

Carmen Act Iii Trio Card Scene Melons Coupons Full Score A3334

From the 'old world' to the 'new' and back again, this transnational history of the performance and reception of Bizet's Carmen – whose subject has become a modern myth and its heroine a symbol – provides new understanding of the opera's enduring yet ever-evolving and resituated presence and popularity. This book examines three stages of cultural transfer: the opera's establishment in the repertoire; its performance, translation, adaptation and appropriation in Europe, the Americas and Australia; its cultural 'work' in Soviet Russia, in Japan in the era of Westernisation, in southern, regionalist France and in Carmen's 'homeland', Spain. As the volume reveals the ways in which Bizet's opera swiftly travelled the globe from its Parisian premiere, readers will understand how the story, the music, the staging and the singers appealed to audiences in diverse geographical, artistic and political contexts. (Amadeus). From Klein's comments on early recordings that remain available today, the reader can get a glimpse of what legendary singers such as Patti and Lind sounded like more than a century ago. The essays of Herman Klein that appeared in The Gramophone from 1924 until 1934 are indispensable sources of information on the singers of the Golden Age.

Singers and Performance in the Late Nineteenth Century

A Night at the Opera

An Informal Biography of Edward Dent Compiled from His Letters to Clive Carey

School of Music, Theatre & Dance (University of Michigan) Publications

Byron and Latin Culture

A Magazine Devoted to Analysis and Descriptions of the Operatic and Classical Music Published for the Aeolian

Byron and Latin Culture consists of twenty-three papers, most of which were given at the 37th International Byron Conference at Valladolid, Spain, in July 2011. An introduction by the editor describes in detail the huge influence which the major Latin poets had on Byron: his borrowings, imitations, parodies, and echoes have never been catalogued in such detail, and it becomes clear that many ideas central to Don Juan, in particular, derive from Ovid, Virgil, Petronius, Martial and the other great classical writers. There are substantial sections on the ways Byron was influenced by, and in turn influenced, the literature and art of France, Spain, Italy, and other nations. Contributors include John Clubbe, Richard Cardwell, Madeleine Callaghan, Alice Levine, Itsuyo Higashinaka, Olivier Feignier, Katherine Kernberger, and Stephen Minta. Includes miscellaneous newsletters (Music at Michigan, Michigan Muse), bulletins, catalogs, programs, brochures, articles, calendars, histories, and posters.

The Role of the Opera Workshop : with Scene Catalog

Discovering and Exploring 100 Famous Works, History, Lore, and Singers, with Rec

Carmen

School of Music Programs

NPR The Curious Listener's Guide to Opera

Teaching Opera

In Ticket to the Opera, Phil G. Goulding finally makes the magic and mystique of opera accessible to all. Here he offers a complete operatic education, including history, definitions of key musical terms, opera lore and gossip, portraits of famous singers and the roles they immortalized, as well as pibty introductions to the greatest operas of Europe and America and their composers. The book's centerpiece is what Goulding terms "the collection"--85 classics, among them Aida, The Marriage of Figaro, Carmen, and Madama Butterfly, that have been packing the world's opera houses for years. This entertaining, meticulously researched book also includes a fascinating chapter on American opera from George Gershwin's Porgy and Bess to Philip Glass's Einstein on the Beach and a discussion of the gems of twentieth-century opera featuring works like Leos Janáček's The Cunning Little Vixen, Alban Berg's Lulu, and Serge Prokofiev's The Love for Three Oranges. Whether you're a curious neophyte, a music lover interested in branching out, or an aficionado eager to compare notes with a brilliant fellow opera buff, you'll prize Ticket to the Opera as an essential volume in your music library.

From one of the great modern writers, the acclaimed lectures in which he draws on a lifetime of experience to take the measure of Shakespeare's plays and sonnets "W. H. Auden, poet and critic, will conduct a course on Shakespeare at the New School for Social Research beginning Wednesday. Mr. Auden . . . proposes to read all Shakespeare's plays in chronological order." So the New York Times reported on September 27, 1946, giving notice of a rare opportunity to hear one of the century's great poets discuss at length one of the greatest writers of all time. Reconstructed by Arthur Kirsch, these lectures offer remarkable insights into Shakespeare's plays and sonnets while also adding immeasurably to our understanding of Auden.

Cyclopedia of Music and Musicians: Abaco-Dyne

Carmen Abroad

Chronology, Discussion, and Method for Teaching

The Subject is Singing

Bizet's Opera on the Global Stage

Cyclopedia of Music & Musicians

Explains the origins and original meanings of common metaphors and expressions from "ace in the hole" to "zero-sum."

A word-by-word translation in English and IPA, and annotated guides to the dialogue and recitative versions of the opera, this book is a complete reference for anyone studying or producing Bizet's Carmen. It provides all the material necessary for practical use by singers, conductors, coaches, stage directors, opera producers, students and teachers. - from the publisher's notes.

Loose Cannons, Red Herrings, and Other Lost Metaphors

The Musical Standard

The Gramophone Shop Encyclopedia of Recorded Music

Gypsy Music in European Culture

National Association of Teachers of Singing Bulletin

Selected Proceedings of the 37th International Byron Society Conference

A comprehensive guide to opera for both beginners and connoisseurs. This book is a comprehensive guide to operas. Whether you are a novice or an experienced musician, Fellner's book serves as an indispensable resource. Basic musical and dramatic materials accompany vocal scores of operas from the repertoire of great opera houses. With rich summaries, Fellner gives readers a rich overview of the world of Opera.

Major composers including Mozart, Wagner, Verdi, Puccini, and Strauss * Legendary singers from the great divas to the Three Tenors * What to look for and listen to at the opera * The history of opera and why it endures * Stylistic variations and basic theoretical underpinnings * Appreciating the art form * Biographies of the opera's greatest artists * A survey of classic operas

Lectures on Shakespeare

Aeolian Quarterly

Abaco-Dyne

The Opera Goers' Complete Guide

A Rapid-reference Collection of Selected Pieces, Adapted to Fifty-two Moods and Situations

“Delightful and anti-reverential”—Sunday Times (London) With an encyclopedic knowledge of opera and a delightful dash of irreverence, Sir Denis Forman throws open the world of opera—its structure, composers, conductors, and artists—in this hugely informative guide. A Night at the Opera dissects the eighty-three most popular operas recorded on compact disc, from Cilea's Adriana Lecouvreur to Mozart's Die Zauberflöte. For each opera, Sir Denis details the plot and cast of characters, awarding stars to parts that are “worth looking out for,” “really good,” or, occasionally, “stunning.” He goes on to tell the history of each opera and its early reception. Finally, each work is graded from alpha to gamma (although the Ring cycle gets an “X”), and Sir Denis has no qualms about voicing his opinion: the first act of Fidelio is “a bit of a mess,” while the last scene of Don Giovanni “towers above the comic finales of Figaro and Così and whether or not [it] is Mozart's greatest opera, it is certainly his most powerful finale.” The guide also presents brief biographies of the great composers, conductors, and singers. A glossary of musical terms is included, as well as Operatica, or the essential elements of opera, from the proper place and style of the audience's applause (and boos) to the use of subtitles. A Night at the Opera is for connoisseurs and neophytes alike. It will entertain and inform, delight and (perhaps) infuriate, providing a subject for lively debate and ready reference for years to come. Using some of these letters as a framework, Carey's nephew has compiled an informal biography of Edward Dent. Production pictures, costume designs and sets will be of particular interest to the theatre and opera historian, while the period flavour of the book in general will appeal to anyone with interest in or nostalgia for an era that ended with the fifties.

Duet for Two Voices

The Penguin Opera Guide

Opera, Ideology and Film

A Practical Guide for Singers and Directors

When Literature Becomes Opera

Opera news

Translated from the Polish, Anna G. Piotrowska's Gypsy Music in European Culture details the profound impact that Gypsy music has had on European culture from a broadly historical perspective. The author explores the stimulating influence that Gypsy music had on a variety of European musical forms, including opera, vaudeville, ballet, and vocal and instrumental compositions. The author analyzes the use of Gypsy themes and idioms in the music of recognized giants such as Bizet, Strauss, and Paderewski, detailing the composers' use of scale, form, motivic presentations, and rhythmic tendencies, and also discusses the impact of Gypsy music on emerging national musical forms.

In Performing Opera: A Practical Guide for Singers and Directors Michael Ewans provides a detailed and practical workbook to performing many of the most commonly produced operas. Drawing on examples from twenty-four operas ranging in period from Gluck and Mozart to Britten and Tippett, it illustrates exactly how opera functions as dramatic form. Grounded in close analyses of performances of thirty scenes and five whole operas by first-rate singers and celebrated directors, *Performing Opera* provides readers with an appreciation of the unique challenges and skills required by performers and directors. It will assist them in their own performance and equip them with detailed knowledge of works most commonly featured in the repertoire. In the first part of the book the analysis progresses from scenes in which the singers are silent, via arias and monologues, duets and confrontations, up to ensembles. Wider issues are subsequently addressed: encounters with offstage events, encounters with the numinous, characterization, and the sense of inevitability in tragic opera.

Opera Acts

From the Late Eighteenth to the Early Twentieth Centuries

A Thousand and One Nights of Opera

Comprising Two Hundred and Twenty-nine Opera Plots with Musical Numbers and Casts

Fanfare

Scientific papers

While the devotees of opera can be fanatical in their enthusiasm, its detractors will dismiss lyric theatre as an impossible hybrid. Literature and music undermine one another, they maintain. Their concept for the genre is more often than not motivated by the supposedly mediocre quality of the librettos or scripts to which the works are set.

Opera Acts explores a wealth of new historical material about singers in the late nineteenth century and challenges the idea that this was a period of decline for the opera singer. In detailed case studies of four figures - the late Verdi baritone Victor Maurel; Bizet's first Carmen, Célestine Galli-Marié; Massenet's muse of the 1880s and 1890s, Sibyl Sanderson; and the early Wagner star Jean de Reszke - Karen Henson argues that singers in the late nineteenth century continued to be important, but in ways that were not conventionally 'vocal'. Instead they enjoyed a freedom and creativity based on their ability to express text, act and communicate physically, and exploit the era's media. By these and other means, singers played a crucial role in the creation of opera up to the end of the nineteenth century.

Opera Theme Plot

Being a Series of Essays on the Bel Canto (1923), the Gramophone and the Singer (1924-1934), and Reviews of New Classical Vocal Recordings (1925-1934), and Other Writings from the Gramophone

Motion Picture Moods, for Pianists and Organists

The Gramophone

Herman Klein and the Gramophone

Georges Bizet