

ROYAL BALLET & OPERA

# The Magic *Flute*



# The Magic Of Opera

**A Gutmann**



## **The Magic Of Opera:**

*The Magic of Opera. [Mit Illustr. U. Noten.] (1. Publ. in Great Britain.)- London: Hale (1975). X, 371 S. 8°* John Merrill Knapp,1975     The Magic of Opera J. Merrill Knapp,1975     The Cambridge Companion to The Magic Flute Jessica Waldoff,2023-11-02 Since its premiere in 1791 The Magic Flute has been staged continuously and remains to this day Mozart s most performed opera worldwide This comprehensive user friendly up to date critical guide considers the opera in a variety of contexts to provide a fresh look at a work that has continued to fascinate audiences from Mozart s time to ours It serves both as an introduction for those encountering the opera for the first time and as a treasury of recent scholarship for those who know it very well Containing twenty one essays by leading scholars and drawing on recent research and commentary this Companion presents original insights on music dialogue and spectacle and offers a range of new perspectives on key issues including the opera s representation of exoticism race and gender Organized in four sections historical context musical analysis critical approaches and reception it provides an essential framework for understanding The Magic Flute and its extraordinary afterlife     **A Guide to the Opera** Esther Singleton,1899     *The Magical Writings of Thomas Vaughan* Thomas Vaughan,1888     *The Opera Handbook* John Lazarus,1990 This book examines 200 of the most regularly performed operas Brief composer biographies are followed by opera entries which include plot summaries performance histories notes on the derivation of the theme suggestions for further reading and selected discographies     *Magic Flutes and Enchanted Forests* David J. Buch,2009-08-01 Drawing on hundreds of operas singspiels ballets and plays with supernatural themes *Magic Flutes and Enchanted Forests* argues that the tension between fantasy and Enlightenment era rationality shaped some of the most important works of eighteenth century musical theater and profoundly influenced how audiences and critics responded to them David J Buch reveals that despite and perhaps even because of their fundamental irrationality fantastic and exotic themes acquired extraordinary force and popularity during the period pervading theatrical works with music in the French German and Italian mainstream Considering prominent compositions by Gluck Rameau and Haydn as well as many seminal contributions by lesser known artists Buch locates the origins of these magical elements in such historical sources as ancient mythology European fairy tales the Arabian Nights and the occult He concludes with a brilliant excavation of the supernatural roots of Mozart s The Magic Flute and Don Giovanni building a new foundation for our understanding of the magical themes that proliferated in Mozart s wake     **Guide to the Study of Musical History and Criticism** Edward Dickinson,1895     **The New Shudder** Christian Kämpf,2024-09-16 It is a new shudder but not an old fear Jean Paul s sentence contains an aesthetic of the fantastic in nuce It is based not least on the philosophy of Friedrich Heinrich Jacobi and aims at the essence of Romanticism In addition to works by Mozart Beethoven Schumann and Wagner the Romantic magic opera by Spohr Weber and Marschner are placed in the centre of interest against this background as well as the music aesthetic discourse accompanying them which was led by Tieck Hoffmann and Horn A B Marx Brendel and Pohl are analysed

Contrary to the tradition of musicological research which if not taboo at least trivialised the fantastic K mpf arrives at a new understanding of musical Romanticism according to which it does not lose its affiliation with modernity and its impact on the present because of the fantastic but only gains it     *Russians on Russian Music, 1830-1880* Stuart Campbell,1994-07-21 The volume reveals through contemporary Russian eyes how the foundations of the hugely popular Russian classical repertory were laid providing a vivid picture of the musical life of the opera house and the concert hall from which this repertory sprang     **The Musical World** ,1871     **The Theatre** Clement Scott,Bernard Edward Joseph Capes,Charles Eglinton,Addison Bright,1889 Vol for 1888 includes dramatic directory for Feb Dec vol for 1889 includes dramatic directory for Jan May     **Annual Festival of the Worcester County Musical Association** ,1893     The Oxford History of Opera Roger Parker,1996 Eleven leading authorities chronicle the full sweep of opera ranging from the earliest known works to such experimental efforts as Robert Wilsom and Philip Glass s *Einstein on the Beach* In three sections on staging singers and the social climate the writers give us a look behind the scenes as well as a feel for what opera was like in the past 8 bandw plates     **The Magic of the Opera** Mary Ellis Peltz,2003-01-01     *The Life of Franz Schubert* George Lowell Austin,1873

**The Oxford Dictionary of Opera** John Warrack,Ewan West,1992 From Aachen a city launching much young talent to Zwischenspiel the usual German term for intermezzo this new reference contains some 4 500 entries including 750 on opera composers with bibliographies 600 on individual operas 900 biographies of singers and 350 entries of specialist terms along with hundreds covering directors conductors scenes writers critics A pleasing 782 pages lots of detail covering all aspects of the historical development and present standing of opera appropriate for virtually all libraries Annotation copyright by Book News Inc Portland OR     **Handel and the Opera Seria** Winton Dean,1969 This book is based on the Ernest Bloch Lectures delivered at the University of California Berkeley in 1965 1966 It deals with an extensive and sparsely charted tract of musical history the aesthetic issues raised by Handel s operas and the practical problems involved in their revival today Handel was in his day the unrivalled master of opera and oratorio It was sheer genius that enabled Handel to overcome the limitations of his material and transmute an apparently decadent form into permanent art Still most of his works were buried and it seems that scholars were too much in awe of the monumental composer until the systematic revival of the operas began in Germany in 1920 The author describes how the operatic phase of Handel s career is of crucial importance for what followed     **Famous Mozart Operas** Spike Hughes,1958     **Famous Composers and Their Works** John Knowles Paine,Theodore Thomas,Karl Klauser,1891

This book delves into The Magic Of Opera. The Magic Of Opera is an essential topic that must be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into The Magic Of Opera, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:

- Chapter 1: Introduction to The Magic Of Opera
- Chapter 2: Essential Elements of The Magic Of Opera
- Chapter 3: The Magic Of Opera in Everyday Life
- Chapter 4: The Magic Of Opera in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, this book will provide an overview of The Magic Of Opera. This chapter will explore what The Magic Of Opera is, why The Magic Of Opera is vital, and how to effectively learn about The Magic Of Opera.
3. In chapter 2, this book will delve into the foundational concepts of The Magic Of Opera. This chapter will elucidate the essential principles that must be understood to grasp The Magic Of Opera in its entirety.
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6. In chapter 5, this book will draw a conclusion about The Magic Of Opera. The final chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of The Magic Of Opera.

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