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Orfeo Ed Euridice *Performing Nineteenth-century Editions of Christoph Willibald Gluck's Opera Orfeo Ed Euridice* **Orfeo Ed Euridice Orfeo Ed Euridice Orfeo Ed Euridice Orfeo Ed Euridice** Orfeo ed Euridice, Orpheus and Eurydice; an opera ... The poetry is from Signor Calzabigi, with additions by G. G. Bottarelli, etc. With an English translation by F. Bottarelli. Ital. & Eng. MS. note Orfeo Ed Euridice Orfeo Ed Euridice Orfeo ed Euridice The Victrola Book of the Opera Orfeo Ed Euridice; Orpheus and Eurydice; An Opera in the Grecian Taste. as Performed at the King's-Theatre in the Hay-Market, the Music by Signor Gluch, and Several Eminent Composers Orpheus Ed Euridice Gluck's Orfeo Ed Euridice Opera Study Guide with Libretto Orfeo Ed Euridice Orfeo Ed Euridice; Orpheus and Eurydice; an Opera in One Act. As Performed at the King's Theatre in the Hay-Market. The Music by Mr. Gluch. The Poetry by Signor Calzabigi. The Translation by Bottarelli, Jun. Orfeo Ed Euridice, Orpheus and Eurydice; an Opera, in the Grecian Taste. As Perform'd at the King's-Theatre in the Hay-Market. The Music by Signor Gluch, Signor Bach Has Condescended to Add His Own New Composition Orfeo Ed Euridice/Orphée Et Eurydice Orfeo Ed Euridice; Orpheus and Eurydice; an Opera in the Grecian Taste Overture to the opera Orfeo ed Euridice Orfeo ed Euridice. An opera, in verse. By R. de'Calsabigi Orfeo Ed Euridice Orfeo Ed Euridice Orfeo Ed Euridice. An Opera, in Verse. By R. De'Calsabigi. Orpheus and Euridice Orfeo Ed Euridice Orfeo ed Euridice, dramma per musica... The 69th Performance at the Royal Opera House of Orfeo Ed Euridice, Opera in Three Acts ... Orfeo Ed Euridice ; Orpheus and Eurydice ; an Opera in the Grecian Taste Gluck's Orfeo Ed Euridice Orfeo Ed Euridice, Orpheus and Eurydice; an Opera ... The Poetry is from Signor Calzabigi, with Additions by G.G. Bottarelli, Etc. [With an English Translation by F. Bottarelli.] Ital. & Eng. MS. Note Orfeo e Euridice Orfeo e Euridice Orfeo Ed Euridice Orpheus and Euridice Gluck's Orfeo Ed Euridice Overture for an English opera Eurydice Libretto for Gluck's Orfeo Ed Euridice (Vienna Version, 1762) **Orpheus and Euridice**

The 18th century was a wealth of knowledge, exploration and rapidly growing technology and expanding record-keeping made possible by advances in the

printing press. In its determination to preserve the century of revolution, Gale initiated a revolution of its own: digitization of epic proportions to preserve these invaluable works in the largest archive of its kind. Now for the first time these high-quality digital copies of original 18th century manuscripts are available in print, making them highly accessible to libraries, undergraduate students, and independent scholars. The eighteenth-century fascination with Greek and Roman antiquity followed the systematic excavation of the ruins at Pompeii and Herculaneum in southern Italy; and after 1750 a neoclassical style dominated all artistic fields. The titles here trace developments in mostly English-language works on painting, sculpture, architecture, music, theater, and other disciplines. Instructional works on musical instruments, catalogs of art objects, comic operas, and more are also included. ++++ The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to insure edition identification: ++++ British Library T043415 Parallel English and Italian texts. With a final page of advertisements for maps sold by Bottarelli and for music printed and sold by R. Bremner. London: printed for W. Griffin, 1771. 39, [1]p.; 4° The 18th century was a wealth of knowledge, exploration and rapidly growing technology and expanding record-keeping made possible by advances in the printing press. In its determination to preserve the century of revolution, Gale initiated a revolution of its own: digitization of epic proportions to preserve these invaluable works in the largest archive of its kind. Now for the first time these high-quality digital copies of original 18th century manuscripts are available in print, making them highly accessible to libraries, undergraduate students, and independent scholars. Western literary study flows out of eighteenth-century works by Alexander Pope, Daniel Defoe, Henry Fielding, Frances Burney, Denis Diderot, Johann Gottfried Herder, Johann Wolfgang von Goethe, and others. Experience the birth of the modern novel, or compare the development of language using dictionaries and grammar discourses. ++++ The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to insure edition identification: ++++ British Library T043414 Parallel English and Italian texts. With a final page of advertisements for maps sold by Bottarelli and for music printed and sold by R. Bremner. London: printed by W. Griffin, 1770. 35, [1]p.; 8° Orfeo ed Euridice is an opera composed by Christoph W. Gluck based on the myth of Orpheus, set to a libretto by Ranieri de' Calzabigi. It is the first of Gluck's "reform" operas, in which he attempted to replace the abstruse plots and overly complex music of opera seria with a "noble simplicity" in both the music and the drama. Though

originally set to an Italian libretto, *Orfeo ed Euridice* owes much to the genre of French opera, particularly in its use of accompanied recitative and a general absence of vocal virtuosity. Indeed, twelve years after the 1762 premiere, Gluck re-adapted the opera to suit the tastes of a Parisian audience at the Académie Royale de Musique with a libretto by Pierre-Louis Moline. Gluck's most famous opera, *Orfeo ed Euridice* features one of the most beautiful love stories ever written. The opera is Gluck's first 'reformed' opera, in which beautiful, seamless melodies highlight a simple story plot. This book is an English translation of the original Italian libretto written by Ranieri de'Calzabigi (1762 Vienna version). It also includes a translation of the famous bravura aria, *Addio, addio o miei sospiri!*, part of the Paris version and then translated back into Italian. The book consists of line-by-line translations of Italian and English. With Italian on the left and English on the right column, the book's layout makes it easy to follow both languages. While most translations abide by the principle of line-by-line translation, the convoluted syntax of certain parts of the original text makes it impossible to do so. We wish that readers are open-minded to this aspect of translation. The book contains a list of main characters and a synopsis of the opera. Most descriptions of characters' movements, emotions, and scene descriptions are deliberately omitted so that readers can easily follow dialogues while they read the text and listen to the opera simultaneously. However, when omission might create possible confusion in understanding the storyline, they remain intact. All soliloquies (Fra se) are parenthesized (Opera). Italian/English. The 18th century was a wealth of knowledge, exploration and rapidly growing technology and expanding record-keeping made possible by advances in the printing press. In its determination to preserve the century of revolution, Gale initiated a revolution of its own: digitization of epic proportions to preserve these invaluable works in the largest archive of its kind. Now for the first time these high-quality digital copies of original 18th century manuscripts are available in print, making them highly accessible to libraries, undergraduate students, and independent scholars. The eighteenth-century fascination with Greek and Roman antiquity followed the systematic excavation of the ruins at Pompeii and Herculaneum in southern Italy; and after 1750 a neoclassical style dominated all artistic fields. The titles here trace developments in mostly English-language works on painting, sculpture, architecture, music, theater, and other disciplines. Instructional works on musical instruments, catalogs of art objects, comic operas, and more are also included. ++++ The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to insure edition identification: ++++

British Library T069486 The libretto only. Parallel Italian text and English prose translation. London: printed for W. Griffin, 1773. 23, [1]p.; 8° A comprehensive new OPERA STUDY GUIDE with LIBRETTO of Gluck's ORFEO ed EURIDICE (Orpheus and Eurydice) Opera Study Guide with Libretto, featuring Principal Characters in the Opera, Brief Story Synopsis; Story Narrative with Music Highlight Examples; Burton D. Fisher's in depth and insightful Commentary and Analysis; and a newly accessible LIBRETTO translation in Italian and English, in parallel (side-by-side). Annotation A comprehensive opera-guide, featuring Principal Characters in the Opera, Brief Story Synopsis, Story Narrative with Music Highlight Examples, and Burton D. Fisher's insightful and in depth Commentary and Analysis. The purpose of this document is to examine and compare the various nineteenth-century editions of Christoph Willibald Gluck's opera, Orfeo ed Euridice. Of primary focus are Hector Berlioz's Orphée, Alfred Dörffel's Orpheus und Eurydice and Ricordi's Orfeo ed Euridice. Issues of voice type, language, libretto, instrumentation, and nineteenth-century performance practice are addressed. Finally, recommendations for creating an informed modern production of the opera are given based upon the various issues listed above. "Eurydice is a luminous retelling of the Orpheus myth from his beloved wife's point of view. Watching it, we enter a singular, surreal world, as lush and limpid as a dream—an anxiety dream of love and loss—where both author and audience swim in the magical, sometimes menacing, and always thrilling flow of the unconscious... Ruhl's theatrical voice is reticent and daring, accurate and outlandish." —John Lahr, New Yorker A reimagining of the classic myth of Orpheus through the eyes of its heroine. Dying too young on her wedding day, Eurydice journeys to the underworld, where she reunites with her beloved father and struggles to recover lost memories of her husband and the world she left behind. A comprehensive opera-guide, featuring Principal Characters in the Opera, Brief Story Synopsis, Story Narrative with Music Highlight Examples, and Burton D. Fisher's insightful and in depth Commentary and Analysis.

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