

German Opera

From the Beginnings to Wagner

John Warrack



German Opera From The Beginnings To Wagner

Julia Schneider



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German Opera John Warrack, 2006 *German Opera* John Hamilton Warrack, American Council of Learned Societies, 2001 **The Quest for the Gesamtkunstwerk and Richard Wagner** Hilda Meldrum Brown, 2016-04-15 The Gesamtkunstwerk total work of art once a key concept in Wagner studies has become problematic This book sheds light on this conundrum by first tracing the development of the concept in the 19th century through selected examples some of which include combinations of different art forms It then focuses on the culmination of the Gesamtkunstwerk in Wagner's theories and in the practice of his late music dramas of which *Der Ring des Nibelungen* is the most complete representation Finally the book contrasts the view of the Ring as a fusion of dramatic text and music with the 20th century trend towards Deconstruction in Wagnerian productions and the importance of Ring Against this trend a case is made here for a fresh critical approach and a reconsideration of the nature and basis for the fundamental unity which has hitherto been widely perceived in Wagner's Ring Approaches through Leitmotiv alone are no longer acceptable However in conjunction with another principle Moment which Wagner insisted on combining with Motive these can be ingeniously staged and steered to dramatic ends by means of musical dynamics and expressive devices such as accumulation Analysis of the two Erda scenes demonstrates how this complex combination of resources acts as a powerful means of fusion of the musical and dramatic elements in the Ring and confirms its status as a Gesamtkunstwerk *Wagner's Ring Cycle and the Greeks* Daniel H. Foster, 2010-02-04 Through his reading of primary and secondary classical sources as well as his theoretical writings Richard Wagner developed a Hegelian inspired theory linking the evolution of classical Greek politics and poetry This book demonstrates how by turning theory into practice Wagner used this evolutionary paradigm to shape the music and the libretto of the Ring cycle Foster describes how each of the Ring's operas represents a particular phase of Greek poetic and political development *Das Rheingold* and *Die Walküre* re-create epic national identity in its earlier and later stages respectively *Siegfried* expresses lyric personal identity and *Götterdämmerung* destructively culminates with a tragic comedy about civic identity This study sees the Greeks through the lens of those scholars whose work influenced Wagner most focusing on epic lyric and comedy as well as Greek tragedy Most significantly the book interrogates the ways in which Wagner uses Greek aesthetics to further his own ideological goals [Verdi and the Germans](#) Gundula Kreuzer, 2010-08-26 This book explores how the reception of Italian opera epitomised by Verdi influenced changing ideas of German musical and national identity

On the Colors of Vowels Liesl Yamaguchi, 2025-01-07 Treatments of synesthesia in the arts and humanities generally assume a clear distinction between the neurological condition and the literary device Synesthetes' descriptions of colors seen in connection with music for example are thought to differ fundamentally from common expressions that rely on transpositions across sensory dimensions bright vowels This has not always been the case The distinction emerged over the course of the twentieth century as scientists sought to constitute synesthesia as a legitimate object of modern science On the

Colors of Vowels investigates the ambiguity of visual descriptions of vowels across a wide range of disciplines casting several landmark texts in a wholly new light The book traces the migration of sound color correspondence from its ancient host music to its modern one vowels investigating the vocalic Klangfarben of Hermann von Helmholtz s monumental Sensations of Tone the vowel colors reported in early psychology surveys into audition color e colored hearing the mis matched timbres that form poetry s condition of possibility in St phane Mallarm s Crisis of Verse and the vowel color analogy central to both the universal alphabets of the nineteenth century and the phonological universals of the twentieth The book s final chapter turns to an intricately detailed account of vowel color correspondence by Ferdinand de Saussure suggesting how the linguist s sensitivity to vowel coloration may have guided his groundbreaking study of Indo European vocalism Bringing out the diverse ways in which visual conceptions of vowels have inflected the arts and sciences of modernity On the Colors of Vowels makes it possible to see how discourses of the nineteenth and twentieth centuries crafted the enigma we now readily recognize as synesthesia

A History of Opera Carolyn Abbate, Roger Parker, 2015-09-08 The best single volume ever written on the subject such is its range authority and readability Times Literary Supplement Why has opera transfixed and fascinated audiences for centuries Carolyn Abbate and Roger Parker answer this question in their effervescent witty Die Welt Germany retelling of the history of opera examining its development the musical and dramatic means by which it communicates and its role in society Now with an expanded examination of opera as an institution in the twenty first century this lucid and sweeping Boston Globe narrative explores the tensions that have sustained opera over four hundred years between words and music character and singer inattention and absorption Abbate and Parker argue that though the genre s most popular and enduring works were almost all written in a distant European past opera continues to change the viewer physically emotionally intellectually with its enduring power

Out of Time Julian Johnson, 2015-02-27 Out of Time explores a bold idea that western art music of the last four hundred years is better understood through the idea of musical modernity than by the usual periodizations of music history Reading against the grain of linear history it reconsiders the common concerns of music in terms of time and history space and technology language and sound The result is a rehearing of modernity and a rethinking of modern music

The Oxford Handbook of Opera Helen M. Greenwald, 2014-10-03 What IS opera Contributors to The Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera s adaption to changing artistic and political currents Fifty of the world s most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume s major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism

editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera **The Gramophone**, 2002 *Notes* Music Library Association, 2002 **Opera in the Age of Rousseau** David Charlton, 2012-10-25 Historians of French politics art philosophy and literature have long known the tensions and fascinations of Louis XV's reign the 1750s in particular David Charlton's study comprehensively re-examines this period from Rameau to Gluck and elucidates the long term issues surrounding opera Taking Rousseau's *Le Devin du Village* as one narrative centrepiece Charlton investigates this opera's origins and influences in the 1740s and goes on to use past and present research to create a new structural model that explains the elements of reform in Gluck's tragedies for Paris Charlton's book opens many new perspectives on the musical practices and politics of the period including the Querelle des Bouffons It gives the first detailed account of intermezzi and opéra buffe performed by Eustachio Bambini's troupe at the Paris Opéra from August 1752 to February 1754 and discusses Rameau's comedies *Platée* and *Les Paladins* and their origins The ^AOxford Handbook of the Operatic Canon Cormac Newark, William Weber, 2020-08-20 The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by looking at how it evolved from a market entirely driven by novelty to one of the most arthritically canonic art forms still in existence **Monthly Bulletin** Indiana State Library, 1917

Bulletin of the Indiana State Library Indiana State Library, 1907 **Histories of Heinrich Schütz** Bettina Varwig, 2011-11-03 Bettina Varwig places the music of the celebrated Dresden composer Heinrich Schütz in a richly detailed tapestry of cultural political religious and intellectual contexts Four key events in Schütz's career the 1617 Reformation centenary the performance of his *Dafne* in 1627 the 1636 funeral composition *Musikalische Exequien* and the publication of his motet collection *Geistliche Chormusik* 1648 are used to explore his music's resonances with broader historical themes including the effects of the Thirty Years War contemporary meanings of classical mythology Lutheran attitudes to death and the afterlife as well as shifting conceptions of time and history in light of early modern scientific advances These original seventeenth century circumstances are treated in counterpoint with Schütz's fascinating later reinvention in nineteenth and twentieth century German musical culture providing a new kind of musicological writing that interweaves layers of historical inquiry from the seventeenth century to the present day The ^AOxford Handbook of Music and Medievalism Stephen C. Meyer, Kirsten Yri, 2020-03-02 The Oxford Handbook of Music and Medievalism brings together international scholars from a wide range of disciplines to provide a snapshot of the diverse ways in which medievalism the retrospective immersion in the images sounds narratives and ideologies of the European Middle Ages powerfully transforms many of the varied musical

traditions of the last two centuries Morality and Viennese Opera in the Age of Mozart and Beethoven Martin Nedbal, 2016-09-13 This book explores how the Enlightenment aesthetics of theater as a moral institution influenced cultural politics and operatic developments in Vienna between the mid eighteenth and early nineteenth centuries Moralistic viewpoints were particularly important in eighteenth century debates about German national theater In Vienna the idea that vernacular theater should cultivate the moral sensibilities of its German speaking audiences became prominent during the reign of Empress Maria Theresa when advocates of German plays and operas attempted to deflect the imperial government from supporting exclusively French and Italian theatrical performances Morality continued to be a dominant aspect of Viennese operatic culture in the following decades as critics state officials librettists and composers including Gluck Mozart and Beethoven attempted to establish and define German national opera Viennese concepts of operatic didacticism and national identity in theater further transformed in response to the crisis of Emperor Joseph II's reform movement the revolutionary ideas spreading from France and the war efforts in facing Napoleonic aggression The imperial government promoted good morals in theatrical performances through the institution of theater censorship and German opera authors cultivated intensely didactic works such as *Die Zauberflöte* and *Fidelio* that eventually became the cornerstones for later developments of German culture *Contemporary Authors New Revision Series* Tracey Watson, 2005-07 A biographical and bibliographical guide to current writers in all fields including poetry fiction and nonfiction journalism drama television and movies Information is provided by the authors themselves or drawn from published interviews feature stories book reviews and other materials provided by the authors publishers *Music Theatre and the Holy Roman Empire* Austin Glatthorn, 2022-07-07 Reveals how the Holy Roman Empire's cultural networks c 1800 underpinned the transnational spread of music for the German language stage

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