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Nota di contenuto	Preliminary Material -- INTRODUCTION / Sabine Lichtenstein -- THE POWER OF MUSIC: STRIGGIO AND MONTEVERDI'S L'ORFEO / Eddie Vetter -- OCTAVIA REINCARNATED: BUSENELLO'S AND MONTEVERDI'S L'INCORONAZIONE DI POPPEA / Jacques Boogaart -- IN THE OPERATIC WORKSHOP: THE CASE OF VARESCO'S AND MOZART'S IDOMENEO / Tim Carter -- THE LIBRETTIST'S DILEMMA IN LONDON: BADINI'S AND HAYDN'S ORFEO ED EURIDICE / Caryl Clark -- "BUT THERE IS ANOTHER INTRIGUE AND A COMIC ELEMENT PLACED ALONGSIDE": HANS SACHS -- THE RELATION OF LORTZING'S OPERA TO DEINHARDSTEIN'S DRAMA / Irmlind Capelle -- "CE BAL EST ORIGINAL!": CLASSICAL PARODY AND BURLESQUE IN ORPHÉE AUX ENFERS BY CRÉMIEUX, HALÉVY AND OFFENBACH / Heather Hadlock -- BURNING THE HERETICS AND SAVING DON CARLOS: MÉRY'S, DU LOCLE'S AND VERDI'S DON CARLOS / John Neubauer -- TRACING WOTAN'S INCENDIARY PAST: THE EVOLUTION OF STORMS AND FIRE IN WAGNER'S DER RING DES NIBELUNGEN / Katherine Syer -- MANON AT THE OPERA: FROM PRÉVOST'S MANON LESCAUT TO AUBER'S MANON LESCAUT AND MASSENET'S MANON / Vincent Giroud -- "CLOSED, EFFICIENT, TERRIBLE!": REFLECTIONS ON THE GENESIS AND DRAMATURGY OF ILLICA'S, GIACOSA'S AND PUCCINI'S MADAMA BUTTERFLY / Kasper Van Kooten -- THE END OF A LINE: STRAUSS' AND HOFMANNSTHAL'S ELEKTRA / Helga Hushahn -- "SOMETHING

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Sommario/riassunto

A libretto is an indispensable part of an opera as a musical genre: with few exceptions, operas have been the subject of musicological studies, and instrumental versions of sung or unsung opera numbers may be heard, but we never listen to libretto texts being performed without the music. Thus as a literary form the libretto is a highly specific genre with its own particular attributes. This volume offers an approach to the libretto through the discussion of these attributes in many different examples. It explores what may be expected of a librettist in response to the demands of the genre's characteristics, his trials and tribulations, his exchanges with the composer while adapting or converting a source, almost always a literary source, into the eventual libretto, and about the different musical ways of dealing with the text. In this way the volume clarifies the fundamental differences between the libretto and other literary genres.
