

The Bel Canto Operas: A Guide to the Operas of Rossini, Bellini, and Donizetti

Charles Osborne

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Charles Osborne : The Bel Canto Operas: A Guide to the Operas of Rossini, Bellini, and Donizetti before purchasing it in order to gage whether or not it would be worth my time, and all praised The Bel Canto Operas: A Guide to the Operas of Rossini, Bellini, and Donizetti:

23 of 25 people found the following review helpful. Somewhat useful ListsBy John CraggThis work contains a complete listing of the operas of Rossini, Donizetti and Bellini. They are presented in chronological order by composer, unnumbered to make reference to the discography more difficult. The latter is fairly useless. In most cases, only one version is listed, often one no longer available, with absolutely no discussion of the merits of the recording, either in absolute terms or relative to others. The text is very long on trivia connected with the first production with no analysis of what effect any of this had on the composition, and virtually no discussion of subsequent revisions and changes. In the case of the more obscure opera, there may be some trivia about performances in the twentieth century as well. Analysis where it occurs at all is usually superficial. One gets no idea of the composer's development, or the development of bel canto writing. Most of the few connections drawn among the various composers comes through rather snide comments that one piece or another reminds the author of someone else.0 of 0 people found the following review helpful. Well doneBy GEVGood detail and breakdown of composer and their operas. It is the most likely the most consise definition and decsription on Bel Canto that I have seen.1 of 4 people found the following review helpful. Bel Canto OperaBy Marianne CarltonThe "Bel Canto Operas" have such a rich history. This is wonderfully

written and well-constructed, with savory tidbits of information salted throughout. Loved it!

The author treats each of Rossini's 39 operas, Donizetti's 66, and Bellini's 10, discussing the libretto and the circumstances of each opera's first performance, outlining the plot, and ending with an analysis of the music.