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KEY=SCORE - NUNEZ PRANAV

THE NEW COMIC OPERA, IN THREE ACTS, OF THE CROWN DIAMONDS, ETC. BASED ON "LES DIAMANS DE LA COURONNE," BY A. E. SCRIBE AND J. H. VERNON DE SAINT-GEORGES

OPERETTA

A SOURCEBOOK, VOLUME I

Cambridge Scholars Publishing **Operetta developed in the second half of the 19th century from the French opéra-comique and the more lighthearted German Singspiel. As the century progressed, the serious concerns of mainstream opera were sustained and intensified, leaving a gap between opéra-comique and vaudeville that necessitated a new type of stage work. Jacques Offenbach, son of a Cologne synagogue cantor, established himself in Paris with his series of opéras-bouffes. The popular success of this individual new form of entertainment light, humorous, satirical and also sentimental led to the emergence of operetta as a separate genre, an art form with its own special flavour and concerns, and no longer simply a "little opera". Attempts to emulate Offenbach's success in France and abroad generated other national schools of operetta and helped to establish the genre internationally, in Spain, in England, and especially in Austria Hungary. Here it inspired works by Franz von Suppé and Johann Strauss II (the Golden Age), and later Franz Lehár and Emmerich Kálmán (the Silver Age). Viennese operetta flourished conterminously with the Habsburg Empire and the mystique of Vienna, but, after the First World War, an artistically vibrant Berlin assumed this leading position (with Paul**

Lincke, Leon Jessel and Edouard Künnecke). As popular musical tastes diverged more and more during the interwar years, with the advent of new influences—like those of cabaret, the revue, jazz, modern dance music and the cinema, as well as changing social mores—the operetta genre took on new guises. This was especially manifested in the musical comedy of London's West End and New York's Broadway, with their imitators generating a success that opened a new golden age for the reinvented genre, especially after the Second World War. This source book presents an overview of the operetta genre in all its forms. The first volume provides an introduction, a representative chronology of the genre from 1840 to 2013, and a survey of the national schools of France and Austria-Hungary. The principal composers are considered in chronological sequence, with biographical material and a list of stage works, selected synopses and some commentary.

THE VOCAL SCORE AND LIBRETTO OF HOLLYWOOD MADNESS

A COMIC OPERETTA IN 3 ACTS

GRAND DUCHESS

COMIC OPERETTA IN 3 ACTS:VOCAL SCORE

FOLIO

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DRAMATIC BIBLIOGRAPHY

AN ANNOTATED LIST OF BOOKS ON THE HISTORY AND CRITICISM OF THE DRAMA AND STAGE AND ON THE ALLIED ARTS OF THE THEATRE

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ETUDE MUSIC MAGAZINE

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ORPHEUS IN THE UNDERWORLD

COMIC OPERETTA IN 3 ACTS: VOCAL SCORE

THE GOOSE WITH THE GOLDEN EGGS

A FARCE IN ONE ACT

PERFECTION, OR THE LADY OF MUNSTER

A COMEDY, IN ONE ACT

MANUEL DE FALLA

Greenwood Publishing Group **A biography, discography and guide to the current musicological research available on the Spanish musician Manuel de Falla.**

SOCIETY

A COMEDY, IN THREE ACTS

BASTIEN UND BASTIENNE, K. 50, A COMIC OPERA IN ONE ACT

**FOR SOLO AND ORCHESTRA WITH GERMAN AND ENGLISH TEXT
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"Teachers' bulletin", vol. 4- issued as part of v. 23, no. 9-

THE INLAND PRINTER

PRINTING ART

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GLAD TIDINGS OF GREAT JOY

A CHRISTMAS PAGEANT

OPERAS IN ENGLISH

A DICTIONARY

Scarecrow Press **Although many opera dictionaries and encyclopedias are available, very few are devoted exclusively to operas in a single language. In this revised and expanded edition of Operas in English: A Dictionary, Margaret Ross Griffel brings up to date her original work on operas written specifically to an English text (including works both originally prepared in English, as well as English translations). Since its original publication in 1999, Griffel has added nearly 800 entries to the 4,300 from the original volume, covering the world of opera in the English language from 1634 through 2011. Listed alphabetically by letter, each opera entry includes alternative titles, if any; a full, descriptive title; the number of acts; the composer's name; the librettist's name, the original language of the libretto, and the original source of the text, with the source title; the date, place, and cast of the first performance; the date of composition, if it occurred substantially earlier than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also 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. Griffel also includes 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 as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures.**

THE PRINTING ART

THE ETUDE MUSIC MAGAZINE

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