



# Revisor Libretto

**Michael Rajnik**



## Revisor Libretto:

**National Union Catalog** ,1973 Includes entries for maps and atlases      The International Cyclopedia of Music and Musicians Oscar Thompson,1975      **Operas in English: A Dictionary** Margaret Ross Griffel,2012-12-21 In this revised and expanded edition of Operas in English A Dictionary Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book s initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer s name librettist s name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings Operas in English features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures      *A New Dictionary of Music* Arthur Jacobs,2017-07-28 What is a fugue What is the difference between a saxophone and a saxhorn Who besides Puccini wrote an opera called La Boheme In what year was the National Broadcasting Company Orchestra formed under Arturo Toscanini s direction These and thousands of similar questions are answered in this comprehensive dictionary that remains unrivaled as a single volume summary A New Dictionary of Music is a basic reference work for anyone interested in music whether performer or layman It covers orchestral solo choral and chamber music opera and in its musical aspects the ballet There are entries for composers with biographies and details of compositions works well known by their titles such as operas and symphonic poems orchestras performers and conductors of importance today musical instruments including those of the dance and brass bands and technical terms English names and terms are used whenever possible but foreign terms in general use are cross referenced Particular importance has been attached to bringing the

reader abreast of new musical developments The composers and musical works chosen were those most likely to be encountered Where an opera is given an entry a brief explanation of the title follows Similarly explication is provided for other works bearing literary or otherwise allusive titles Among performers and conductors only the following are included those who although dead continue to be prominent through recorded performances e g Gigli the highest ranking international artists of today plus a very few apparently on the verge of attaining that rank and a few who though not necessarily at the very head of their profession are closely associated with composers in bringing out new works or are conductors in charge of important orchestras *Catalogue of Opera, Operetta, Oratorio and Music Theatre on Television, Film and Video* Erich Marinitsch,1995 *The National Union Catalogs, 1963-*,1964 **Bibliographic Guide to Theatre Arts** New York Public Library. Research Libraries,1979 **Revisor Libretto** ,1976-07 Schott This beautiful piano reduction corresponds to the edition of the score of Siegfried contained in the critical Complete Edition of the musical works of Ricahrd Wagner edited by Klaus Doge and Egon Voss It includes an introduction in English German and French **Operas in German: A Dictionary** Margaret Ross Griffel,2018-01-23 With nearly three thousand new entries the revised edition of Operas in German A Dictionary is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016 Musicologist Margaret Ross Griffel details the operas composers scores librettos first performances and bibliographic sources Four appendixes then list composers librettists authors whose works inspired or were adapted for the opera librettos and a chronological listing of the entries in the A Z section The bibliography details other dictionaries and encyclopedias performance studies collections of plot summaries general studies on operas sources on locales where opera premieres took place works on the history of operas in German and selective volumes on individual opera composers librettists producers directors and designers Finally two indexes list the main characters in each opera and the names of singers conductors producers composers directors choreographers and arrangers The revised edition of Operas in German provides opera historians musicologists performers and opera lovers with an invaluable resource for continued study and enjoyment *Operas of the 20th Century* ,1966 **Radio Times** ,1958 **Opera Canada** ,1974 **The International Cyclopedia of Music and Musicians** Oscar Thompson,Bruce Bohle,1985 Since its publication in 1938 this encyclopedia has been recognized as the outstanding single volume book in scope depth and detail It is widely considered to be the major encyclopedia of musical knowledge In each subsequent edition over the years existing topics were brought up to date and new topics were introduced The changes in this 11th edition both revision and extension are contained in an addenda at the rear of the volume This section is the chronicle of approximately 10 years 1975 1985 the period separating the 11th edition from the previous one Much of the material in this new Addenda section deals with topics entirely new to the Cyclopedia such as persons places organizations and compositional styles among others International in scope this is the most modern reference available for all music lovers ISBN 0 396 08412 5 69 95 For use only in the library The

Hutchinson Concise Dictionary of Music Barrie Jones, 2014-06-03 The Hutchinson Concise Dictionary of Music in 7 500 entries retains the breadth of coverage clarity and accessibility of the highly acclaimed Hutchinson Encyclopedia of Music from which it is derived Tracing its lineage to the Everyman Dictionary of Music now out of print it boasts a distinguished heritage of the finest musical scholarship This book provides comprehensive coverage of theoretical and technical music terminology embracing the many genres and forms of classical music clearly illustrated with examples It also provides core information on composers and comprehensive lists of works from the earliest exponents of polyphony to present day composers

*The Opera Journal*, 1984 *Kompendium der musikalischen Sujets* Alexander Reischert, 2001 Was im Bereich der Literatur oder Bildenden Kunst längst zum Standard z hlt ist in dieser Was im Bereich der Literatur oder Bildenden Kunst längst zum Standard z hlt ist in dieser Ausführlichkeit nun erstmals auch für die Musikgeschichte erhältlich Ein Sujetlexikon das dem Leser ein faszinierendes Kaleidoskop kulturgeschichtlicher Verflechtungen präsentiert Ein umfassendes Nachschlagewerk welches sowohl alle Stoffe der Vokal und Instrumentalmusik verzeichnet als auch sämtliche Einzelwerke nachweist war lange Zeit ein Desiderat der musikwissenschaftlichen Literatur nun liegt es endlich vor Das Buch verbindet die Benutzerfreundlichkeit eines Lexikons mit der strukturierten Materialfülle einer Enzyklopädie Rund 1500 historische literarische mythologische und religiöse Sujets von Aaron bis Zyklus erscheinen in alphabetischer Reihenfolge Jeder einzelne dieser Einträge bietet eine prägnante Einführung in der historischen Zusammenhänge und wichtige literarische Bearbeitungen des jeweiligen Stoffes informiert wird Hieran schließt sich ein Verzeichnis der musikalischen Werke der Musik an die diesen Stoff verarbeiten Jeder Werkeintrag enthält Angaben zur literarischen historischen mythologischen religiösen Vorlage Gattung Oper Oratorium Orchesterwerk Lied etc Entstehung Uraufführung Veröffentlichung Aufführungsdauer Berücksichtigt werden sowohl Vokal als auch Instrumentalwerke Das Lexikon strebt Vollständigkeit der Werknachweise an Neben den bereitgestellten werden auch verlorene nicht veröffentlichte oder Fragment gebliebene Stücke aufgenommen Die chronologische Anordnung der Werke lädt dazu ein die Geschichte der Behandlung eines bestimmten Sujets zu verfolgen Eine gezielte Suche ist jedoch ebenso möglich denn ein Personen und ein Stoffregister erschließen die immense Fülle der Nachweise über 17 000 stoffgebundene Kompositionen aus 5 Jahrhunderten mehr als 12 000 Komponisten Dichter Choreographen Maler und Regisseure Alexander Reischert Redakteur Rezensent Autor und Produktmanager Neue Medien Auf CD ROM veröffentlichte er 1999 ein Musik Lexikon Klassik das mehrfach ausgezeichnet wurde

**The Gramophone**, 2002 **The Music of Frederick Delius** Jeremy Dibble, 2021 This book examines Delius's individual approaches to genre form harmony orchestration and literary texts which gave the composer's musical style such a unique voice Frederick Delius 1862 1934 music has proved impervious to analytical definition Delius's approaches to genre form harmony orchestration and literary texts are all highly individual not to say eccentric in their deliberate aim to avoid conformity Rarely does Delius follow a conventional line and though one can readily point to important influences the larger Gestalt of each work has a

syntax and coherence for which conventional analytical methods are mostly inadequate Delius's musical style has also defied one of the most essential critical tools of his musical epoch that of national identity His style bears no relation either to the Victorian or Edwardian aesthetic of British music spearheaded by Parry Stanford and Elgar before the First World War nor to the more overtly nationalist folk song orientated pastoralism of post war Britain in such composers as Vaughan Williams and Holst In contrast Delius acknowledged himself a stateless individual and considered that his music refused to belong to any national school or movement To test these claims the book explores a number of important factors Delius's musical education at the Leipzig Conservatorium and the works he produced there Delius's musical voice notably his harmonic and melodic style and the close structural relationship between these two factors The book also explores the question of Delius and genre in which the investigation of form is central especially in opera the symphonic poem the choral work where words are seminal to the creation of structural design and the sonata and concerto to which Delius brought his own individual solution Other significant factors are Delius's cosmopolitan use of texts operatic plots and picturesque impressions his relationship to Nietzsche's writings and the genre of dance and the role of his earlier works 1888-1896 in which it is possible to plot a course of stylistic change with reference to the influences of Grieg Sinding Florent Schmitt Wagner Strauss and Debussy r Britain in such composers as Vaughan Williams and Holst In contrast Delius acknowledged himself a stateless individual and considered that his music refused to belong to any national school or movement To test these claims the book explores a number of important factors Delius's musical education at the Leipzig Conservatorium and the works he produced there Delius's musical voice notably his harmonic and melodic style and the close structural relationship between these two factors The book also explores the question of Delius and genre in which the investigation of form is central especially in opera the symphonic poem the choral work where words are seminal to the creation of structural design and the sonata and concerto to which Delius brought his

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Italian Affairs ,1979

Manuel García (1775-1832) James Radomski, 2000 This is the first comprehensive biography of one of opera history's most important personalities. Renowned Spanish tenor, successful singing teacher, prolific composer, and significant popularizer of Rossini and Mozart roles, García was an influential figure in the international operatic scene of his time. García's life is chronicled from his earliest operatic role years in Seville until his death in Paris in 1832, with substantial reference to previously undiscovered reviews and letters.



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