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Operas In German

John Warrack



Operas In German:

Operas in German Margaret Ross Griffel, 2018 With more than 700 new entries this revised edition addresses itself wholly to operas written specifically to a German text The main body of this book provides entries on the operas themselves In this way each of the works from the earliest selection through the most contemporary is given a more thorough treatment Four appendixes list composers librettists authors whose works inspired or were adapted for the librettos of the operas included in the dictionary and the sources used by the librettists and a chronological listing of the entries in the A Z section

Operas in German Margaret R. Griffel, Adrienne Fried Block, 1990-11-30 Griffel has prepared a valuable guide to German opera that can be used profitably by both scholars and amateur devotees of opera The main body of the dictionary provides a discussion of about 380 operas composed to a German text The alphabetically organized entries include information on German premieres as well as first performances in Britain and the US brief plot summaries listings of major roles and occasional historical and analytical remarks *Operas in German* will no doubt serve as one of the major reference sources for any type of research on German opera Highly recommended Choice Although a sizable number of opera dictionaries and encyclopedias are available those devoted to operas in a single language are extremely rare The present dictionary addresses itself wholly to operas written to a German text The main body of this dictionary comprises entries on the operas themselves permitting thorough treatment of some 350 operas This section is augmented by an appendix of some 800 additional opera titles and annotated listings of composers and librettists Almost all of the composers represented here were born in German speaking countries Among the notable exceptions is the Italian born Ferruccio Busoni whose operas were all written to German texts and received premieres in German speaking cities Composers such as Kurt Weill who wrote operas in more than one language are represented by their German works only The operas are listed alphabetically excluding the article which is placed at the end of the title Each entry includes the title with the English translation and alternate titles in parentheses descriptive terms as needed the number of acts the composer's name the librettist's name the original language and the original source of the text the date place and cast of the first performance similar information for the first United States and United Kingdom performances if applicable a brief plot summary the main characters with vocal ranges citations of especially important or noteworthy numbers additional information such as comments on special musical problems techniques or other significant aspects and other settings of the text including non German ones and or operas involving the same story or characters The entry also has a bibliography a discography and in the few instances where they are available information on video recordings In addition to the aforementioned appendix this dictionary contains an alphabetical listing of composers with their places and years of birth and death and an index of their operas included in this volume The third appendix lists librettists and provides information similar to that in the composer appendix The fourth and fifth appendixes provide characters and performers respectively included in the main entries The volume is completed by a bibliography This

first dictionary devoted exclusively to operas in German belongs in the reference section of music libraries and will also be of interest to scholars and aficionados of opera German Opera John Hamilton Warrack, American Council of Learned Societies, 2001 **German Opera** John Warrack, 2001-04-26 German opera from its primitive origins up to Wagner is the subject of this wide ranging history It traces the growth of the humble Singspiel into a vehicle for the genius of Mozart and Beethoven together with the persistent attempts at German Grand Opera Seventeenth century Hamburg opera the role of the travelling companies and Viennese Singspiel are all explored Discussions that from early days absorbed Germans concerned for the development of a national art are followed together with the influence of new critical thought at the start of the nineteenth century The many operas studied are placed in their historical social and theatrical context and attention is paid to the literary artistic and philosophical ideas that made them part of the country's intellectual history Warrack assesses the contributions of Schubert Mendelssohn and Schumann as well as Weber and Hoffmann among others **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 North German Opera in the Age of Goethe Thomas Bauman, 1985 This book is the first study of the development of German opera in northern Germany from the first comic operas of Johann Adam Hiller at Leipzig in 1766 to the end of the century Intellectually and historically the period witnessed the flowering of the German stage and German letters German opera was an inseparable part of the new aspirations of the German stage during the Enlightenment Thomas Bauman stresses the vital role of the mixed repertoires of German companies in effecting changes in the genre North German opera began as a basically literary genre It then changed dramatically in response to two major trends first the contact with the serious elements and styles of tragedy and secondly the triumph on German stages of Italian French and Viennese comic operas The book is generously illustrated with music examples There is also a complete catalogue of texts of North German opera those composed for performance and unset published librettos both cross indexed under the librettists names **Opera** Alan Riding, Leslie Dunton-Downer, 2022-08-16 Experience the passion and drama of the world's greatest operas with this sumptuously illustrated visual guide Immerse yourself in more than 75 years of the world's most celebrated operas and discover the fascinating stories behind them Explore the lives of opera singers such as Maria Callas Luciano Pavarotti and Jonas Kaufmann Meet composers such as Mozart Wagner and Britten and the librettists with whom they collaborated to create the magical blends of words and music that make up opera From its origins in the 17th century courts of Italy to live screenings in public spaces today Opera The Definitive Illustrated History follows the history of opera from Monteverdi's L'Orfeo in 1607 to Così fan Tutte La Bohème and modern operas such as Brokeback Mountain It explains musical terminology traces historical developments and sets everything in cultural context Filled with photographs of all the key figures and performances this ebook revels in the sets and costumes that make up the grand spectacle of opera It also explores the great

opera houses of the world such as La Scala in Milan the Met in New York and the Sydney Opera House Opera The Definitive Illustrated History is the essential book for anyone who wants to understand and enjoy the constantly evolving world of opera

Text and Music in German Operas of the 1920s Rebekka Fritz,1998 *Drama and Opera: German drama* ,1909

Dictionary-catalogue of Operas and Operettas which Have Been Performed on the Public Stage John

Towers,1910 "Was deutsch und echt..." Kasper Bastiaan van Kooten,2019-03-25 By examining theoretical debates about the nature of nineteenth century German opera and analyzing the genre s development and its international dissemination this book shows German opera s entanglement with national identity formation The thorough study of German opera debates in the first half of the nineteenth century highlights the esthetic and ideological significance of this relatively neglected repertoire and helps to contextualize Richard Wagner s attempts to define German opera and to gain a reputation as the German opera composer par excellence By interpreting Wagner s esthetic endeavors as a continuation of previous campaigns for the emancipation of German opera this book adds an original and significant perspective to discussions about Wagner s relation to German nationalism **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 **Der Freischütz** Carl

Maria von Weber,1923 **Chapters of Opera** Henry Edward Krehbiel,1911 **The American History and Encyclopedia of Music: Operas, with introduction by H. E. Krehbiel. W. L. Hubbard, editor** ,1910 *Memoirs of the*

Opera in Italy, France, Germany, and England George Hogarth,1851 *A Dictionary for the Modern Singer* Matthew Hoch,2014-04-28 Titles in the Dictionaries for the Modern Musician series offer both the novice and the advanced artist key information designed to convey the field of study and performance for a major instrument or instrument class as well as the workings of musicians in areas from conducting to composing Each dictionary covers topics from instrument parts to

technique major works to key figures a must have for any musician s personal library A Dictionary for the Modern Singer is an indispensable guide for students of singing voice pedagogues and lovers of the art of singing In addition to classical singing genres and styles musical theatre and popular and global styles are addressed With an emphasis on contemporary practice this work includes terms and figures that influenced modern singing styles Topics include voice pedagogy voice science vocal health styles genres performers diction and other relevant topics The dictionary will help students to more fully understand the concepts articulated by their teachers Matthew Hoch s book fills a gap in the singer s library as the only one volume general reference geared toward today s student of singing An extensive bibliography is invaluable for students seeking to explore a particular subject in greater depth Illustrations and charts further illuminate particular concepts while appendixes address stage fright tips on practicing repertoire selection audio technology and contemporary commercial music styles A Dictionary for the Modern Singer will appeal to students of singing at all levels For professionals it will serve as a quick and handy reference guide useful in the high school or college library and the home teaching studio alike students and amateurs will find it accessible and full of fascinating information about the world of the singing *Carl Maria Von Weber and the Search for a German Opera* Stephen C. Meyer,2003 Stephen C Meyer details the intricate relationship between the operas *Der Freischütz* and *Euryanthe* and the contemporary discourse about the Germany of the imagination and the new nation itself In doing so he presents excerpts from a wide range of philosophical political and musical writings many of which are little known and otherwise unavailable in English Individual chapters trace the multidimensional concept of German and foreign opera through the 19th century Opera Guy A. Marco,2002-05-03 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 **The Authentic Librettos of the French and German Operas** ,1980-01-01

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