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German Opera Libretti

Karen Renée Bansbach



German Opera Libretti:

German Opera Libretti James Steakley, 1995-02-01 Foreword by Jost Hermand The libretti of the greatest German operas Mozart's The Magic Flute Beethoven's Fidelio Wagner's Parsifal Strauss's Der Rosenkavalier and Schoenberg's Moses and Aron **German Miscellaneous Opera Libretti** Nico Castel, *German miscellaneous opera libretti* Marcie Stapp, 2005 **Selected opera libretti in original German** Richard Wagner, 1901 **The Meyerbeer Libretti** Giacomo Meyerbeer, 2008 Giacomo Meyerbeer one of the most important and influential opera composers of the nineteenth century enjoyed a fame during his lifetime hardly rivalled by any of his contemporaries This ten volume set provides in one collection all the operatic texts set by Meyerbeer in his career The texts offer the most complete versions available Each libretto is translated into modern English by Richard Arseny and each work is introduced by Robert Letellier In this comprehensive edition of Meyerbeer's libretti the original text and its translation are placed on facing pages for ease of use The eleventh volume presents the fourth of Meyerbeer's grand operas and his final work By 1860 long imposed labor had started to tell upon the composer's health he knew that he must concentrate on the *Oenavigator* project which he had started twenty years earlier if he intended to finish it Meyerbeer died on 2 May 1864 the day after the completion of the copying of the full score of this his last opera *Vasco da Gama* Minna Meyerbeer and Cécile Victor Perrin the director of the Opera entrusted the editing of a performing edition to the famous Belgian musicologist François Joseph Fétis while the libretto was revised by Michel Lesville The original title of *L'Africaine* was restored out of deference to public expectation Much of the music and action was suppressed in spite of the strain this inflicted on the internal logic of the story While *L'Africaine* is not lacking in the grandeur of statement and stirring climaxes for which the composer was so famous there is a new intimacy a new intensity of melancholic lyricism Like its famous predecessors it is basically an historical work derived from the period of sixteenth century Renaissance The account of Vasco da Gama's voyage of discovery around the Cape of Good Hope and conquest of Calicut 1497-98 is subjected to a fictional treatment that raises many interesting issues The framework is historical but most of the characters and course of action are not in fact the end of the opera in the suicide of the heroine suddenly leaves the terra firma of reality and transports us into the mystical realms of the spirit It is this mixture of modes that is central to the dramaturgy of *L'Africaine* a confusion of history and fairytale ancient certainties and challenging discoveries in the creation of a new mythology There is also originality in formal developments with the great tenor scene in act 4 providing a new malleability in handling the constraints of shape and genre recitative arioso and cabaletta have a fluent integration in trying to explore the text more pointedly *L'Africaine* was produced on 28 April 1865 a great posthumous tribute to its famous creators The Ship Scene the exotic Indian act and the Scene of the Manchineel Tree exerted a fascination on audiences and elicited new praise The work full of melodic beauty and rapturous lyricism began a triumphal progress through the world beginning with the big stages of London and Berlin **The Authentic Librettos of the French**

and German Operas ,1980-01-01

The Meyerbeer Libretti Robert Ignatius Letellier,Richard Arsenty,2013-02-21

Giacomo Meyerbeer one of the most important and influential opera composers of the nineteenth century enjoyed a fame during his lifetime hardly rivalled by any of his contemporaries This ten volume set provides in one collection all the operatic texts set by Meyerbeer in his career The texts offer the most complete versions available Each libretto is translated into modern English by Richard Arsenty and each work is introduced by Robert Letellier In this comprehensive edition of Meyerbeer s libretti the original text and its translation are placed on facing pages for ease of use The eleventh volume presents the fourth of Meyerbeer s grands op ras and his final work By 1860 long imposed labor had started to tell upon the composer s health he knew that he must concentrate on the navigator project which he had started twenty years earlier if he intended to finish it Meyerbeer died on 2 May 1864 the day after the completion of the copying of the full score of this his last opera Vasco da Gama Minna Meyerbeer and C sar Victor Perrin the director of the Op ra entrusted the editing of a performing edition to the famous Belgian musicologist Fran ois Joseph F tis while the libretto was revised by M lesville The original title of L Africaine was restored out of deference to public expectation Much of the music and action was suppressed in spite of the strain this inflicted on the internal logic of the story While L Africaine is not lacking in the grandeur of statement and stirring climaxes for which the composer was so famous there is a new intimacy a new intensity of melancholic lyricism Like its famous predecessors it is basically an historical work derived from the period of sixteenth century Renaissance The account of Vasco da Gama s voyage of discovery around the Cape of Good Hope and conquest of Calicut 1497 98 is subjected to a fictional treatment that raises many interesting issues The framework is historical but most of the characters and course of action are not in fact the end of the opera in the suicide of the heroine suddenly leaves the terra firma of reality and transports us into the mystical realms of the spirit It is this mixture of modes that is central to the dramaturgy of L Africaine a confusion of history and fairytale ancient certainties and challenging discoveries in the creation of a new mythology There is also originality in formal developments with the great tenor scene in act 4 providing a new malleability in handling the constraints of shape and genre recitative arioso and cabaletta have a fluent integration in trying to explore the text more pointedly L Africaine was produced on 28 April 1865 a great posthumous tribute to its famous creators The Ship Scene the exotic Indian act and the Scene of the Manchineel Tree exerted a fascination on audiences and elicited new praise The work full of melodic beauty and rapturous lyricism began a triumphal progress through the world beginning with the big stages of London and Berlin

The German opera libretto since 1945 Karen R. Bansbach,1980

A Language for German Opera Judith Popovich Aikin,2002 Content Introductory Remarks on Word Music Relations Mein selbst ander ich Forms for Early German Opera in Dresden Heinrich Schutz Martin Opitz and Augustus Buchner Two Directions for the Early German Opera Libretto Georg Philipp Harsdorffer and Simon Dach German Language Opera in Dresden 1650 1680 The Turning Point Caspar Ziegler s Von den Madrigalen 1653 and Initial Signs of its Impact in Dresden

and Wolfenbützel The Final Pieces of the Puzzle Festspiele in Rudolstadt 1665 1667 and Die hallische Oper 1660 1679 Three Operas at the Threshold of Maturity Rosander und Rosimene 1679 Floretto 1683 and Die Drey Töchter Cecrops 1679 Opera as Poetic Genre and Source of Poetic Forms das galanteste Stück der Poesie Bibliographies Indices **The Meyerbeer Libretti: German Operas 2 (Ein Feldlager in Schlesien, Vielka)** Giacomo Meyerbeer, 2008 Giacomo Meyerbeer one of the most important and influential opera composers of the nineteenth century enjoyed a fame during his lifetime hardly rivalled by any of his contemporaries This ten volume set provides in one collection all the operatic texts set by Meyerbeer in his career The texts offer the most complete versions available Each libretto is translated into modern English by Richard Arsenty and each work is introduced by Robert Letellier In this comprehensive edition of Meyerbeer's libretti the original text and its translation are placed on facing pages for ease of use The eleventh volume presents the fourth of Meyerbeer's operas and his final work By 1860 long imposed labor had started to tell upon the composer's health he knew that he must concentrate on the opera project which he had started twenty years earlier if he intended to finish it Meyerbeer died on 2 May 1864 the day after the completion of the copying of the full score of this his last opera Vasco da Gama Minna Meyerbeer and César Victor Perrin the director of the opera entrusted the editing of a performing edition to the famous Belgian musicologist François Joseph Fétis while the libretto was revised by Michel Lesclapart The original title of L' TM Africaine was restored out of deference to public expectation Much of the music and action was suppressed in spite of the strain this inflicted on the internal logic of the story While L' Africaine is not lacking in the grandeur of statement and stirring climaxes for which the composer was so famous there is a new intimacy a new intensity of melancholic lyricism Like its famous predecessors it is basically an historical work derived from the period of sixteenth century Renaissance The account of Vasco da Gama's voyage of discovery around the Cape of Good Hope and conquest of Calicut 1497 98 is subjected to a fictional treatment that raises many interesting issues The framework is historical but most of the characters and course of action are not in fact the end of the opera in the suicide of the heroine suddenly leaves the terra firma of reality and transports us into the mystical realms of the spirit It is this mixture of modes that is central to the dramaturgy of L' Africaine a confusion of history and fairytale ancient certainties and challenging discoveries in the creation of a new mythology There is also originality in formal developments with the great tenor scene in act 4 providing a new malleability in handling the constraints of shape and genre recitative arioso and cabaletta have a fluent integration in trying to explore the text more pointedly L' TM Africaine was produced on 28 April 1865 a great posthumous tribute to its famous creators The Ship Scene the exotic Indian act and the Scene of the Manchineel Tree exerted a fascination on audiences and elicited new praise The work full of melodic beauty and rapturous lyricism began a triumphal progress through the world beginning with the big stages of London and Berlin **The German opera libretto since 1945** Karen Renée Bansbach, 1978 The Janacek Opera Libretti: Prihody liský Bystrouský Leoš Janáček, Timothy Cheek, 2003 Responding to the ever increasing popularity and

international performances of operas by the Czech composer Leo Janček this collection meet the needs of English speaking singers conductors coaches and stage directors and conveniently provides idiomatic and word for word translations including translations of stage and musical directions In addition the International Phonetic Alphabet IPA is used to indicate Czech pronunciation following the clearly presented method given in the author's book *Singing in Czech A Guide to Czech Lyric Diction and Vocal Repertoire* with a foreword by Sir Charles Mackerras Cheek also provides practical notes about Janček's style both in general terms and specific issues relating to this opera along with a plot summary with translations and vocal ranges of characters and the pronunciation of their names The first volume is the full translation of *The Cunning Little Vixen* in English alongside the original Czech The second volume on *Ktá Kabanov* will help make productions in the original Czech much easier a task than ever before

A Night in Granada. A grand opera, in two acts, etc. Germ. & Eng., 1842 *The Authentic Magic Flute Libretto* Michael Freyhan, 2009-10-26 Shortly after Wolfgang Amadeus Mozart's death his widow Constanze sent a manuscript copy of one of his most beloved operas *Die Zauberflöte* to the court of the Elector of Cologne It was eventually published by Nicolaus Simrock in 1814 as the first full score edition However the question still remains as to why this early copy in her possession diverges from Mozart's autograph in so many libretto details *The Authentic Magic Flute Libretto Mozart's Autograph or the First Full Score Edition* investigates the origin and claim to authenticity of the first full score edition of *Die Zauberflöte* drawing attention to the close bond between words and music Michael Freyhan brings the subtlety of the first edition word setting to the attention of scholars musicians and opera lovers setting out the evidence for its authenticity and detailing the quest pursued in 15 countries for the earliest possible historical sources Freyhan examines the differences between the first edition and the autograph discussing the quality of the word setting supported by 32 musical examples and evaluating the relationship of the two texts in terms of language and literature The following chapters discuss the early history of the autograph focusing on four alleged owners its market value and the misleading catalogue numbering systems seen on the first page Details of the performance and publication history of the first edition text are followed by a new perspective on the disputed authorship of the libretto in light of the possible existence of two authentic texts A concluding chapter discusses Mozart's sketches and working methods while an appendix traces the character and career of Karl Ludwig Giesecke one of the writers who claimed ownership of the opera's libretto The book also includes several photos and the complete first edition libretto in German and with literal English translation providing a side by side text comparison with the autograph text

Music Library and Research Skills Jane Gottlieb, 2017 Concise and engaging this text covers a wide range of reference sources for research in all genres of music Through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research

The Diaries of Giacomo Meyerbeer: 1791-1839 Giacomo Meyerbeer, 1999 *The Cambridge Companion to Seventeenth-Century Opera*, A

Guide to Library Research in Music Pauline Shaw Bayne, Edward Komara, 2020-02-20 A Guide to Library Research in Music introduces students to the process and techniques for researching and writing about music It provides examples of different types of writing offers a thorough introduction to music literature describes various information searching methods and library based organizational systems and explores the wide array of music resources This second edition discusses the latest innovations in library catalog searching new matters in digital technology and the expansion in musical genres for library research The book s organization allows for three independent tracks of study Part 1 treats essentials of the research process explaining starting point resources such as library catalogs dictionaries and bibliographies It addresses scholarly documentation the use of style manuals and basics of copyright Part 2 develops skills and strategies for library and Internet based research describing database structures and library catalogs subject searching in catalogs and journal indexes keyword searching techniques related record searching and citation databases and the use of experts and thematic catalogs Part 3 discusses the organization of a music library emphasizing score collections books and journals in music literature and music teaching publications

Genius, Power and Magic Roderick Cavaliero, 2013-04-26 Before unification Germany was a loose collection of variously sovereign principalities nurtured on deep thought fine music and hard rye bread It was known across Europe for the plentiful supply of consorts to be found among its abundant royalty but the language and culture was largely incomprehensible to those outside its lands In the long eighteenth and nineteenth centuries between the end of the Thirty Years War in 1648 and unification under Bismarck in 1871 Germany became the land of philosophers poets writers and composers This particularly German cultural movement was able to survive the avalanche of Napoleonic conquest and exploitation and its impact was gradually felt far beyond Germany s borders In this book Roderick Cavaliero provides a fascinating overview of Germany s cultural zenith in the eighteenth and nineteenth centuries He considers the work of Germany s own artistic exports the literature of Goethe and Grimm the music of Wagner Schumann Mendelssohn and Bach and the philosophy of Schiller and Kant as well as the impact of Germany on foreign visitors from Coleridge to Thackeray and from Byron to Disraeli Providing a comprehensive and highly readable account of Germany s cultural life from Frederick the Great to Bismarck *Genius Power and Magic* is fascinating reading for anyone interested in European history and cultural history

My Four Weeks in France Ring Lardner, 2020-09-28 A gentleman on board is supplied with one of these newfangled one hundred dollar safety suits The wearer is supposed to be able to float indefinitely It is also a sort of thermos bottle keeping one warm in cold water and cool in hot I do not envy the gent I have no ambition to float indefinitely And if I didn t happen to have it on when the crash came I doubt whether I could spare the time to change And besides if I ever do feel that I can afford one hundred dollars for a suit I won t want to wear it for the edification of mere fish When Svengali isn t busy pursuing he is usually engaged in chess matches with another of the officers The rest of the idle portion of the crew stand round the table and look on Sometimes they look on for an hour without seeing a move made but they never seem to lose

interest Every little movement brings forth a veritable torrent of fran ais from the spectators I can understand the fascination of chess from the player s end but could get few thrills from watching especially when there was standing room only Far more fascinating to look at is the game two of my French trough mates play at breakfast The rules are simple You take a muffin about the size of a golf ball You drop it into your cup of chocolate Then you fish for it sometimes with a spoon but more often with your fingers The object is to convey it to your mouth without discoloring your necktie Success comes three times in five The players are about evenly matched One of them I suspect is not in the game for sport s sake but has a worthier object Nature supplied him with a light gray mustache and a chocolate brown would blend better with his complexion If the muffins hold out his color scheme will be perfect before we reach port The discovery has been made that there s a man on board who plays the cornet so if we are subbed it will not be an unmitigated evil

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