

Opera Full Version

Phil G. Goulding

The Phantom of the Opera Gaston Leroux, Alexander Teixeira De Mattos, 2014-12-24 The Phantom of the Opera by Gaston Leroux Translated by Alexander Teixeira de Mattos plus a bonus chapter called THE PARIS OPERA HOUSE Full Original English Translation The Phantom of the Opera (French: Le Fantôme de l'Opéra) is a novel by French writer Gaston Leroux. It was first published as a serialisation in Le Gaulois from September 23, 1909 to January 8, 1910. It was published in volume form in April 1910 by Pierre Lafitte. The novel is partly inspired by historical events at the Paris Opera during the nineteenth century and an apocryphal tale concerning the use of a former ballet pupil's skeleton in Hector Berlioz's 1841 production of *Der Freischütz*. Nowadays, it is overshadowed by the success of its various stage and film adaptations. The most notable of these are the 1925 film depiction featuring Lon Chaney and Andrew Lloyd Webber's 1986 musical. PLOT SUMMARY Opera singer Christine triumphs at the gala on the night of the old managers' retirement. Her old childhood friend, Raoul, hears her sing and recalls his love for Christine. At this time there are rumors of a phantom living at the Opera and he makes himself known to the managers through letters and malevolent acts. Some time after the gala, the Paris Opera performs Faust, with the prima donna Carlotta playing the lead, against the Phantom's wishes. During the performance Carlotta loses her voice and the grand chandelier plummets into the audience. Christine is kidnapped by the phantom, and taken to his home in the cellars of the Opera and he reveals his true identity to her simply as Erik, though not his real name. He plans to keep her there for a few days, hoping she will come to love him. But she causes Erik to change his plans when she unmasks him and, to the horror of both, beholds his eyeless, lipless face which resembles a skull dried up by the centuries and covered in yellowed dead flesh. Fearing that she will leave him, he decides to keep her with him forever, but when Christine requests release after two weeks, he agrees on condition that she wear his ring and be faithful to him. On the roof of the opera house, Christine tells Raoul that Erik abducted her. Raoul promises to take Christine away to a place where Erik can never find her. Raoul tells Christine he shall act on his promise the next day, to which Christine agrees. She, however, has pity for Erik and will not go until she has sung a song for him one last time. Neither is aware that Erik has been listening to their conversation and that he has become extremely jealous. The following night, Erik kidnaps Christine during a production of Faust and tries to force Christine to marry him. He states that if she refuses, he will use explosives (which he has planted in the cellars) to destroy the entire opera house. Christine refuses, until she realizes that Erik learned of Raoul's attempt to rescue her and has trapped Raoul in a hot torture chamber (along with the Persian, an old acquaintance of Erik who was going to help Raoul). To save them and the people above, Christine agrees to marry Erik. Erik initially tries to drown Raoul, using the water which would have been used to douse the explosives. But Christine begs and offers to be his living bride, promising him not to kill herself after becoming his bride, as she had both contemplated and attempted earlier in the novel. Erik eventually rescues Raoul from his torture chamber. When Erik is alone with Christine, he lifts his mask to kiss her on her forehead, and is given a kiss back. Erik reveals that he has never received a kiss (not even from his own mother) nor has been allowed to give one and is overcome with emotion.

Opera Franklin Mesa, 2015-05-07 This encyclopedia includes entries for 1,153 world premiere (and other significant) performances of operas in Europe, the United States, Latin America and Russia. Entries offer details about key persons, arias, interesting facts, and date and location of each premiere. There is a biographical dictionary with 1,288 entries on historical and modern operatic singers, composers, librettists, and conductors. Fully indexed and with a bibliography.

Twenty-Three Opera Arias for Sopranos Henry Krehbiel, 2013-08-16 Rich selection spans the dawn of Italian opera through the late 19th century. Featured composers include Caccini, Rameau, Mozart, Beethoven, Rossini, Verdi, Bizet, and many others. Original lyrics with separate English translations.

Twenty-Three Opera Arias for Sopranos Henry Edward Krehbiel, Roelof Oostwoud, 2013-06-19 Rich selection spans the dawn of Italian opera through the late 19th century. Featured composers include Caccini, Rameau, Mozart, Beethoven, Rossini, Verdi, Bizet, and many others.

The New Grove Masters of Italian Opera Philip Gossett, Friedrich Lippmann, Andrew Porter, 1983 These five biographies provide the first complete survey of Italian opera from the early buffo operas of Rossini to Verdi's great masterpieces, *Otello* and *Falstaff*, and the verismo operas of Puccini. Andrew Porter has been highly praised for his original and enlightening account of Verdi, and Philip Gossett has received similar acclaim for his treatment of Rossini. Porter, Gossett, William Ashbrooke, Julian Budden, Mosco Carner, and Friedrich Lippmann, all acknowledged experts in the field of Italian opera, combine to offer insight into the traditions and workings of one of the most fascinating periods in the history of opera. Book jacket.

Operas in English Margaret Ross Griffel, 2012-12-21 Although many opera dictionaries and encyclopedias are available, very few are devoted exclusively to operas in a single language. In this revised and expanded edition of *Operas in English: A Dictionary*, Margaret Ross Griffel brings up to date her original work on operas written specifically to an English text (including works both originally prepared in English, as well as English translations). Since its original publication in 1999, Griffel has added nearly 800 entries to the 4,300 from the original volume, covering the world of opera in the English language from 1634 through 2011. Listed alphabetically by letter, each opera entry includes alternative titles, if any; a full, descriptive title; the number of acts; the composer's name; the librettist's name, the original language of the libretto, and the original source of the text, with the source title; the date, place, and cast of the first performance; the date of composition, if it occurred substantially earlier than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also include such information as first and critical editions of the score and libretto; a bibliography, ranging from scholarly studies to more informal journal articles and reviews; a discography; and information on video recordings. Griffel also includes four appendixes, a selective bibliography, and two indexes. The first appendix lists composers, their places and years of birth and death, and their operas included in the text as entries; the second does the same for librettists; the third records authors whose works inspired or were adapted for the librettos; and the fourth comprises a chronological listing of the A-Z entries, including as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures.

Readying Cavalli's Operas for the Stage Ellen Rosand, 2013 After more than three centuries of silence, the voice of Francesco Cavalli is being heard loud and clear on the operatic stages of the world. In the face of such burgeoning interest, this collection of essays considers the Cavalli revival from various points of view. Following an introductory section, reflecting back on four decades of Cavalli performances by some of the conductors responsible for the revival of interest in the composer, the collection is divided into four further parts: The Manuscript Scores; Giasone: Production and Interpretation; Making Librettos; and Cavalli Beyond Venice.

Grétry and the Growth of Opéra-comique David Charlton, 1986-03-06 First published in 1986, this major study in English explores Grétry and opéra-comique between 1768 and 1791.

The Wordsworth A-Z of Opera Mary Hamilton, 1996 This reference is a companion to The Wordsworth Book of Opera. It explains technical terms, outlines the plots, together with anecdotes of famous performances both light-hearted and dramatic. There are brief biographies of singers,

conductors, composers and those behind the scenes.

Multi-Voice Songs: A Selection Johannes Brahms, 2017-05-17 Unaccompanied choral works composed or otherwise arranged by Brahms for mixed choruses as well as individual men's and women's choruses include songs, love songs, romances, quartets, and duets.

Piano Works Paul Dukas, 2013-12-18 The composer's two-piano transcription of his famous symphony includes four additional works: Piano Sonata; Prélude élégiaque; Variations, interlude et final sur un thème de Rameau; and La plainte, au loin, du faune.

Danse Macabre and Other Piano Transcriptions Franz Liszt, Daniel Glover, 2013-01-01 Original collection features Liszt's interpretations of his own Totentanz plus Saint-Saens' Danse Macabre, Berlioz's Dance of the Sylphes from The Damnation of Faust, Weber's Overtures to Die Freischütz and Oberon, and several other pieces.

Violin concerto in E minor, op. 64 Felix Mendelssohn-Bartholdy, 2012-08-15 Long one of the most beloved concertos in the violin repertoire, this work features important formal innovations. Edited by Leopold Auer, this authoritative practice and performance edition includes a separate, removable violin part.

Dances for Solo Piano Antonin Dvorak, Sara Davis Buechner, 2013-09-19 This Dover edition, first published in 2013, is a new compilation of works by Antonin Dvořák, reprinted from early authoritative editions--Title page verso.

Selected Music for Solo Piano Frank Bridge, 2013-01-01 Original compilation spotlights works by an unjustly neglected composer: Sonata, A Sea Idyll, Capriccio Nos. 1 and 2, three miniature Pastorals, Three Poems, Lament, Three Sketches Suite, and many others.

The Schubert Song Transcriptions for Solo Piano/Series I Franz Liszt, 2013-02-13 Favorite Franz Schubert melodies in piano transcriptions that reflect Franz Liszt's incomparable mastery of the keyboard. Reproduced from extremely rare early editions overseen by Liszt himself.

Le Prophète Robert Ignatius Letellier, 2008-10-01 Le Prophète is the second panel of Meyerbeer's Reformation diptych, his darkest and most mysterious opera. It explores issues of power and religion, fanaticism and faith, betrayal and trust, the demonic forces of history and the witness of little people caught up in them—the ultimate and enduring sacrificial power of love. In some ways it is almost like a political pamphlet or religious tract, and its oppressive but fascinating world can cast a compulsive spell. The plot is based on the revolt of the Westphalian Anabaptists under the leadership of the Leyden tailor Johann Bockholdt in 1537-38. Meyerbeer, as usual, studied the historical period carefully, and the opera is especially remarkable for its vivid human portraiture, its psychological realism mixed with religious mysticism, prophecy, dreams, unconscious promptings, telepathy, aspiration, conversion, rich in mythical resonance. The composer created a sustained atmosphere of menace and gloom by his dark orchestral colouring. This is contrasted with the pastoral escapism and orchestral brilliance of the famous Skaters' Ballet, a countersign to the actions of cruelty and betrayal that characterize the action. The draft of a letter by Scribe of 23 April 1836 gives the first clue to the new opera and its theme: the original title of Les Anabaptistes. However, it was held back in favour of another new project, L'Africaine (1865), for which a contract was signed, but dissatisfaction with the libretto, as well as the vocal difficulties of Marie-Cornélie Falcon meant that in the summer of 1838 Meyerbeer decided to give Le Prophète immediate attention. Performances planned for the winter season of 1841-42 came to nothing because Meyerbeer could only prepare a provisional score by the stipulated contractual delivery date (27 March 1841). All further efforts by the director of the Opéra, Léon Pillet, to conclude a contract came to nothing because in June 1842 Meyerbeer was appointed Prussian Generalmusikdirektor and was consequently tied to his duties in Berlin most of the time. In December 1843 Meyerbeer further had the opportunity to convince himself that Guilbert Duprez was no longer suitable for the role of Jean. Only on 1 July 1847, with the departure of Pillet, and under the joint new directorship of Nestor Roqueplan and Edmond Duponchel, was contact with the Opéra resumed. Eventually Pauline Viardot-Garcia and Gustave-Hippolyte Roger were chosen for the

principal roles. Meyerbeer began a revision of the libretto with Scribe in early 1848 (focusing especially on the psychological nuances in the tripartite relationship between Jean, Fidès and Berthe, while hardly touching the depiction of the Anabaptists and the masses). and in early 1848, Emile Deschamps, who was sworn to secrecy, began putting Meyerbeer's special requirements into verse. Meyerbeer himself composed new pieces for the opera (while revolution raged on the streets of Paris), and then began a thorough overhaul of the score. In actual history, the Prophet was a complete wretch whose profligacy cast a stigma on his sect that deprived it of further political status, Yet his rise from a tailor's bench to the throne of Zion and his subsequent execution in the Münster market place are the stuff of drama. Scribe's character is, in his own right, an extremely interesting figure, spiritually speaking: he is a genuine man of faith, but also an imposter who is ruthless but not entirely despicable. The depth of his human dilemma is successfully realized. George Bernard Shaw described him as alive and romantic, and there can be no doubt that the composer succeeded in heightening the effect of the drama by his deepening of the hero's psychology. The heart of the action lies in the mysterious, indeed ambiguous nature of the Prophet, and his relationship with his peasant mother, Fidès. Meyerbeer forged a magnificent maternal role, a deeply interesting fictional character, a pious woman, tenderhearted and yet energetic, seeking to save a son she believes she has lost, drawn through torment and abjection, betrayal and scandal, to the exercise of supreme forgiveness and ecstatic self-sacrifice. The composer achieved his master portrait here, and Fides was the progenitor of a line of operatic mothers who are among the noblest conceptions of the lyric stage. *Le Prophète* is powerful in other ways. The psychology of mass indoctrination is explored. The three Anabaptists are interesting in that they do not seem to have individual personalities, they speak as one person, something psychologically very accurate; true religion enables individuals, even in a community, to develop to the fullest and best of their potentiality; sects seek to stamp out individuality and replace it with a controlling idea. This notion really comes over in the score. The opera was another worldwide success. The beauty of the Breughellesque recreation of sixteenth century Netherlandish scenery and costumes, as well as the glory of the Cathedral Scene, constituted nothing less than an apotheosis in the history of theatrical *mise en scène*. It was performed 573 times in Paris until 1912, and some individual numbers like the famous Coronation March, the Skaters' Ballet and the two arias of Fides became extremely popular. The high seriousness of the subject, and the dark sublimity of the music, won for this opera a unique regard: "People of my father's generation would rather have doubted the solar system than the supremacy of *Le Prophète* over all other operas" (Reynaldo Hahn). The manuscript once again shows how Meyerbeer the pragmatic dramatist had to make many musical _adaptations_ to fit in with the stringent temporal regulations of the Paris Opéra, and the exigencies of his soloists. Jean's role in act 3 was considerably reduced to conserve the singers' stamina, as was the full version of Berthe's suicide in act 5, to save on performing time. Several scenes of real historical interest (like, the requisitioning of young girls for the polygamous Anabaptists in act 4), or dramaturgical importance (the longer form of the Bacchanale in act 5 which develops the Anabaptist treachery against their leader) had to be sacrificed. These scenes, and the dark-hued but brilliantly virtuosic overture, should be restored in future performances.

Ticket to the Opera Phil G. Goulding, 2011-03-30 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 pithy 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 Sergei 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.

Reconfiguring Myth and Narrative in Contemporary Opera Yayoi Uno Everett, 2015-11-30 Yayoi Uno Everett focuses on four operas that helped shape the careers of the composers Osvaldo Golijov, Kaija Saariaho, John Adams, and Tan Dun, which represent a unique encounter of music and production through what Everett calls multimodal narrative. Aspects of production design, the mechanics of stagecraft, and their interaction with music and sung texts contribute significantly to the semiotics of operatic storytelling. Everett's study draws on Northrop Frye's theories of myth, Lacanian psychoanalysis via Slavoj Žižek, Linda and Michael Hutcheon's notion of production, and musical semiotics found in Robert Hatten's concept of troping in order to provide original interpretive models for conceptualizing new operatic narratives.

Opera Guy A. Marco, 2002-05-03 *Opera* is the only guide to the research writings on all aspects of opera. This second edition presents 2,833 titles--over 2,000 more than the first edition--of books, parts of books, articles and dissertations with full bibliographic descriptions and critical annotations. Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries. All relevant works through to November 1999 have been considered, covering more than fifteen years of literature since the first edition was published.

Opera Full Version Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the energy of words has been more evident than ever. They have the capability to inspire, provoke, and ignite change. Such is the essence of the book **Opera Full Version**, a literary masterpiece that delves deep to the significance of words and their effect on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall effect on readers.

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