

Cambridge University Press
978-0-521-45852-8 - Ludwig van Beethoven: Fidelio
Paul Robinson
Frontmatter
[More information](#)

Cambridge Opera Handbooks

Ludwig van Beethoven
Fidelio

Cambridge University Press

978-0-521-45852-8 - Ludwig van Beethoven: *Fidelio*

Paul Robinson

Frontmatter

[More information](#)**Published titles**

- Ludwig van Beethoven: *Fidelio* by Paul Robinson
 Alban Berg: *Lulu* by Douglas Jarman
 Alban Berg: *Wozzeck* by Douglas Jarman
 Hector Berlioz: *Les Troyens* by Ian Kemp
 Georges Bizet: *Carmen* by Susan McClary
 Benjamin Britten: *Billy Budd* by Mervyn Cooke and Philip Reed
 Benjamin Britten: *Death in Venice* by Donald Mitchell
 Benjamin Britten: *Peter Grimes* by Philip Brett
 Benjamin Britten: *The Turn of the Screw* by Patricia Howard
 Claude Debussy: *Pelléas et Mélisande* by Roger Nichols and Richard Langham Smith
 C. W. von Gluck: *Orfeo* by Patricia Howard
 Leoš Janáček: *Kát'a Kabanová* by John Tyrrell
 Claudio Monteverdi: *Orfeo* by John Whenham
 W. A. Mozart: *La clemenza di Tito* by John Rice
 W. A. Mozart: *Così fan tutte* by Bruce Alan Brown
 W. A. Mozart: *Don Giovanni* by Julian Rushton
 W. A. Mozart: *Die Entführung aus dem Serail* by Thomas Bauman
 W. A. Mozart: *Idomeneo* by Julian Rushton
 W. A. Mozart: *Le nozze di Figaro* by Tim Carter
 W. A. Mozart: *Die Zauberflöte* by Peter Branscombe
 Giacomo Puccini: *La Bohème* by Arthur Groos and Roger Parker
 Giacomo Puccini: *Tosca* by Mosco Carner
 Richard Strauss: *Arabella* by Kenneth Birkin
 Richard Strauss: *Elektra* by Derrick Puffett
 Richard Strauss: *Der Rosenkavalier* by Alan Jefferson
 Richard Strauss: *Salome* by Derrick Puffett
 Igor Stravinsky: *The Rake's Progress* by Paul Griffiths
 Giuseppe Verdi: *Falstaff* by James A. Hepokoski
 Giuseppe Verdi: *Otello* by James A. Hepokoski
 Richard Wagner: *Die Meistersinger von Nürnberg* by John Warrack
 Richard Wagner: *Parsifal* by Lucy Beckett
 Kurt Weill: *The Threepenny Opera* by Stephen Hinton

Cambridge University Press
978-0-521-45852-8 - Ludwig van Beethoven: Fidelio
Paul Robinson
Frontmatter
[More information](#)



Act 2, scene 1 (dungeon scene), Salzburg Festival, 1932.
Leonore: Lotte Lehmann; Florestan: Franz Völker
(Historical Archives, Salzburg Festival).

Cambridge University Press
978-0-521-45852-8 - Ludwig van Beethoven: Fidelio
Paul Robinson
Frontmatter
[More information](#)

Ludwig van Beethoven

Fidelio

PAUL ROBINSON

Professor of History
Stanford University



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-0-521-45852-8 - Ludwig van Beethoven: Fidelio
Paul Robinson
Frontmatter
[More information](#)

CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore,
São Paulo, Delhi, Dubai, Tokyo

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9780521458528

© Cambridge University Press 1996

This publication is in copyright. Subject to statutory exception
and to the provisions of relevant collective licensing agreements,
no reproduction of any part may take place without the written
permission of Cambridge University Press.

First published 1996

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data

Robinson, Paul, 1940–

Ludwig van Beethoven, Fidelio / Paul Robinson.

p. cm. – (Cambridge opera handbooks)

Includes bibliographical references and index.

ISBN 0 521 45221 X (hardback). ISBN 0 521 45852 8 (paperback)

1. Beethoven, Ludwig van, 1770–1827. Fidelio (1814)

I. Title. II. Series.

ML410.B4R46 1996

782.1–dc20 95–46935 CIP MN

ISBN 978-0-521-45221-2 Hardback

ISBN 978-0-521-45852-8 Paperback

Transferred to digital printing 2009

Cambridge University Press has no responsibility for the persistence or
accuracy of URLs for external or third-party Internet websites referred to in
this publication, and does not guarantee that any content on such websites is,
or will remain, accurate or appropriate. Information regarding prices, travel
timetables and other factual information given in this work are correct at
the time of first printing but Cambridge University Press does not guarantee
the accuracy of such information thereafter.

Cambridge University Press

978-0-521-45852-8 - Ludwig van Beethoven: Fidelio

Paul Robinson

Frontmatter

[More information](#)

For Stephen Dunatov

Cambridge University Press
978-0-521-45852-8 - Ludwig van Beethoven: *Fidelio*
Paul Robinson
Frontmatter
[More information](#)

Contents

	<i>List of illustrations</i>	page x
	<i>General preface</i>	xi
1	Introduction	1
2	Synopsis	7
3	Beethoven and opera <i>Winton Dean</i>	22
4	The French theatrical origins of <i>Fidelio</i> <i>David Charlton</i>	51
5	<i>Fidelio</i> and the French Revolution	68
6	Music as drama: structure, style, and process in <i>Fidelio</i> <i>Michael C. Tusa</i>	101
7	<i>Augenblicke</i> in <i>Fidelio</i> <i>Joseph Kerman</i>	132
8	An interpretive history	145
	<i>Notes</i>	165
	<i>Select bibliography</i>	184
	<i>Index</i>	187

Illustrations

- Act 2, scene 1 (dungeon scene), Salzburg Festival, 1932.
 Leonore: Lotte Lehmann; Florestan: Franz Völker
 (Historical Archives, Salzburg Festival). *frontispiece*
- 8.1. Anna Milder-Hauptmann, the first Leonore.
 Watercolour sketch by Perger (Historisches Museum
 der Stadt Wien). *page* 147
- 8.2. Wilhelmine Schröder-Devrient. Lithograph of
 H. Grevedon, Paris 1830. 149
- 8.3. Act 2, scene 1 (dungeon scene). Wilhelmine Schröder-
 Devrient as Fidelio. Lithograph by W. Santer
 (Austrian National Library, Vienna). 151
- 8.4. Scenery sketch by Ewald Dülberg for the Kroll Opera
Fidelio, 1927 (Theatermuseum, Universität zu Köln). 157
- 8.5. Act 1, scene 2, prisoners' chorus, courtyard scene.
 Stuttgart Opera, 1954. Production by Wieland
 Wagner (reproduced by permission of the
 Staatstheater Stuttgart). 160
- 8.6. Final tableau, Felsenreitschule, Salzburg Festival,
 1957. Stage Director: Herbert von Karajan; scenery:
 Helmut Jürgens; Leonore: Christl Goltz; Florestan:
 Giuseppe Zampieri. 162

Cambridge University Press
978-0-521-45852-8 - Ludwig van Beethoven: Fidelio
Paul Robinson
Frontmatter
[More information](#)

General preface

This is a series of studies of individual operas, written for the serious opera-goer or record-collector as well as the student or scholar. Each volume has three main concerns. The first is historical: to describe the genesis of the work, its sources or its relation to literary prototypes, the collaboration between librettist and composer, and the first performance and subsequent stage history. The history is itself a record of changing attitudes towards the work, and an index of general changes of taste. The second is analytical and is grounded in a very full synopsis which considers the opera as a structure of musical and dramatic effects. In most volumes there is also a musical analysis of a section of the score, showing how the music serves or makes the drama. The analysis, like the history, naturally raises questions of interpretation, and the third concern of each volume is to show how critical writing about an opera, like production and performance, can direct or distort appreciation of its structural elements. Some conflict of interpretation is an inevitable part of this account; editors of the handbooks reflect this – by citing classic statements, by commissioning new essays, by taking up their own critical position. A final section gives a select bibliography and guide to other sources.