

**THE STANDARD LIGHT
OPERAS, THEIR PLOTS
AND THEIR MUSIC**

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The standard light operas, their plots and their music by George P. Upton

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GEORGE P. UPTON

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AND THEIR MUSIC**

THE STANDARD LIGHT OPERAS

By **GEORGE P. UPTON**

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THE
STANDARD LIGHT OPERAS

THEIR PLOTS AND THEIR MUSIC

A Handbook

By GEORGE P. UPTON

AUTHOR OF "THE STANDARD OPERAS," ETC.



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Angus Stewart

TO MY FRIEND

CHARLES C. CURTISS

P R E F A C E.

THE present volume, "The Standard Light Operas," has been prepared not only with the hope that it may supply a popular want in these days when the light opera is so much in vogue, but also with the purpose of completing the series which the author has already compiled, including the opera, oratorio, cantata, and symphony. It has been somewhat difficult to select from the "embarrassment of riches" in the material offered by the profusion of operettas, musical comedies, and legitimate light operas which have been produced during the last few years, and which are still turned out with almost bewildering rapidity. Still more difficult is it to determine accurately those among them which are standard. A few of the lighter works which are contained in the original edition of the "Standard Operas" have been recast, as they properly belong in a work of this kind, and as they may answer the needs of those who have not the former volume. The opera comique and the opera bouffe are also represented by the best of their class, those whose text is clearly objectionable being

omitted. The entire list of the characteristic and delightful operettas by the late Sir Alexander Sullivan is included, and some of the musical comedies which have a strong hold upon popular admiration. The operas have not been analyzed with that closeness of detail which characterizes the "Standard Operas," as they do not call for treatment of that kind, and in many cases the leading numbers are only suggested. They are described rather than criticised, and as they have been compiled solely for the use of the general public they have been presented as untechnically as possible. They are intended to heighten popular enjoyment rather than to supply information for musicians, and as a *vade mecum* for the opera-goer rather than a reference for the musical student.

G. P. U.

CHICAGO, August, 1902.