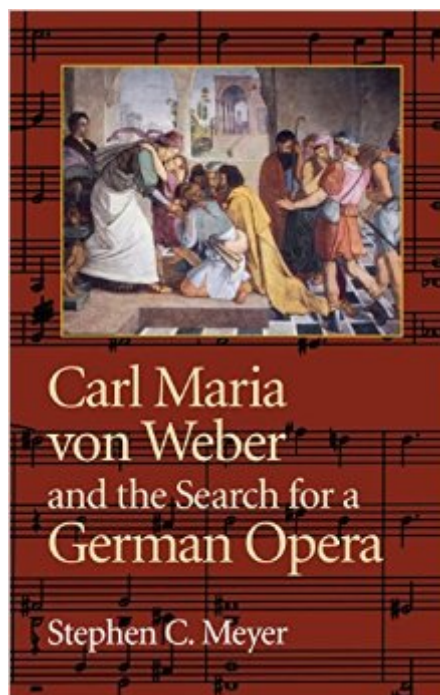


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Carl Maria Von Weber And The Search For A German Opera



Synopsis

Stephen C. Meyer details the intricate relationships between the operas *Der Freischütz* and *Euryanthe*, and contemporary discourse on both the "Germany of the imagination" and the new nation itself. In so doing, he presents excerpts from a wide range of philosophical, political, and musical writings, many of which are little known and otherwise unavailable in English. Individual chapters trace the multidimensional concept of German and "foreign" opera through the 19th century. Meyer's study of *Der Freischütz* places the work within the context of emerging German nationalism, and a chapter on *Euryanthe* addresses the opera's stylistic and topical shifts in light of changing cultural and aesthetic circumstances. As a result, Meyer argues that the search for a new German opera was not merely an aesthetic movement, but a political and social critique as well.

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"German national, political, social, and musical spirit grew aggressively in the late-18th and early, 19th centuries, contesting Italian domination of opera. Because the singspiel, with its folk origins, could not serve as equal competitor with either Italian opera buffa or opera seria, German composers searched for formulas that might yield a viable national opera. Weber's *Der Freischütz* (*Freischütz*) provided impetus. *Euryanthe* was a further step in the reconfiguration and transformation of German opera. Meyer details the nature of the conflict that led to new institutions, aesthetics, and opera genre after Weber's death and the compromises that eventually produced the

German romantic opera. Thoroughly researched, copiously footnoted, and including an extensive bibliography, this volume is a logical companion to Michael Tusa's Euryanthe and Carl Maria von Weber's Dramaturgy of German Opera (CH, Feb'92). Summing Up: Recommended. Scholars and opera historians." â•R. Miller, Oberlin College, Choice, July 2003"Meyer strikes a remarkable balance between historic and cultural sources relating to German nationalism, visual arts (paintings), and musicoâ•dramatic analysis. As a result, this book is of interest to historians, German literature scholars, opera scholars, as well as musicologists." â•Net Review

Stephen C. Meyer has published in the Journal of the American Musicological Society, Opera Quarterly, and Cambridge Opera Journal. In addition to his scholarly work, he maintains an active career as a singer.

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