

Maria R. Wade

The German Baroque Pastoral 'Singspiel'

Berner Beiträge zur Germanistik

• Singspiel •



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German Baroque Pastoral Singspiel

Michael Spitzer



German Baroque Pastoral Singspiel:

The German Baroque Pastoral "Singspiel" Mara R. Wade, 1990 The study focuses on the earliest German language opera libretti the pastoral Singspiele The history of the term is traced throughout various poetical treatises of the 17th century from Opitz to Stieler Three works Seelewig Psyche and Amelinde are compared in terms of dramatic structure poetic formulation of the text the role of literary contrafacture and the extent of musical accompaniment The allegorical theme of anima et corpo unites all three works and indeed is characteristic of the genre **The early German pastoral Singspiel**

Mara R. Wade, 1984 purposes and demonstrate an attempt to portray the rewards of virtue in harmony with a Christian that is German Protestant world view **German Baroque Writers, 1580-1660** James N. Hardin, 1996 Essays on writers of

German baroque literature primarily prose fiction and poetry in German and in Latin including religious tracts works by theologians and mystics as well as a vast body of alchemical astrological and quasi scientific literature published in the Holy Roman Empire of the German Nation Many important works during the first half of the seventeenth century are adaptations or translations of works from other languages *A Short History of Opera* Donald J. Grout, Hermine Weigel

Williams, 2003-07-18 When first published in 1947 *A Short History of Opera* immediately achieved international status as a classic in the field Now more than five decades later this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day *A Short History of Opera* examines not only the standard performance repertoire but also works considered important for the genre's development Its expanded scope investigates opera from Eastern European countries and Finland The section on twentieth century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States which incorporates material on the American musical and ties between classical opera and popular musical theater A separate section on Chinese opera is also included With an extensive multilanguage bibliography more than one hundred musical examples and stage illustrations this authoritative one volume survey will be invaluable to students and serious opera buffs New fans will also find it highly accessible and informative Extremely thorough in its coverage *A Short History of Opera* is now more than ever the book to turn to for anyone who wants to know about the history of this art form *Johann Sebastian Bach's Christmas Oratorio*

Markus Rathey, 2016-08-04 This book is the first thorough study of Bach's popular Christmas Oratorio in English While giving a comprehensive overview of the oratorio the book focuses in particular on the cultural and theological understanding of Christmas in Bach's time and the compositional process from the earliest concepts to the completed piece **The Figure of**

the Nymph in Early Modern Culture, 2018-03-20 Throughout the early modern period the nymph remained a powerful

figure that inspired and informed the cultural imagination in many different ways Far from being merely a symbol of the classical legacy the nymph was invested with a surprisingly broad range of meanings Working on the basis of these assumptions and thus challenging Aby Warburg's famous reflections on the nymphs that both portrayed her as cultural archetype and reduced her to a marginal figure the contributions in this volume seek to uncover the multifarious roles played by nymphs in literature drama music the visual arts garden architecture and indeed intellectual culture tout court and thereby explore the true significance of this well known figure for the early modern age Contributors Barbara Baert Mira Becker Sawatzky Agata Anna Chrzanowska Karl Enenkel Wolfgang Fuhrmann Michaela Kaufmann Andreas Keller Eva Bettina Krems Damaris Leimgruber Tobias Leuker Christian Peters Christoph Pieper Bernd Roling and Anita Traninger

Opera Guy A. Marco, 2001 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published Provided by publisher The Emblem in Scandinavia and the Baltic Simon McKeown, Mara R. Wade, 2006 **Islands and Cities in Medieval Myth, Literature, and History** Andrea Grafetstätter, Sieglinde Hartmann, James Michael Ogier, 2011 The studies presented in this book derive from a series of sessions held at the annual International Medieval Congress in Leeds UK Four sessions held from 2004 to 2006 bore the title Islands of the World and the Seven Seas in Medieval Myth and History and three in 2007 the title Cities Myths and Literatures The stated objective of the island sessions was the location of a starting point for a new investigation into the possible impact that myths and other fictitious stories about insular wonderlands had on the reasons why medieval men and women undertook their various missions searches and explorations that finally led to the discovery of the New World Similarly the cities sessions intended to find new connections between ancient myths and medieval constructions of real or imagined cities in literature editors pref p 7 Cultures of Communication Helmut Puff, Ulrike Strasser, Christopher Wild, 2017-04-24 Contrary to the historiographical commonplace no Reformation without print Cultures of Communication examines media in the early modern world through the lens of the period's religious history Looking beyond the emergence of print this collection of ground breaking essays highlights the pivotal role of theology in the formation of the early modern cultures of communication The authors assembled here urge us to understand the Reformation as a response to the perceived crisis of religious communication in late medieval Europe In addition they explore the novel demands placed on European media ecology by the acceleration and intensification of global interconnectedness in the early modern period As the Christian evangelizing impulse began to propel growing numbers of Europeans outward to the Americas and Asia theories and practices of religious communication had to be reformed to accommodate an array of new communicative

constellations across distances languages cultures **Metaphor and Musical Thought** Michael Spitzer, 2015-12-21 The scholarship of Michael Spitzer's new book is impressive and thorough The writing is impeccable and the coverage extensive The book treats the history of the use of metaphor in the field of classical music It also covers a substantial part of the philosophical literature The book treats the topic of metaphor in a new and extremely convincing manner Lydia Goehr Columbia University The experience of music is an abstract and elusive one enough so that we're often forced to describe it using analogies to other forms and sensations we say that music moves or rises like a physical form that it contains the imagery of paintings or the grammar of language In these and countless other ways our discussions of music take the form of metaphor attempting to describe music's abstractions by referencing more concrete and familiar experiences Michael Spitzer's *Metaphor and Musical Thought* uses this process to create a unique and insightful history of our relationship with music the first ever book length study of musical metaphor in any language Treating issues of language aesthetics semiotics and cognition Spitzer offers an evaluation a comprehensive history and an original theory of the ways our cultural values have informed the metaphors we use to address music And as he brings these discussions to bear on specific works of music and follows them through current debates on how music's meaning might be considered what emerges is a clear and engaging guide to both the philosophy of musical thought and the history of musical analysis from the seventeenth century to the present day Spitzer writes engagingly for students of philosophy and aesthetics as well as for music theorists and historians

David Schirmer, a Poet of the German Baroque Anthony John Harper, 1977 Historical Dictionary of Opera Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this *Historical Dictionary of Opera* as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas *Don Giovanni* *Tosca* and more Technical terms also abound and reference to different genres from *antimasque* to *zarzuela* Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access

point for readers interested in opera *Andreas Gryphius* Blake Lee Spahr, 1993 Critical study of great 17c German poet and dramatist Andreas Gryphius 1616-1664 was the greatest German poet and dramatist of the 17th century yet he remains virtually unknown outside his own country One of the chief reasons for his relative obscurity outside Germany is that almost all studies devoted to him are written in German Another problem has to do with the inaccessibility of the recondite forms of Baroque literature This book is designed especially for students and scholars in disciplines other than German particularly those in comparative literature and the modern languages where a lack of knowledge about this major German writer distorts a proper international perspective on major figures of the 17th century But it also addresses the Germanist especially scholars in Germany they will find interpretations and a way of presenting them entirely new The New Grove Dictionary of Music and Musicians: Scott to Sources, MS Stanley Sadie, 2001 The New Grove Dictionary of Music and Musicians Stanley Sadie, John Tyrrell, 2001 *Monatshefte*, 1946 *Die deutsche Literatur im Zeitalter des Barock* Volker Meid, 2009 Histoire Du Spectacle en Europe (1580-1750) Pierre Béhar, Helen Watanabe-O'Kelly, 1999 **The Image of the Baroque** Aldo D. Scaglione, Gianni Eugenio Viola, 1995 In the ongoing attempt to offer new interpretations of cultural phenomena the Baroque is not one of the most frequently discussed periods but we can easily agree that it merits new attention Most of the essays contained in this volume are interdisciplinary in particular they integrate literary ideological social and artistic dimensions Others aim to contribute to a sharper definition of this rather elusive phenomenon

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