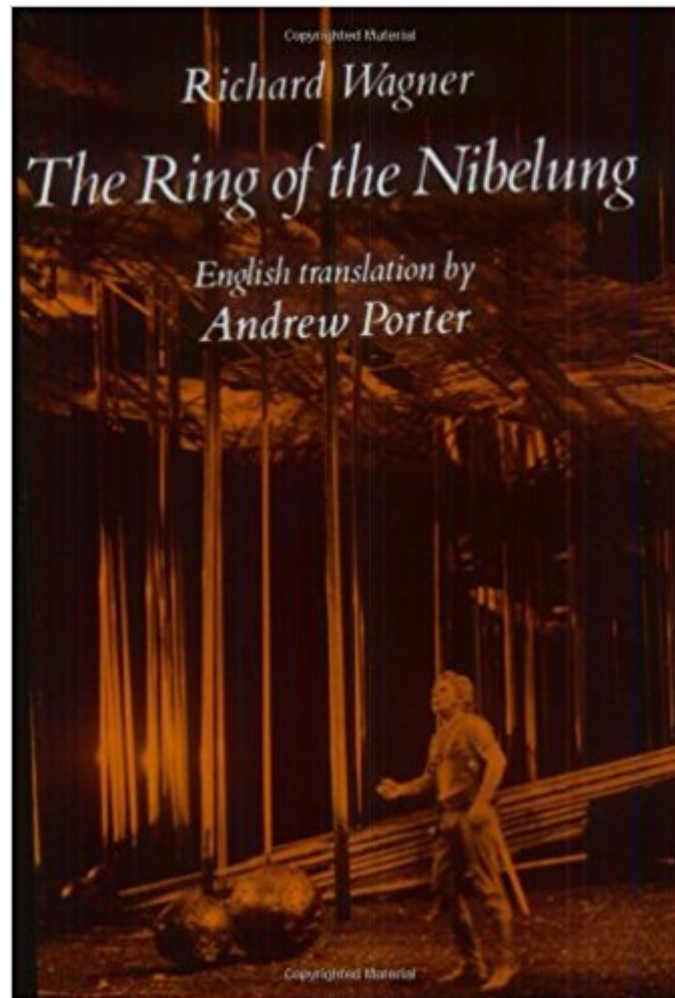




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The Ring Of The Nibelung



Synopsis

"Andrew Porter's utterly natural, often poetic, faithfully rendered English text should be a revelation...The immediacy of instant comprehension gives the entire drama an added dimension." --The New York Times

Richard Wagner's vast Der Ring des Nibelungen cycle comprises four full-length operas (Das Rheingold, Die Walkure, Siegfried and Gotterdammerung) and is arguably the most extraordinary achievement in the history of opera. His own libretto to the operas, translated by Andrew Porter, is an intricate system of metric patterns, imaginative metaphors and alliteration, combining to produce the music in text.

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Customer Reviews

'Andrew Porter's utterly natural, often poetic, faithfully rendered English text should be a revelation...The immediacy of instant comprehension gives the entire drama an added dimension.'--The New York Times

Richard Wagner (1813-83) redefined opera and had an overwhelming impact on German and western culture. His major works include Lohengrin, Tannhauser, Tristan and Isolde, Parzival and the four parts of The Ring of the Nibelung: The Rhinegold, The Valkyrie, Siegfried and Twilight of the Gods. John Deathridge is one of the world's most respected experts on the life and work of Richard Wagner. He is Emeritus King Edward Professor of Music at King's College London. In a long career he has taught music both in the United States and United Kingdom and been active as

a conductor, organist and piano accompanist, as well as making innumerable radio and television appearances to discuss music. He is a specialist in 19th and 20th century German music and the work of Theodor Adorno. --This text refers to an out of print or unavailable edition of this title.

Every ring nut needs this libretto after a while and this is the best one out there. First learn the Ring with a DVD with sub-titles. Next you will prefer a CD as the sets usually distract from the music, and that is when you need this libretto. Wagner is the best music ever written and this libretto only helps the true ring nuts. But never, ever try to turn someone on to Wagner. Keep the club small and tell no one.

Ever since I listened to the ENO production of the Ring Cycle under Reginald Goodall's direction many years ago I have longed to see the translation by Andrew Porter. So I jumped at the chance of getting it. So mission accomplished !.

Very good if you want to develop an idea of how the libretto would sound in English, but the more recent translation and commentary by Middleton and Spencer is much better, in my view. Plus, the "Companion" is much better type in Kindle.

I have theÃ Â Wagner - Der Ring des Nibelungen / Levine, Metropolitan Opera (Complete Ring Cycle)Ã Â and enjoy watching it periodically. However the after covering the book a couple of times I can enjoy the film without always stopping to read subtitles. I understand some German but am still translating instead of thinking. Now however I am beginning to enjoy the reading its self. The parallel language columns make it easier to follow. The book has a superb 20-page introduction into the plusses and minuses of translation and still matching the music. After the introduction it gets right down to business.

I bought this a long time ago to go along with the then reasonably priced Krauss Ring. Though I use the subtitles when watching on DVD, this translation works so much better than the librettos that sometimes come with CD's. I understand it was made to be sung and it reads that way when listening to the cycle. It's important to note that I own a first edition paperback which has no Georg Solti introduction but contains both German and English side by side for easy translation.

If you collect audio "Ring" CDs, throw out all the libretti that may have come with your CDs and buy

porter's book! The nice thing about this translation is that it (a) is understandable, and (b) is easy to follow along to an audio performance because it matches the singing syllable to syllable. Care was also taken in the translation so that the English words occur in the appropriate places where the motif occurs in the music. Also, proper names match up one for one with the German. So, for example when someone refers to "Siegfried", on a recording, the English text at that point is "Siegfried"! Awesome synchronization!

This is a great volume for any Ring lover. The translations are solid and easy to use with the German original since the phonetic cadences match. Even when listening to the Goodall Ring (which uses the Porter translation) this book keeps me up to speed in situations where the English is difficult to follow. I also like the typeface and translation of stage directions and settings, as well.

a classic !

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