



The Of Worldfamous Libretti

**Viktoria Franić Tomić, Slobodan
Prosperov Novak, Ennio Stipčević**

The Of Worldfamous Libretti:

The Book of World-famous Libretti James J. Fuld, 1984 In this handsome and invaluable book James Fuld author of *The Book of World Famous Music* examines the libretti of 167 works of musical theater For each opera operetta or musical comedy libretto he supplies a facsimile of the title page see opposite and facing all the relevant facts that can be gleaned from a close study of the original publication In addition to a description of the physical properties of each libretto you will find for example the date and place of the first performance the names of the singers who created the roles the original publisher of the score and the libraries in which copies of the work in question may be found Opera lovers will browse in it with delight and scholars consult it with profit Andrew Porter *The Book of World-famous Music* James J. Fuld, 2000-01-01 Well researched compilation of music information analyzes nearly 1 000 of the world s most familiar melodies composers lyricists copyright date first lines of music lyrics and other data Includes 30 black and white illustrations **The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation** , *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 Meyerbeer Libretti 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 opéras 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 César Victor Perrin the director of the Opéra entrusted the editing of a performing edition to the famous Belgian musicologist François Joseph Fétis while the libretto was revised by Jules Leclercq 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 *Operetta* Richard Traubner, 2004-06-01 *Operetta A Theatrical History* is considered the classic history of this important musical theater form Traubner's book first published in 1983 is still recognized as the key history of the people and productions that made operetta a worldwide phenomenon Beginning in mid 19th century Europe the book covers all of the key developments in the form including the landmark works by Strauss and his followers Gilbert Sullivan Franz Lehar Rudolf Friml Victor Herbert and many more The book perfectly captures the champagne and ballroom atmosphere of the greatest works in the genre It will appeal to all fans of musical theatre history

The Italian Opera Libretto and Dubrovnik Theatre Viktorija Franić Tomić, Slobodan Prosperov Novak, Ennio Stipčević, 2020-04-20 Nowhere in Europe the Italian opera libretto has had such a direct and decisive influence on original national drama production as it did in Dubrovnik during the 17th and 18th century In the Golden Age of Croatian Literature a hybrid drama genre was created For more than a century authors of this genre looked attentively at the most important trends of Italian opera production and followed them faithfully In Croatian literature of that period a specific model of libretti without music was created one that appropriated the Italian libretto These plays were not performed along with functional music although sometimes authors and actors would provide instrumental accompaniment to the texts Nothing more needs to be said about the dissemination and specific reception of Italian opera libretti in Dubrovnik during the 17th and 18th century to be understood as occupying a noteworthy place in the cultural life of Europe **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 *Three Mozart Libretti* Wolfgang Amadeus Mozart, Robert Pack, Marjorie Lelash, Lorenzo Da Ponte, 1993-01-01 Handy practical guide to three of Mozart s most popular operas Excellent line for line English translations face the Italian texts Also introductions plot synopses and lists of characters for each opera *Handel's Israelite Oratorio Libretti* Deborah W. Rooke, 2012-02-23 Combining the insights of present day biblical studies with those of Handelian studies this book examines the libretti of ten of Handel s Israelite oratorios and evaluates the relationship between each libretto and the biblical story on which it is based

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