues to stimulate debate whenever his works are performed. Drawing upon the scholarship of The New Grove Dictionary of Opera, the most comprehensive dictionary of opera in the world, Barry Millington offers a concise, portable survey and guide, which will make a welcome addition to the shelf of anyone who loves opera. Millington has completely updated the original pieces and contributed four new chapters on Wagner, including a summary of Wagner productions from 1876 to the present day, a suggested listening and viewing gyide, complete chronology of Wagner's operas, and a glossary of terms that will delight any opera-goer. In addition, there are detailed entries on each of Wagner's operas, a main biographical section, and a group of separate articles on such topics as Leitmotif and Gesamtkunstwerk, as well as a newly revised updated article on Bayreuth. Complete with a new preface, updated bibliography, glossary, and discography--including first release dates of each recording--The New Grove Guide to Wagner and his Operas furnishes both seasoned Wagner-lovers and neophytes with all they require for an in-depth appreciation of this unique historical figure.

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Customer Reviews

Praise for The New Grove Dictionary of Opera "The last word on opera."—The Washington Post "Opera buffs need look no further."—The Observer, London "A monument of enlightened

scholarship."--The Sunday Telegraph, London

Barry Millington is Chief Music Critic for the London Evening Standard and the author/editor of seven books on Wagner, including *Wagner* and *The Wagner Compendium*.

This is a physically and verbally thin book. I was surprised at how disappointingly cursory its survey of its subject is (in works and life). To justify this thin gruel as 'intended for beginners' is false given that anyone with an interest in the subject will want quite a bit more than capsule plot summaries of legendary operas with a few short basic essays. Whatever you are looking for, this can hardly be the book you want. You will almost certainly want much more, as I did - this book just begins to whet the appetite without providing much you haven't already read in little CD-set libretto booklets. It's a lazily-constructed volume relying like a crutch on your natural assumption that because it has been published as a book its content justifies such an independent and specific existence.

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