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Jacques Offenbach

ORPHEE AUX ENFERS

Orpheus in der Unterwelt
Orpheus in the Underworld



Opéra Comique
Les 2 opéras de Jacques Offenbach
Mars 1868
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Opéra de l'Université de Duisburg-Essen
Duisburger Musik- und Theaterensemble

Produktion in Zusammenarbeit
mit dem
Musiktheater
Duisburg-Essen

J. OFFENBACH

Orphee Aux Enfers Critical Edition

Wolfgang Guggemos



Orphee Aux Enfers Critical Edition:

The Oxford Handbook of the Baroque John D. Lyons, 2019-08-08 Few periods in history are so fundamentally contradictory as the Baroque the culture flourishing from the mid sixteenth to the mid eighteenth centuries in Europe When we hear the term Baroque the first images that come to mind are symmetrically designed gardens in French chateaux scenic fountains in Italian squares and the vibrant rhythms of a harpsichord Behind this commitment to rule harmony and rigid structure however the Baroque also embodies a deep fascination with wonder excess irrationality and rebellion against order The Oxford Handbook of the Baroque delves into this contradiction to provide a sweeping survey of the Baroque not only as a style but also as a historical cultural and intellectual concept With its thirty eight chapters edited by leading expert John D Lyons the Handbook explores different manifestations of Baroque culture from theatricality in architecture and urbanism to opera and dance from the role of water to innovations in fashion from mechanistic philosophy and literature to the tension between religion and science These discussions present the Baroque as a broad cultural phenomenon that arose in response to the enormous changes emerging from the sixteenth century the division between Catholics and Protestants the formation of nation states and the growth of absolutist monarchies the colonization of lands outside Europe and the mutual impact of European and non European cultures Technological developments such as the telescope and the microscope and even greater access to high quality mirrors altered mankind s view of the universe and of human identity itself By exploring the Baroque in relation to these larger social upheavals this Handbook reveals a fresh and surprisingly modern image of the Baroque as a powerful response to an epoch of crisis

French Ceremonial Entries in the Sixteenth Century Hélène Visentin, Nicolas Russell, 2007 The articles in this volume use a variety of disciplinary approaches to examine texts and archival documents recording sixteenth century French ceremonial entries By their very nature ceremonial entries require such an approach they bring together a number of artistic media including music architecture and literature and a range of political concerns like international diplomacy and the relations between urban and royal power Few cultural constructs offer such rich and varied terrain to the student of sixteenth century France The primary purpose of this collection is therefore to reflect upon salient aspects of ceremonial entries that may help us to understand how this ritual performed its complex and multidimensional cultural intellectual historical and political work in order to cast a new light on French society in the early modern period

Orphee Aux Enfers Jacques Offenbach, Hector-Jonathan Crémieux, 1800 *Opera, Tragedy, and Neighbouring Forms from Corneille to Calzabigi* Blair Hoxby, 2024-03-01 Since the nineteenth century some of the most influential historians have portrayed opera and tragedy as wholly distinct cultural phenomena These historians have denied a meaningful connection between the tragedy of the ancients and the efforts of early modern composers to arrive at styles that were intensely dramatic Drawing on a series of case studies *Opera Tragedy and Neighbouring Forms from Corneille to Calzabigi* traces the productive if at times rivalrous relationship between opera and tragedy from the institution of French

regular tragedy under Richelieu in the 1630s to the reform of opera championed by Calzabigi and Gluck in the late eighteenth century Blair Hoxby and his fellow contributors shed light on neighbouring forms of theatre including pastoral drama *trag die en machines trag die en musique* and Goldoni's *dramma giocoso* Their analysis includes famous masterpieces by Corneille Voltaire Metastasio Goldoni Calzabigi Handel and Gluck as well as lesser known artists such as Luisa Bergalli the first female librettist to write for the public theatre in Italy Opera Tragedy and Neighbouring Forms from Corneille to Calzabigi delves into a series of quarrels and debates in order to illuminate the history of seventeenth and eighteenth century theatre

Arias, Ensembles, & Choruses John Yaffé, David Daniels, 2011-11-17 Conductors John Yaff and David Daniels have created a one stop sourcebook for orchestras opera companies conductors and librarians who research and or prepare programs of vocal excerpts such as solos ensembles and choruses for concert performance In this book readers will find detailed information on a vast repertoire of vocal pieces commonly extracted from operas operettas musicals and oratorios more than 1 750 excerpts from 450 parent works Modeled on Daniels *Orchestral Music* *Arias Ensembles Choruses* includes basic historical details about each parent work as well as extract titles subtitles voice types keys durations locations in the original work with page numbers in both full scores and piano vocal scores and exact instrumentation It also lists the publishers that make available the orchestral materials for just the excerpt being programmed independent of the full parent work Until now conductors and orchestra librarians commonly had to first leaf through full scores searching for one elusive three minute aria after another only to then consult multiple publishers catalogues to compile crucial information on all the excerpts proposed for a concert or recording This book constitutes a single source for finding that information In many cases the individual entries include valuable insider information on common performance practice including start and stop points transpositions and conventional cuts Searching for repertoire is made easy with the detailed title index and appendixes devoted to ensemble excerpts all categorized by personnel e g duets trios quartets quintets sextets choruses and language Czech English French German Italian Latin Russian This book is the ideal tool for the working conductor and orchestral librarian as well as music program directors at colleges and conservatories opera companies and symphony orchestras As of October 2015 a new printing of this book has occurred to correct errors in the index A PDF version of the new index is available to previous purchasers of the volume Please contact Rowman Littlefield's music editor for assistance [Daniels' Orchestral Music](#) David Daniels, David W. Oertel, David A. Rahbee, 2022-06-30 Daniels *Orchestral Music* is the gold standard for all orchestral professionals from conductors librarians programmers students administrators and publishers to even instructors seeking to research and plan an orchestral program whether for a single concert or a full season This sixth edition celebrating the fiftieth anniversary of the original edition has the largest increase in entries for a new edition of *Orchestral Music* 65% more works roughly 14 050 total and 85% more composers 2 202 total compared to the fifth edition Composition details are gleaned from personal inspection of scores by orchestral conductors making it a reliable one stop

resource for repertoire Users will find all the familiar and useful features of the fifth edition as well as significant updates and corrections Works are organized alphabetically by composer and title containing information on duration instrumentation date of composition publication movements and special accommodations if any Individual appendices make it easy to browse works with chorus solo voices or solo instruments Other appendices list orchestral works by instrumentation and duration as well as works intended for youth concerts Also included are significant anniversaries of composers composer groups for thematic programming a title index an introduction to Nieweg charts essential bibliography internet sources institutions and organizations and a directory of publishers necessary for the orchestra professional This trusted work used around the globe is a must have for orchestral professionals whether conductors or orchestra librarians administrators involved in artistic planning music students considering orchestral conducting authors of program notes publishers and music dealers and instructors of conducting

Opera Coaching Alan Montgomery, 2007-05-07 Opera Coaching is the first practical guide for pianists singers and opera producers to this important and often neglected career The opera coach is a teacher who helps singers not only meet the physical and vocal demands of a score but like the dramatic coach shapes their entire performance The opera coach must have a wide knowledge from a full understanding of human physiognomy and the human voice to the many languages used in Western vocal music to the entire expanse of the opera repertoire from its roots in 17th century sung drama through today's most modern compositions Opera Coaching covers all of these topics and more making it the ideal resource for anyone interested in this fascinating career

The Symphonic Repertoire, Volume V Brian Hart, A. Peter Brown, 2024-01-30 Central to the repertoire of Western art music since the 1700s the symphony has come to be regarded as one of the ultimate compositional challenges In his series The Symphonic Repertoire the late A Peter Brown explored the symphony in Europe from its origins into the 20th century In Volume V Brown's former students and colleagues continue his vision by turning to the symphony in the Western Hemisphere It examines the work of numerous symphonists active from the early 1800s to the present day and the unique challenges they faced in contributing to the European symphonic tradition The research adds to an unmatched compendium of knowledge for the student teacher performer and sophisticated amateur This much anticipated fifth volume of The Symphonic Repertoire The Symphony in the Americas offers a user friendly comprehensive history of the symphony genre in the United States and Latin America

Newsletter - Boosey and Hawkes Inc Boosey & Hawkes Inc, 1996

Boosey & Hawkes, the Publishing Story Helen Wallace, 2007 Boosey Hawkes Scores Books A rare inside look at the evolution of the world's leading classical publisher and how it works with composers to shape music history Rather than wage a price war Leslie Boosey and Ralph Hawkes decided to merge their rival businesses in 1930 Signing Bartok and Strauss and investing in talented young composers like Britten and Copland the company fully came of age with the acquisition of masterpieces by Stravinsky Rachmaninoff and Prokofiev The 1980s saw a new flowering with impressive signings in America and Europe but not without

internal struggles Distinguished journalist and broadcaster Helen Wallace vividly charts the company's progress through boom years and unexpected financial threats and reveals how artistic foresight has been balanced with commercial reality A surprisingly gripping narrative For those who wonder what really goes on in music publishing it offers a fascinating read

BBC Music Magazine *TŁS, the Times Literary Supplement*, 1992 **Modern Music and Musicians: The great composers : critical and biographical sketches** Louis Charles Elson, 1918 *Joseph Conrad: Relations and aspects; The modern critical response, 1948-92* Keith Carabine, 1992 *French Music in Britain 1830-1914* Paul Rodmell, 2020-11-26

French Music in Britain 1830-1914 investigates the presence reception and influence of French art music in Britain between 1830 roughly the arrival of grand opera and opéra comique in London and the outbreak of the First World War Five chronologically ordered chapters investigate key questions such as Where and to whom was French music performed in Britain in the nineteenth century How was this music received especially by journal and newspaper critics and other arbiters of taste What characteristics and qualities did British audiences associate with French music Was the presence and reception of French music in any way influenced by Franco-British political relations or other aspects of cultural transfer and exchange Were British composers influenced by their French contemporaries to any extent and if so in what ways Placed within the wider social and cultural context of Britain's most ambiguous and beguiling international relationship this volume demonstrates how French music became an increasingly significant part of the British musician's repertory and influenced many composers This is an important resource for musicologists specialising in Nineteenth Century Music Music History and European Music It is also relevant for scholars and researchers of French Studies and Cultural Studies **Hans Christian Andersen**, 2024-09-23 Hans Christian Andersen is indisputably the best known of all Scandinavian writers his tales and stories having been translated probably into more languages than any other work except the Bible He is also one of the greatest travelers of nineteenth century belles lettres and few were the major European cities capitals and countries he did not visit many of them several times Vienna Berlin Dresden Leipzig Weimar Paris and London He met and became friends with some of the most outstanding representatives of the European artistic community Charles Dickens Victor Hugo Alexandre Dumas père Franz Grillparzer Heinrich Heine the Brothers Grimm Wilhelm von Kaulbach Franz Liszt Felix Mendelssohn Bartholdy Clara and Robert Schumann to mention a few Andersen was the first notable Danish writer of proletarian origin and even though he was never able to overcome his personal traumas he became extremely successful in climbing the social ladder receiving invitations wherever he went from nobility and royalty and being showered with recognition and decorations He read aloud to and was feted by Maximilian II of Bavaria Friedrich Wilhelm IV of Prussia Grand Duchess Sophia of Austria and Friedrich August II of Saxony Even though he also was a frequent visitor at the Danish court Andersen always felt more appreciated abroad In spite of Andersen's status as a world renowned writer no critical treatment has thus far discussed him as a key figure in European contemporary culture and a cosmopolitan personality The

contributors to the present volume all of whom are acclaimed Andersen scholars have made extensive use of the vast material available in Andersen s diaries almanacs autobiographies and letters Most of this material now made available in English for the first time allows a new Andersen to emerge different from the traditional portrayal of him as a content and happy storyteller a myth indeed To the contrary all contributors of this volume discuss his complexity the traumas and disillusionments of a professional artist constantly struggling to maintain his position and incessantly worried about running out of inspiration This volume besides presenting biographical information in an international perspective focuses on Andersen s fascinating psychological make up his taste in music literature and the pictorial arts the contemporary critical reception of his work and explores his creative universe in a more general sense including his poetry novels plays and travelogues Andersen s overall artistic achievements are viewed in the context of world literature Hans Christian Andersen Sven Hakon Rossel, 1996 Hans Christian Andersen is indisputably the best known of all Scandinavian writers his tales and stories having been translated probably into more languages than any other work except the Bible He is also one of the greatest travelers of nineteenth century belles lettres and few were the major European cities capitals and countries he did not visit many of them several times Vienna Berlin Dresden Leipzig Weimar Paris and London He met and became friends with some of the most outstanding representatives of the European artistic community Charles Dickens Victor Hugo Alexandre Dumas p re Franz Grillparzer Heinrich Heine the Brothers Grimm Wilhelm von Kaulbach Franz Liszt Felix Mendelssohn Bartholdy Clara and Robert Schumann to mention a few Andersen was the first notable Danish writer of proletarian origin and even though he was never able to overcome his personal traumas he became extremely successful in climbing the social ladder receiving invitations wherever he went from nobility and royalty and being showered with recognition and decorations He read aloud to and was feted by Maximilian II of Bavaria Friedrich Wilhelm IV of Prussia Grand Duchess Sophia of Austria and Friedrich August II of Saxony Even though he also was a frequent visitor at the Danish court Andersen always felt more appreciated abroad In spite of Andersen s status as a world renowned writer no critical treatment has thus far discussed him as a key figure in European contemporary culture and a cosmopolitan personality The contributors to the present volume all of whom are acclaimed Andersen scholars have made extensive use of the vast material available in Andersen s diaries almanacs autobiographies and letters Most of this material now made available in English for the first time allows a new Andersen to emerge different from the traditional portrayal of him as a content and happy storyteller a myth indeed To the contrary all contributors of this volume discuss his complexity the traumas and disillusionments of a professional artist constantly struggling to maintain his position and incessantly worried about running out of inspiration This volume besides presenting biographical information in an international perspective focuses on Andersen s fascinating psychological make up his taste in music literature and the pictorial arts the contemporary critical reception of his work and explores his creative universe in a more general sense including his poetry novels plays and

travelogues Andersen's overall artistic achievements are viewed in the context of world literature *Bruno Maderna* Rossana Dalmonte, Mario Baroni, 2022-06-22 Bruno Maderna was one of the most influential composers in the twentieth century. He was the eldest of the group of Italian composers born in the 1920s along with Berio, Nono, Donatoni and others who began their career shortly before the second World War and were able to exploit the opportunities offered by the new world that emerged in the post-war years. Maderna's story is quite unique. He rose to fame early in life as a child prodigy and his exceptional talent was soon noticed by Gian Francesco Malipiero who stimulated his interest in ancient music, a passion that remained constant even when the European avant-garde insisted that new music should start from year zero. After first approaching classic dodecaphony, his musical style then tended toward total serialism and open form. In his last years, he developed a particular interest for the theater. *Satyricon* was born in Tanglewood in a short version and later achieved notable success worldwide. His work as a conductor made him particularly sensitive to the reaction of the public, leading him to carefully calibrate his approach to composition without being swayed by fashionable ideals or philosophies. Despite his warm and outgoing nature, Maderna rarely expressed his personal views in writing or in interviews. Many of the biographical details given here are taken from his correspondence and from reports of his travels and engagements across the world, which took him as far as the United States, Iran, South America, and Japan. **The Real Tales of Hoffmann** Vincent

Giroud, Michael Kaye, 2017-06-08 Of all operas in the standard repertory, none has had a more complicated genesis and textual history than Offenbach's *Tales of Hoffmann*. Based on a highly successful 1851 play inspired by the short stories by the German Romantic writer E. T. A. Hoffmann, the work occupied the last decade of Offenbach's life. When he died in October 1880, the work was being rehearsed at the Opéra Comique. At once cut and rearranged, the work was performed from the start in versions that ignored the composer's final intentions. Only a few decades ago, when previously unavailable manuscripts came to light, it became possible to reconstitute the score in its real form. Vincent Giroud and Michael Kaye's *The Real Tales of Hoffmann* tells the full story for the first time in English. After discussing how the work of Hoffmann became known and influential in France, the book includes little-known sources for the opera, especially the complete Barbier and Carré play in French and English. It describes the genesis of the opera. The annotated libretto is published in full with the variants for the two versions of the opera with spoken dialogue or recitatives. Essays explain what was done to the opera after Offenbach's death, from the 1881 Opéra Comique production to more recent restoration attempts. There is also a survey of *Les contes d'Hoffmann* in performance from the 1970s to the present and supplementary information including discography, filmography, and videography. *The Real Tales of Hoffmann* is intended to appeal to anyone interested in the work, specialists or non-specialists. Audiences, musicologists, and students of French opera and opéra comique will find it of particular interest, as will opera houses, conductors, singers, directors, and dramaturgs involved in performances of the opera. **Weltschmerz**

Frederick C. Beiser, 2016-04-28 *Weltschmerz* is a study of the pessimism that dominated German philosophy in the second

half of the nineteenth century Pessimism was essentially the theory that life is not worth living This theory was introduced into German philosophy by Schopenhauer whose philosophy became very fashionable in the 1860s Frederick C Beiser examines the intense and long controversy that arose from Schopenhauer s pessimism which changed the agenda of philosophy in Germany away from the logic of the sciences and toward an examination of the value of life He examines the major defenders of pessimism Philipp Mainl nder Eduard von Hartmann and Julius Bahnsen and its chief critics especially Eugen D hring and the neo Kantians The pessimism dispute of the second half of the century has been largely ignored in secondary literature and this book is a first attempt since the 1880s to re examine it and to analyze the important philosophical issues raised by it The dispute concerned the most fundamental philosophical issue of them all whether life is worth living **The Strad** ,1917

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