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Guide to the

Opera in Germany / S. William Brady

1901

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Summary

Creator: Brady, S. William

Title: Opera in Germany / S. William Brady

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Size: 1 item ([63] p. bound), 19 cm; 1 item ([63] p. bound), 19 cm

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Abstract: Diary of operas seen during Brady's European trip in 1901. The longest section, on Germany, consists of mounted programs for and comments in ink about *Der Barbier von Bagdad*, *Cavalleria Rusticana*, *Der Afrikanerin*, *Bastien und Bastienne*, *Der Entführung aus dem Serail*, *Der Prophet*, *Rigoletto*, *Mignon*, *Falstaff*, *Rienzi*, *Der Mikado*, *Siegfried*, *Götterdämmerung*, and *Carmen*. A shorter section on Florence Italy, March 1901, discusses *Aida*, *Mefistofele*, *Un Ballo in Maschera*, *Il Trillo del Diavolo* (Falchi), *Tosca*, *La Traviata*, and the *Geisha*; it includes only one program, laid in, for *Il Trillo*. A final short section, on Paris, discusses *Astarte*, *L'Ouragan*, *Mireille*, *La Basoche*, *Lakmé*, *Le Chalet*, *Les Noces de Jeannette*, and *Carmen*; it includes no programs. Brady's criticism touches on the compositions, but concentrates chiefly on the singing.

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Language of the Material: In English; programs in German or Italian

Creator History

S. William Brady (1878-1957), also known as William S. Brady, was an American voice teacher and coach. With a studio in New York, he taught well-known singers at the Metropolitan Opera as well as concert and musical comedy singers. For many years he taught in Europe in the summer months. He also composed several operettas and wrote poetry.

Scope and Content Note

Diary of operas seen during Brady's European trip in 1901. The longest section, on Germany, consists of mounted programs for and comments in ink about *Der Barbier von Bagdad*, *Cavalleria Rusticana*, *Der Afrikanerin*, *Bastien und Bastienne*, *Der Entführung aus dem Serail*, *Der Prophet*, *Rigoletto*, *Mignon*, *Falstaff*, *Rienzi*, *Der Mikado*, *Siegfried*, *Götterdämmerung*, and *Carmen*. A shorter section on Florence Italy, March 1901, discusses *Aida*, *Mefistofele*, *Un Ballo in Maschera*, *Il Trillo del Diavolo* (Falchi), *Tosca*, *La Traviata*, and the *Geisha* ; it includes only one program, laid in, for *Il Trillo*. A final short section, on Paris, discusses *Astarte*, *L'Ouragan*, *Mireille*, *La Basoche*, *Lakmé*, *Le Chalet*, *Les Noces de Jeannette*, and *Carmen* ; it includes no programs. Brady's criticism touches on the compositions, but concentrates chiefly on the singing.

Key Terms

Genre/Physical Characteristic

Diaries

Programs

Subjects

Opera

Singers

Names

Brady, S. William

Jenkins, Speight

Robinson, Nancy M.

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