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Sprechen und Singen

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Sprechen Und Singen Ästhetik Und Erscheinungsformen Der Dialogoper

Richard Erkens



Sprechen Und Singen Ästhetik Und Erscheinungsformen Der Dialogoper:

Sprechen und Singen Thomas Betzwieser, 2016-12-13 Die Studie nimmt erstmals die Dialogoper unter theoretischen und strukturellen Gesichtspunkten in den Blick Sie geht den spezifischen Implikationen von Opéra comique und Singspiel nach die aus dem Nebeneinander von gesprochenem Dialog und Musik resultieren *Music Theatre and the Holy Roman Empire* Austin Glatthorn, 2022-07-07 Packed full of new archival evidence that reveals the interconnected world of music theatre during the Classical era this interdisciplinary study investigates key locations genres music and musicians Austin Glatthorn explores the extent to which the Holy Roman Empire delineated and networked a cultural entity that found expression through music for the German stage He maps an extensive network of Central European theatres reconstructs the repertoire they shared and explores how print media personal correspondence and their dissemination shaped and regulated this music He then investigates the development of German melodrama and examines how articulations of the Holy Roman Empire on the musical stage expressed imperial belonging Glatthorn engages with the most recent historical interpretations of the Holy Roman Empire and offers quantitative empirical analysis of repertoire supported by conventional close readings to illustrate a shared culture of music theatre that transcended traditional boundaries in music scholarship Exponent des Wandels Fabian Kolb, 2006 **The Melodramatic Moment** Katherine Hambridge, Katherine G. Hambridge, 2018-07-16 We seem to see melodrama everywhere we look from the soliloquies of devastation in a Dickens novel to the abject monstrosity of Frankenstein's creation and from Louise Brooks's exaggerated acting in Pandora's Box to the vicissitudes endlessly reshaping the life of a brooding Don Draper This anthology proposes to address the sometimes bewilderingly broad understandings of melodrama by insisting on the historical specificity of its genesis on the stage in late eighteenth century Europe Melodrama emerged during this time in the metropolitan centers of London Paris Vienna and Berlin through stage adaptations of classical subjects and gothic novels and they became famous for their use of passionate expression and spectacular scenery Yet as contributors to this volume emphasize early melodramas also placed sound at center stage through their distinctive and often disconcerting alternations between speech and music This book draws out the melo of melodrama showing the crucial dimensions of sound and music for a genre that permeates our dramatic literary and cinematic sensibilities today A richly interdisciplinary anthology *The Melodramatic Moment* will open up new dialogues between musicology and literary and theater studies **Albert Lortzing und die Konversationsoper in der ersten Hälfte des 19. Jahrhunderts** Irmlind Capelle, 2011-12-21 Aus Anlaß des 200. Geburtstags von Albert Lortzing hat das Musikwissenschaftliche Seminar Detmold Paderborn gemeinsam mit der Lippischen Landesbibliothek Detmold im Jahre 2001 die erste wissenschaftliche Tagung zu diesem populären aber wissenschaftlich wenig beachteten Komponisten veranstaltet Der nun vorliegende Bericht beschäftigt sich einerseits mit Lortzings komischen Opern und ihrer Rezeption andererseits mit Werken seiner Zeitgenossen Conradin Kreutzer Peter Lindpaintner und Otto Nicolai und mit allgemeinen Problemen der

Gattung Konversationsoper Dieser Band ist damit sowohl eine wichtige Studie zu Lortzings Opern als auch allgemein zur Konversationsoper in der ersten Hälfte des 19. Jahrhunderts *Giacomo Meyerbeer and Music Drama in Nineteenth-Century Paris* Mark Everist, 2023-04-28 Nineteenth century Paris attracted foreign musicians like a magnet The city boasted a range of theatres and of genres represented there a wealth of libretti and source material for them vocal orchestral and choral resources to say nothing of the set designs scenery and costumes All this contributed to an artistic environment that had musicians from Italian and German speaking states beating a path to the doors of the Académie Royale de Musique Opéra Comique Théâtre Italien Théâtre Royal de l'Opéra and Théâtre de la Renaissance This book both tracks specific aspects of this culture and examines stage music in Paris through the lens of one of its most important figures Giacomo Meyerbeer The early part of the book which is organised chronologically examines the institutional background to music drama in Paris in the nineteenth century and introduces two of Meyerbeer's Italian operas that were of importance for his career in Paris Meyerbeer's acculturation to Parisian theatrical mores is then examined especially his moves from the Opéra Comique to the opera house where he eventually made his greatest impact the Académie Royale de Musique the shift from Opéra Comique is then counterpointed by an examination of how an indigenous Parisian composer Fromental Halévy made exactly the same leap at more or less the same time The book continues with the fates of other composers in Paris Weber Donizetti Bellini and Wagner but concludes with the final Parisian successes that Meyerbeer lived to see his two opéras comiques

Popular Opera in Eighteenth-Century France David Charlton, 2021-12-16 A major re-orientation in understanding opera exploring musical comedies with spoken dialogue previously excluded from historical accounts

The Oxford Handbook of Opera Helen M. Greenwald, 2014 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

Ottoman Empire and European Theatre Vol. I Michael Hüttler, Hans Ernst

Weidinger, 2013-06-15 The first volume of the book series Ottoman Empire and European Theatre focuses on the period between 1756 and 1808 the era of W A Mozart 1756 1791 and Sultan Selim III 1761 1808 These historical personalities whose life spans overlap were towering figures of their time Mozart as an extraordinary composer and Selim III as both a politician and a composer Inspired by the structure of opera the forty four contributions of Volume I are arranged in eight sections entitled Ouverture Prologue Acts I V and Epilogue The Ouverture includes the opening speeches of diplomats politicians and scholars as well as a memorial text for the Genius of Opera Turkish prima donna Leyla Gencer 1928 2008 The Prologue The Stage of Politics features texts by distinguished historians who give an historical overview of the Ottoman Empire and Europe in the late eighteenth century from both Turkish and Austrian points of view Act I features texts concerning Diplomacy and Theatre and Act II takes the reader to Europe South West and North Act III has contributions concerning theatre in Central Europe while Act IV deals with Mozart and the world of the seraglio Act V turns our attention to the Ottoman Sultan Selim III and the Epilogue considers literary and theatrical adventures of The Hero in the Sultan s Harem Contributions by Metin And Emre Araci T lay Artan Esin Akalin Thomas Betzwieser Annemarie B nsch Emil Brix Christian Brunmayr Bertrand Michael Buchmann Aysin Candan Helga Dostal Erich Duda Wolfgang Greisenegger Heidemaria G rer Matthew Head Caroline Herfert Bent Holm Frank Huss Michael H ttler Nadja Kayali Hans Peter Kellner Alexandre Lh a Isabelle Moindrot Ilber Ortayli Zeynep Oral Cemal ztas William F Parmentier Matthias J Pernerstorfer Gabriele C Pfeiffer Walter Puchner G nsel Renda Mustafa Fatih Salgar Ulrike Schneider Selin Ipek K the Springer Dissmann Suna Suner Marianne Trav n B Bab r Turna Derek Weber Mehmet Alaaddin Yal inkaya Selim Yenel Christoph Willibald Gluck: Bilder Mythen Diskurse Thomas Betzwieser, Michele Calella, Klaus Pietschmann, 2018-11-02 Christoph Willibald Gluck 1714 1787 wird in der Musikhistoriographie bis heute mit der sogenannten Opernreform um die Mitte der zweiten H lfte des 18 Jahrhunderts assoziiert obwohl sein tats chlicher Einfluss auf das Opernleben seiner Zeit von der Forschung unterschiedlich bewertet wird Anl sslich der 300 Wiederkehr von Glucks Geburtstag hat sich ein musikwissenschaftliches Symposium dem Ph nomen der Gluck Rezeption gewidmet 15 zeitlich wie geographisch weit gespannte Aufs tze namhafter internationaler Opernforscher beleuchten in diesem Band die historische Entwicklung der Bilder Mythen und Diskurse die unsere Vorstellung von Gluck und dessen Opernreform zum Teil noch heute pr gen Sie gehen u a der Frage nach wie sich diese abh ngig von kulturellen Kontexten ver ndert haben und unter wechselnden politischen Vorzeichen umgedeutet werden Mit Beitr gen von Michele Calella Eric Schneeman Helena Langewitz Klaus Pietschmann Arnold Jacobshagen Melanie Unseld Mark ta t dronsk Daniel Brandenburg Herv Lacombe Mark Everist Yuliya Shein Arne Stollberg D rte Schmidt Thomas Betzwieser Michael Custodis *Theatermusik* David Roesner, 2019-11-29 Die Theatermusik ist ein oft berh rtes Ph nomen obwohl sie gerade im Zuge der Digitalisierung zu einem kreativen Motor f r die Spielformen und Dramaturgien der zeitgen ssischen Theaterlandschaft avanciert ist David Roesner gibt einen berblick ber Praxis und sthetik der heutigen Theatermusik und l sst

in knapp zwanzig Interviews die Künstlerinnen und Künstler selbst zu Wort kommen. Sie berichten über ihren Werdegang, ihre Arbeitsweisen, ihre ästhetischen Überzeugungen und ihre Rolle in der Institution Theater. So entsteht ein umfassendes und vielschichtiges Bild dieser elementaren Ausdrucksebene des Theaters und des damit verbundenen Berufsbildes. **Alberto Franchetti** Richard Erkens, 2011. Mit den Opern *Asrael* 1888, *Cristoforo Colombo* 1892 und *Germania* 1902 feierte der italienische Komponist Alberto Franchetti 1860–1942 internationale Erfolge. Ausgebildet bei Joseph Gabriel Rheinberger und Felix Draeseke in Deutschland, aber auch tief beeindruckt von den Musikdramen Richard Wagners, leistete Franchetti einen wesentlichen Beitrag zur Neuausrichtung der italienischen Oper nach Giuseppe Verdi. Aus unterschiedlichen Perspektiven nähert sich diese Studie seinem gesamten Opernschaffen, wertet nach den Maßgaben der aktuellen Opernforschung bisher unbekannte Briefe und Notendokumente aus und diskutiert Fragen zum musikalischen Wagnerismus, zum Erscheinungsbild der italienischen Grand Opera, zum musikalischen Exotismus, zum individuellen Kompositionsprozess sowie zu Fragen der Zusammenarbeit zwischen Franchetti, Luigi Illica und Gabriele d'Annunzio. Anhand von Einzelanalysen zu allen Parametern der musikalischen Dramaturgie Franchettis liefert diese Studie eine Grundlage für ein umfassenderes Verständnis der italienischen Opernlandschaft der sogenannten langen Jahrhundertwende und bietet zudem Erklärungen an, warum das kompositorische Werk Franchettis ab den 1930er Jahren in Vergessenheit geriet. **Weinen und Lachen** Ruth Müller-Lindenberg, 2006. Musikalischer Film, Musikalisches Theater Panja Mücke, 2011. **Aufklärung 34: Das Singspiel im 18. Jahrhundert** Martin Mulsow, Gideon Stiening, Friedrich Vollhardt, Benedikt Leßmann, Tilman Venzl, 2022-12-08. Dieses Themenheft leistet einen Beitrag zu einem interdisziplinären Gespräch über die Musikdramatik des 18. Jahrhunderts. Das Gespräch ist umso nützlicher als reines Sprechtheater im 18. Jahrhundert die große Ausnahme bildete und Theater immer mehr oder weniger Musiktheater war und zwar bei der Darbietung einzelner Stücke wie auch bei der Gestaltung eines ganzen Theaterabends. Ohne sich hierauf zu beschränken, gehen die Beiträge des Bandes dabei vom Singspiel aus, einem Stücketypus, für den in formaler Hinsicht eine Kombination von musikalisch einfachen Gesangsnummern mit gesprochenen Dialogen kennzeichnend ist. Gezeigt wird darüber hinaus, dass das Singspiel Bestandteil einer gesamteuropäischen Bewegung ist und seine Entstehung und Entwicklung im Zusammenhang mit anderen europäischen Musiktheatertraditionen zu betrachten ist. »Auf! stimmt ein freies Scherzlied an«. Weltliche Liedkultur im Hamburg der Aufklärung Katharina Hottmann, 2017-04-26. Aus kulturgeschichtlicher Perspektive beschreibt die Studie die Einbindung der Liedmusik in den bergreifenden Prozess der Aufklärung, leuchtet ihre Wechselwirkung mit anderen Künsten aus und lässt die komplexe Einbindung musikkultureller Praxis in gesellschaftliche Strukturen sichtbar werden. Im 18. Jahrhundert entfaltete sich in Hamburg eine der lebendigsten weltlichen Liedkulturen der Epoche, die ihren sozialen Platz in städtischen Gesellschaftskontexten fand. Die zwar schlichten, dennoch aber pointierenden Kompositionen vertieften die Botschaften der Liedlyrik mit ihren zentralen Themen Liebe, Wein und satirische Kritik. Im Selbstverständnis der Aufklärung dienten Lieder

gleichermaßen zur Konstituierung von Geselligkeit wie zur Vermittlung von Lebenserfahrung und körperlich seelischer Selbstregulation

Perspektiven der Edition musikdramatischer Texte Thomas Betzwieser, Norbert Dubowy, Andreas Münzmay, 2017-12-18 Die Edition musiktheatraler Texte gehört zweifellos zu den schwierigeren Aufgaben im Bereich des musikalischen Editionswesens. Dass heute immer noch Grundsatzfragen verhandelt werden ist ein deutliches Indiz für ein fortbestehendes Forschungsdesiderat, das bereits in den 1980er Jahren von der neuen Disziplin der Librettologia formuliert wurde und die das Bewusstsein für diese Textsorte geschärft hat. Vor diesem Hintergrund versuchte das interdisziplinäre Symposium 2012, dessen Bericht hier vorliegt, eine Art Bestandsaufnahme der verschiedenen methodologischen Ansätze in Literatur und Musikwissenschaft, aber auch angesichts nationaler Prägungen des editorischen Umgangs mit musiktheatralen Texten. Entsprechend breit ist das Spektrum der behandelten Operntexte vom 17. bis ins 20. Jahrhundert. Besonderes Augenmerk liegt einerseits auf dem Ineinandergreifen von Dialog, Gesang, Tanz und Bühne, andererseits auf dem Nebeneinander editorischer Darstellungsmedien von der konventionellen Buchform über hybride bis hin zu rein digitalen Präsentationsformen. Insofern ist das Buch sowohl für traditionell operierende Editionsphilologen wie auch für Vertreter der Digital Humanities von Interesse.

La cosa è scabrosa Carola Bebermeier, Melanie Unseld, 2018-06-11 La cosa scabrosa. Die Sache ist heikel. Wissen die Grafen Susanna und Figaro, als sie das Verwehlungsspiel für den Grafen einfallen lassen, das doch nach Theaterbrauch glücklicherweise enden soll? Dieses Verwirr- und Verwehlungsspiel ist der Nährboden für Amusement in der Opera buffa. Le nozze di Figaro von Lorenzo da Ponte und Wolfgang Amadeus Mozart. Dass sich solcherart Vergnügen auf der Wiener Opernbühne 1786 ereignen konnte, basiert nicht zuletzt darauf, dass das Publikum mit den Konventionen der Opera buffa den auf und hinter der Bühne agierenden Personen und den in Libretto und Musik verborgenen intertextuellen Anspielungen vertraut war. Diese Zusammenhänge rund um das Ereignis Figaro 1786 werden in diesem Sammelband neu betrachtet. In der Zusammenschau dessen, was das Wiener Publikum dieser Zeit erlebte und faszinierte, welche Diskurse virulent waren und welche Akteurinnen und Akteure auf und hinter den Bühnen standen.

Musik und das Unheimliche Christoph Hust, Ivana Rentsch, Arne Stollberg, 2023-09-22 Manchem mag das scherzhaft vorkommen, dem Rezensenten erweckte es ein unheimliches Gefühl. Diese Bemerkung E.T.A. Hoffmanns über eine Passage aus dem 3. Satz der Fünften Sinfonie Ludwig van Beethovens steht paradigmatisch für die Frage, ob und wenn ja, auf welche Weise es der Musik möglich ist, das Unheimliche in Klängen heraufzubeschwören. Sei es unterstehend im Verbund mit Text, Bild oder Szene, sei es durch die Imaginationskraft der Töne allein. Virulent wurde diese Thematik spätestens mit dem Aufkommen der Schauerliteratur ab dem letzten Drittel des 18. Jahrhunderts, erst recht, weil die Musik selbst sich dort als Handlungsmotiv etablierte und in den Bühnenwerken, die an der entsprechenden Ästhetik des Schreckens teilhatten, als Stimmungsbehelf unverzichtbare Dienste leistete. Eine Aufgabe, die sie bis zum Horrorfilm und dem Computerspiel unserer Tage erfüllt. Der Band geht mit historischen Fallstudien dem Phänomen unheimlicher Kompositionen nach und beleuchtet es in der Ausprägung verschiedener Gattungen.

Epochen und Medien Mit Beiträgen von Jean François Candoni Julian Caskel Richard Erkens Marco Frenschkowski Carsten G
pferdt Frank Hentschel Christoph Hust Bernhard Jahn Christian Kempf Tobias Robert Klein Martin Kister Janina Müller Ivana
Rentsch Anna Ricke Arne Stollberg Stefan Willer und Friederike Wiemann **Der komponierte Zweifel** Rene
Michaelson, 2015-05-18 In Literatur Film und bildender Kunst ist gleichermaßen zu beobachten Ab einem bestimmten
Stadium von Modernität beginnen die Künstler die Bedingungen ihrer Entstehung und Wirkung zum Inhalt der Darstellung zu
machen Wie aber ist es um die Musik bestellt Besitzt sie als rein klangliches Medium ebenfalls die Kapazität zur ästhetischen
Selbstreflexion Anhand von Robert Schumanns Instrumentalwerken werden erstmals selbstreflexive musikalische Techniken
monographisch untersucht Seine Musik weist Techniken auf mittels derer die Hörer das Stadium selbstvergessener
Verzauberung für die distanzierte Begutachtung der Komposition hinter sich lassen Die viel diskutierten frühen Klavierwerke
und auch die oft vernachlässigten Kompositionen der 1840er 50er Jahre offenbaren neue Sinnschichten Mit dem konstitutiven
Zweifel am gewählten Ausdrucksmedium erweist sich Schumann als musikalischer Wegbereiter der ästhetischen Moderne

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