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Language Notes

Text: English, German, Italian (translation)

Original Language: Italian, German

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Word-by-word translations plus IPA; clothbound. Operas include: Bastien und Bastienne; La Clemenza di Tito; Così fan tutte; Don Giovanni; Die Entführung aus dem Serail (The Abduction from the Seraglio); La finta giardiniera; and La finta semplice.

- Sales Rank: #1411167 in Books
- Published on: 1997
- Binding: Hardcover
- 781 pages

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Mozart's "completed" operas for singing technique

By Strephon

These two volumes of libretti titled "The Libretti of Mozart's Completed Operas" feature literal translations, phonetically spelled out line by line for many of Mozart operas.

The opera libretti included in these two volumes are La Finta Semplice, Bastien und Bastienne, Mitridate, Lucio Silla, La Finta Giardiniera, Il Re Pastore, Idomeneo, Die Entführung aus dem Serail, Die Schauspieldirektor, Le Nozze di Figaro, Don Giovanni, Così Fan Tutte, Die Zauberflöte, La Clemenza di Tito and Zaide.

Die Schauspieldirektor and Zaide feature only the words to the vocal pieces and not the text (or surviving text) to the actual plays.

While the title claims the book features the libretti of the "completed operas", there are four completed operas which are missing from these volumes.

The missing titles are Die Schuldigkeit des Ersten Gebots (Mozart's first operatic work), the incredibly hard to find Apollo et Hyacinthus, Ascanio in Alba and Il Sogno di Scipione. The rare oratorio La Betulia Liberata is not presented, either.

The book features each libretto line by line, directly translating the dialog and lyrics (with numerous footnotes to clear up strange usage, puns, metaphor and strange sentence construction). The print is very large.

Each play has a unique illustration on its title page.

The books accommodate singers who are learning how to sing the operas with correct accents and pronunciation.

The alternate arias and recitatives for plays such as Idomeneo and Figaro are not presented in this work. Similarly the Prague and Vienna versions of Don Giovanni with different second acts are not translated separately.

The featured libretti are painstakingly and passionately translated.

A singer or scholar studying Mozart, however, will find these two volumes a great resource and quite useful.

1 of 1 people found the following review helpful.

More valuable for the translations than the IPA...

By Primotenore

This review can be applied to the complete catalog of Nico Castel's Opera Libretti. I happen to own most of them and have found them extremely useful as a teacher of voice and as a director of opera. The hard cover linen bindings are Smyth-Sewn, rather than glued, so you can expect a lifetime of use. They are printed on bright white paper which is easy to read. They reek of quality. Now to the content. For me, the word-for-word translations are invaluable. Mr. Castel has also provided idiomatic translations when the literal ones are a bit obtuse. This is very helpful. There are many voice teachers and singers out there that rely on IPA (International Phonetic Alphabet) to teach/learn their texts. I must admit that I do not subscribe entirely to IPA as a sole source for pronunciation. In my opinion, while IPA does offer the student a groundwork for pronouncing the words, it does not offer the means to learn the correct inflection that must be mastered if one wishes to really become a master communicator in foreign languages. So, I believe it is advisable that a singer move beyond IPA and work with a coach that has expertise in the foreign languages. Many thanks to Nico Castel for the immense labor of love that these volumes must have cost him. They truly belong in every vocal pedagogue's library.

0 of 0 people found the following review helpful.

who doesn't love Mozart?

By thomas v works

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